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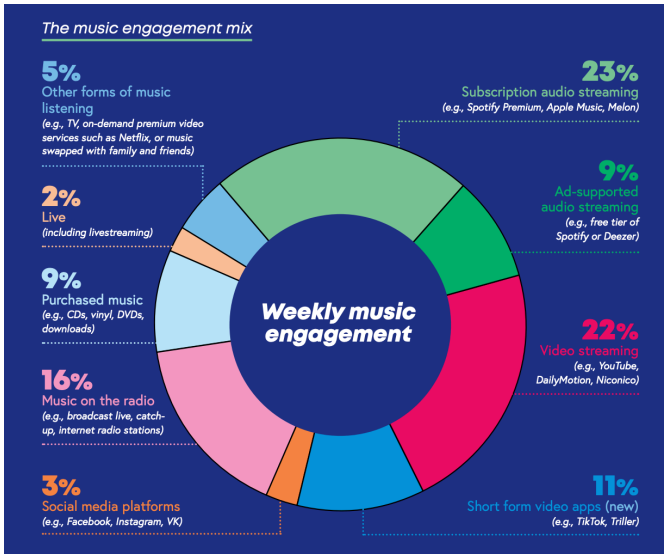
Introduction to the Artist

Giack Bazz is an Italian composer, singer, and songwriter based in London. Following the lead of artists the likes of Bright Eyes, Jack White, and Tame Impala, Giack built his career on lo-fi sounds and experimental synths and guitars. His next studio album, *Just A Little Bit More Famous*, will be the conclusion of an ongoing narrative exploring the condition of the modern artist. His first, crowdfunded album *Childhood Dream* paved the way for *Giack Bazz Is Not Famous*, with which Bazz started moving towards a more Pop dialectic. His latest effort *Haikufy* saw the artist experimenting with a 30-tracks, 19-minutes long record that allowed him to develop a greater understanding of his skills. This experimental twist distanced the artist from his original fanbase, despite helping him pigeonhole his sound and direction. Thus, the ultimate goal of *Just A Little Bit More Famous* is to reconnect Giack Bazz to his old fanbase, while attracting new audiences through the radio-friendly and well-thought compositions. Giack's narrative shifted from a very deep and dark first record about the passing of his own mother to an angrier outlook on the modern music industry and the human condition in the last compositions. This latest record allows the songwriter to conclude his study on authenticity and independent artists and share more of his views on the human condition, focussing especially on mental health issues, the weight of religion in a conservative household and music politics. Giack's powerful vocal range is accompanied by heavy guitars and a vintage, yet pop production that enhances the quality of the sounds. The artist is also known for being an excellent frontman who can engage any crowd and lure in new fans at every concert. He is also a radio host (for London-based Artfix Radio), which increases his chances of connecting with new people. After the stalling two years of the pandemic, Bazz is slowly but steadily resurfacing with new singles and an intense gig schedule to break him out to the London music scene.

The album can be listened to via this link.
The video for "Like & Share Machine" can be watched here.
The video for "Gotta Kick It (Outsider Music) can be watched here.

Modern Music Marketing Trends

Marketing music in the 2020s implies using a wide array of tools and channels to convey the artist's message. According to IFPI (2021), 68% of the time spent listening to music is on short video apps. This data reflects the fact that apps such as TikTok are revolutionising the music industry: trending



How people engage with music in 2021 (IFPI)

songs on TikTok are more likely to chart, and apps "influencers" often get paid by record labels to market new singles (Whateley, 2022). Although TikTok is famous for promoting dances that frequently fit with Pop, K-Pop, and similar narratives, the app can also favour old hits (it is the case of Fleetwood Mac and Matthew Wilder). Modern marketing strategies on TikTok often involve portraying the artist as raw and authentic: it is the case of Gayle and "abcdefu", song that trended on TikTok and saw her on the Billboard Hot 100 at just 17 years old (Brandle, 2022). The artist pretended to write the song in a Q&A session on TikTok, and the piece quickly started gaining traction, allowing for a glorious release soon after (Wall, 2022).

On the other hand, the global recorded music market reached the sixth consecutive year of growth in 2020, with streaming accounting for 13.4% of the total revenues (IFPI, 2021). Spotify, for instance, announced an 18% rise in the last quarter of 2021 in total monthly active users, totalling 406 million (Spotify, 2022). However, ad-supported subscriptions (236 million) outrun premium subscriptions (180 million), with a slow growth prediction of reaching 183 million at the start of 2022 (Bedigan, 2022). It is worth mentioning that the slow rise in premium subscriptions also affects royalty rates: Spotify announced that songwriters' pay will be kept at 10.5% of its service revenues, in a claim about how not enough money is flowing in the streaming pie (Ingham, 2022). However, the streaming platform also closed a sponsorship deal with football team Barcelona, spending $320 million on the agreement (Strauss, 2022). The biggest music streaming platform in 2022, YouTube Music, features slightly higher royalty rates ($0.008 per stream against $0.003 for Spotify) (Owsinski, 2021), but it is clear that sustaining an independent artist's career on streaming royalties income alone is not enough to cover all the costs related to the production and marketing of music.

