Fanchon Dehillotte

2104905

Music Business B1L

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BUSINESS PROPOSAL FOR FANCHON MUSIC



FANCHON



CONTENTS

1. Introduction
    a. Executive Summary
    b. Company Overview
2. Company Background
    a. Artist Bio
    b. Assets
        i. Intellectual Property
        ii. Promotional Material and Selected Previous Press
        iii. Online Presence
        iv. Live Presence
        v. International Fan base
    c. SWOT Analysis
3. Market Analysis
    a. Current Demographics
    b. Target Demographic Analysis (Using Psychographics)
    c. Competition
    d. Business Environment (Demand and Market Trends)
4. Product Development and Marketing
    a. Brand Identity (Unique Selling Points)
    b. Mission Statement
    c. Problem and Solution
5. Objectives: First Wave and Second Wave
    a. National (UK Based)

   b. Creative
   c. Digital
   d. International
6. Company Strategy (Action Plan)
   a. Key Performance Indicators
   b. Time Frame
7. Risk Management
   a. Band Management and Mental Health
   b. Macro and Micro Economic Considerations
   c. Technology
8. Key Stakeholders
   a. Team Building and Methods of Approach
   b. Collaborators
   c. Fan Base Generation
9. Finance
   a. Cash Flow Statement
   b. Costs
   c. Existing Revenue Streams and Funding
   d. Future and Potential Revenue Streams
10. Legal
11. Reflective Summary
   a. Project Management and Aims
   b. Hardships of Professionalising a Band
   c. Consideration of Industry Standards and Technologies
   d. Evaluation and Future Practice

e. Conclusion

12. Works Cited

13. Bibliography

14. Appendices

a. France Tour Contacts

b. Press Contacts

c. Radio Contacts

Introduction

Executive Summary

This proposal will discuss up and coming alternative rock band FANCHON as an unincorporated partnership. The purpose of this report is to professionalise the band to function as a business in order to promote future financial sustainability; as well as to demonstrate the marketability, assets and action plans of the band to potentially interested parties and collaborators.

Company Overview

Due to the cooperative and interdependent nature of a four piece band's activities, the company will be structured as an unincorporated partnership. In this formation, each partner is liable for each other and profit can be distributed unequally between members according to their level of responsibility, subject to alterations throughout time. An essential first step in initiating the band as a company is to draft a legal partnership agreement. This contract must specify profit shares as well as ownerships of assets and intellectual properties, and will be crucial in any potential disagreements or in the happenstance that a band member wishes to leave the company. The partnership is required to file an annual tax return, as well as the individual return of each member with their share of the profit on which they are to be taxed, regardless of the funds taken out from the business on which they are not taxed. The benefits of functioning as an unincorporated partnership include the flexibility of profit sharing, the minimal administration and the easy extraction of profit (Zozzaro, 2021).

The company currently consists of four members;

Fanchon Dehillotte: Vocalist, Songwriter, Second Guitarist, Manager

Frazer Holloway: Lead Guitarist, Composer, Producer, Recording Engineer, Content Creator

Ewan Laker Mansfield: Bassist

Jacob Treacy: Drummer

Figure 1: FANCHON Press Photo taken by Edoardo Giacomelli of band members (Top left: Ewan, top right: Jacob, bottom left: Fanchon, Bottom right: Frazer)



The predominant objectives of the organisation to be further discussed below include to achieve a regular release schedule consisting of singles and EPs, to be supported by a regular live presence in London venues eventually spreading to include key cities in England

and Europe. The objectives are to be categorised into first and second wave on a timeline, according to projected natural progression. This action plan is to assist the accomplishment of key performance indicators such as digital streaming service (DSP) and social media growth, in order to expose the band to new audiences and promote financial return. The organisation further aims to collect a network of business partners and third parties including other bands working within similar markets, creative collaborators and team members such as promoters and labels.

The product development consists of a wide variety of assets, both already existing and in the process of completion; such as the intellectual property of original music, an active digital presence, a regular live schedule, a line of merchandise and an expanding fan base.

The fundamental vision of the organisation is to create a multifaceted artistry that blends niche references from each band member into a modern, pop accessible sound. The sonic aspect of the brand is to be encompassed by a clear visual and ideological identity. This concoction is to borrow from a range of nostalgic influences repackaged to be authentic and market relevant.

Company Background

FANCHON began as a solo project by Fanchon in 2014 when she began posting cover material online and searching for collaborators to put together a rock band. In 2018, she decided to release three singles under her own name in the meantime, which is when Frazer first joined the project as a mastering engineer. It was immediately clear that Fanchon and Frazer's creative processes are complimentary, hence they began writing all the material together. 'rsmSMiLE' marks their first release as a songwriting duo in February 2022. In March 2022, Ewan and Jacob joined so they could begin gigging around London as a four piece. The band decided to keep the name FANCHON due to the intrigued reactions it receives, placing itself in a grey area between representing a band or a solo act.

Artist Bio

"FANCHON is an alternative rock artist, describing her sound as infused with grunge and dream-pop influences.

In 2020, FANCHON began growing an international listener base through her first 3 released singles: Unravelling, Bandaid and Doses. Her new 2022 release 'rsmSMiLE' is shifting the sound to a harder rock direction with the help of bandmate and producer Frazer Holloway. The band now also includes Jacob Treacy on drums and Ewan Laker-Mansfield on bass and is gigging regularly around London whilst constructing this heavier sound together.

Fanchon's childhood was spent travelling between France, England, Poland and The Netherlands which inspired sensitive reflections of self-discovery, loss and romance. Through her lyrics, Fanchon intends to provide relief and relatability by reshaping cultural tropes and concepts into personal narratives. She hopes that admitting to difficult emotions and ideas may empower listeners."

Assets: Intellectual Property

Intellectual Property Rights (IPR) are crucial in protecting the artist's right to recognition and financial compensation for their creations. IPR is relevant to every intangible creation of human intellect which are to be classified into four types; copyrights, patents, trademarks and registered designs. Recorded music involves a first copyright in the performance and a second in the composition. The composition right is associated with the instrumental and words and is typically owned by the writer or a publisher (Anidi, 2020). The performance right refers to the sound recording and is typically owned by the artist or their label, often referred to as the master recording right. These rights represent an important source of income for artists through their administration, exploitation, licensing and management (Lowe, 2020).

FANCHON's existing intellectual property includes the band's original released music, for which they own both the composition and master recording rights. All four bandmates are members of PRS For Music, a copyright collection society now merged with MCPS which collects performance and mechanical rights on behalf of signees whenever their music is performed or played publicly. When the band releases a song, the royalty splits and copyright allocations are registered on the PRS website by Fanchon.

FANCHON also owns the performance rights to cover material dating back from 2014, for which the royalties are collected directly through the social media platforms Youtube and Soundcloud.

As a result of creative marketing strategy to be further illustrated below, selected original works are only made available on Band Camp, a platform on which customers can decide how much to purchase the music for and from which FANCHON collects directly.

FANCHON Composition and Master Recording Rights (Original Material):







Figures 2-4: ‘Bandaid’, ‘Unravelling’ and ‘rsmSMiLE’ single artworks.

Exclusively on BandCamp





Figures 5-6: ‘Doses’ single artwork and PostDream ComeDown EP artwork including ‘Have a Heart’, ‘Bite My Tongue’ and ‘American Sadness’.

Exclusively on Soundcloud

‘Cosmic Context’
‘Honey, We Ran Out of Sweetness’

FANCHON Performance Rights (Cover Material):

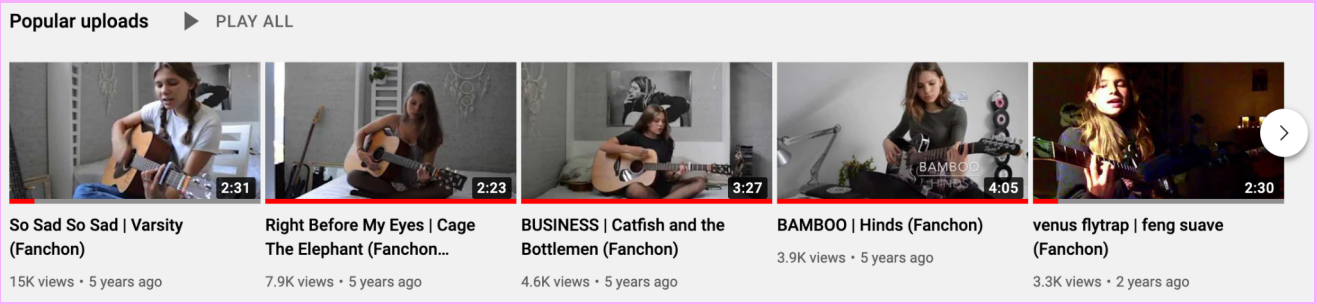
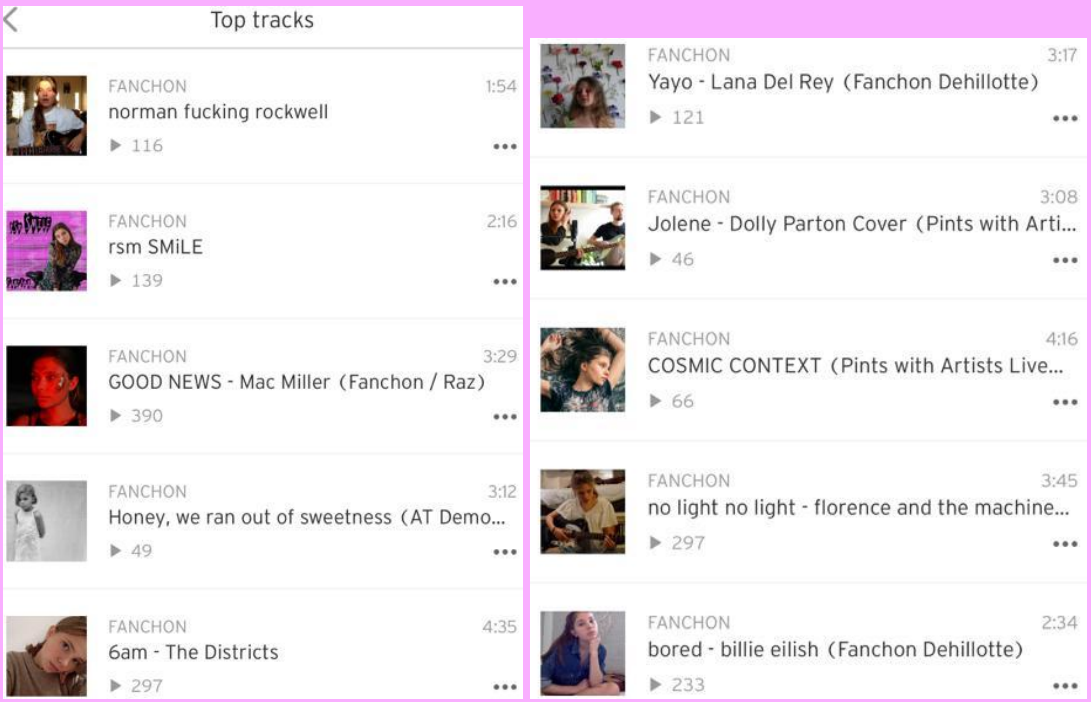


Figure 7: A screenshot of FANCHON’s popular Youtube uploads.



