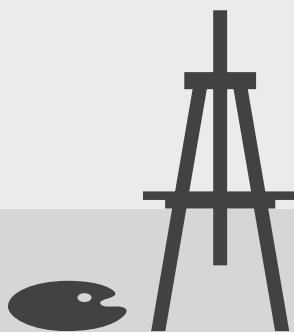


INK
AND
IVORY



PROJECT SYNOPSIS AND DRIVING PROBLEM

“When critiquing human-created visual art, I’m always acutely aware of the person behind it, even if they are dead. This person has or had sensitivities and feelings, I tell myself. I must be as kind and constructive as possible. But what are the parameters on commentary where no-one can be offended?”

(Cousins, 2023)

AI generated art has risen in popularity significantly over the first few months of 2023 (Cousins, 2023), and the rising saturation of AI art online has many artists wondering if, given a few years, their skills will no longer be necessary. It is entirely possible to imagine a future in which it becomes cheaper, faster, and more efficient for companies and people alike to use AI programs to generate art, and the human element of the creative process is removed. ‘Ink and Ivory’ aims to highlight this growing concern many artists have, and to invoke an appreciation and understanding of the human process of creation as a protest against the monopoly AI art may gain in coming years over the digital and physical art space. ‘Ink and Ivory’ is inherently a five song, shuffleable concept album and a five piece art exhibition tied up in one, exploring the character of ‘Ellery’ and her experience with the five main stages of creation through her journey in sub-liminal, stark white rooms. Both the album and exhibition aim to reinforce the nonlinear nature of human creation, and the importance of human creativity within our culture, our voice, and how we express ourselves. We strongly believe that at a time where AI art is moving past its infancy stage, and creativity is no longer solely practised by humans (Cousins, 2023), it is as important as ever to strengthen the vitality that humans have in the creation of art.

AESTHETIC STYLE AND INTENDED AUDIENCE

Aesthetic

The chosen aesthetic for the album in 'Ink and Ivory' was a genre mash of progressive rock and hyperpop. Our chosen reference albums, like Pink Floyd's 'The Wall', Genesis' 'The Lamb Lies Down On Broadway', and glaive's 'i care so much that i dont care at all' were not only personal favourites of ours, but seemed to also generate major discussion online. All of these albums have a cohesive story (Nipote PF, 2020) (Michaud, 2014) (Shutler, 2023), and a strong message tying the songs together, something that 'Ink and Ivory' aims to reflect as a way to further promote our message. The sonic aesthetic of the album will be a blend of loud, large physical instruments like drums, electric guitar, bass, and digitally synthesised sounds, like synths, electric drums, and ear candy. The chosen aesthetic for the visual side of 'Ink and Ivory', especially the art in our exhibition, is hard lined, stark black and white imagery. We found that black and white imagery not only evokes a sense of drama and emotion, but can represent a spectrum as infinite shades of grey can be found in-between (Taylor, 2013. p238). This was chosen as an attempt to not only show the positive and negative emotions we can feel during the process of creation, but also to reinforce the idea that no singular process is identical to the last. Both of these ideas cannot be, and are not practised by AI GANs (Editorial Aela, 2023). The physical exhibition will also don the black and white aesthetic, taking place in a black and white room, with hard white lighting.

Target Audience

Our target audience has been narrowed down to three main categories through extensive research and our own polling (see Appendix A). In our poll, it was found that the individual most likely to attend our exhibition was:

1. *A female aged 30-39. They would listen to indie/alternative music, work full time, had previously attended art exhibitions, are artists, stream their music, had never been to an album launch, and mostly attend concerts.*

The poll found that the individual most likely to listen to the album was:

1. *A female aged 20-29, who listens to indie/alternative music, is in university or TAFE, had previously been to an art exhibition, could or could not be artists (as it was almost 50/50), streams their music, had not been to an album launch, and attended live gigs.*
2. *A female aged 50+, who listens to rock music, works full-time, has been to an art exhibition, were not artists, streams their music, had not been to an album launch, and attended mostly live gigs.*

We found supporting evidence to back these findings up. According to the Australian Bureau of Statistics, Museums & Galleries NSW, and a study by Manners et al, females consisted of 61% to 70% of all attendees in an exhibition (Australian Bureau of Statistics, 2019) (Steele & Huxley, 2010. p31) (Manners, 2016. p442). A study conducted in the UK by The Audience Agency in 2019 finds that 41% of all visitors to visual arts exhibitions are ages 16-34 (The Audience Agency, 2019. p9). In the study conducted by Museums & Galleries NSW, it was also found that the majority of attendees in art exhibitions across NSW were full time workers, representing a 29% majority (Steele & Huxley, 2010. p35). All in all, we plan on marketing to this demographic through mixed media, including Facebook events, Instagram posts, and word of mouth. This will ensure that we accurately target our expected audience. We believe that this type of project will also connect strongly to artists through all media, as they can strongly relate to the issue we are bringing forth, and with their own experiences while creating art. Much of what our project is about has been left up to interpretation, and this will let audiences connect in their own way to the project, inserting themselves into Ellery's shoes.

LITERATURE REVIEW AND CONTEXT OF PRACTICE

The Non-Linear, Human Process of Creation

Our project deals with the term 'the non-linear, human process of creation'. In this regard, through our research we found that the process of creating art follows specific stages that have been historically identified. Out of these stages identified by researchers, the processes of preparation (research, brainstorming), incubation (stepping away, subconscious mind links ideas together),

illumination (choosing an idea, fusing ideas together), evaluation (market research, judging, weighing up), and verification (execution, synthesis, abandoning) were the most common between each study (Botella et al, 2018) (Hardymon, 2021) (Vuichard et al, 2023. Sec. 2). In more recent studies, it has been suggested that no two processes by individuals when creating art are identical, and that these stages occur in an almost random, cyclical, or even non-linear fashion (Vuichard et al, 2023. Sec. 2). According to Shkliarevksy, 2017, creativity surrounds the idea of disequilibrium, the disruption of the status-quo, thus creativity is intrinsically linked with randomness. This is what we essentially mean by ‘the non-linear, human process of creation’, and by exploring the method and stages in which humans undergo when creating art, we believe we are allowing audiences to gain a deeper appreciation for the process of creating itself, rather than the final result.

Authentic Art

Anything can be art but not everything can be authentic art. There are a lot of ethical implications when it comes to art made by artificial intelligence, the process of learning is unethical and makes it very easy to replicate a human artist’s style (Rosa, 2023). AI art creation is a process of learning, the process goes; “AI generators use pre-existing images and often merge them to illustrate a request, concept, artistic form, and so on.” (Nanou, 2022). AI art is not authentic because “Authenticity is a term used by philosopher and critic Walter Benjamin to describe the qualities of an original work of art opposed to a reproduction” (Tate, n.d.). There is no doubt that AI art imposes on the human ability to create, to be creative, which previously was exclusive to humans (Elgammal, 2021). Increasingly, AI generated art is becoming indistinguishable from human made art, and the likelihood of AI generating the same piece of art for two users is increasing. It’s becoming increasingly evident that AI art will be used in the future, however it’s best off to use it as a tool (Elgammal, 2021). So we are standing against AI art because we want our project to go back to authenticity and an authentic sensory experience. All of the art that we are creating in this project is authentic and real.

AI Art

Due to the impact of big data and the continuous growth of computational capabilities, AI has experienced a resurgence in recent times. This has simultaneously popularised AI generated art (Fabien Lotte, 2019). AI art employs AI algorithms to generate visual or auditory art, often emulating human creative techniques. This process employs a machine learning model trained on a substantial dataset of human-created artworks. Guided by human input, AI systems create new art by applying learned patterns.

In 2023, AI art programs like DALL-E 2.0, Midjourney, and Stable Diffusion exploded in popularity. Within months people had either seen, used, or at least heard of these programs (Cousins, 2023). AI can now generate art in the styles of famous artists, like van Gogh, Dali, Monet, or Turner (Cousins,

2023). However, programs designed to mimic human creativity link back all the way to 1973, with the 'Aaron System'. Such rudimentary programs were designed to simply draw shapes with the roughness of human freehand. Now, programs are able to effectively collect millions of examples of human made art, some copyright, and generate entire works mimicking human freehand (Cousins, 2023).