With the 2020 pandemic, the music industry found new ways to engage with the audience: from streamed concerts to smart speakers campaigns, the need to expand in different areas is now stronger than ever. Although the budget for this campaign needs to be kept to a minimum, the artist

will be advised to make use of all possible channels to engage with people on different levels and increase his chances of reaching his target audience.

Marketing Strategy

Giack Bazz has achieved consistent goals throughout his 5-years career, although none of them was ever followed by a strong enough marketing strategy to support him through the next phase. Moreover, the artist began his career in Italy, before moving to the UK to pursue his goals. The analysis of the artists' strengths and weaknesses can help in understanding areas that need further development.

STRENGTHS - Amazing songwriting skills - Relatable content about mental health / condition of modern artist - Great stage presence - Great communicator - European coverage - Theatre performances - Network of supporting artists through side band	WEAKNESSES - Poor social media presence - Long career with little to no support for his achievements - Fragmented audience - Original audience in another country
OPPORTUNITIES - Synch due to huge pool of songs - Publishing opportunities - Playlisting and radio play - Inclusive band could attract more people - Trending on TikTok - Could play on bigger stages - Radio hosting allows him to advertise himself	THREATS - Market dominated by major record labels - More tech-savvy younger artists on social media - Other mainstream acts - Market dominated by pop acts - New technological advancements - Low streaming royalties

Some of Bazz's biggest achievements include having his first album *Childhood Dream* converted into a play that was performed in one of Italy's most renown opera houses in Italy, Teatro Pavarotti in Modena. Although the play was well-received by the Italian public, and the dates sold out, no further opportunities were presented to the artist. This is due to poor marketing practices, as no touring plans were put in place afterwards. Moreover, the artist stopped releasing music until the release of his sophomore record the year after. This approach recalls pre-streaming tactics that are now obsolete: in a consumeristic music industry, the more content is thrown out at fans, the more chances the artist gets at building a fanbase (Leight, 2018). Hence why the release plan for this next album focusses on strategically releasing singles to build momentum before the LP launch.

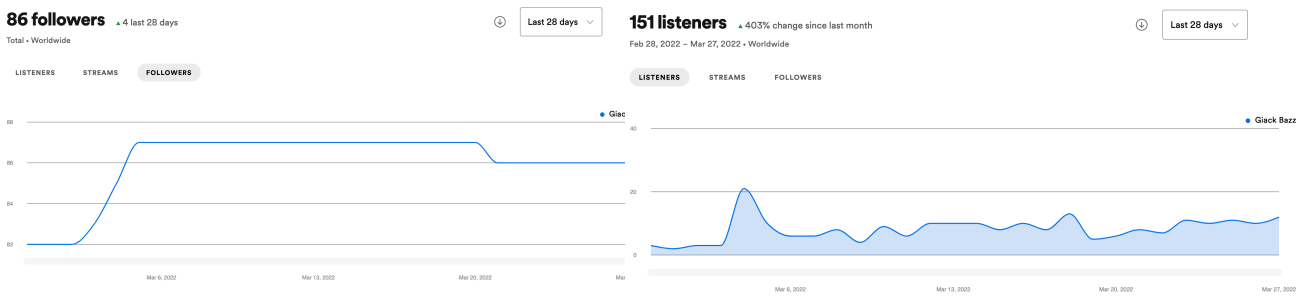
One of the most important statistics to look at in the streaming era is referred to as the "fandom hypothesis": the popularity of playlists changed the nature of listening habits among consumers,

who can now be divided into passive and active listeners (Thompson, 2021). Playlists can increase streams, but gauging an artist's career on streams alone is not indicative of success. What needs to be analysed is the "conversion rate", or the ratio of followers to monthly listeners. According to Thompson (2021), this ratio needs to be measured against the SPI (Spotify Popularity Index), which is the "measurement of an artist's stature relative to all other artists on Spotify". These metrics have not yet been disclosed by Spotify, but they go from 0 to 100: Giack Bazz currently holds a popularity index of 9/100. This ratio is not static, as a surge in monthly listeners can be experienced after being added to a playlist, with a subsequent decline when the song is taken out.



Giack Bazz's statistics on Chartmetric, 2021

We can see how the ratio between followers and listeners in the past month seems to indicate that the artist is starting to build an organic fanbase with returning customers:



Active listeners are vital to an artist's career as they can be monetised upon, and they are more likely to turn into "super fans". These people are valuable assets as they can be considered the first tastemakers, as they are those who convince others that the artist's music is worthy (Hulme, 2020, quoted in Musically, 2020). Super fans are hardly found through playlists, and as we will see throughout the report, the aim of this marketing campaign is to connect the artist to as many active and engaged listeners as possible.

Branding

The album was recorded at Rex Studio in North London and mastered by Agro Beat Studio in Italy. The choice of having two distinct mixing and mastering engineers makes a difference when it

comes to sound objectivity, helping the tracks unleash their full potential. The recording process involved re-amping techniques for the guitars and a re-modelling of lo-fi sounds into brighter and poppier sonorities without falling into banality. The consistency of sounds and themes throughout the album tracklist allows for a cohesive presentation of this phase of the artist's life, which will be reiterated by the visual branding. The concept of the album will be revealed little by little through the singles releases. As shown below, the artworks feature a Polaroid-style layout and the handwriting of the artist. This ploy will be used to convey Giack's most sought-after virtue: authenticity.