Figures 8-9: A screenshot of FANCHON's top Soundcloud tracks.

Assets: Intellectual Property of Sheet Music and Lyrics

"Grow" by FANCHON

Nothing matters and that doesn't matter either
I have all the time in the
I've got an itch that I can't scratch
Here comes your manic insomniac

I've got something I can't show
I've got a plant that doesn't grow
Because you had no idea how green my thumbs

But a bad seed can grow well
I think a bad seed can grow well

I've finally got a sense of fate
Attraction so strong it turns to hate
Rooting Shooting erratically
You don't need me and I need to stop
Watering fantasy
Drooling until intercepted by inconsistency

I can't grow myself a new heart
I can't grow a new heart but I can freeze it
Waiting
And swimming in your undertow

Assets: Promotional Material and Previous Press

Electronic Press Kit: https://fanchondehillotte.wixsite.com/electronicpresskit

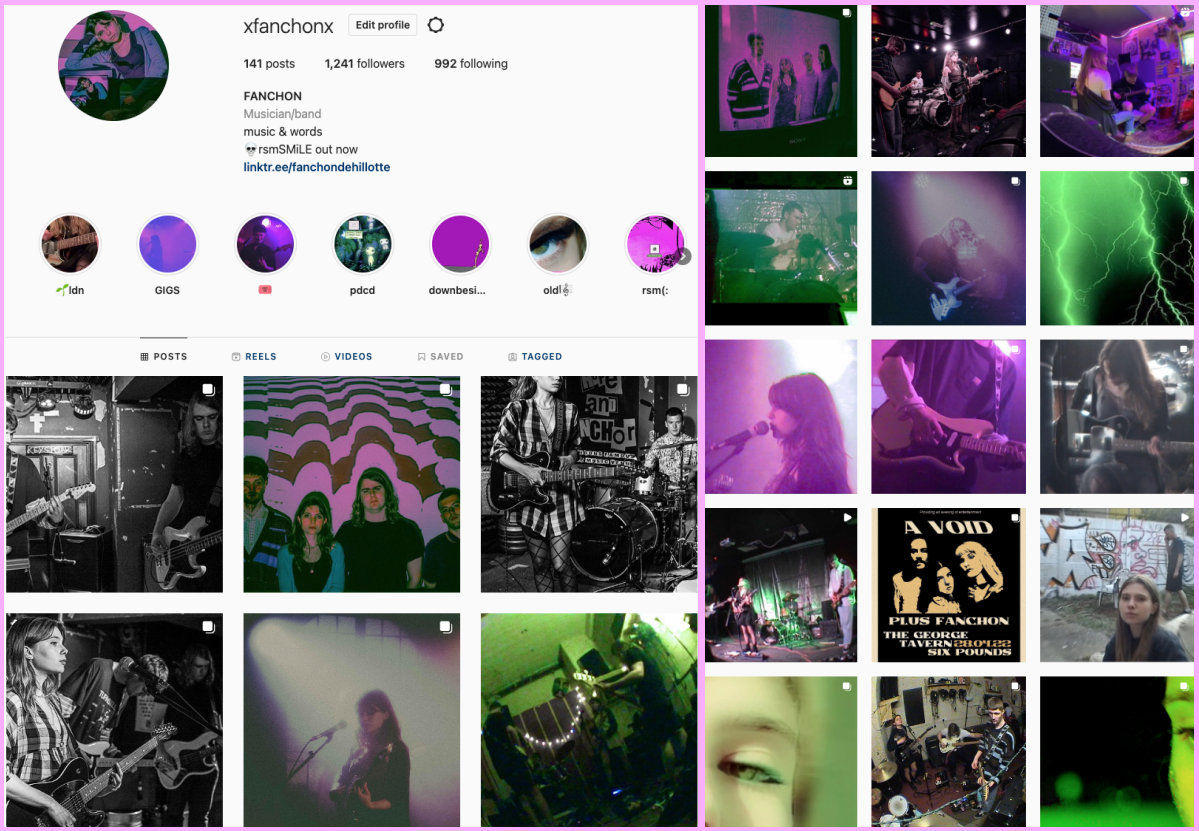
Website: https://fanchondehillotte.wixsite.com/music

Selected Interviews:

https://morleyradio.co.uk/programmes/dnaps-ep12/

https://www.mixcloud.com/chrisredjam/the-redjam-alternative-music-show-17042022/

Assets: Online Presence



Figures 10-11: Screenshots of the FANCHON instagram page taken in June 2022.

Assets: Regular London Live Performance Schedule

Venue	Promotor	Date	Details
The Amersham Arms, London	Underground Sounds	21/4/22	£39.60
The George Tavern, London	Tonque Presents	28/4/22	£30
The Black Heart, London	Camden Rocks	14/5/22	Day Festival
Kingston University, Kingston Upon Thames	Fuse Festival Launch	19/5/22	Acoustic £75
The Hope and Anchor, London	SMACK (band)	24/5/22	£20
The Amersham Arms, London	Plug In Presents	15/6/22	£30
Tileyard, London	GearFest	2/7/22	Acoustic 3 sets £80
The Lamb, Surbiton	Fuse Festival	7/7/22	50 minutes £150
The Fox and Hound, Croxley	GLASSMINDS (band)	9/7/22	Acoustic 45 minutes £ ?
The Victoria, London	Summer Sonic Saucisson (A Void)	25/8/22	
The Archway Tavern, London	Islington Radio Festival	12/8/22	
The New Cross Inn, London	Under Wraps Promotions	29/9/22	Single Release Headline Merchandise 60 minutes £200 + 80/20 split Rider and Meal provided

SET LIST CATALOGUE:

1. Grow
2. RSMSMiLE
3. American Sadness
4. All The Different
5. Humming
6. Slowburn
7. Juin
8. Bite My Tongue
9. Unravelling
10. It Gets Darker Later
11. Nutshell (Alice in Chains cover)
12. Joy Brings Me Down
13. Preliminary

(60 minute equivalent of original music)



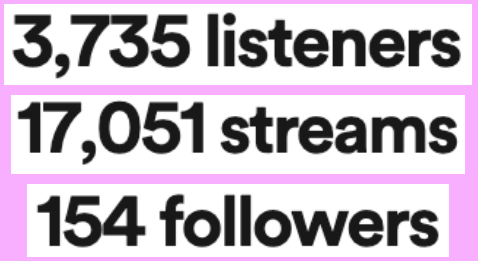


Figures 12-13: Photos taken by Neil Anderson at The Hope and Anchor.

Assets: A Small but Engaged and Growing International Fan Base

FANCHON's active listener base is split relatively equally between The United Kingdom and The United States, with France and The Netherlands close behind. The US is less present in social media statistics, which suggests a shortcoming in transferring DSP and

youtube listeners to social platforms in which they can be considered actively engaged fans by keeping up with the band's activity.



Figures 14-16: FANCHON Spotify Statistics for September 2020 to July 2022.

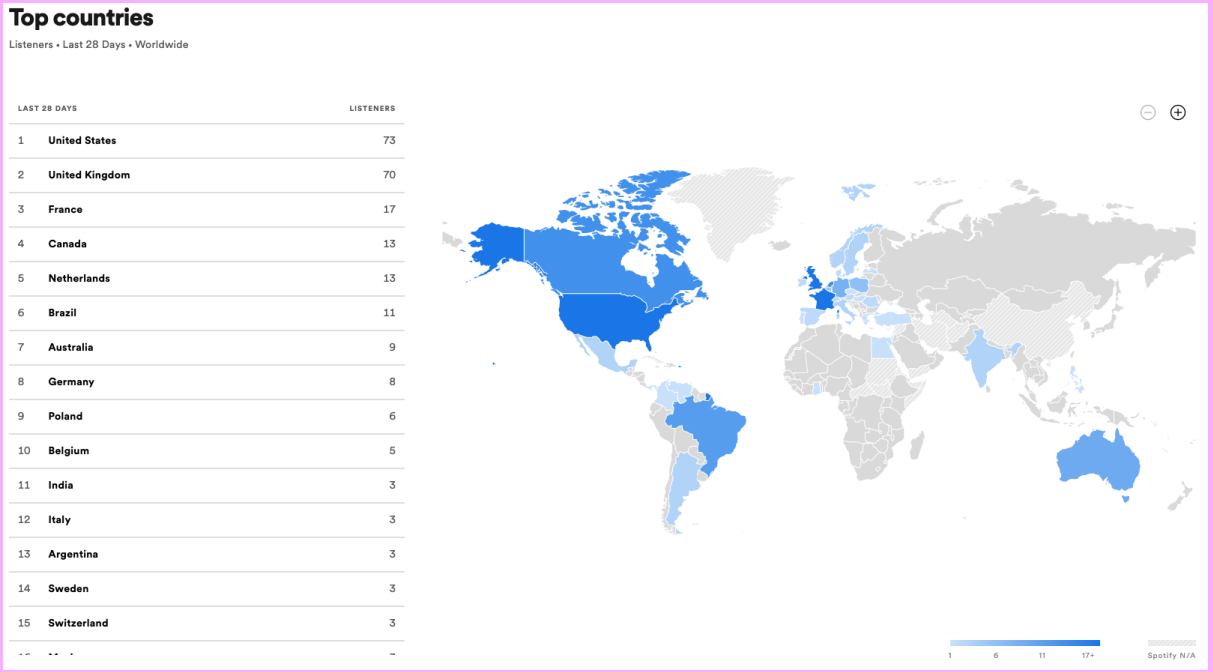


Figure 17: FANCHON Spotify Top Countries in July 2022.

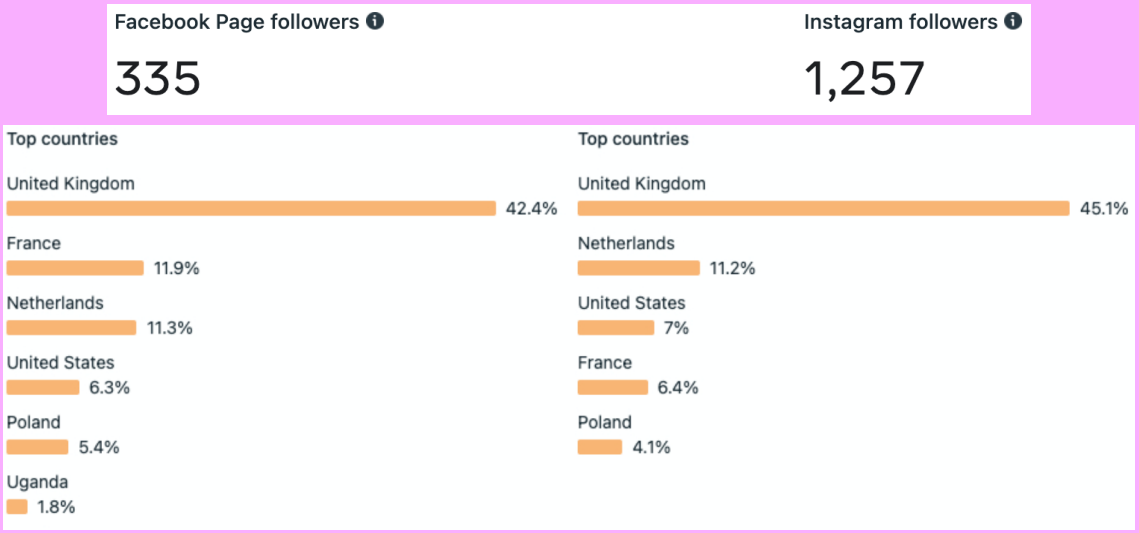


Figure 18-19: FANCHON Facebook (left) and Instagram (right) followings and top countries in July 2022.