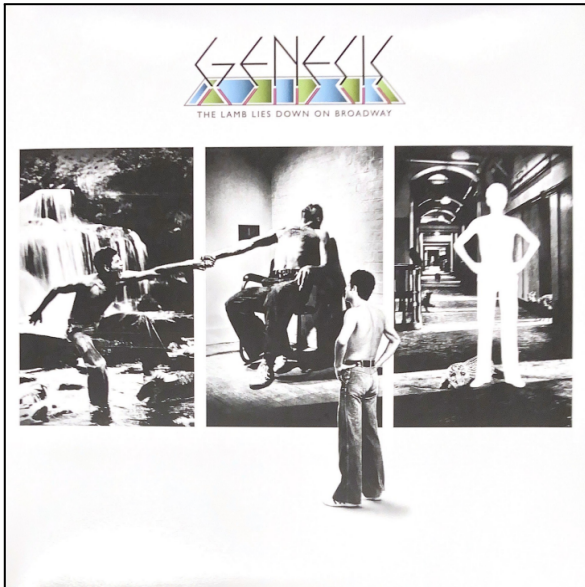
Although still in early stages today, AI art is causing some debate as to the ethics surrounding it. AI generated works have even gone on to win awards over human pieces, such as 'Théâtre D'opéra Spatial' by Jason M Allen, who won the digital art category at the Colorado State Fair in 2022 (Cousins, 2023). As AI is built on algorithms and training models, it can lead to mass production of art, where the generated works are all very similar to each other (Editorial Aela, 2023). AI can be an iterative process, involving fine tuning of prompts, selection of proto-types to use for further interaction, and digitally remastering the final work. However, there possibly could be a future in which this process is eliminated, essentially removing artists from the artistic process (Cousins, 2023). It is also posing ethical and responsibility issues, whereby creators are engaging in image manipulation with the intention to deceive or cause harm, particularly on the internet, showcasing widespread unethical conduct (Editorial Aela, 2023).

When viewing art, it is common for us as humans to apply critique to it, even based on the artist. The artist is inherently tied to their art, they experienced thoughts and feelings while creating that, and that can further add to the meaning behind the piece (Cousins, 2023). With AI, what is one to critique the art on if no person is behind it?. "Will such advances ever bring us another Shakespeare, James Joyce, Mozart or Michelangelo?" (Cousins, 2023). In a study conducted in 2022 by Gu and Li, it was found that interestingly AI art was valued less than human created art by experts, but non-experts were indifferent. It seems that to a non-artist, when it comes to evaluation, purchasability, or collectability, AI art and human art are the same (Gu & Li, 2022).

The Lamb Lies Down On Broadway

A big inspiration for the album sonically and visually is Genesis' 'The Lamb Lies Down On Broadway', released in 1974 (Michaud, 2014). Specifically, the things we are taking away from this album is the surreal story, the arrangement of the songs utilising different time signatures, instruments, and lyrics, the album artwork, and the lyrical style of Peter Dinklage. The album follows the story of a fictional character named Rael, a half Puerto Rican boy who lived on the streets of New York. His story is very surreal, and goes in depth about his experiences with his brother, John, his first sexual encounter, his personal identity, and dealing with his emotions (Michaud, 2014). The album is 23 songs long, varying in length from 2 minutes to 8 minutes (Genesis, 1974), and uses a variety of instruments like a 12 string guitar, six-stringed bass, 1957 Gibson Les Paul, Gretsch drum kit, RMI

electric piano, grand piano, fuzz box, Echoplex, and was all recorded on two 2M 24 track recorders (Morse, 2022). The lyrics are fantastical and almost poetic, and Gabriel sings in a variety of registers, representing each character in the album. The album is a through and through progressive rock. All of these features we aim to replicate in our album, as it has been shown that there is still, decades on, relevant discussion about the story of this album, and how well it has held up sonically.



Front Cover



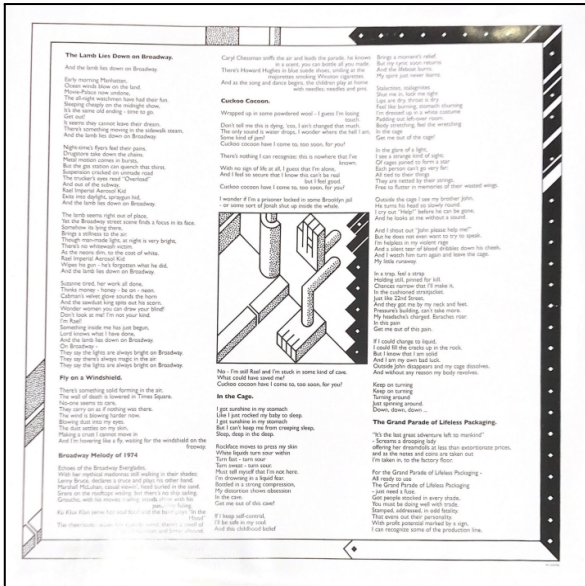
Back Cover



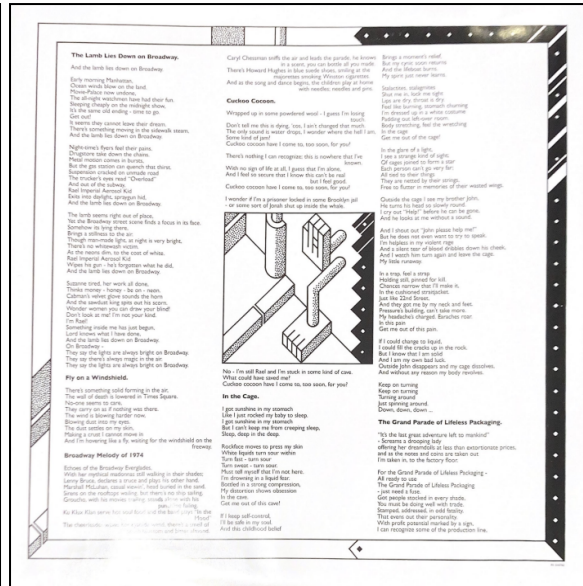
Inner Front Cover



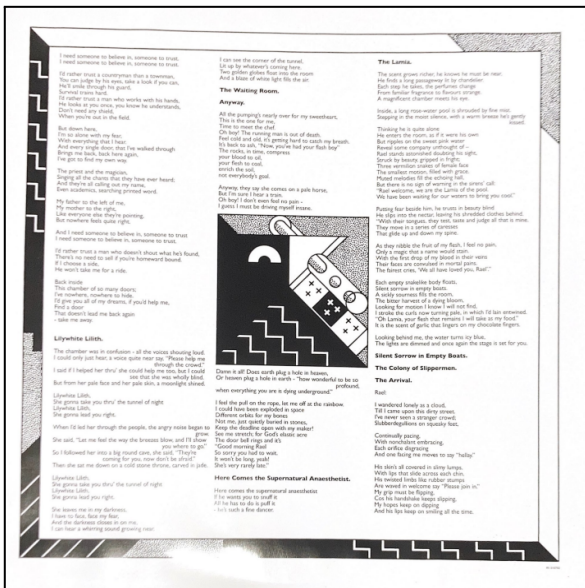
Inner Back Cover



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Right Insert Front



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Please refer to Appendix C for relevant discussion of this album

The Wall

Like 'The Lamb Lies Down On Broadway', 'The Wall' is a concept album exploring the journey of a character named Pink, from his father's death in World War II, to his schooling and upbringing, and eventually life as a rockstar (Nipote PF, 2020. 0:00 - 40:43). Much of 'The Wall' features similar sounds and instrumentation used by Genesis in 'The Lamb Lies Down On Broadway', more electric guitars, basses, acoustic drum kits, and theatrical vocals are utilised (Fitch, 1999. p420-423). The

album and its songs all connect and fade into each other similar to how 'The Lamb Lies Down On Broadway' does, creating this continuous, long story that builds up as the album plays (Pink Floyd, 1979). We also aim to mainly replicate the sounds and theatrics this album provides, and just like 'The Lamb Lies Down On Broadway', the album decades on still sees relevant discussion on its message and meaning.

Please refer to Appendix C for relevant discussion of this album

i care so much that i dont care at all

Sonically we want to portray the feeling of 'i care so much that i dont care at all' released on July 14 of 2023 by glaive. The tracklist of the album is 13 songs and a total of 35 minutes, it ranges from pop-punk to mid 2000s radio emo, and overall less 'hyper' pop. The album is predominantly produced by returning collaborators Jeff Hazin and Ralph Castelli. It is described by Ali Shutler from NME as "More an uncomfortable coming-of-age record than a barbed attack on the pressures of fame" (Shutler, 2023).

Instrumentation wise, 'i care so much that i dont care at all' is a change from glaive's previous hyperpop style, this album includes more prominent electric guitars, acoustic guitar, acoustic drums, electric bass, piano, synths and vocals, all instruments that are capable in both progressive rock and electronic music styles. Another part of glaive's new style is his more honest lyrics, for example in the leading single, 'as if', hints to people who he called friends treating him homophobically and he mentions that he had friends who were suffering from drug abuse to the point of death (*Glaive – as if*, n.d.). In 'Ink and Ivory', having hints of honesty, not completely to the point of 'i care so much that i dont care at all' because we still want it to tell the story, but having that honesty will enhance the story of the creative process and make it feel more of a personal experience.