Each single artwork has been chosen for its relevancy to the theme of the corresponding song, and they will ultimately reveal the final album cover art, which features all the elements from the singles in a film poster style. Appendix 1 details each cover relevance to its theme. The main colour of the campaign is gold: according to Bourne (2015), the colour gold represents excess and success, which are the main themes of the songs. In fact, "Just A Little Bit More Famous" represents the attempt of the artist at reserving his place in the music industry after his long career. Similarly, both the singer and his band will utilise yellow as the dress code on stage and in promotional pictures to further reiterate the message. Moreover, yellow and gold are bright colours often associated with energy (Chapman, 2021), which is something the band can use in their favour during live shows to engage with the crowd.

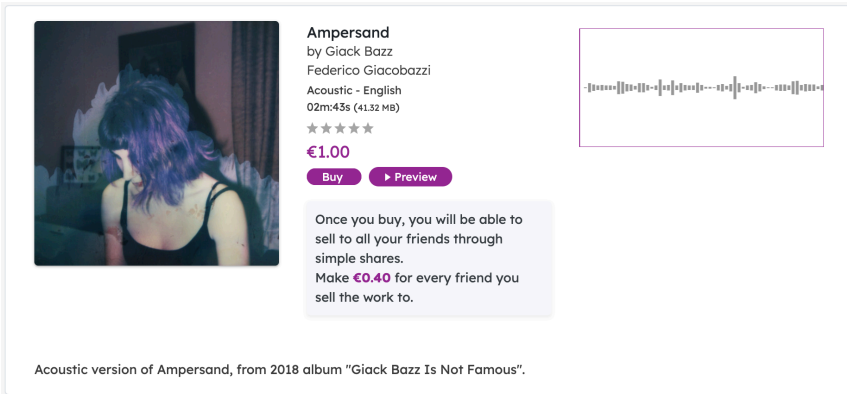


Colour palette

The first two singles off of the album were accompanied by two music videos. However, the videos performed worse than expected, with less than a thousand views each. Moreover, the videos were poorly advertised on social media channels and press. According to Keyes (2019), music videos in the streaming era are still relevant if they can convey the artist's story, and they can help reach a wider audience if supported by advertisement. For what concerns the next videos, the artist is suggested to create making-of, backstage, and similar content to post as Reels or TikToks to increase curiosity and generate expectancy from the fans. In order to keep the costs low, the third single off the album will only feature a lyrics video, while the fourth and last single will be accompanied by a Metaverse-style video to explore a more complicated narrative that can connect him with a wider audience.

As an unsigned artist, Bazz needs to keep his costs low for what concerns merchandising options. Past runs of t-shirts and vinyl did not go as planned: half of the units for the t-shirts line are still unsold, and the artist still has some units of the first and second vinyl pressings. As Giack is preparing for a new artistic era and cannot afford to lose income from his past merch drops, we will update his listings with secret bundles that include a semi-free item with each pre-order of vinyl or t-shirt. The new items will be produced in batches, see appendix 2 for a comprehensive list of manufacturers.

Merchandise will not be limited to physical items: remixes and acoustic versions of the singles will also be available to purchase on Kypsel. Kypsel promotes the spread of music as fans can purchase songs and resell them to their friends: a commission is then taken from the sale, thus encouraging users to promote them (Kypsel, 2022).

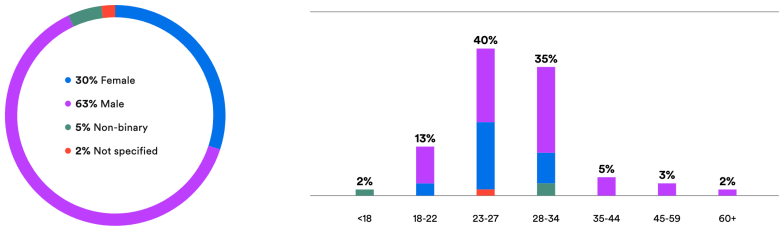


First trial of Kypsel

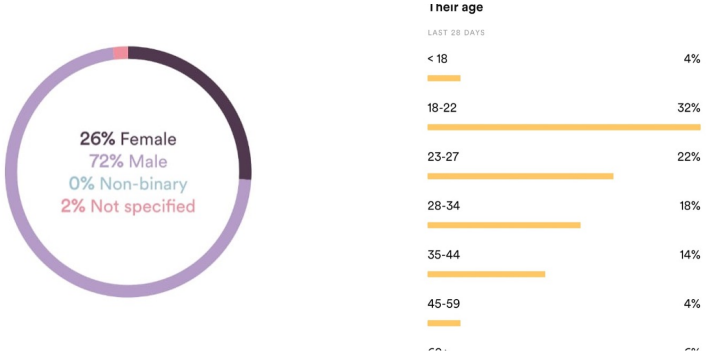
Merchandise sales are also predicted to come through Twitch, platform that the artist will use to perform in-between shows. Twitch also provides an income stream through memberships, advertisement, and in-platform tokens and perks that viewers can purchase.