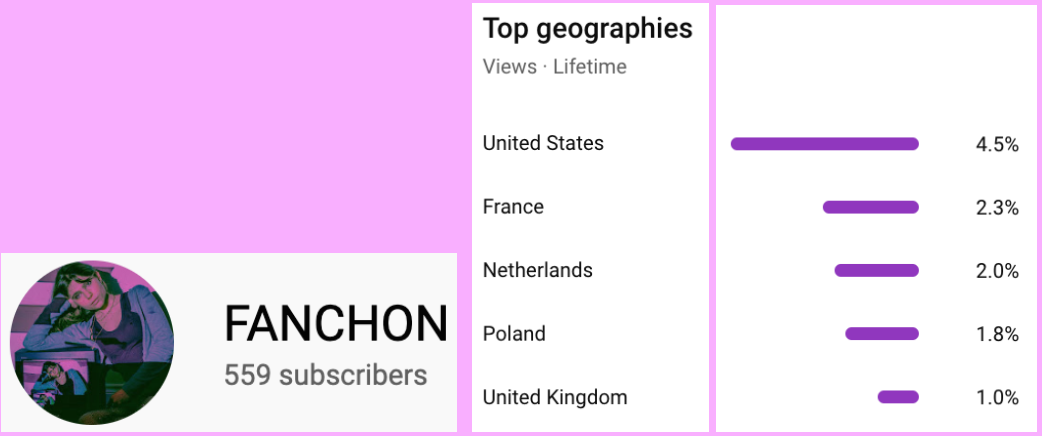


Figure 20-21: FANCHON youtube subscriber count and top geographies in July 2022.

SWOT Analysis

Strengths	Weaknesses	Opportunities	Threats
The music taking influence from various genres that are considered to be making a 'comeback' such as 90s era Grunge, Shoegaze and hardcore. Nostalgic influences are blended with currently popular genres such as dream pop and Lana Del Rey style vocals. Female fronted with all male supporting members makes the band marketable to a wide demographic. Active fan base dating back from Youtube audience who have followed and engaged throughout FANCHON's sound evolution from folk rock bedroom covers to present day. Strong network of bands, promotors, venues and	Distinction between branding the project as a solo or band act is still under recent development, potentially coming across as confusing and consequently unprofessional. Two band members living outside of London occasionally jeopardises the band schedule due to reliance on public transport, time and energy lost commuting and limited spontaneity. The band is still investing more into music than they are making; due to the high cost of equipment, travel, mastering, marketing, recording in comparison to the low royalty rates of streaming and starting out gig pay.	The band has constant access to Frazer's home recording set up. Temporary access to recording studios through acquaintances, friends and studies. Occasional access to free and unlimited hour rehearsal spaces (Danger Sounds in Hackney and Arch 79 in Bethnal Green) due to Ewan and Frazer's involvement in two other bands. Growth of niche markets. New Blockchain technology could facilitate streaming revenue. Band to potentially invest in cryptocurrency. International contacts facilitating the booking of gigs outside of England	Ewan and Frazer's involvement in other bands could lead to scheduling issues for out of London gigs, recordings or other opportunities in which multiple days and long travel are involved. High saturation of bands in London. Online music piracy.

collaborators due to every band member's collection of connections made through studies, involvement in other projects or long term attendance of music events. Frazer and Ewan's recording, production, mixing and mastering credentials. Fanchon's international background and ability to write in three languages.	Lack of translation between Instragam following and spotify listeners suggested by demographic analytics.	(primarily France and The Netherlands)	

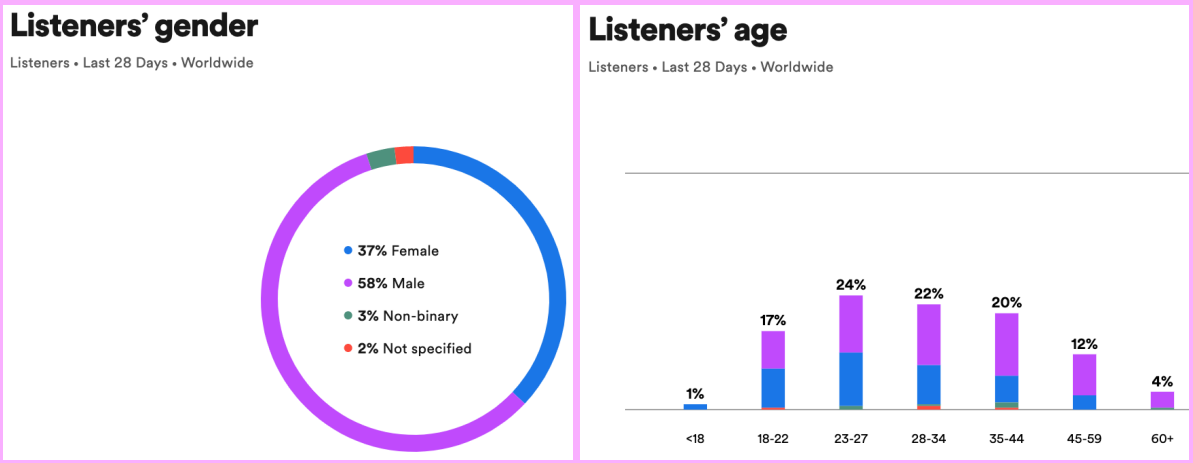


Figure 22: Press photo taken by Edoardo Giacomelli

Market Analysis

Current Demographics

As can be seen below, FANCHON's current demographic is majorly represented by adult males between twenty to thirty years old, proving to be slightly younger on social media platforms than on digital streaming platforms (DSPs).



Figures 23-24: FANCHON Spotify listeners gender and age analytics in July 2022.

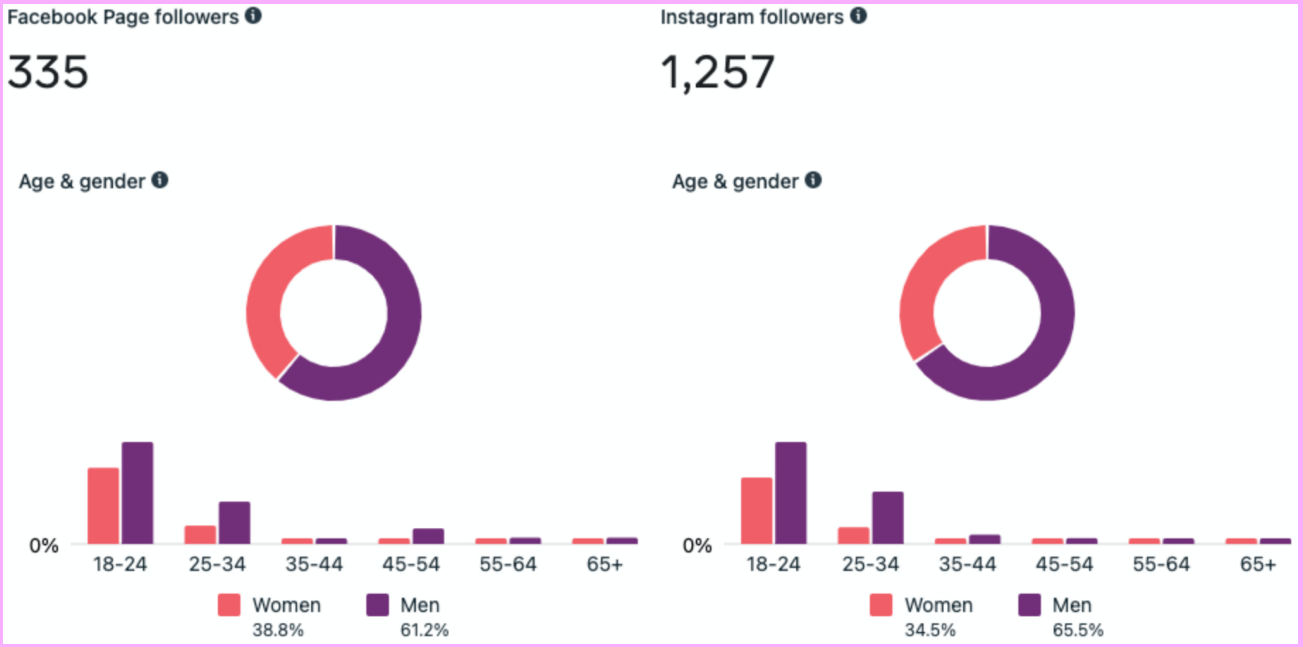


Figure 25 FANCHON Facebook (left) and Instagram (right) age and gender analytics in July 2022.

Target Demographic Analysis

Market research into the demographic of relevant musical genres can importantly inform business strategy. By observing the consumer psychology behaviours modelled by the fan bases of competitors and peers, the company can both take inspiration for their own approaches and disregard any actions taken that appear inefficient. Moreover, it is crucial to narrow down a target demographic profile specific to age range, 'aesthetic', gender and social comportment. Attempting to market music to 'everyone' results in less successful and therefore less profitable campaigns, albeit it may still be enjoyed by a wide spectrum of listeners regardless (Gaille, 2014).

Methods of gaining the attention of new potential fans, as well as retaining the engagement of those who have already shown interest, must be personalised using psychographics that go beyond musical taste into general lifestyle choices and personality profiles (Aaker, 1997). Thus, a 'model customer' and methods of assimilating them into the fan base can be designed.

FANCHON's music is currently best described as alternative rock with grunge and dream pop influences. Therefore, the fan profiles and 'model customers' of grunge and dream pop music are to be observed to suggest the potential audience FANCHON could reach with future release campaigns. Furthermore, applying the information gathered from FANCHON's current analytics (shown above) suggests the Gen Z - millennial category as the dominating profile. These generations are defined by their active engagement in social media and predisposition to spend disposable income on 'experiences' rather than on physical products. It is important not to take these psychographic characteristics as exclusive or stereotypical, rather than as a generalisation of majorities associated with movements as seen in social music history. These characteristics and behaviours are determined using lyrics of the genre,

key band members activities, interviews, documentaries, music videos and through studies and surveys carried out on focus groups (Milkman, 2021).