Please refer to Appendix C for relevant discussion of this album

Nigel Godrich


Nigel Godrich serves as an exemplar of the production style we aim to execute, with his discography fitting neatly into the styles we seek to achieve, spanning from classic rock to experimental electronic. One of Nigel's key production techniques is live recording. He often encourages artists to perform together in the studio, capturing live performances to preserve the authentic dynamics among musicians. This approach is prominently showcased in Godrich's Live from the Basement series. Nigel Godrich's standing as a respected studio figure rests on his meticulous care, extending beyond practical complications such as detecting errors, disruptions, or technical glitches. He

describes this process, saying, “What you’re waiting for is for a thing you can’t describe to appear... That’s the real magic of making music, and it’s why it’s different from other art forms. It’s not like painting a picture or making a movie. It’s a thing happening in a room, a ball of energy that suddenly appears above these people. I am immersing myself in that, so I can see it happen” (Lucy Bourton, 2022).

Other important techniques we will be implementing to our album will be the blending of organic and electronic audio, Godrich does this seamlessly in his productions creating fusions of electronic noises with more traditional instruments. Furthermore, we will introduce field recordings, inspired by Godrich's practice. These recordings may encompass ambient sounds, natural noises, or even brief snippets of conversations, introducing a distinct and atmospheric dimension to the music.

Better Call Saul

This is the perfect example of what we aimed to achieve in our short, separate film clips that we were to use for reference when it came to drafting our designs, as well as for our Spotify Canvas. In this scene, from Season 1, Episode 1, the character of ‘Gene’ (better known as Jimmy McGill or Saul Goodman) is working at a Cinnabon in Nebraska (Breaking Bad & Better Call Saul, 2021). It perfectly envelops the sombre, almost dream like feeling we want to achieve in our project, specifically in our clips. The scene is in black and white, and seems to use high-key lighting, emphasising that dream like effect we want.

 First Ever Gene Scene | Uno | Better Call Saul

PROJECT RATIONALE

As AI-art increases its grasp on the artistic market (Cousins, 2023), it feels as if there has been a rise in overlooking the beauty of the process of creating the art itself. Creating art used to be about skill, time, patience, failure, and success, but with AI-art on the rise, these integrally human parts of art have been traded off for efficiency, and results. From our very earliest memories of scribbling on scrap pieces of paper and dancing sporadically to music, to crafting refined masterpieces, performing live in front of audiences, or consuming art produced by artists, art is an integral part of human culture and identity. We have chosen to hone in on this process, a process that has been around for at least 30 000 years (Morris-Kay, 2009), a process that affects almost all of our day to day actions, as

this process is what we believe makes us human, what makes art beautiful, and it's important not to forget that.

In saying this, with the rise of AI now past its initiation, the process of creating art through time-based skill and practice could potentially fade into obscurity. To not only remind audiences of the beauty of the process of creation, but to prevent the loss of the human voice, the culture that creating art provides, we have conceived of a fresh concept; a concept album narrating the process of creation that is designed to be shuffle played, paired up with an exhibition displaying striking artworks corresponding to each of the five stages of creation (Hardymon, 2021). Both of these work and weave together to promote the human element within art and creation itself, reinforcing the random element of creation (Shkliarevsky, 2017), highlighting each identifiable stage of creation, and allowing audiences to relate to the project with their own experiences and experience the art in-person. Unlike the linear storylines of concept albums like 'The Wall' or 'The Lamb Lies Down On Broadway', we believe that this is an extremely unique and fresh idea that has not been attempted before, relating to current events whilst also providing a new take on the idea of a concept album and proposing a new argument to present at an art exhibition. We hope that audiences will gain an understanding and a new appreciation for the human element, the importance of human emotion, and feeling, and thought within the creation of art. Especially in a time where that understanding and appreciation is at risk of disappearing.

METHOD / RANGE OF APPROACHES

First and foremost, the project is all organised and collaborated on using the Google Suite. We have found that by using a shared Google Drive folder, it is much more efficient to bounce around ideas, research, drafts, and demos. Google Docs has been our go-to for research and document synthesis, allowing us to pour all our relevant information into one document. We have been using Google Sheets to create our budget, our timeline, to track meetings, and to create a hub for all necessary links towards the project. All of our feedback and meeting minutes are continuously updated and managed by our project lead, with weekly updates to allow us to accurately document when changes to the project have been made after a group meeting or when receiving feedback from lectures or industry professionals. Communication is conducted via Zoom, Facebook Messenger, or in-person, depending on the meeting requirements. Each in-person iteration of the project, like filming for our

reference images, is documented by all group members through photos and the meeting minutes Google Doc.

When writing the songs, we are taking heavy inspiration from the processes both Genesis, Pink Floyd, and glaive have used when writing theirs. A particular practice we intend to implement is to write out each half of the album separately between the songwriters. Both 'The Wall' and 'The Lamb Lies Down On Broadway' were written like this, and each songwriter on the album brought it back to the rest of the band to adjust or even fuse with whatever they had written (Callender, 2012. 2:22 - 3:15) (Perry, 2019). Just like how glaive did in the process of writing his album, 'i care so much that i dont care at all' (Curto, 2023), we also will be reflecting on our own past experiences, especially when it comes to when we have previously created art, to try and attempt to capture the feelings and actions we undertook during those times. Much of the song writing process will be completed on physical instruments, writing lyrics on whiteboards, creating demos in Ableton, and attempting to write out songs separately and seeing if any ideas can be merged when we bring each half of the album together.

For the designs, we will rely on the techniques of simple but strong lineart and paint strokes to create impactful visuals. These techniques can be effectively executed using programs such as Photoshop and Procreate. With these software programs, we have access to a vast array of tools and brushes that allow us to easily create clean, minimalistic lines and bold, confident strokes. When it comes to lineart, simplicity is key. By using clean and precise lines, we will be able to convey the form and structure of my subject with clarity and efficiency (*The Visual Elements - Line*, n.d.) (Sayim & Cavanagh, 2011). The simplicity of the lines allows the viewer to focus on the overall composition and message of the artwork. We can easily adjust the thickness and smoothness of the lines, ensuring that they suit the style and mood we want to convey (Sayim & Cavanagh, 2011). On the other hand, paint strokes add depth, texture, and emotion to the artwork (Meseldžija, 2011). Whether we are using digital brushes that mimic traditional media or experimenting with real paint on a canvas, the use of paint strokes allows us to create visual interest and a sense of dynamism. The texture left by these strokes adds a tactile quality to the artwork, engaging the viewer's senses and creating a more immersive experience (Meseldžija, 2011).

In programs like Photoshop and Procreate, we can easily manipulate the brush settings, such as opacity and flow, to achieve the desired effect. This gives us the flexibility to create a wide range of paint strokes, from soft and subtle to bold and expressive. Additionally, working digitally provides the advantage of being able to experiment and make adjustments easily, without the need for traditional materials and time-consuming clean-up. The techniques of simple but strong lineart and paint strokes are widely used in various creative fields, including illustration, graphic design, and digital art.

They have the power to convey messages, enhance visual appeal, and engage audiences. Whether we are creating a detailed illustration, a logo, or a digital painting, incorporating these techniques adds impact and personality to our work. Through careful choices in line quality and bold paint strokes, we are able to create visuals that captivate and leave a lasting impression on viewers.

We will use Ableton Live for both recording and mixing stages, as it aligns well with the electronic side of the album. However, while Ableton is not the most conventional choice for creating 70s-style rock or rock music, we have reasons for this selection. Ableton's unique electronic-based effects, processes, and workflows will aid in seamlessly blending both genres into a consistent album.

During the songwriting phase, we will employ motifs from the initial demos, processing them in the alternate genre to discover intriguing fusions (Pheek, 2017). This method enables us to incorporate specific elements from one genre into the other, forming bridges for a harmonious album, whilst tying directly to the theme of the project. Reference tracks will play a crucial role, involving the analysis of songs to discern how they balance different elements, which will evolve and solidify as the album takes shape.

In the recording process, achieving the optimal drum sound will be a challenge. For the album's first half, we will draw inspiration from 1970s Genesis and similar rock music of the era, while the second half will feature a blend of or entirely electronic drums. Capturing the distinct characteristics of 1970s recording techniques and equipment is essential for the desired drum sound. Achieving this involves several techniques to ensure the right sound at the source. Tuning the drums for warmth and openness, with lower-tuned toms and a loose, fat snare sound (Jake Reed, 2020). Dampening techniques like moon gels, muffling rings, and tea towels will control sustain and achieve a more controlled sound (Jake Reed, 2020). We'll use dynamic and ribbon microphones popular during the 1970s, such as the Shure SM57 for snare, AKG D12 or D112 for kick, and Coles 4038 for overheads, all available at SAE (SAE Perth Tech Portal, 2023). Although we won't be recording directly to tape, tape emulators, saturation, moderate compression on individual drum tracks and the drum bus, as well as hardware compressors or plugins emulating 1970s compression units (MasteringBox, 2021), will be used to add warmth and colour. To achieve a clean, concise drum sound, techniques like sidechaining, stereo imaging, gating, and equalisation will seamlessly integrate the electronic drum elements with the acoustic recordings (Rebecca, 2017).