Target Market

According to Allen (2018, p. 102), market segmentation is the process of targeting a small segment of people within the broader market. This segment consists of consumers and potential consumers with whom the artist resonates. Based on streaming analytics, Giack Bazz's current demographics (or current consumers) are mainly male (63%), with the remaining pool being 30% female.



Giack Bazz's demographics in 2022



Giack Bazz's demographics in 2019

Comparing these numbers with demographics from 3 years ago, the disparity is more spread out, although the huge gap needs to be overcome to present the artist as a more inclusive and accessible songwriter. By analysing the current audience data it was possible to frame customers using demographics, psychographics, geographic, and behavioural criteria:

Demographics	**Psychographics**	**Geographics**	**Behavioural**
20-30 years old	Go to small gigs	United Kingdom	Found him on radio show
Male (63%)	Involved in the music industry (also musicians)	Italy	Found him at gigs
Atheist	Interested in music	US	Found him at Sofar Sounds
International backgrounds	Penchant for vintage records / gear		Listen and make playlists
	Interested in Indie music		

Some of the artists' fans were drawn from his radio show: this category includes independent musicians that were interviewed by the artist and music fans. Giack also attends many networking events and benefits from working at Sofar Sounds: these environments allow for making connections and soft-promoting music to both possible fans and industry people.

Release and Marketing Strategy

SMART analysis, theorised by Drucker, is a valuable tool that helps gauge the importance of set goals, and allows for in-depth analysis and planning (CMI, 2020). The campaign goals were therefore divided in the below table:

GOAL	SPECIFIC	MEASURABLE	ATTAINABLE	RELEVANT	TIME-BOUND
Increase streams on old singles	All singles need at least 10,000 streams	By monitoring streams across platforms	By releasing more singles and having active promotional activities on all social media channels at all times, PR campaigns, etc.	It shows that the artist is working and relevant, and inspires trust in the consumers. Prepares for the album release. Helps in closing record / publishing deal	By the end of release month
Successfully release album	Reach 100,000 streams	By monitoring streams across platforms	By releasing more singles and having active promotional activities on all social media channels at all times, PR campaigns, etc.	It shows that the artist is working and that he is relevant, and inspires trust in the consumers	By the end of release month
Build fanbase	Increase engagement by 50% across platforms	By monitoring stats on streaming platforms and social media	By engaging with fans, releasing music, gigging and networking. Giveaways	It is at the core of the artist's career	By the beginning of album release month
Close publishing and/or record deal	List of record labels available in appendix 5	——	By improving statistics	It will help the artist fund his next works	When the artist is ready to prove his worth/has traction
Successfully tour across UK	Touring details in dedicated chapter	By selling at least 50% of tickets each night / luring in new fans	By finding a booking agent / bands to tour with	It will help with exposure and boost band confidence	After album release

The new marketing strategy for this album release cycle builds on the first single release, “Like & Share Machine”. The single was released in April 2021, and received some media coverage on independent blogs and press, with little to no coverage on social media and other outlets. This was due to the lockdown situation that cancelled all gigging plans until September. Moreover, the artist’s adversity against social media also limited the promotion to some Instagram posts and YouTube videos.



The release schedule now focusses on distributing four singles before the album drops in the second half of 2022: this will help attract new fans and it will also keep the current audience engaged. After the release of “Gotta Kick It (Outsider Music)”, an improvement in streaming figures has been recorded: the previous single “Like & Share Machine” more than doubled the total streams after the second single was released, showing a renewed engagement in the artist’s catalogue that was also affected (appendix 3). Thus, the prevision is that releasing a steady stream of singles will not only benefit the artist’s reach but it will also increase streams on older songs. In order to exploit all possible channels, the artist will also soft-release covers (including but not limited to current trending songs and genre-specific tracks) on his YouTube channel to introduce himself to a larger audience (McGuire, 2018). These covers will also be shared on TikTok and will be featured in the artist’s Twitch livestream gigs to draw as many people as possible in.

The marketing campaign will be built around social media advertisement, guerrilla marketing, radio, playlist and press coverage and live shows/touring. For this purpose, a website will be built and used as an EPK outlet where both fans and industry people can reach the artist. The website will not only feature a shop, artist description, and photos but it will also be used to collect email leads that can later be re-targeted in advertising by building profiles on the likes of subscribers.

Email marketing is a direct and concise way to engage with fans (Borg, 2020, p. 190). Emails will be focussed on quality over quantity and will include perks such as discounts and early bird tickets to entice people into signing up.

A photographer was hired to follow the band on tour and at gigs and shoot videos and photos that can be used as promotional material (appendix 4). The artist will be asked to show a steady flow of TikTok videos including playing, memes, and jumping on trends. As mentioned above in the Gayle case, TikTok is a good outlet to exploit when targeting a younger audience (which amounts to 20% of the artist's current fanbase). Moreover, the artist's relatable "depression memes" and comedy sketches will also help him gain popularity among the target demographics. Relevant, trending videos will be re-shared on the artist's Instagram, which will be used to communicate all announcements and to network through the use of relevant hashtags, tagging, and re-sharing. Branded stories will also be shared when promoting new music. A comprehensive list of songwriters to draw inspiration from when making TikToks include:

- Beauty School Dropout
- Heart Attack Man
- Justin Hawkins
- This Wild Life
- Shalco
- Jake Hill
- Hummus Vacuum
- Paige Six
- Sueco
- Nothing,Nowhere.