Figure 26: A table demonstrating how monitoring the behaviour of relevant bands' fan bases can be used to inform future campaign strategy.

Grunge Fan Psychographics	Dream Pop Fan Psychographics	Application to FANCHON 'model customer'
Working class, students / part time workers Agnostic, anticapitalist, feminist, ethical, moral Preferred social activities include attending gigs, skateparks, gaming Refined taste in art and film Enjoys zines and literature 'Do it yourself' (DIY) aesthetic, lofi, personalising belongings Prefers creative subjects to academic ones, ie graphic design over mathematics Carefree, hedonistic, thrill seeking lifestyle Tattoos and piercings, ripped baggy clothing, long hair, Recreational drug and alcohol use Social, independent, spontaneous Rejection of the 'mainstream' and 'popular' Rebellious, inclined to 'dark' aesthetics and subjects	Middle-upper class, students / part time workers Agnostic, moral, existential, liberalist, feminist Preferred social activities include: attending live music events, spending time in nature, reading Wears long sleeved striped shirts, androgynous hairstyles, corduoroy trousers, leather jackets, 'preppy' clothing, cotton textures Natural imagery Refined taste in art and film Enjoys reading and creating visual art Enjoys academic subjects such as literature, philosophy, psychology, history Introspective, introverted, academic, thoughtful, reserved Prefer independent brands and labels, second hand shopping Associated brands: lush vintage, electro harmonix, Associated imagery: pastels, blended colours, bright, blurry, mystery, 'dreamy' qualities, ethereal, cosmic, textures, immersive, surrealistic,	Assuming listeners have limited disposable income, multiple tiers of merchandise options will be produced ranging from low affordable prices up to more expensive limited edition items and 'pay what you want' options where listeners can support however they can. FANCHON gig vlogs and general social media activity showcases the band engaging in non music activities such as skating, attending gigs themselves, creating art, sharing literature, exploring nature and hanging out around London. This makes them appear accessible, relatable and demonstrates a lifestyle group that the listener can replicate and feel part of. Clothing merchandise will work to appeal to 'grunge' fashion through baggy t shirts and dark imagery, though the colours will blend in dream pop influences to add dreamy qualities and enhance the balance between feminine and masculine (or dark and light) present in music. Merchandise lines will be sustainably and ethically produced, utilising DIY and independent creation options where possible through collaboration with creative friends or self creation from the

Prefer independent brands and labels, second hand shopping Associated brands: Converse, Doc Martens, Fender, Birkenstock, Levis, Associated imagery: skulls, cigarettes, flannel, thick stripes, round sunglasses, band shirts, tattered denim, Common merchandise: cassettes, guitar picks, badges, patches, dark messy eye makeup, red lips, 'kinderwhore' aesthetic, jewellery, stickers (Xie)	pedalboards Rejection of the 'mainstream' and 'popular' Prefer independent brands and labels, second hand shopping Common merchandise: vinyls, tshirts, music posters, graphic art posters, tote bags, stickers, tour posters, gig photo posters (Gilmour, 2013)	band. The band will look for gigs to play in venues fitting the sound and aesthetic, such as 'The Hope and Anchor' and 'The George Tavern' in London. (Berklee College of Music)

Competition

The over saturation of the industry, as a result of increased accessibility to recording technologies and record labels no longer gatekeeping distribution, has generated an especially competitive market for independent artists who cannot rely on major labels for promotional budgets and networking ("State of Independence?", nd). Furthermore, the boundaries between genres and location based scenes are today almost nonexistent, niches are irrelevant to geolocation thanks to digitalisation and artists are free to experiment with genre blending without risking losing fans. This is due to the shift in music consumption habits, where listeners tend to describe their taste in music as changing according to their mood, perhaps going from electronic music to jazz to rock interchangeably (Hu, 2015). This can partially be explained by the transition from a physical sales industry to a digital, subscription based industry. When music was primarily attained through vinyls and CDs, customers would search by genre category to guarantee they spend their limited income on something they

were predisposed to enjoy had been recommended by a friend (Borthwichk, 2004). Moreover, in the old model it was live music that was cheap and functioned as promotion for releasing physical music, a complete opposite to today's models in which the most significant portion of financing musicians is received from playing live (Reynolds, 2011).

These reduced barriers to music creation and distribution result in an abundance of new bands, subgenres, niches, trends and methods of fan engagement. It can be argued that 'competition' within the music industry generates opportunity in the form of 'scenes'. These are a crucial aggregator for certain types of music gaining traction both in live circuits and digital releases. Bands assist the building of each others' platforms by offering support slots or engaging in each others' content online, to mutually grow in exposure and reinforce fan bases. Essentially, searching for bands with similar 'sounds' or ethos that can be categorised together is not a threat to artistry, rather an opportunity to aggregate movements (Tom, 1990).

FANCHON's 'For Fans Of':

Wolf Alice, Deftones, Sonic Youth, Alice in Chains, Nothing But Thieves, Nirvana, Lana Del Rey, Sky Ferreira

London Bands in FANCHON's Network:

Memory Farm, Sam Crowe, A Void, Pest, Sulk, Dude My Dude, Deja Blu, Whitelands, Gender Warfare, Robbinson's Village, Bosco Bosco

Business Environment (Demand and Market Trends)

Once peers working within similar markets have been identified, FANCHON can better understand where opportunity lies, notably how the band can fit uniquely within the business environment in a way that fulfils current trends without replicating something that already exists and thus is not in demand.

Figure 27: A Table demonstrating how peer activity can inform FANCHON's business environment.

Bands Operating Within FANCHON's Business Environment	Market Trends
A Void: French, female fronted, London based, punk, garage rock, grunge	Revival of heavier music with darker lyrics Increased demand for independent music Increased demand for female fronted heavier music Increased support for independent up and coming bands from venues small scale promoters putting on nights Importance of live presence over released material: Sulk has soundcloud demos but predominantly created their following through gigging DIY aesthetic: A Void singer is a creative artist who creates all their digital content as well as paints promotional material Analogue recording techniques mixed with electronic textures and production technologies Playlists curated according to themes and moods pairing bands with differing genre definitions Branding of bands as a group with each member fulfilling a unique and necessary role, though clearly fronted by one individual in charge of social accounts Importance of visual material in the form of constant photos and videos, randing from lifestyle phone bts to professional press shoots
Sulk: female fronted, London based, alternative rock, grunge	
PEST: London based, punk rock, industrial, nu metal	
Healthy Junkies: French, female fronted, London based, punk	
Yur Mum: female fronted, duo, punk, fuzz	

	Revenue streams detaching from musical releases to encompass multi activity sources such as crowdfunding, patreons, non musical merchandise, services provided, social media engagement and fan interaction, band members' side jobs; ie Camille from A Void offering her services as a photographer, director, model and painter Tiktok proving to be a less important platform to bands of these genres Shift in efficiency to play as often as possible for exposure over limiting amount of live shows to prioritise ticket sales

Product Development and Marketing

Brand Identity

Determining the Unique Selling Points (USPs) of the brand will further assist campaign strategy and facilitate the creation of sustainable income by establishing how FANCHON might make itself indispensable and irreplaceable within the market (Chaudhuri, 2001).

"Her melodic voice adds a beautiful feminine aspect which works surprisingly well with Holloway's darker edginess. It's that clash of styles that come together to form a symbiotic and grandiose outpouring of beautifully hypnotic music."

Kevin Epperson for RED Rock Magazine

"A compositional method that takes its cues from the 90s, early 2000s but manages to stay modern at the same time."

Edgar Allan Poets

FANCHON's UNIQUE SELLING POINTS

- Nostalgic influences from 90s-2000s grunge repackaged into modern production and catchy pop chorus hooks
- Sweet melodic female vocal over dissonant, hardcore guitar and drums that push forward on the beat, held together by a grounding and prominent bass line
- Clearly definable, consistent visual identity
    - purple tones pinks, dark greens and black
    - Symbols of skeletons and hearts
    - Natural imagery

    - Contrast between fun, ethereal femininity and dark, moody counterpart

- The story of how the band came together and naturally transitioned from a solo act into a four piece by gradually collecting each member through Frazer as the common friend
- French female front, English and French lyrics (Spanish potential)
- Strong emphasis on lyrics derived from Fanchon's poetry that discuss existential and vulnerable ideas through relatable narratives
- DIY Lofi, low budget video and photo editing obviously done by the band themselves makes them appear accessible, including lots of behind the scenes footage of the band 'hanging out' and living their daily life
- A personal approach to music creation and sharing, for example embodied by their frequent use of home recording setups, handwritten setlist distribution, openness to discuss lyrical themes and 'case study' composition styles
- Aware and active in social cause discussions such as The Climate Emergency, The Ukrainian War, Feminist topics, fulfilling music's role in raising awareness and exemplifying the possibility of change through its micro society representation (Kahlert, 2021)

Figure 28: FANCHON guideline colour pallette to be consistent across all visual promotion and merchandise.



Mission Statement

FANCHON aims to construct a multifaceted artistry that blends nostalgic references from each band member's personal inspirations into a modern, pop accessible sound. The sound is to engage with the current 90s grunge revival, blending in with dream pop and female fronted hardcore trends currently growing in traction. The music is to be supported by a visual identity based on contrasting dark and feminine symbols as well as literary references to existential ideas in an attempt to immerse fans into the band's worldbuilding. Through her lyrics, Fanchon intends to provide relief and relatability by reshaping cultural tropes and concepts into personal narratives. She hopes that admitting to difficult emotions and ideas may empower listeners. The band further intends to bring attention to relevant social concerns, placing significant importance on raising awareness on ethical music industry practice and climate justice. The project is to be branded as a band, inducing intrigue by keeping Fanchon as the name, a hint at the story of how they came together.

Problem and Solution

In order to successfully introduce a new product into an existing market, there needs to be a clear demand for it to fulfil (Chapman, 2019). A method of determining this is to establish what current problem the product offers a solution for. In the context of FANCHON music, the 'problem' exists in the form of demand for female fronted heavy band music that retains the soft energy of a sweet vocal without compromising the energy of the production. There can be seen a rise in female fronted hardcore bands such as Mannequin Pussy, Gouge Away and GEL, demonstrating a pre existing growing scene to be capitulated upon. However, FANCHON demonstrates a different style of feminine power by not compromising to the instrumentals typically matched with female screaming, rather retaining her ballad style melodic vocals. This is a representation of how something that is typically described as

'girly', sweet, soft or 'lovely' can represent strength and courage in embracing its natural state and vulnerability; a different approach to femine power than the previous examples that combat female stereotypes by showing females engaging in previously strictly male vocal styles.



Figure 28: Photo from band rehearsal.

Objectives: First Wave and Second Wave

The organisation's objectives are to be classified into first wave and second wave according to the timescale and achievability. The first wave refers to objectives under current action with time specified results to be completed in 2022. The second wave refers to future endeavours at varying progress levels, in line with projected natural projection though leaving space for reflection and adjustments to be made according to the results of the first wave.