POTENTIAL FOR PUBLICATION / EXHIBITION / DISTRIBUTION

As this project is an exhibition at its height our primary exhibition potential will be our SAE showcase, however it is not limited to this initial exhibition, there are possibilities to gain exhibition space at institutions such as AGWA (AGWA, 2023).

As a form of primary anecdotal research, we filmed an actress re-enacting our 'Ink and Ivory' storyline, which we will use for promotional material and reference images for the designs. By allowing the actress to interact with the key objects we selected for each room, we achieved a natural, fluid, and realistic portrayal of Ellery's hypothetical existence. These clips will also enhance our Spotify Canvas. In total, we captured five scenes with multiple takes, enabling our director to manage dolly effects, camera swings, and zoom techniques based on our research. We instructed the director, Blayke Rietman to maintain predominantly eye-level camera angles, while advising the actress to maintain a mostly neutral facial expression. This approach ensures that audiences can better immerse themselves in each filmed scenario.



Reference image for the stage of 'Preparation'



Reference image for the stage of 'Incubation'



Reference image for the stage of 'Evaluation'



Reference image for the stage of 'Illumination'



Reference image for the stage of 'Verification'

Each clip will be edited and processed by our director, Blayke Rietman, for use on our Spotify Canvas. This will reinforce the thematic aesthetic of 'Ink and Ivory' on the most popular streaming service as of 2023 (Curry, 2023). 'Ink and Ivory', however, will be released on all streaming services through DistroKid, which most group members have access to.

For the coming few weeks of the project, we have enlisted the help of film students Elle Byrt and Micaela Botha for a potential fundraising event, and management of social media when it comes to promoting the exhibition and album. It became apparent that an exhibition may become expensive rather quickly, and it was also in the group's interest to have the ability to pay collaborators in order to demonstrate the professional conduct our group members aim to achieve. As such, Elle and Micaela have started on promotional material and set-up for a fundraiser aimed at collecting funds, which then can be used to pay collaborators and for any equipment we need during the exhibition. The exhibition and album will then further be promoted through a shared Instagram account, Facebook page, word of mouth, and flyers which will be handed out at the end of the exhibition. Posters may be distributed across the CBD and on-campus as an additional way to gain attendees. All of these methods have been curated to pull in as large of an audience as possible, especially our main demographic who tend to use social media. This choice was backed by the multiple interviews we conducted with young industry professionals (see Appendix B), who have performed and released their music or displayed art in an art exhibition. We hope in time that 'Ink and Ivory' can move off campus, and potentially into an arts gallery or through a government grant.

APPENDIX A

Polling for Our Target Audience

Abstract

It is extremely important to understand your target audience, and what demographic your project will attract when planning out said project. Not only will it allow you to cater towards a more specific, niche audience, but it will also allow for better planning and marketing when it comes to promoting your project to the public. An unfocused, un-targeted marketing campaign might not draw attention due to it being so broad (Evans, 2013). For our project, we decided the best way to narrow our target audience down was to simply create a poll and post it online, and share it in person. The aim of this poll was to narrow down who would be likely to listen, or attend our project by categorising participants by age, gender, location, and other attributes.

The Importance of Target Audiences

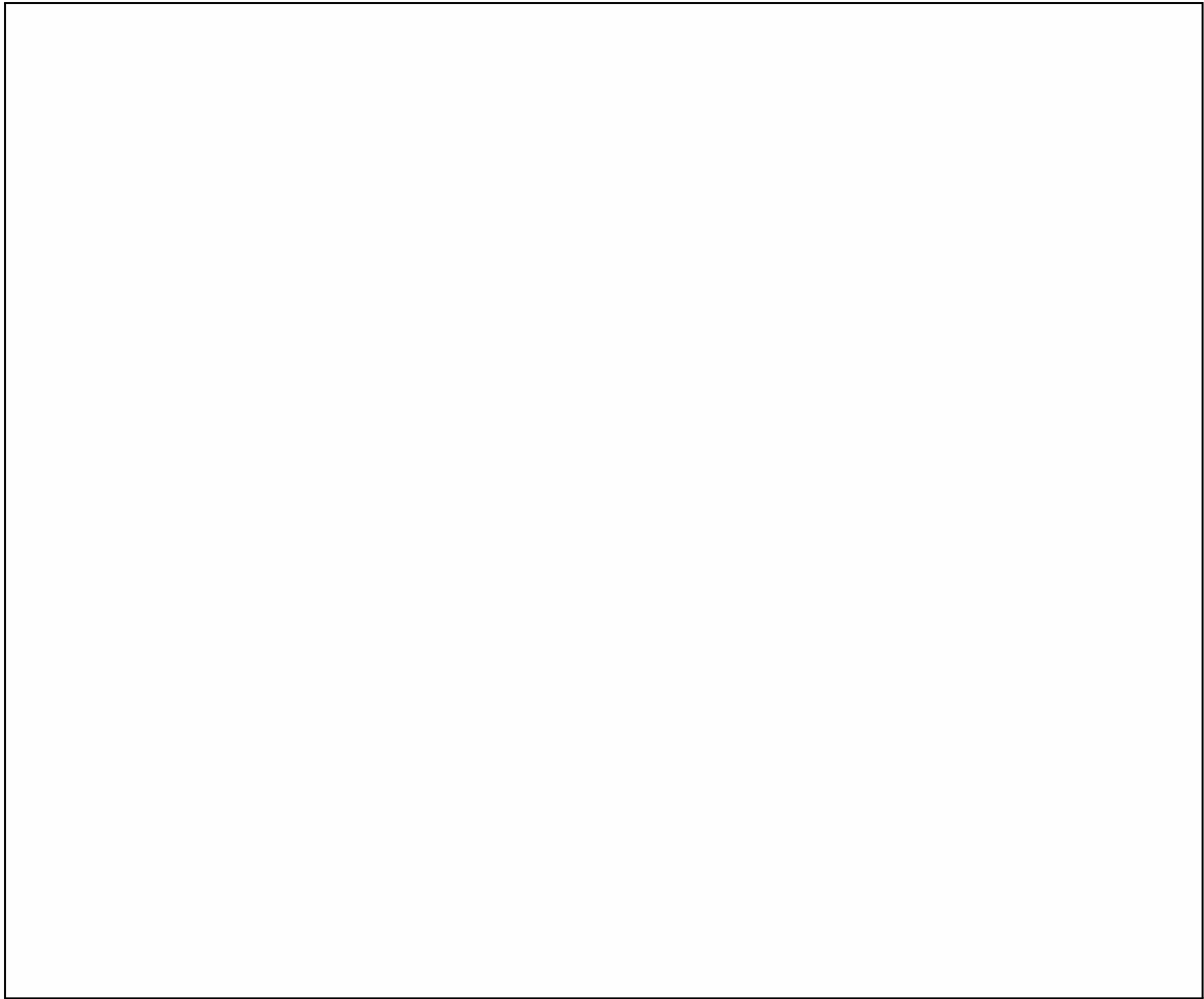
“Everyone is not your target audience!”, according to Cornelisse, 2023. Understanding who your target audience is functions in multiple ways, including allowing you to better communicate with said target audience, knowing who and where your customers (in this case, attendees) are, and how to better market your project with them in mind (Cornelisse, 2023). You can think of marketing as a budget, you have to carefully choose how you spend your time marketing otherwise it might be wasted on people who were never willing to attend (Cornelisse, 2023). This also allows you to find niches and subdivide your target audience so that any responses you receive on a product (in our case, exhibition and album) can be better understood and broken down (Cornelisse, 2023). Common characteristics your target audience can be broken down into include:

- Age
- Gender
- Ethnicity
- Education
- Occupation/employment status
- Income
- Family status

It is also important to not only break your target audience down by the factors above, but to also break them down into their lifestyle habits, interests, geographics, and psychographics. (Cornelisse, 2023).

Method

Our information was sourced from a poll created using Google Forms. Participants were asked to answer the poll as if they didn't know the organisers and creators of the project, as to eliminate as much bias as possible from any connections with friends and family. Participants were also told the aim of the poll in a small paragraph above the questions.



The following questions were listed for participants to fill out, as an attempt to gain as much information about the demographic of the participant as possible:

1. What is your name?

This was asked solely to have a better chance of filtering out dummy answers.

2. How old are you?

Participants were given a selection of ages, from 7 to 100.