All whilst providing an ongoing stream of new content in order to relay core messaging via social media, website, and email database, guerrilla street marketing will be used to engage with Londoners. The benefits of guerrilla marketing are not limited to the relatively low cost: it also allows to effectively reach a target audience with memorable experiences that can boost the brand image in a positive way (Rieger, 2019). Artists that used guerrilla marketing before include Harry Styles with his "Eroda" fictional island campaign and Better Oblivion Community Center, that launched their album through flyers advertising a hotline for a community centre. Since the budget

does not allow for billboards and paid advertisement, eye-catching posters will be hung in landmark locations across London, including but not limited to Brick Lane, Banquet Records, Rough Trade East and West, Third Man Records, and music and art universities. Moreover, the artist's team will conduct a promotional campaign for each single release, giving away free tape cassettes in selected record labels stores on the Saturday after each release. The cassettes will include an exclusive download code to get the songs on Bandcamp and a QR code redirecting to the artist's website.

The list of record labels (appendix 5) shows local and overseas labels that will be contacted to try and secure a deal before the release. Working with a label comes with many privileges that can make a difference in terms of budget, connections (labels may have established fanbases and a network of PRs, booking agents, and other professionals), and marketing support (PQ, 2019). However, signing a bad record deal might limit the creative freedom of the artist, resulting in poor development (McGuire, 2018). What Giack should look for in a record deal is commitment from the label, which needs to invest resources to break the artist through. Creative control and money need to be balanced to reach a fair negotiation point that will allow the artist to express himself creatively, but also have the money necessary to do so full-time. According to Harrison (2017, pp. 59-62), independent labels cannot compete with major labels in terms of cash flow. However, they might help the artist access the next step in his career and prevent him from stalling in the underground scene for too long. It is worth to be noted that a publishing deal could also suit the artist, as synch or a single-song assignment could provide a steady cash flow to help with future promotional campaigns.

During the promotional activities, a range of tastemakers will be targeted and contacted. In the current years, tastemakers have almost overtaken the A&R field, as their job is to find and select talents that can then be shared on platforms with growth possibilities such as social media or streaming platforms such as YouTube or SoundCloud. Tastemakers, therefore, include influencers, bloggers, playlist curators, radio hosts, and so on. The lists available in Appendix 6 include a range of radio shows, magazines, and other press outlets that will be contacted at least 3 months in advance. If tastemakers agree to collaborate with us, they will be bringing the artist's repertoire to a wider, different audience, helping raise streams and followers: reputable sources are far more likely to be trusted than paid advertisement on social media. Moreover, tastemakers are cost and time-efficient, as they are expected to carry out the work on their own as soon as the assets are ready.

Part of the strategy will include premiering songs on radio shows such as BBC Introducing, and having influencers post snippets of the singles online to generate curiosity and increase the hype.

Budgeting

Expenses

Item	Cost	Actual	
Artworks Props	£381.16	£112.69	
Artworks Shooting	£500	£150	
Press Shots	£500	£200	
Recording	£2,500	/	Per 5 days
Mixing	£800	£800	Including tape-to-reel using virgin tape
Mastering	£200	£200	
Promotional Tape Cassettes	£50	£50	For 100 cassettes
PR	£1,000	£1,000	
TOTAL	£5,931.69	£2,512.69	

As seen in the above table, actual costs were in most cases less than what they should have been. This is due to good money management practices that were put in place before activities started.

The props for the artworks were bought and returned (including armchair, clothes, and miscellaneous items) when possible, while it was possible to obtain discounts on the shootings through a deal made with the content creator. A discount on the recording was also provided by the owner of the studio, resulting in more money to be allocated to marketing activities.

The main goal of this campaign is not to generate revenues but to break the artist through; however, a predicted income table was built:

Income

Item	Quantity	Sale price	Predicted revenue
Streams	100,000	£0.003 on Spotify	£344
Downloads	50	£5	£250
Kypsel	10	£1	£10
T-shirts	15	£15	£225
Bundle	50	£20	£1,000
Vinyl	30	£15	£450

Item	Quantity	Sale price	Predicted revenue
TOTAL			£2,279

The strategy is expected to operate on a slight loss, with good chances to recoup most of the costs if the campaign proves to be successful.

Touring Plans

A domestic tour will be carried on in the week leading up to the release, with a European leg following straight after. The cities were chosen based on the monthly listeners audience found on streaming platforms.