National (UK Based): First Wave

- ➔ Acquire a team of key stakeholders (targets to be identified below)
- ➔ Work towards consistent and stable revenue streams from band activity so they can focus more time and energy into musical projects
- ➔ Maintain and reinforce regular London gigging activity

National (UK Based): Second Wave

- ➔ Spread gigging activity out to cover key locations across the UK, determined due to their vibrant rock scenes or their presence on FANCHON's DPS analytics
    - ◆ Brighton, South Hampton, Bristol, Manchester, Newcastle, Guildford
- ➔ Strengthen musical revenue streams so they can independently sustain the band who can now quit non music work

Creative: First Wave

- ➔ Uphold consistent release schedule
    - ◆ 30/7/22 'PostDream Comedown' exclusive BandCamp EP release
    - ◆ 30/8/22 'Slowburn' Acoustic Live Session Video and Spotify single release

- 30/9/22 ‘Grow’ single release paired with New Cross Inn headline, marking new cycle
- 27/10/22 ‘Humming’ second single release
- (To be determined) ‘Joy Brings Me Down’ potential third single release
- 24/11/22 ‘Preliminary’ final single release marking end of 2022 cycle

➔ Design and produce a line of merchandise in time for the New Cross Inn headline; including t-shirts and stickers

➔ Put on gigs at The Hope and Anchor to support ‘Humming’ and ‘Preliminary’ single releases with friendly supporting acts

Creative: Second Wave

➔ Continue developing new material for next release cycles and to integrate into setlist rotation

- Current Demos: Asadone, Shadowed, Dusty, Cartography, Perish, Dogboi, Drag me, HC2, Filler

➔ Develop the FANCHON small perfume vials as merchandise, in cooperation with a contact at the the Paris Perfume School

Digital: First Wave

➔ Continue growing online reach through regular and curated social media usage

- Key platforms: Instagram, Youtube, Facebook
- Start using TikTok

➔ Continue spotify playlisting in order to boost algorithmic advantage on artist page

➔ Enlist the help of tastemakers to continue acquiring press coverage in the form of interviews, gig reviews and single release reviews

International: Second Wave

- ➔ Small tour in France (see appendices 1 for contacts and venues)
- ➔ International gig dates
  - ◆ Capitalising on Fanchon's contacts in European locations: Netherlands (Rotterdam, Eindhoven, Amsterdam, Den Haag, Honingen), Poland (Warsaw)
  - ◆ Eventually gig in territories showing potential according to Spotify statistics: Brazil, North America, Romania

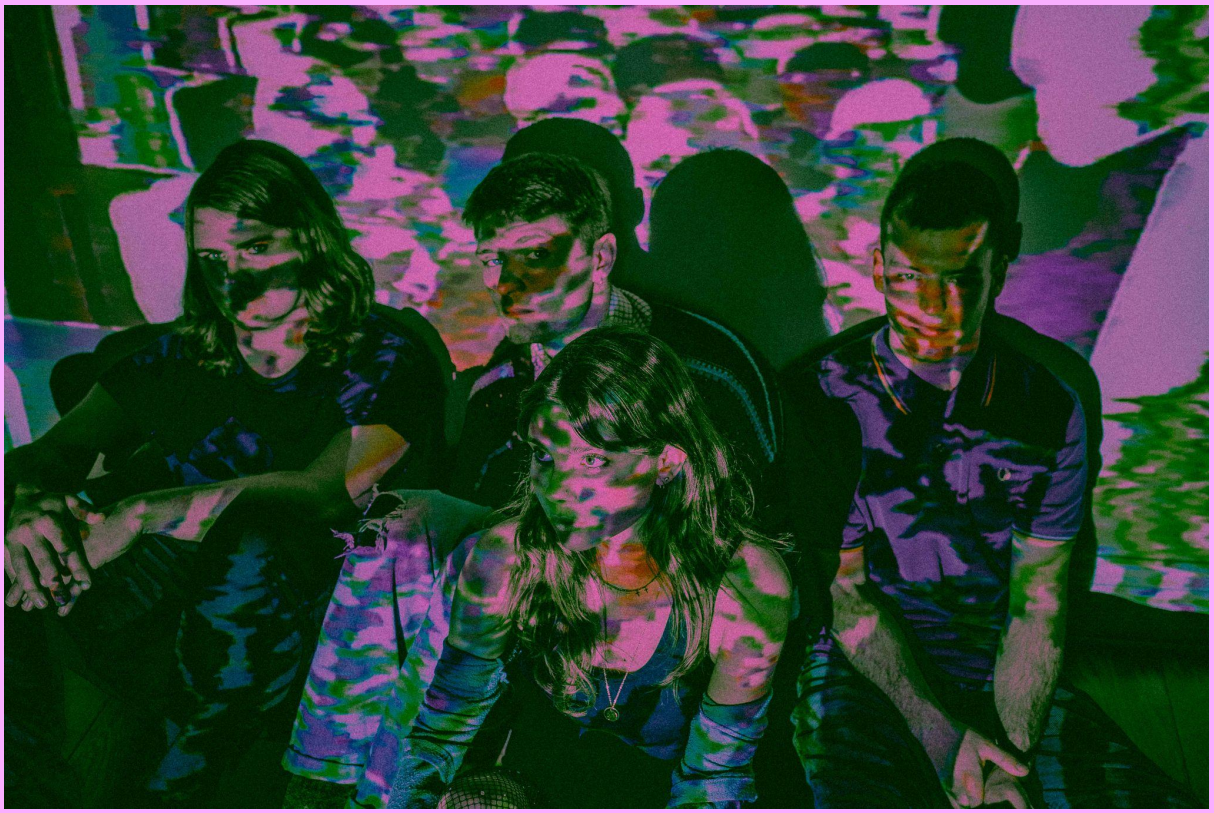


Figure 29: Press photo by Edoardo Giacomelli

Company Strategy

The following action plan has been devised in order to meet the organisation's objectives. It is imperative to set intentions that are specific, measurable, attainable, relevant and time based in order to maximise efficiency, known as 'SMART goals' (Indeed Editorial Team, 2021).

The strategies employed must reflect the brand ethos; which is based on independent, 'diy' values and advocates against standard major label practice. Moreover, the action plan must observe market trends and new technologies showing potential and relevance to objectives. An essential part of the planning is to prioritise the first wave goals without dismissing the second wave, through productive time management, organisation and delegation of tasks.

Examples of business strategies that embody the independent nature of the band are 'Lean Startup' practices, allocation of resources amongst the band members before bringing new people into the team and skills trading with collaborators (Kenton, 2021).

Examples of practices that are also to be utilised are remarketing, merchandise development, tiered pricing, digital calls to action, consistent social media activity and the targeting of selected tastemakers (Bruner, 1990).

Remarketing effectively targets customers who have previously engaged with the company either online or through purchase, due to the high probability of customers to keep engaging once a first contact has occurred (Foundation Inc, nd). Remarketing is achieved through internet data tracking cookies, mailing lists and calls to action on artist platforms. Whilst reaching new listeners is vital to fan base growth and generation, it is arguably most important to successfully transform already present listeners into fans and superfans by progressively encouraging various forms of engagement. Targeting social influencers is a

consumer psychology strategy that capitulates upon the human inclination for first impressions to be biassed by key individuals' opinions. For example, if a song is shared or a merchandise product is worn by an instagram account with a mass following, it exposes the products to a new audience that has a positive bias to mimic the behaviour of the tastemaker (Anderson, 2010).

The Lean Startup Method refers to an economic concept that carries out customer feedback and market research before product development stages in order to respond to demand through constant reaction to live response from investors and customers (Kenton, 2021). Due to the relatively small scale of FANCHON's current active following, the organisation is able to converse with customers through social media polls, question & answers, livestream and general posting. As a result, the fan base can guide merchandise design and sometimes certain creative decisions; leading to increased satisfaction, informed strategizing and efficient use of resources. Furthermore, this allows fans to feel heard and respected, growing a sense of community amongst listeners. Tiered pricing further raises a sense of inclusion as it offers opportunity for various types of customers with different degrees of income to participate (Blank, 2013).

Key Performance Indicators

Key performance indicators (KPIs) are benchmarks and measurements that will allow regular reflection and evaluation of company achievement, in order to adjust according to efficient practices and evolving industry standards, in line with aforementioned Lean Startup values (Scoro, nd).

- ➔ Streaming number growth on previous releases
- ➔ Streaming numbers for new releases
- ➔ Monthly listeners on DSPs

- ➔ Amount of gigs played per month
- ➔ Social media engagement (likes, followers, youtube views, percentage engagement on stories)
- ➔ Merchandise sales
- ➔ Number of press reviews per release
- ➔ Number of editorial playlist adds per release
- ➔ Growth in revenue
- ➔ Net and gross profit margin
- ➔ Number of contracts signed per cycle (team building)
- ➔ Hours of band rehearsal per week
- ➔ Gig ticket sales
- ➔ Number of pre saves on new releases
- ➔ Number of social media tags and mentions per week

Time Frame

https://docs.google.com/spreadsheets/d/1UOeo_PqUCjpRbFHPsOpI09kxMo2HE6vo2PEs9Dduw_k/edit?usp=sharing

Figures 30-32: A table exemplifying the company strategy action plan with time based and measurable objectives. More to be discussed on the full document linked above.