3. What is your occupation?

Six options were given; university/TAFE; school; apprentice; full-time worker; casual worker; and part-time worker.

4. What is your gender?

Participants were given a blank field here, as to allow for any answer the participant sees fit.

5. What country and city were you born in, and what country and city do you live in?

Another blank field was provided.

6. What is the closest genre you listen to the most?

13 options were given, including rock, modern pop, modern RnB, rap/hip-hop, classical, blues, country, reggae, funk, disco, metal, electronic, and indie/alternative. These were selected as we felt they encompassed most musical tastes, and would help us narrow down an important demographic.

7. Have you ever visited art exhibitions?

A yes or no response was provided,

8. If not, do you plan on or would you be interested in visiting multimedia art exhibitions?

Participants could choose yes, no, or that they selected yes in the previous answer.

9. Are you an artist or do you regularly create art (art isn't just visual, it includes music, games, performances)?

Another yes or no response was provided.

10. If not, have you ever had an interest in creating art (including audio) or briefly worked on some art because you wanted to?

Participants could choose yes, no, or that they selected yes in the previous answer, as before.

11. How do you listen to music most of the time?

7 options were given, including streaming, CD, vinyl, MP3 players, radio, cassette, and clubs/live gigs.

12. Have you ever been to an album launch party, where you go to an event space to listen to a new album for the first time with other people?

Yes or no responses given. This was an attempt to narrow down if people who had attended this type of event are more likely to attend our exhibition, due to its similarity.

13. Which events do you attend the most?

5 responses were provided; live gigs (small venues); DJ sets (in-clubs etc.); festivals; concerts; or none of the above.

Questions 14 and 15 described the project to participants in some detail. They ask whether or not participants would attend our exhibition, and/or be willing to listen to our album.

'Ink and Ivory' is a captivating and innovative in-person, interactive art exhibition that * seamlessly merges music and visual art, centered around the theme of the five stages of creation. At its core, the exhibition revolves around a five-song album of the same name, meticulously crafted as a concept album. The remarkable aspect of this album is that it allows listeners to shuffle play the songs while still preserving a coherent and interconnected storyline.

The narrative of 'Ink and Ivory' follows the journey of a character named Ellery, who serves as a representation of the creative process. Each of the five stages of creation is portrayed through Ellery's experiences, set within stark white rooms that symbolize the blank canvas of artistic expression.

The intent of this exhibition is to showcase the non-linear nature of the creative process, a defining attribute unique to human creativity. By allowing visitors to shuffle play the album, 'Ink and Ivory' effectively demonstrates how the creative journey can take unexpected and divergent paths, ultimately culminating in a completed, or thrown out idea.

Furthermore, the immersive experience of an in-person art exhibition reinforces the meaning of the music. For each song in the album, there is a corresponding art design that visually illustrates Ellery's actions and progress through the creative stages. As visitors move through the exhibition, choosing which art piece to look at first, they almost re-enact the unfolding story, mirroring the dynamic and evolving nature of the artistic process.

'Ink and Ivory' offers a powerful and thought-provoking exploration of human creativity, celebrating the beauty of creation while encouraging audiences to embrace the intricate and unpredictable nature of the artistic journey. In a time where AI art is becoming ever prevalent, 'Ink and Ivory' seeks to remind audiences that art is ultimately human, and that the process of creating art whether it goes right or wrong should be celebrated.

The Exhibition will take place in Perth City, in the evening on a weekday.

Would you personally be interested in attending, if you could?

Yes

No

The album itself will be a genre mashup of hyper-pop and progressive rock, like 'hypochondriac' by ^{*}brakence, 'The Lamb Lies Down on Broadway' by Genesis, and 'The Wall' by Pink Floyd. The songs would be roughly five minutes long, featuring a variety of instruments from acoustic to digital. As stated before, the songs will link up even with shuffle play on, forming a new narrative every time you listen to it.

Would you be inclined to listen to this album?

Yes

No

Question 15

After polling concluded, answers were recorded on a spreadsheet using Google Sheets. The first way the answers were broken down was by age. Due to not having substantial responses, fairly wide age groups were created to organise answers into; 16-19; 20-29; 30-39; 40-49; and 50+. A percentage was calculated based on the number of participants in each age bracket who answered yes to attending our exhibition and/or listening to the album, narrowing down which age bracket would be most likely to attend. The same was done for gender. The groups with the highest “yes” response rate to wanting to attend the exhibition and for listening to the album were then further broken down and processed by the other additional questions asked. In these breakdowns, participants in the overall group who answered “no” to the question in relation to the breakdown were excluded.

Results

82 responses were recorded. 3 responses were deemed to be “dummy” responses, as in, the response was false, and thus we were left with 79 responses to analyse. It was found that overall, we had a “yes” response rate of 81.01% in regards to wanting to attend the exhibition (64 responses), and a “yes” response rate of 89.87% in regards to wanting to listen to the album (71 responses). Majority of participants lived in Perth, Australia.

Overall, the age group identified as having the highest “yes” response rate for attending the exhibition was 30-39 year olds. Remarkably, 100% of the seven responses received in this group had indicated wanting to attend. Only 85.71% of the group indicated that they would listen to the album. Two age groups were identified as having the highest “yes” response rate for listening to the album was 20-29 year olds, and 50+ year olds. 94.87% of the 39 participants in the 20-29 year old category indicated that they would listen to the album. 84.62% of people in this group said they would attend

the exhibition. 100% of the 10 participants for the 50+ year old category indicated that they would listen to the album, with only 60% indicating that they would attend the exhibition.

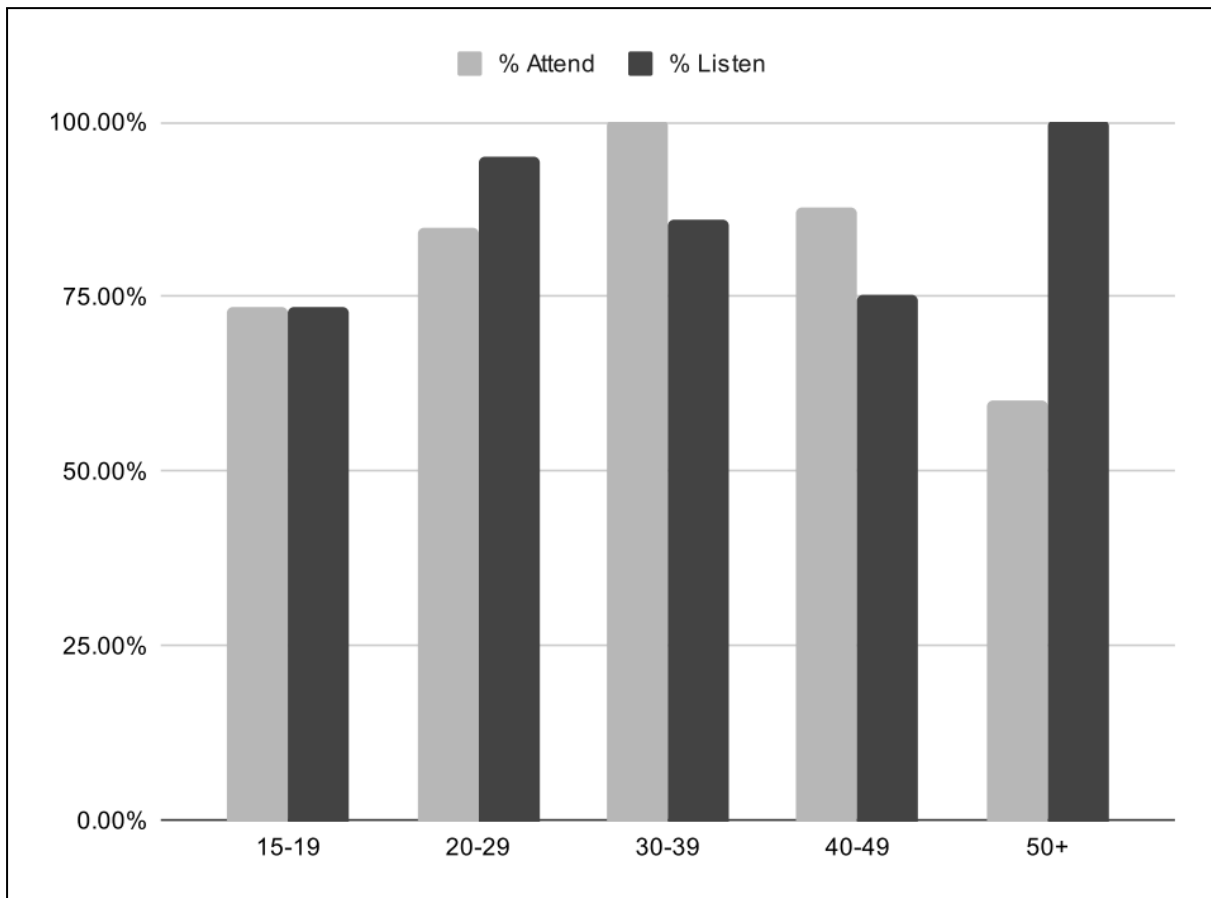


Chart showing age group related responses for attending and listening

For age related responses, it was found that females are significantly more likely to attend the exhibition than males. 91.30% of the participants identifying as female (46 responses) had answered “yes” to wanting to attend the exhibition, and 93.38% had responded “yes” to wanting to listen to the album. In contrast, of the 29 participants identifying as male, only 72.41% put “yes” in response to wanting to attend the exhibition, and 86.21% put “yes” as wanting to listen to the album. An additional 4 respondents identified as non-binary, and had a 100% “yes” response rate to both attending the exhibition and listening to the album.