The route includes:

City	Venue	Additional info	Hours of travel
Glasgow	King Tut's Wah Wah Hut	**First city of tour**	7 hrs from London
York	The Fulford Arms	Support local bands	4 hrs
Manchester	Manchester University Student Union	Support local bands	1,30 hrs
Leicester	The Cookie	Support local bands	2,15 hrs
Oxford	The Jericho Tavern	Support local bands	1,30 hrs
Brighton	Green Door Store	Will be going back to London to sleep	2 hrs
London	Third Man Records	Allow 3 days for press appearances / album release activities + rest	
Rotterdam	Rotown	**First city of European leg**	6,30 hrs from London
Brussels	Bonnefooi	Based on Spotify listeners	2 hrs
Cologne	Stadtgarten	Support local bands	2,30 hrs
Munich	Kilians Irish Pub	Includes day off	6 hrs
Milan	Spazio Ligera	Based on Spotify listeners	6 hrs
Bologna	Millennium	Hometown of the artist / last city of the tour.	2 hrs

Local bands will be chosen to either support Giack or headline the shows based on predicted ticket sales. Headliner shows include the cities of London, Milan, and Bologna for the artist's connections to the places. University cities such as Manchester and Oxford were targeted to play student nights that are known to attract young and diverse audiences.

The goal of this tour is to promote the album to new audiences (exploiting particularly local bands' fanbases) and to keep the costs low. For this reason, the artist's crew will be kept to a minimum, and accommodation will be provided by friends or fellow bands playing. Funds will also be raised

through merch sales using pre-existent stock with the option to pre-order new drops via QR codes distributed at the merch table. Collaborations will local promoters will also be put in place to maximise ticket sales.

The London show is particularly important as it will mark the release of the album. The Third Man Records store venue was chosen for its status and connections, as it fits with the artist's narrative whilst being known to attract people. The promotion for this show will include digital assets (such as Facebook event and social media advertisement) as well as guerrilla marketing strategy. A crew action will take place in the same landmark locations such as Rough Trade East, Third Man Records, and Banquet Records: during the weeks leading up to the event, DIY tape cassettes containing the album and a download code will be distributed to people, who will gain a discount for early bird tickets to the show. The name of the artist will be censored to maintain a sense of mystery and to encourage people to come based on the reputation of the organisations involved. Following the preceding tape actions for singles promotion, locals are expected to remember the name of the artist and to come to the show.

The rest of the tour will be marketed via targeted ads and flyers (in relevant universities/venues). The tour is expected to sell well based on the opening acts, the efforts of the promoters, and the streaming statistics.

Item	Cost	
Van rental UK	£350 + VAT	Van will be rented for 5 days in the UK as the band will be using their own cars for the Brighton and London dates. Van will be rented trough Vans for Bands as it provides unlimited mileage.
Van rental EU	/	Van will be provided by the bands' family.
Petrol UK	£310	At £2.14 per litre (Diesel)
Petrol EU + tolls	£425	At £2.14 per litre (Diesel)
Food	£780	
Accomodation	/	Provided by venues, friends, and local bands
Travel by plane	£100	At £10 per ticket + gear
Promotion	£200	In ads / flyers
Extras	£500	Contingency for accidents
TOTAL	**£2.665**	

Conclusion

This campaign is expected to help the artist find his engaged audience in the modern music industry, with a particular focus on the United Kingdom (and London), and Mainland Europe. It is important for the artist to break through Londoners to build a reputation in his home town before proceeding to the rest of the world. Moreover, if the artist succeeds in raising streams within London, there will be new possibilities coming through via possible record deals to be made. Ideally, we are looking to start generating a buzz in the area through shows (supporting more established bands) leading up to the final release. Press and radio outlets will help tell the story of the artist, who will be presented as a polished product to prospective labels and publishers. Although remaining independent could help with creative freedom, the artist needs support to raise funds and proceed to the next phase of his career.

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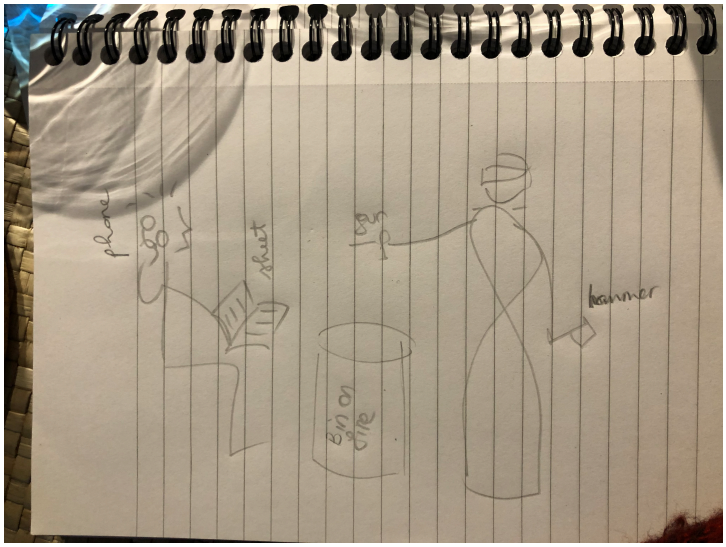
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Appendix 1

The singles and album cover were shot in Stratford, featuring the Arcelormittal Orbit in the background to remind of Giack Bazz's penchant for unconventional aesthetics and of his second record "Giack Bazz Is Not Famous" by styling the elements in a similar way.

Based on the lyrics of the singles, each artwork was designed to be a small piece of the big picture for the album. The final concept sees Giack sitting across Dike (goddess of Justice in the Greek mythology), who is holding a gun to his head. Dike represents the music industry, the artist's nemesis, as he can't find a spot for himself. The auction hammer will ultimately evaluate if he is to continue with his career choice or not.