	FIRST WAVE	FIRST WAVE	FIRST WAVE	FIRST WAVE	FIRST WAVE	FIRST WAVE
Date	March - November /2022	30/7/22	30/8/22	30/9/22	28/10/22	25/11/22
Objective	London gigging	PostDream ComeDown EP release	Slowburn Acoustic Live Session	Single 1: Grow	Single 2: Humming	Single 3: Preliminary (with music video)
Actions	4-8 hours of weekly band rehearsal, no more gigs to be booked in this cycle to leave a gap in between Sumer Sonic Saucisson (25/8/23) and New Cross Inn headline (29/9/23), Fanchon to contact venues and promotors to book the next cycle (October - November 2023) with the help of Lisa Knight	Frazer to finish mixing, Fanchon to finalise cover art, to be uploaded as an exclusive band camp release with 'pay as much as you like option'	Fanchon and Frazer to be filmed by Jacob in an outside location and recorded by Ewan then produced by Frazer, Fanchon to create cover art and plan social media promotion	To be recorded in Wales studio booked 19-25/8/23, Spencer as the sound engineer, Frazer and Ewan to produce, Fanchon to plan promotion and generate EPK, Frazer to create video content as promotion in the form of studio vlogs of the same nature as previous gig vlogs (1 minute on instagram then put together into 10 minute compilations on Youtube)		
KPIs	4-8 hours of band rehearsal a week, minimum 2 gigs booked a month between October-November 2023	minimum sales target £100 in first month	youtube video views target 1k in first month, dsp strean target 1k listens in first week on spotify	dsp streaming target 1k in a week on spotify	dsp streaming target 2k in a week on spotify	dsp streaming target 3k in a week on spotify

FIRST WAVE	FIRST WAVE	FIRST WAVE	FIRST WAVE	FIRST WAVE	FIRST WAVE	FIRST WAVE
30/9/22	ongoing	8/22	per release	per release	28/10/22	25/11/22
Merchandise for New Cross Inn headline	Social Media growth (instagram and youtube focused)	Tik Tok start account	Spotify Artist Page Playlisting	Electronic Press Kit per release sent for press coverage	Humming' Single Release Headline Gig put on by FANCHON (support from Pest and Playing Fields)	Preliminary Single Release Headline Gig put on by FANCHON (support from Pest and Bosco Bosco)
To be designed by Frazer and Fanchon and approved by Jacob and Ewan	Fanchon in charge of scheduling and posting regularly, Frazer assists with content creation	Fanchon to start gathering content and learn to use the platform with a focus on generating natibve content within the app especially tailored to maximise the specific algorithm trends, Frazer to assist formating his content creation to be uploaded to Tik Tok dimensions as well as instagram	Fanchon to finish making an inspiration / reference playlist for singles, rest of band to contribute minimum 2 songs each	Fanchon to finish gathering material and making one press kit for Grow, Humming and Preliminary together (PostDream Comedown and Slowburn will not have press releases)	Fanchon to contact The Hope and Anchor to book the night, support bands' availability to be confirmed (plans briefly made but details to be agreed upon)	
tshirt designed and means of production decided upon by 1/9/23	daily instagram stories, 2 instagram posts a week (also posted to facebook and twitter), monthly youtube vlogs	weekly tiktok video starting in August to progress to multiple a week by December	one playlist for Comedown EP then one playlist per single	one EPK designed	Dates and bands booked by September 1st	

	SECOND WAVE	SECOND WAVE	SECOND WAVE	SECOND WAVE	SECOND WAVE
Date	1/23	5/23	ongoing	2/23	4/23
Objective	UK gigging	France Tour	New Demos finished and learnt	Perfume Vials as merchandise	Promotional material for new release cycles
Actions	Fanchon, Frazer and Lisa Knight to begin contacting venues and promotors based outside of London	Fanchon to begin contacting her French contact to design a consecution of dates that work in Spring 2023	intergrate one new song per band rehearsal, Fanchon to finish topling vocals	Fanchon to continue working with her contact from Paris Perfume School, Frazer to handle sticker design and printing to put on the vials	artworks to be made by Fanchon and Frazer and approved by Jacob and Ewan, EPK to be made by Fanchon, social media schedule to be prepared by Fanchon, photoshoots to be organised
KPIs	minimum one gig outside of London per month as of October 2023 (excluding December and January)	minimum 4 gigs planned in France for Spring 2023	9 songs added to set list rotation for gig restart in 1/23, release order and rough dates mapped out for 2023, recording location and dates decided by 2/23	minimum 5 vials available on merch stand at every gig as of February 2023, available for online order on artist website by May 2023	Full band press photoshoot done and results received by 3/23

Risk Management

Predicting potential risks, threats and weaknesses will inform how the company can be structured to mitigate accordingly. In treating the newly formed band as a nascent company, common start-up shortcomings can be applied and arrangements to reduce their likelihood can be put into place at early stages. Examples of common start up business failures include misunderstanding market demand, underestimating competition, mismanagement of employees, the lack of SMART objectives, ineffective procedures, misallocation of roles according to skill sets and amount of responsibility, inability to pivot according to losses and shifting trends and inadequate financial systems (CITE).

Band Management and Mental Health

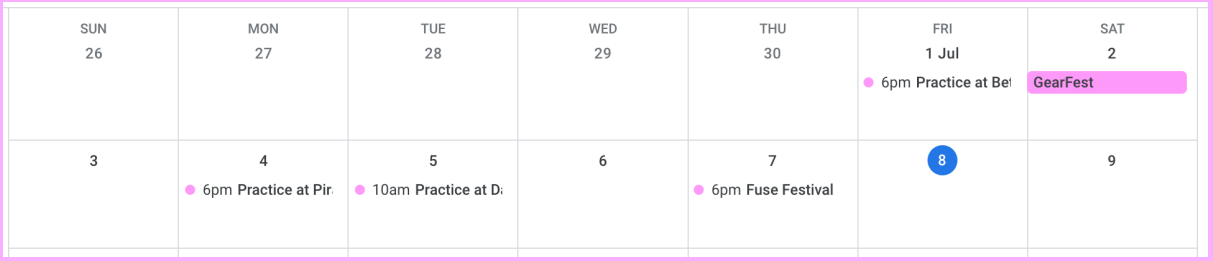
A key topic in recent music industry development has been the psychological well being of artists, due to the highly emotional nature of building a career as a performer and the abundant case studies of mismanagement. It is crucial to first and foremost understand FANCHON as a group of four young people whose health are to be prioritised before any business decision. This ethical consideration ensures company sustainability in that the happier and healthier the four members are, the higher the quality and efficiency of the workload they can carry (Music Managers Forum, 2017).

Similarly, each member brings unique strengths and weaknesses to the organisation which must be considered when measures and practices are designed. For example, Fanchon is highly organised and able to juggle the schedules of her bandmates in order to book in rehearsals and other activities, hence taking the responsibility of sending frequent reminders. Jacob is busy working a carpenting 9-5 on top of his own artistry as a Jungle and Dub Reggae DJ. Ewan is the frontman of post-punk band Memory Farm, the bassist for Sam Crowe and

also produces electronic music under the name Kleptofirm. Frazer is the drummer for Memory Farm and Sam Crowe and works as a mixing engineer and equipment organiser for various studios and podcasts. Consequently, time management and organisation is crucial to minimise previous occurrences of miscommunication in which members wasted time going to the wrong practice room or had to cancel due to accidentally double booking themselves. One method of minimising this risk was the creation of a band google character run by Fanchon with constant notifications reminding the members of band activities, which they can also refer to when planning out their other responsibilities.

Another strategy for band wellbeing and management is to facilitate communication within band members so that they feel safe and encouraged to voice any struggles they are either currently dealing with or prone to. For example, one member has a history of mental illness that the team needs to be informed on in order to see and address relapses early on.

Figure 33: Screenshot of the band google calendar set up with reminders for rehearsals, upcoming gigs, soundchecks and recording sessions.



Micro and Macro Economic Considerations

Microeconomics refers to how individuals function within the organisation and react to confrontational situations. The micro environment consists of competitors, resellers, suppliers, general publics and customers (Shapiro, 2021). Macroeconomics is used to monitor and manage the demand of an economy through mechanisms such as taxation, inflation, interest rate control and expenditure (Rasure, 2020). They are dynamic external factors that

require for business to be in continual reflection and adaptation in order to remain successful. The macro environment is affected by technology, demographics, natural forces, politics, legalities and socio-cultural factors. For example, macroeconomics observe consumer habits and how populations spend their disposable incomes, which is informative towards business to consumer organisations (Summer, 2021).

Micro and macro economics essentially guide how FANCHON will comply with the ever evolving nature of the music industry. The organisation's SMART goals and KPIs are a means of functioning accordingly as they necessitate regular and explicit evaluation of performance regarding every facet of the company. For example, if the KPI of 'PostDream ComeDown' EP sales is not met, the company can reassess whether the strategy of exclusive 'pay as much as you like' content on the BandCamp platform is relevant to current consumer habits and whether it aligns with the spending capacity of FANCHON's target demographic.

Technology

A substantial happening in the music industry's macroeconomic environment today is the development of new technologies such as Blockchain in response to the Music Rights Database Issue. The decrease in physical sales income as a result of digitalisation and the inefficiency of royalty claiming means that artists are increasingly struggling to sustain musical careers without working to maintain multiple revenue sources for example by working business jobs on the side (Music Ally, 2021). The data rights issue originates from the lack of a live, industry inclusive database recording IP information. This is due to the fact that copyrights do not necessitate registration. A decentralised database of musical work metadata would offer practical improvements to reducing royalty matching errors and costs, assisting creators in their budding careers. Blockchain technology allows for IP information

to be encrypted into sound recordings alongside terms of use and the contact details of creators, utilising ‘cryptographic hash function’ (Lastovetska, 2021).

FANCHON’s involvement in assimilating blockchain technology into standard industry practice will minimise the risk of DSP revenue loss. The band’s statistics do not currently equate to a large sum in streaming based income, which means it is important to establish control and maximise efficiency over finances now in preparation for projected growth.

Key Stakeholders

Key stakeholders are persons with a potential interest or concern in FANCHON, whose involvement can benefit the company's growth towards higher professionalised practices and sustainable success.

Team Building

Although FANCHON has hitherto functioned with independent, DIY practices, it is now natural progression for the company to enlist the assistance of relevant business partners whose skill sets and connections can push the reach and scale of the products. The team is to be built according to which facets the company agrees to prioritise reinforcing, and whom they are aware of in their circles that believe in the project and understand the ethos. Next, methods of approaching these individuals can be brainstormed and legal agreements must be made before work has begun regarding finance and artistic credit.

Figure 34: A table outlining the teambuilding for FANCHON.

NAME	SKILL SET	METHOD OF APPROACH
Lisa Knight	Will be the press agent for the 'Down Beside Me' singles (starting in September)	Frazer's old contact from a previous project he was in, she has offered her services for £50 per single.
Spencer Withey	Sound engineer for 'Down Beside Me' Wales Studio	University acquaintances (Fanchon, Frazer and Ewan), the band is to provide accommodation, food and transport in exchange for his services.
Neil Anderson	Wild Blanket Photography 98 Wounds Zine	Neil Anderson approached the band and now regularly photographs their shows and conducts interviews in exchange for the sharing of

		his credited work and introduction to other bands.
Edoardo Giacomelli	‘obeythecccat’ Photography	Initially approached for one press photography session and now regularly creates content for the band at their live shows in exchange for the sharing of his credited work and introduction to other bands.
Ailbhe Kennah	UnderWraps Promotions Contact for multiple UK venues	Putting on FANCHON’s paid New Cross Inn headline in exchange for promotion and organisational assistance.
Dom D’Entrecasteaux	Big Richard Records (events and label) Spit Lists (blogger)	The band regularly attends Big Richard gigs and facilitates his introduction to new bands in return for being put on the gig rota.
Alfie Grant	E-Commerce Product Manager at EMI Records	Reached out to FANCHON after finding the music through Sam Crowe offering to assist the next campaign.

Collaborators

This category contains separate entities and individuals within FANCHON’s close network with whom establishing a stronger relationship could prove mutually beneficial either through skills trading, combining platforms and networks or sharing opportunities.