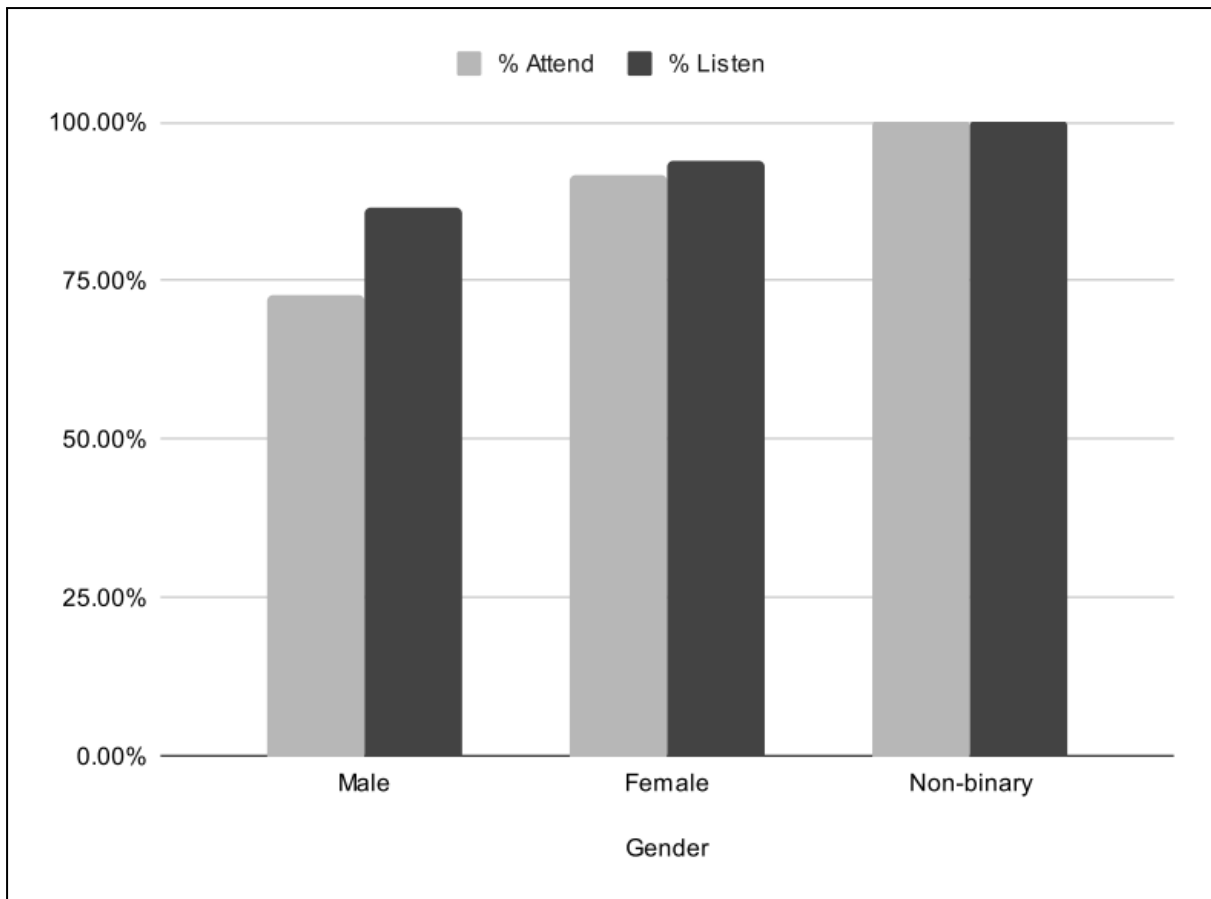


Chart showing gender related responses for attending and listening

Attending the Exhibition

The group with the highest “yes” response rate to attending the exhibition was 30-39 year olds. 7 yes responses were given by people in this age category. The most popular genre within the age bracket was indie/alternative, with 4 responses, and the least was the other genres besides electronic and modern pop. Most of the participants were full-time workers (4 responders), and all but 1 respondent had been to an art exhibition. All respondents had shown an interest in attending one however. 5 identified as an artist, and only 1 had claimed to never intentionally make art. All but 1 respondent listened to music via streaming services, and only 1 respondent had attended an album launch. The most popular event attended by this group were concerts, with 3 responses.

Listening to the Album

The group with the second highest “yes” response rate to listening to the album was 20-29 year olds. 37 “yes” respondents were analysed. The most popular genre was again indie/alternative, with 13 responses, while the least was blues, electronic, reggae, and disco. Majority were university/TAFE students, with 12 responses, and 31 had been to an art exhibition with only 6 never attending such an event. Roughly half of respondents identified themselves as artists, with 17 “yes” votes, and 20

“no” votes, however the majority had created art (only 7 claimed not to have). All respondents streamed their music, and only 15 had been to the album launch. The most attended event was live gigs with 17 responses, while DJ sets were the least attended event.

The group with the highest “yes” response rate to listening to the album was 50+ year olds, with 10/10 respondents selecting “yes”. Their most listened to genre was rock, with 4 votes, and majority were full-time workers with 7 votes. All but 2 had visited an art exhibition, only 1 did not plan to attend one ever. Only 2 respondents identified as an artist, and 5 had claimed never to intentionally make art. Again, streaming dominated the preferred method of listening to music, however 4 participants had identified the radio as their preferred method. Only one participant had been to an album launch, and the most popular event attended was live gigs with 5 votes.

Discussion

The most important thing to understand about the method in which we collected data for finding our target audience is how bias may have affected our answers. Although for this discussion we are assuming as if we had very little within our poll, we do have to remind ourselves that bias was very likely. The main limiting factor of using social media to share our poll is that people who answered are somewhat familiar with the people working on the project, and thus are more inclined to vote “yes” on both listening to the album and attending the exhibition. We personally witnessed first hand from a few friends and family members answer “yes” as they wanted to support us. We also have to take into account the extremely small sample size we used for this data analysis. 79 responses are not bad, but when broken down into the smaller age groups, an inaccurate demographic may be shown. For instance, we only had 7 respondents that fit into the 30-39 year old category, which may not accurately represent the genre that age group listens to, the events they attend, if they are artists and so on. Although we asked participants to answer in an unbiased way, and some participants were not affiliated with any project group members, these factors all still played a fairly substantial role in the data we collected. It could be argued that previously attending an art exhibition may not affect whether or not participants are willing to listen to the album.

Overall Target Audience

Setting aside age, a few common characteristics were noted from all three age groups. All three streamed music, which could be why so many were likely to respond with “yes” when asked if they would listen to our album. Streaming has made music extremely accessible, and you really don’t have to go out your own way to listen to new tracks or albums. A lot of respondents worked full-time, and even though university/TAFE seemed to be the most popular occupation in the bracket of 20-29 year olds, it only beat out “full-time” by one vote. It could be suggested that full-time workers are more likely to attend as they have much more of a routine schedule and that they can

plan to attend events like this well in advance, making a trip out of it. Most respondents had never been to an album launch. We chalk this up to album launches being a fairly niche event, however like suggested before, attendees could be more inclined to attend due to the mystery or new sensation our exhibition provides. A lot of respondents attend live gigs, which makes sense as this almost replicates a small scale event that a live gig is.

Link to PDF Summary:



APPENDIX B

Excerpt from the Interviews for 'Ink and Ivory'

Visual Artist:

"Instagram is a very big one, I use Instagram a lot. And if it's on campus, you could always do flyers, we did flyers, stuck up posters. There's a local radio station, I think they're really open for people to go and have interviews about arts and stuff like that. So you could always promote it on that, I don't know what it's called though. Mailing lists, so emailing it, sending it to different galleries. Sometimes they'll come for you."

Visual Artist:

"Facebook events are really good. If you can set up a Facebook event, and tag it through all the right things, associated to the area that it's happening in. I think I have so many interesting events in Perth that I go to purely just by scrolling Facebook."