First concept draft of Just A Little Bit More Famous



Artwork of Giack Bazz Is Not Famous

Single	Concept	Final artwork
Like & Share Machine	Toxicity of social media	Old telephone
Gotta Kick It (Outsider Music)	On the outside, looking in. What will you find?	Gun with Dike holding it
Through With Sick and Sacred Stuff	"My soul's up for auction"	Auction hammer
Who Am I Doing This For	The artist can't find his place in the industry	Giack's face, crying
Lines	Ode to music, a song for his passed mother	Pentagram
Rant	The feeling of longing and waiting for something or someone to come	Guitar (as a means to escape)



“Through With Sick and Sacred Stuff” artwork



“Rant” artwork



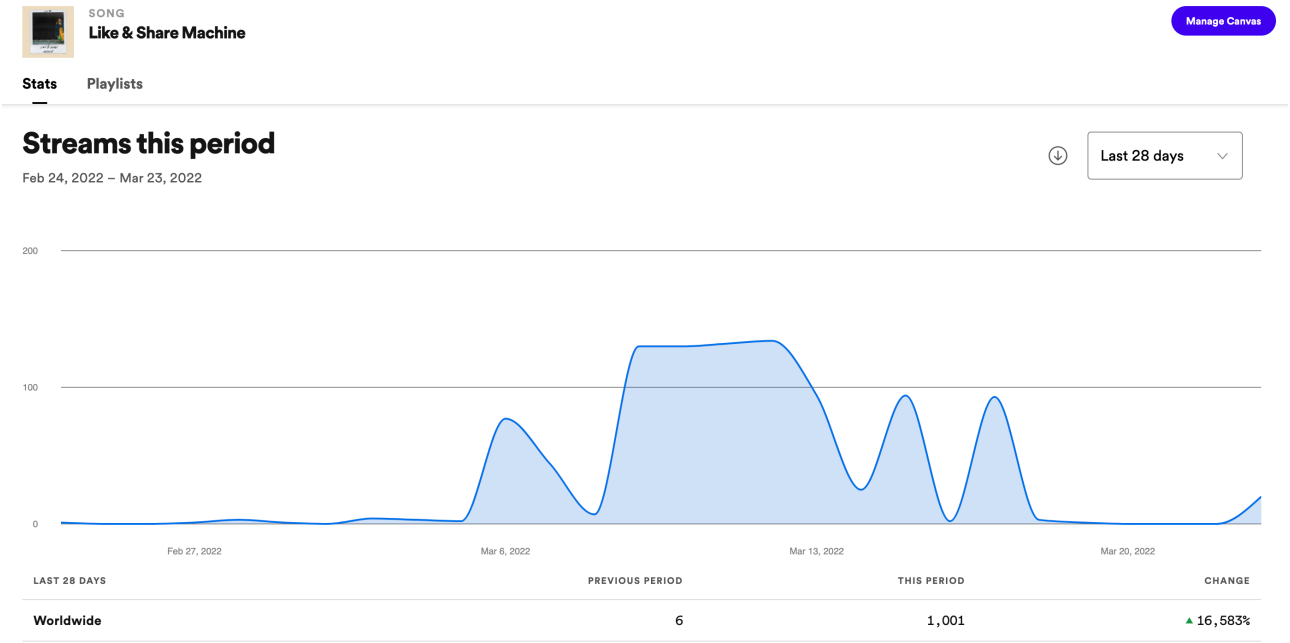
“Lines” artwork

Appendix 2

Merch manufacturers to be considered:

Name	Website
Awesome Merchandise	https://www.awesomemerchandise.com/
Hello Merch	https://www.hellomerch.com/
Merch Masters	https://www.merchmasters.co.uk/
Merch Asylum	https://www.merchasylum.co.uk/

Appendix 3



Change in streams after the release of second single “Gotta Kick It (Outsider Music)”.

Appendix 4

Some of the pictures taken at gigs.











Appendix 5

List of record labels to be contacted:

Label	Address	Demo submission
Independent		
4AD	London (SW18 1AA)	demos@4ad.com
Because Music	London (E1 6NF)	contact page
Bella Union	London (EC2A 3SQ)	
Dead Oceans	London (EC2A 4DQ)	info@secretlygroup.com
Domino	London (SW18 1EG)	Contact through Soundcloud
Heavenly Recordings	London (W1D 4UF)	daisy@heavenlyrecordings.com
Infectious Music	London (W2 1AS)	demos.uk@bmg.com
Jagjaguwar	London (EC2A 4DQ)	info@jagjaguwar.com
Loose Music	London (W10 6BN)	contact page
Marathon Artists	London (N7 9AH)	info@marathonartists.com
Matador Records	London (SW18 1AA)	
One Little Indian Records	London (SW17 7AE)	demos@olirecords.com
PIAS Recordings	London (SE1 3PW)	info@pias.com
Rough Trade	London (E1 6QL)	demos@roughtraderecords.com
Third Man Records	London (W1F 9BA)	
Upset The Rhythm	London	upset_the_rhythm@yahoo.com
XL Recordings	London (W11 2EH)	repertoire@xlrecordings.com
Epitaph Records	Los Angeles	contact page
Ato Record	New York	info@atorecords.com
Barsuk Records	Seattle	contact page
Captured Records	New York	demos@capturetracks.com
Milk! Records	Melbourne	milkrecordsmelbourne@gmail.com
Saddle Creek	Omaha	contact page
Secretly Canadian	Bloomington	info@secretlycanadian.com
Sony		
Columbia Records	New York	
RCA Records	New York	
Universal		