- Promotors
    - Fernweh - Marta Toleato
    - Tonq Presents - Luke
    - Sucker Presents
    - Permanent Creeps

- Get Bent Events
- Plug In Presents - George
- Under Wraps Promotions - Ailbhe and Sunny
- FUSE Festival / Creative Youth Charity - Samuel Robbinson
- Civil War

- Venues
  - New Cross Inn
  - Amersham Arms
  - Fiddler's Elbow
  - The Brink Off Broadway
  - Strongman Shoreditch
  - Cargo Shoreditch
  - Sebright Arms
  - The Cavendish Arms
  - Camden Assembly
  - The Lexington
  - Hope and Anchor
- Studios
  - RYO Recordings (London) - Michael Smith
  - Giant Wafer (Wales)
  - Big Fig (Aylesbury)
  - Tileyard Education (London)
  - Tileyard Studios (London)
  - H2 (France)
  - Sanctuary (Aylesbury)

- Bands & Artists (see ‘competition’ on page_)
- The Tileyard Community
    - Big Indie Records
    - LICKS Magazine
    - Vinyl Café
    - Autonomy
    - TalentBanq
- Classmates
    - Justine Perret - marketing services
    - Róisín Doyle-Bakare - artist management and general business advice
    - Marta Toleato - live music business and artist management
    - James Burns - remixing, recording, sound engineering
    - Vittorio Tondo - mixing
- Press Writers (see appendices 2)
- Radio Pluggers (see appendices 3)
- Independent Labels
    - Cosmic Sounds - Spencer Withey
    - Big Richard Records - Dom D’Entrecasteaux
    - Royalty Instrumentality Project

<u>Fan Base Generation</u>

Arguably the most important relationship to be sustained in a musical career is between the artist and their fan base. At a band’s preliminary stages, fans can be categorised into multiple divisions of customer types; such as those who have shown potential to be

integrated into the following either by listening, attending a gig or social media activity. These are split into various degrees of customer loyalty (Bruner, 1990):

- ★ Potential Fans - showing early signs of engagement such as liking an instagram post, attending a gig, saving a song from a playlist
- ★ Casual Fans - employ passive listening habits, occasional financial or social media engagement
- ★ Core Fans - consistently follow band activity and intertact online, listen on a regular basis, attend gigs,
- ★ Superfans - regularly listen, attend gigs, purchase merchandise, reshare band content, consistently present on social media, long term / early adopters

Superfans are the strongest financial supporters of artists' careers, albeit representing the smallest percentage of a standard fan base. Core fans are the most important to target due to their significant numbers and consistent support. Potential and casual fans can often be converted down the line utilising consumer psychology and marketing strategies (Hu, 2015).

Every band's relationship with their fan base is constructed uniquely, according to their USPs and ethos as well as the connotations of genre which usually come with established social norms and trends, as was previously observed using psychographics. FANCHON intends to maintain active conversation with fans by continuing regular, 'behind the scenes' style social media usage. FANCHON's ethos places importance upon authenticity and vulnerability, which guides decisions to post content that intends to generate a sense of 'hanging out' with the band or watching them live their mundane day to day. This is exemplified by their vlog style videos that compile footage without the addition of background music or narrative editing, rather showcasing their personalities in successions of clips. Nevertheless, every single post scaling from a casual instagram story to a longer

youtube video must fit into the established FANCHON visual identity; predominantly concerning colour scheme and the use of ‘lofi’, independent imagery.



Figures 35-38: Live photography taken by Edoardo Giacomelli at The George Tavern.

Finance

Establishing FANCHON as a company necessitates securing sustainable income streams, so that each member can live off of their involvement in music and commit their full time and energy into their projects. As a result of the low micropayment rates of streaming services, artists cannot rely on releasing music as their primary source of income, instead diversifying to offering multiple products and services from which they can acquire revenue in order to collect a significant sum (Dissecting the Digital Dollar, 2015). The company currently works at a loss, investing more into band activity than they are making. It must first be worked out how to break even and then how to make a profit.

The mismanagement of cash flow is a common cause of startup downfalls which can be avoided by assigning responsibility from the very start of the company's activity. Another crucial practice is the continuous review of finances in order to readjust strategies, budgets and pricing tiers according to company performance and market evolutions (Blank, 2013).

CASH FLOW STATEMENT:
https://docs.google.com/spreadsheets/d/1M3Gwh5-QNRy-s9IPIVypTD3-lzf1PDLoiTHlvgEio0w/edit?usp=sharing

General Costs		£			PROFIT	£	
	DistroKid Membership (Musician Plus) - Annual	$35.99 → around £27 a year			Amersham Arms Undergound Sounds Gig (22 tickets)	39.6	
	Rehearsal Rooms	30-60 a week			Tonque George Tavern opening for A Void	30	
	Pedal - Big Muff	£74.99			FUSE Festival Laucnh - Acoustic Set	75	
	Two Straps	£23.94			Hope and Anchor SMACK Gig	20	
	Full Band Press Shot Photoshoot with Edoardo, 4 hours minimum 50 edits	150			BandCamp: rsmSMiLE	22	
	New Strings + Mini leads	18.66			PlugIn Presents Gig	30	
	pedal board and case	53.99			GearFest	80	
	Boss tu-3 (used)	44			Fuse Festival Gig	150	
	pedal board power supply	28.89			GLASSMINDS Acoustic pub gig	50	
Future Purchases					PDCD Bandcamp purchases		
	AMP: boss katana 100w 2x12				Crowdfunding		
	ACS Custom Vocalist Earplugs	119 (with tye discount)			New Cross Inn headline	200 + 80/20 split + rider	
					Humming Gig		
					Preliminary Gig		
Cost by Release Cycle							
RSMSMiLE				**POSTDREAM COMEDOWN**		**DOWN BESIDE ME Grow, Humming, Preliminary**	
	Peter Maher Mastering	£30				5 days in Wales Studio (access to all equipment + accomodation for 5 people)	1120
	Unlimited Commercial Use Licence for heartbeat font	$45 → £34.71				Fuel and Groceries for Wales studio	
	DistroKid upload + Legacy Add on	$29 → £21.71				Peter Maher Master 30 x 3	90
	MUSOSOUP: upload fee	£24				DistroKid upload + Legacy Add on	$29 → £21.71 x 3 = 65.13
	MUSOSOUP: Send Me Your Ears twitter shoutout and blog review	£10				Merchandise Development	
	MUSOUSOUP: Roadie Music blog post, social media, playlist	£10				Preliminary Music Video	
	MUSOUSOUP: HeadBangerz News youtube playlist and newspost	£5					
	MUSOSOUP: Havoc Underground playlist, review	£15					

Figure 39: Screenshot of the spreadsheet recording the profit and loss (P&L) and cash flow of FANCHON beginning at the start of 2022. (Full document linked above)

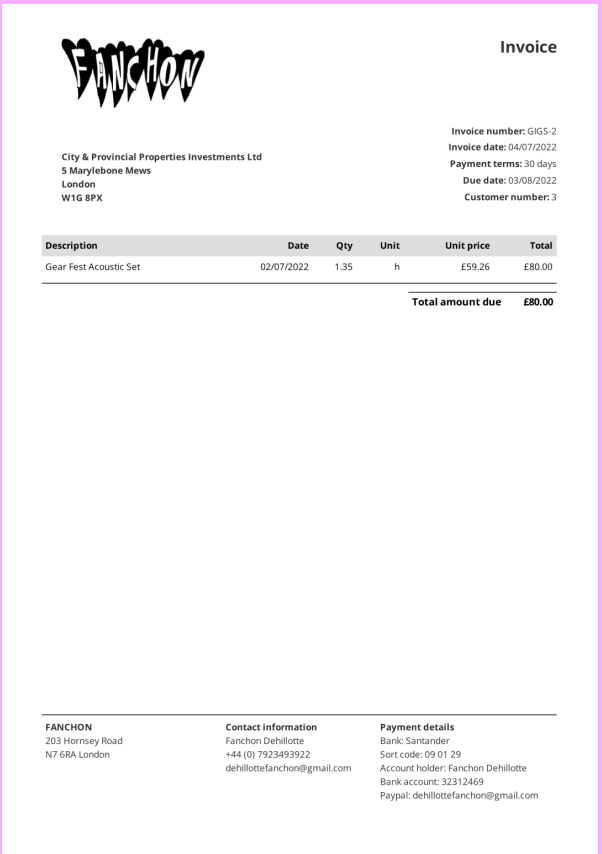
Costs

The above spreadsheet demonstrates current spending however fails to demonstrate the additional costs of band functions such as travel, regular purchasing of equipment such as guitar strings and drum sticks.

Existing Revenue Streams and Funding:

- Paid Gigs
- Band Camp Exclusive Singles Purchased (pay as much as you want)
- Crowdfunding Platforms: Kickstarter, IndieGoGo, BandCamp
- Pubic Performance Revenues (collected by PRS)
- Mechanical Royalties (collected by PRS)

Figure 40: An example of a professional invoice sheet sent after a gig.



FANCHON

Invoice

Invoice number: GIGS-2
Invoice date: 04/07/2022
Payment terms: 30 days
Due date: 03/08/2022
Customer number: 3

City & Provincial Properties Investments Ltd
5 Marylebone Mews
London
W1G 8PX

Description	Date	Qty	Unit	Unit price	Total
Gear Fest Acoustic Set	02/07/2022	1.35	h	£59.26	£80.00

Total amount due **£80.00**

FANCHON
203 Hornsey Road
N7 6RA London

Contact information
Fanchon Dehillotte
+44 (0) 7923493922
dehillottefanchon@gmail.com

Payment details
Bank: Santander
Sort code: 09 01 29
Account holder: Fanchon Dehillotte
Bank account: 32312469
Paypal: dehillottefanchon@gmail.com

Future and Potential Revenue Streams:

- Merchandise sales
- Synchronisation opportunities
- Print royalties (for sheet music)
- Investing in crypto currency
- Investors
    - Angel investment / patrons
    - Label advances
    - Grants and subsidies
    - Business incubators

Merchandise will begin to be sold at FANCHON's first headline gig marking the 'Grow' single release and then be available at every gig as well as through the company website. This will include multiple t shirt designs, limited edition cassettes and a unique FANCHON perfume sample. Potential future products under development include lighters and candles with the trademarked scent. Free options will also be available such as stickers and guitar picks with the FANCHON logo. Direct to Consumer (D2C) products are a means of entering the market and reaching an audience directly, by cutting out the middle man represented by DSPs or music stores (Dennis, 2022). D2C products are also a means of immersing listeners into the fan base by creating a sense of community and allowing fans to invest through personalised interaction. Additionally, merchandise generates promotion when fans represent the brand in their daily life through the t-shirts and products hence exposing it to new audiences.

Figures 41-43: Merchandise samples, the vial is small enough that it can be sold cheaply at gigs and will be decorated with Fanchon logo stickers.







Legal

The following legal procedures are needed in order to officially set up FANCHON as an unincorporated partnership. First, FANCHON will be registered at the UK Companies' House. FANCHON is also to trademark the band name and purchase the website domains.

Practices to be maintained are the copyrighting of all assets and the registering of original works on PRS, as well as uploading setlists for original works performed.

The creation of contracts for every partner will be done on Shout4, which will allow for rights to be assigned and protected for company assets. This will ensure revenue shares are agreed upon and formalised, not only between the partners but also before every collaboration and skills trade.