Musician:

"Unfortunately, social media. I know. It sucks. I've been listening to podcasts and different things recently, and even some of my friends who are doing media courses or whatever, or everyone, [they] will tell you that social media allows you to get the broadest audience in the quickest amount of time."

[It's the] most time efficient and cost efficient unfortunately, even though it's not as satisfying. And it doesn't feel as rewarding and like it's not as creative."

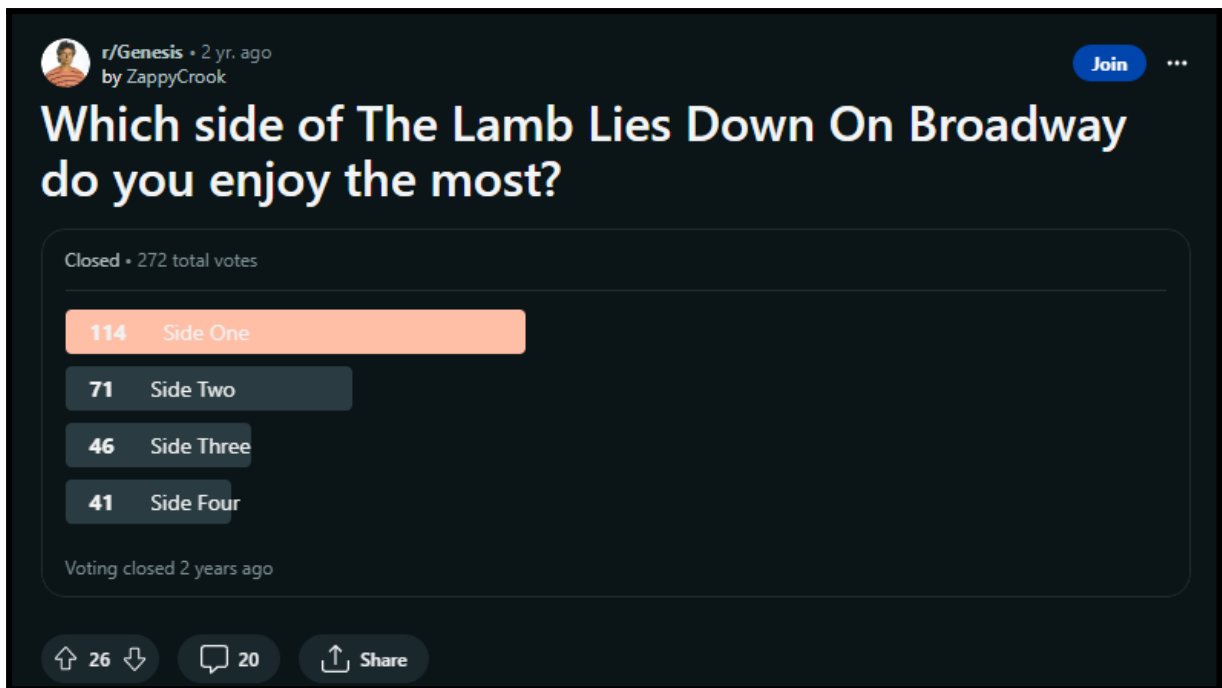
APPENDIX C

Album Discussions

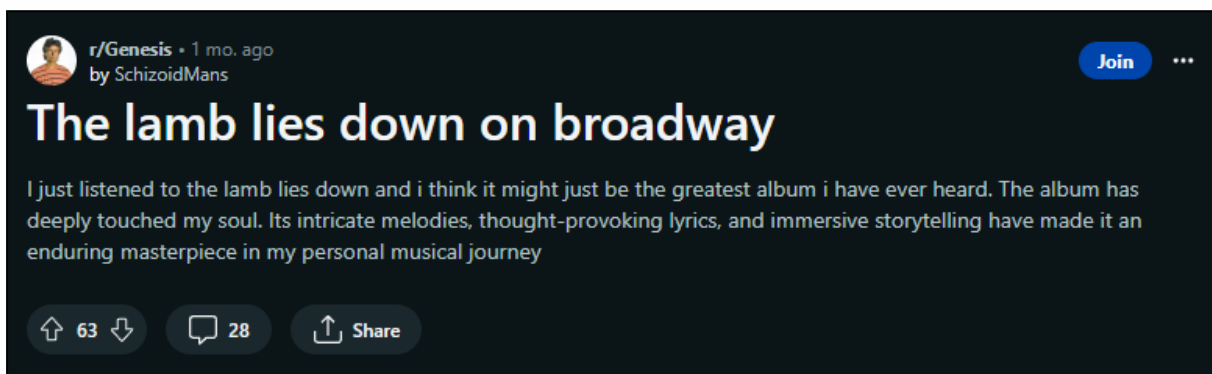
Lamb Lies Down on Broadway



A post asking members of the r/progrockmusic subreddit to help break down the storyline of the album (R3dF0r3, 2023).



A post on the r/Genesis subreddit where user ZappyCrook asks people to vote for their favourite side on the album (ZappyCrook, 2021).



Another post on the r/Genesis subreddit where user SchizoidMans describes why this album is his favourite (SchizoidMans, 2023).

[Genesis - The Story of The Lamb Lies Down On Broadway Documentary](#)

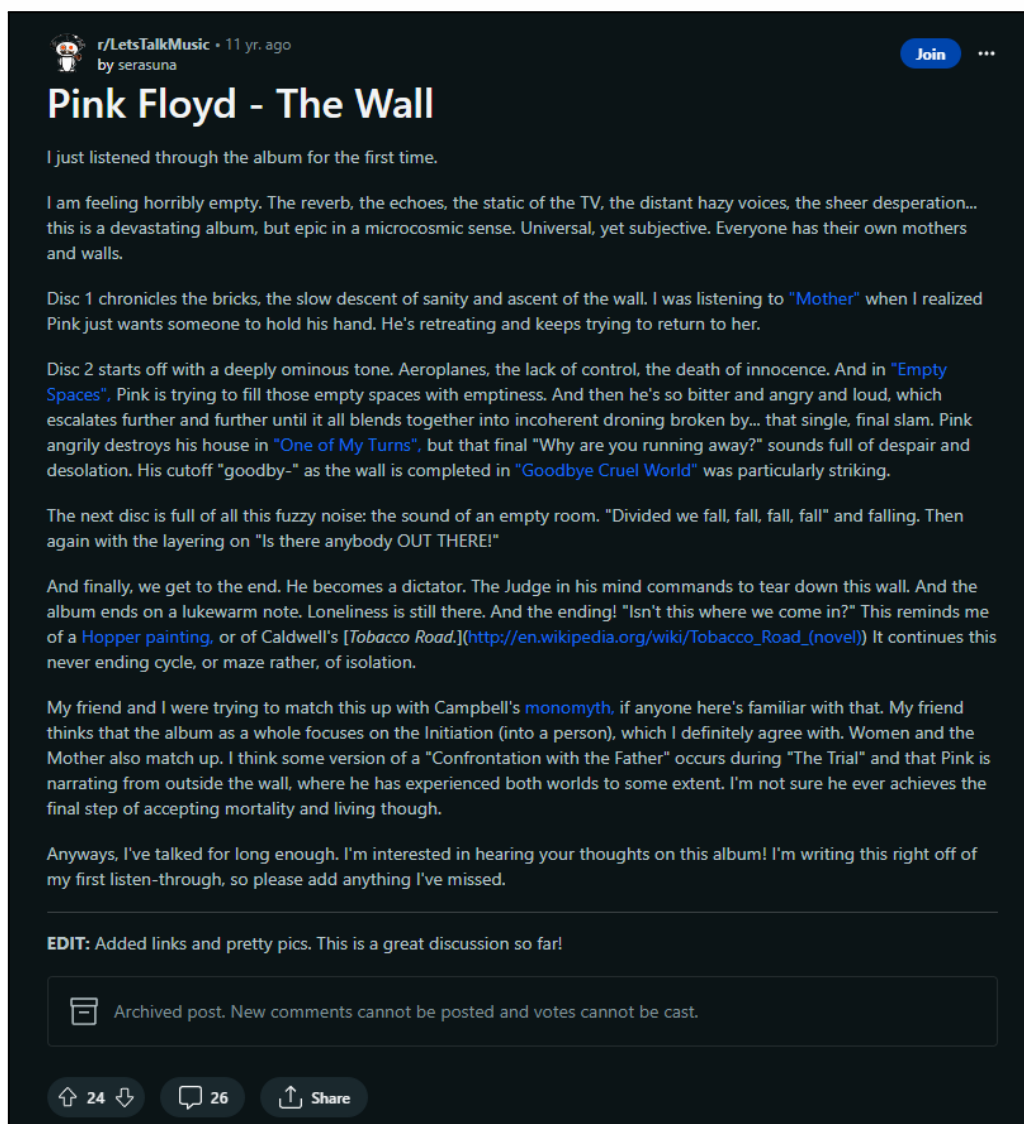
A video essay exploring the creation and recording process of the album, 154k views, 605 comments (rael nyc, 2022).