Capitol Records	London (W8 5SF)	
Decca Records	London (N1C 4AG)	
Island Records	London (N1C AG)	https://spinnup.com/
Virgin Records	London (W2 6NB)	
Caroline Records	New York	
Geffen Records	Santa Monica	
Modular Recordings	Syndney	
Warner		
Atlantic Records	New York	
Elektra Records	New York	
Nonesuch Records	New York	
Sub Pop	Seattle	demos@subpop.com

Appendix 6

Websites/Social Media Sites

- Under the Radar
- Jamsphere Magazine (radio as well)
- Atwood Magazine
- Obscure Sound
- IndieAir (YT)
- It's All Indie
- MORindie
- Reddit
- HearYa
- Two Story Melody

Radio stations/shows

- RockRadio.com
- Radio Paradise (USA)
- Delta Radio Grunge (Germany)
- Radio Bob! (Germany)
- Radio X London (UK)
- Pinguin Radio (Netherlands)
- Kink (Netherlands)
- 917XFM (Germany)
- Delta Radio Alternative (Germany)
- KEXP 90.3 FM (USA)
- BBC Introducing London (Melita Dennet)

Podcast

- Does My Music Suck? (BBC)

Press Outlets:

NAME	EMAIL	WEBSITE
Already heard	info@alreadyheard.com // reviews@alreadyheard.com	https://alreadyheard.com/category/features/incoming/
Altcorner		http://altcorner.com/get-your-band-on-altcorner/
Altdialogue		https://altdialogue.com/about/
Alternative Vision Rocks		http://alternativevisionrocks.com/
Amnplify		https://amnplify.com.au/
Atom smasher Music		https://atomsmashermusic.online/contact/
BBC introducing Oxfd	elizabeth.green@bbc.co.uk	https://www.bbc.co.uk/programmes/p001d7q6
BBC Newsbeat	jimmy.blake01@bbc.co.uk	https://www.bbc.co.uk/news/newsbeat
Bring the noise UK	Hannah@bringthenoiseuk.com	http://www.bringthenoiseuk.com
Broken arrow magazine	annie@brokenarrowmagazine.com Makky@brokenarrowmagazine.com	http://www.brokenarrowmagazine.com
Buzz mag	listings@buzzmag.co.uk editorial@buzzmag.co.uk	http://www.buzzmag.co.uk
Circuit sweet	naomi@circuitsweet.co.uk	https://circuitsweet.co.uk
Clash Magazine	press@clashmusic.com robm@clashmusic.com felicity@clashmusic.com	https://www.clashmusic.com
Dead Press	contact@deadpress.co.uk mike.heath@deadpress.co.uk	http://www.deadpress.co.uk
Discovered magazine		http://discoveredmagazine.com/contact-2/
Distorted sound mag	laura@distortedsoundmag.com eddie@distortedsoundmag.com james@distortedsoundmag.com	https://distortedsoundmag.com
DIY Magazine	will@diymag.com emma@diymag.com sarah@diymag.com	http://diymag.com
dork	stephen@readdork.com	https://www.readdork.com
Down the front media		https://www.downthefrontmedia.com/contact-us/
Echoes and dust	editor@echoesanddust.com	https://www.echoesanddust.com
Highwire-Magazine	madison@highwire-magazine.com	https://highwire-magazine.com/contact/
Leon TK	info@leontk.com	https://www.leontk.com
Lizzie Baker	LizziesLowdown@outlook.com	LizziesLowdown.com
Maximum volume musi	editor@maximumvolumemusic.com	http://www.maximumvolumemusic.com
Mind noise network		https://mindnoisenetwork.com

Moshville		http://www.moshville.co.uk/contact/
Music Alive	musicalive@intunepartners.com	https://www.musicalive.com/contact-us/faq/
Music existence		https://musicexistence.com/submit-content/
never enough notes	kim@neverenoughnotes.co.uk // alex@neverenoughnotes.co.uk	http://www.neverenoughnotes.co.uk/submissions-never-enough-notes/
Patch chord news	martin.bone@patchchordnews.com	https://www.patchchordnews.com
Sound of pen	admin@soundofpen.com	http://soundofpen.com
Stencil mag	info@stencilmag.co.uk	http://www.stencilmag.co.uk/
Three songs and out		https://www.threesongsandout.com/album-ep-reviews
Tigmus		https://sites.google.com/view/tigmus-artists
Upset magazine	stephen@upsetmagazine.com viki@upsetmagazine.com ali@upsetmagazine.com	https://www.upsetmagazine.com
Vents mag	vents_mag@hotmail.com	http://ventsmagazine.com
When the horn blows		https://whenthehornblows.com/contact/
Night Shift Mag	editor@nightshiftmag.co.uk	http://www.nightshiftmag.co.uk/
clunk magazine	clunkmag@outlook.com	facebook
All things Loud		https://www.allthingsloud.com/