REFLECTIVE SUMMARY

Project Management and Aims

It was my very first interpretation of the business proposal to take the opportunity to professionalise the practices of the band. I believe we are in a stage of a band's career in which we are beginning to gain traction and establish ourselves within our scene, as well as concrefying an authentic and unique sonic and visual identity. Furthermore, we predict our September to November release and gig cycle will be extremely constructive in furthering along this process. Therefore, fixing a strong foundation of financial and organisational measures at this preliminary phase will reinforce potential future success by ensuring we have structures in place to maximise profit and exposure.

An area of debate whilst I was brainstorming the arrangement of this business proposal was how to prioritise specific goals and activities, as at the time it felt like everything was picking up suddenly and in parallel. I understand that a strong business proposal prioritises a few specific and detailed points as opposed to an overwhelming amount of various ideas and directions, which is how I personally tend to naturally function. I decided to narrow down on our September single releases and plan accordingly, so that our brand identity and every organisational necessity was clearly confirmed in time to support that cycle. Accordingly, we have decided to treat September as our launch as a professional band, with the results and receptions to this business proposal as our guide to specialising our practice.

The next step of project management was to identify areas of discrepancy and weakness in our routines and promotional activities, in order to utilise this project as a solution and suggestion. For example, our scheduling of and commute to rehearsals was

causing frustration amongst band members so we discussed the creation of a shared google calendar and compromised upon times and locations that function best.

Hardships of Professionalising a Band

It is now generally understood within the industry that the efforts of basing a career off of musical artistry can be emotionally delicate. Prioritising the mental health of artists is essential to ensuring a long and sustainable career, to avoid premature burnouts and underperformance. Multiple factors are relevant to the emotional intricacies of professional creativity, including the pressures of consistent productivity and the depending on the success of works that are sometimes taxing to create due to their sensitive topics and the gruelling artistic process (Music Managers Forum UK, 2017)

Moreover, the implications of being in a four piece band mean every single member's wellbeing must be monitored and it must be accepted that attempting for four individuals' schedules and mindsets to align will not always be successful. As FANCHON becomes progressively financially profitable with settled functions and team members, the members can dedicate more time and energy into the project as they will no longer need the financial security of their side jobs. However, in the process to this goal, prioritising band activity will represent a juggling act amongst the members and their separate responsibilities.

Consideration of Industry Standards and Technologies

Every decision made regarding release strategy and campaign marketing was informed by the collective research and experience gained knowledge of the band members. Decisions and plans are predominantly finalised by myself, who handles the business and admin of the band, and Frazer who is well informed about many technologies, the 90s grunge revival movements and experienced in London gigging scenes,. Jacob and Ewan are then

asked to approve and are always encouraged to give their opinions or suggestions, which most often is realised by their proposal of gigs to play and content to create.

An example of a research based decision is the release timeline, where the songs are scheduled to be out roughly one month apart to prioritise releasing on a Friday. Another strategy to maximise efficiency of DSP algorithms is the creation and sharing of an ‘inspiration’ playlist per cycle. The PostDream ComeDown (bandcamp) EP playlist will be up on spotify to encourage engagement with the FANCHON profile during this time of not releasing. Next, a ‘Down Beside Me’ playlist will be created to start promoting the September singles. Although FANCHON’s second 2020 single as a solo project ‘Bandaid’ no longer fits in the sound of the band, the decision was made not to take it down as they did with ‘Doses’ due to the fact that ‘Bandaid’ made it onto a French spotify editorial playlist ‘Courant Alternatif’ where it peaked at 15k monthly listeners. This will hopefully translate to the addition of the new singles onto the ‘Release Radar’ playlists of those who engaged with ‘Bandaid’.

Evaluation and Future Practice

In regards to the project outcome, I am extremely satisfied by the notion that eight years of efforts and build up have essentially been represented. When I began an online presence through cover material predominantly on Youtube, I had not yet even considered a career in music due to doubts and prejudices of the industry. Generating a detailed and time based plan informed by academic research and working experience has resulted in a sense of accessibility and a new perspective on what it means to make a living off music.

Before commencing the project in March, the band had only had one rehearsal with this final line up due to our old guitarist quitting. Frazer originally played drums in our live set up, but took this as a natural progression to becoming the lead guitarist, as he wrote and

recorded all the parts we were already playing. Jacob was brought on as drummer on March 10th and we played our first gig at The Amersham Arms on April 21st. We were still benefiting from press and attention from our February release ‘rsmSMiLE’, and gathering demos to decide which songs to finish first to incorporate into our live set.

At the completion of the business proposal, we now have an hour long set of original music and have played 10 shows. We have four releases scheduled and access to three different studios to record our catalogue of demos which numbers in the twenties. We have identified future collaborators for press and radio plugging, as well as gathered a network of peers of mutual assistance in scheduling gigs around London. We have completed 4 interviews as a band, introducing the project and the narrative of the name.

A weakness I have identified in this process that I have not yet completely resolved is the intricacy of the band name. Hitherto, I have always talked about the project as a solo act, although I was never satisfied by this as my end goal was to be in a grunge band. Keeping the band name FANCHON was a mutual decision between all members. I was the most hesitant one needing convincing by Frazer, Jacob and Ewan who all felt it was the right thing to do. Due to the rarity of the name, even in France in which it is not common, people tend to assume it is a band and not a person when discovering the music or attending a gig. I noticed this when I would arrive at soundcheck and people would ask me which band I was with and then be surprised when I introduced my own name as Fanchon too. It gages funny reactions from listeners once they understand, and for example often gets joked around that I am ‘named after the band’. I think it is a highly marketable happenstance, representative of the narrative of how we came together. Moreover it raises interesting connotations of the blurred boundaries between what is considered a band and what is considered a solo act. Representatives of this are Florence and The Machine and Tame Impala, both individuals and entities. I have come to notice that these artistic decisions tend to be made based upon what is

currently most marketable to the popular industry. I have been thinking about such case studies, although I am not yet certain which interpretation can best guide our own artistry. The result of this is that I have yet to fully understand the language to use when talking about the project. For example, my spotify bio uses female pronouns and will have to be redrafted to better introduce us.

Conclusion

The saturation of the music industry means that bands must work harder to be seen, despite digitalisation and the demonopolisation of record labels that have facilitated the independent functions of up and coming artists. FANCHON aims to take advantage of DIY trends and the grunge revival to fill a gap in the market by blending a collection of nostalgic influences into a modern sound supported by a unique visual and conceptual world building identity. The purpose of this business proposal is to professionalise the organisation of the band and set it up to function as an unincorporated partnership. This will maximise efficiency and support sustainability through the use of legal protection and agreements between members and company assets. Essentially, this assessment can serve as a pitch to potential investors and can assist in collecting a professional team to assist FANCHON's growth. This can include labels, managers, promotors, press, pluggers and artistic collaborators, especially the key stakeholders already identified by the band.

Although a few areas still requiring further development have been identified, FANCHON is in a strong place of establishment into the industry within its genre niche as a result of this proposal's evaluation and methodology.



Figure 44: Press photo taken by Edorardo Giacomelli.

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Appendices

1. Contacts for French Tour

FRANCE TOUR			
Booker	How to contact	Venues	Date
Live Music Bar - Quartier Libre	Personal contact: Thomas	Bordeaux	
Live Music Restaurant - Le Papa Rock	Personal contact: Jean Luc 0781152968	Bordeaux	
Loft 33	09 62 63 28 81	Bordeaux	
Chez Alriq	guinguettechezalriq.com 05 56 86 58 49	Bordeaux	
Natural Café	Personal contact: Pierre	Andernos	
Arcachon en Scene (festival)	Personal contact: Sophie	Arcachon	
ODP Festival	Personal contact: Sophie	Talence	
Musicalarue	Personal contact: Sophie	Les Landes	
Opening Stage - Promoters for daytime festivals	https://openingstage.fr/	Paris	
La Belle Vie Saint-Martin	01 42 05 93 62 labelleviestmartin@gmail.com	Paris	
La Liberté	01 43 72 11	Paris	

	18		
Au Magique	mhavet@aumagique.com	Paris	
Festival Garorock	Personal contact	Marmande	

2. Press Contacts

ONLINE PRESS	
Platform	Previous Contact
- Indifferential Magazine - 98 Wounds Magazine - Lisa Knight	Directly emailed or messaged Fanchon
- Artisti Online - Send Me Your Ears - Havoc Underground - Roadie Music - York Calling - Rock Era Magazine - Head Bangerz - Relive Hoops - Daverage Normal's Average Podcast Show on Morley Radio - Os Garotos de Liverpool (brazil) - EDM Station - JPGChief - The Wild is Calling - MusoMuso - Rising Artists - Thoughts Words Actions - Red Rock Magazine - Radmila Rocky - Edgar Allen Poets - Fernando Triff - Given to Rock - Eat This Rock - Lyrics and Vibes - Javi Gago	MusoSoup

- Micro Music Soton - FV Music Blog - Tape Ranger - Record the Resonance (australia) - The Other Side Reviews - Music Victory - Kimu - Pigeon Opinion - Mango Wave - It's All Indie - Indie O Clock (brazil) - Nexus Music Blog - HuskysHome - European Indie Music Network - Turtle Tempo - Plastic - OG Music - Prime Footy	
- Little White Dove Presents - Blind Zine - Intune Music - AnodetoZine - Exposed Polaroids - The Girl's Gig - Lucy Mccourt - Scuff Zine - Loud Women - Babystep Magazine	Found on hype machine or social media, contacted either through their website, email or instagram
- Run Hundred - TongTied Magazine - Given to Rock - Last Day Leaf - Girl at Rock Shows - Loud Women - Pan Wynil - Dark and Dirty - RockDafuqOut - Two Story Melody - Indie Shuffle - Alt77 - Kaaozine - EarMilk	SubmitHub

3. Radio Plugger Contacts

RADIO CONTACTS			
Station / Show	Plugger	How to contact	Dates
Morley Station - Daverage Normal's Average Podcast Show (Interview)	Dave	artists@dnaps.co.uk	26/04/22
Bombshell Radio Canada - The British are Coming Show	Matt Dalzell	twitter	16/04/22
European Indie Music Network	Alessandro	euroindiemusic@gmail.com	1/04/22
Micro Music Soton	Tony	email	7/04/21 2/03/22
Bear Cave	Tony	email	9/04/21
Leeds Student Radio	Mara Vlad	facebook	6/03/21
Radio Airplay	Online submission		March 21 February22
Stag Radio	Ben Waites	Personal contact	
BBC Introducing - Surrey / Sussex, London, Berkshire	Nicky Booty Alex West		
Amazing Radio UK / US	Online account		18/3/22
Radio Wigwam	Online submission		
Aspen Waites Radio	Chris Redjam	Instagram	2/4/22 9/4/22 (Interview) 10/4/22
Breaking Sounds Radio	Online submission		
Pirate Radio	Online Submission		