[LAMB LIES DOWN ON BROADWAY by GENESIS | My Opinion](#)

A video by Andy Edwards expressing his opinion on the album, 3.5k views, 106 comments (Andy Edwards, 2023).

We also aim to mainly replicate the sounds and theatrics this album provides, and just like 'The Lamb Lies Down On Broadway', the album decades on still sees relevant discussion on its message and meaning.

The Wall



The screenshot shows a Reddit post from the subreddit r/LetsTalkMusic, posted by user serasuna 11 years ago. The post title is "Pink Floyd - The Wall". The content is a detailed interpretation of the album, discussing the themes of emptiness, isolation, and the construction of the wall. The post is marked as an archived post, and the bottom shows 24 upvotes, 26 comments, and a share button.

r/LetsTalkMusic • 11 yr. ago
by serasuna

Pink Floyd - The Wall

I just listened through the album for the first time.

I am feeling horribly empty. The reverb, the echoes, the static of the TV, the distant hazy voices, the sheer desperation... this is a devastating album, but epic in a microcosmic sense. Universal, yet subjective. Everyone has their own mothers and walls.

Disc 1 chronicles the bricks, the slow descent of sanity and ascent of the wall. I was listening to "Mother" when I realized Pink just wants someone to hold his hand. He's retreating and keeps trying to return to her.

Disc 2 starts off with a deeply ominous tone. Aeroplanes, the lack of control, the death of innocence. And in "Empty Spaces", Pink is trying to fill those empty spaces with emptiness. And then he's so bitter and angry and loud, which escalates further and further until it all blends together into incoherent droning broken by... that single, final slam. Pink angrily destroys his house in "One of My Turns", but that final "Why are you running away?" sounds full of despair and desolation. His cutoff "goodby-" as the wall is completed in "Goodbye Cruel World" was particularly striking.

The next disc is full of all this fuzzy noise: the sound of an empty room. "Divided we fall, fall, fall, fall" and falling. Then again with the layering on "Is there anybody OUT THERE!"

And finally, we get to the end. He becomes a dictator. The Judge in his mind commands to tear down this wall. And the album ends on a lukewarm note. Loneliness is still there. And the ending! "Isn't this where we come in?" This reminds me of a Hopper painting, or of Caldwell's [Tobacco Road.]([http://en.wikipedia.org/wiki/Tobacco_Road_\(novel\)](http://en.wikipedia.org/wiki/Tobacco_Road_(novel))) It continues this never ending cycle, or maze rather, of isolation.

My friend and I were trying to match this up with Campbell's monomyth, if anyone here's familiar with that. My friend thinks that the album as a whole focuses on the Initiation (into a person), which I definitely agree with. Women and the Mother also match up. I think some version of a "Confrontation with the Father" occurs during "The Trial" and that Pink is narrating from outside the wall, where he has experienced both worlds to some extent. I'm not sure he ever achieves the final step of accepting mortality and living though.

Anyways, I've talked for long enough. I'm interested in hearing your thoughts on this album! I'm writing this right off of my first listen-through, so please add anything I've missed.

EDIT: Added links and pretty pics. This is a great discussion so far!

Archived post. New comments cannot be posted and votes cannot be cast.

24 26 Share

A thread on the r/LetsTalkMusic subreddit from 2012, discussing a users interpretation and feeling after listening to the album (serasuna, 2012).



Another thread on the r/Music subreddit from 2014, with a user asking what 'The Wall' is about. Multiple comments provide users' own insight into the album (SpcAgentOrange, 2014).

▶ How Pink Floyd Built The Wall - Part One: The Album | Vinyl Rewind

A video essay by Vinyl Rewind discussing the creation of the album, with 500k views and 785 comments (Vinyl Rewind, 2019)

▶ Why is Pink Floyd's The Wall so Great - Analysis & Album Review

Another video essay by Vinyl Rewind reviewing the album, 239k views and 1030 comments (Vinyl Rewind, 2019a)

i care so much that i dont care at all

Like with 'The Lamb Lies Down On Broadway' and 'The Wall', 'i care so much that i dont care at all' has created some relevant and current discussion on the themes it imposes on:

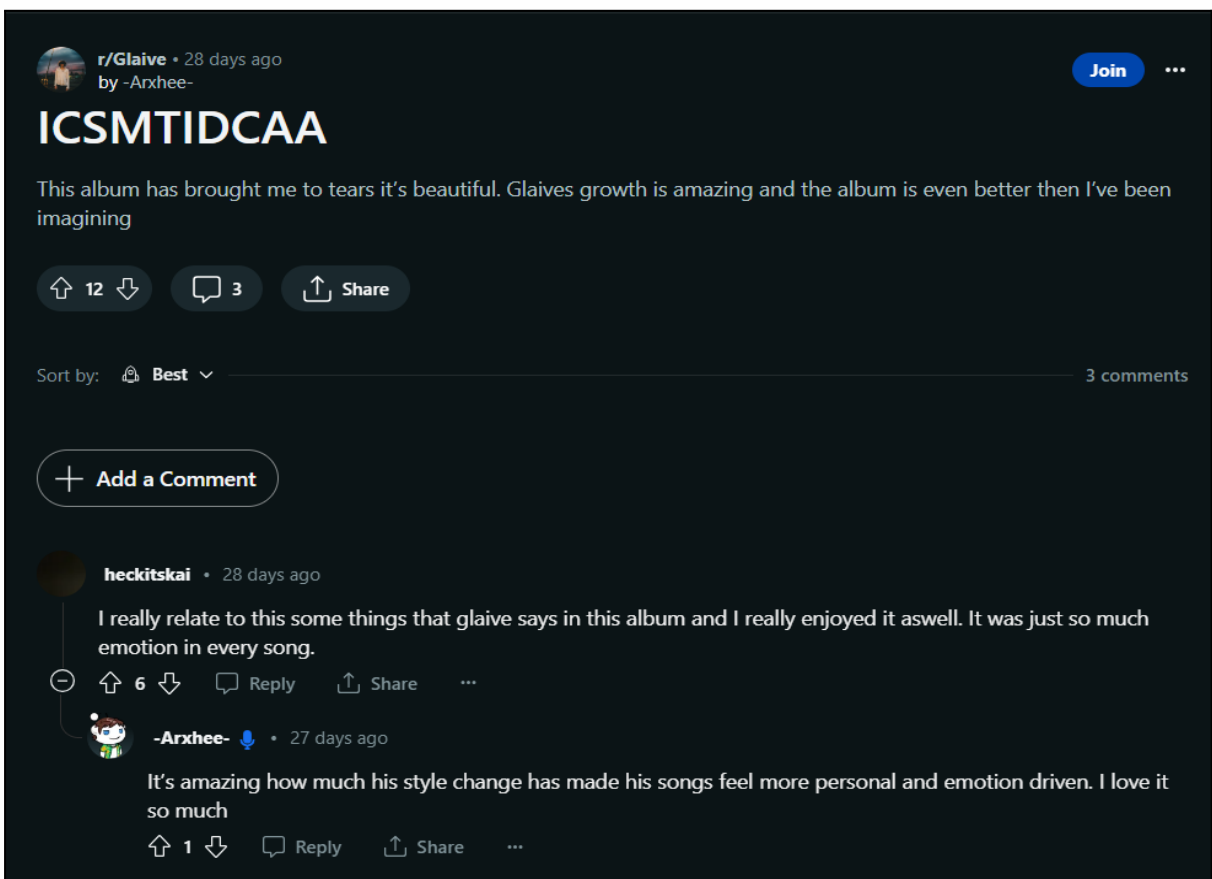
▶ Glaive - i care so much that i dont care at all BREAKDOWN AND REVIEW

Buddykeg Breakdowns does a short breakdown of each songs lyrics and gives his opinion throughout, 799 views and 17 comments (Buddykeg Breakdowns, 2023)

Within the comment section of the video where one person (alexlovesyou1329) gives their opinion on the album and also gives a bit of criticism. The creator of the video then responds to the comment giving his opinion on the interlude and the album overall.



The comment by alexlovesyou1392, and said response from Buddykeg (Buddykeg Breakdowns, 2023)



A tweet by -Arxhee- and two comments, one by heckitskai and the other by -Arxhee- (-Arxhee-, 2023)

Even with only being out for a month, 'i care so much that i dont care at all' has been very impactful for the glaive audience. It has even brought a lot of new people to said audience that might not have heard of him before, something we hope to also replicate with our album.

APPENDIX D

'Ink and Ivory' Research Document



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By:
[Student Name]