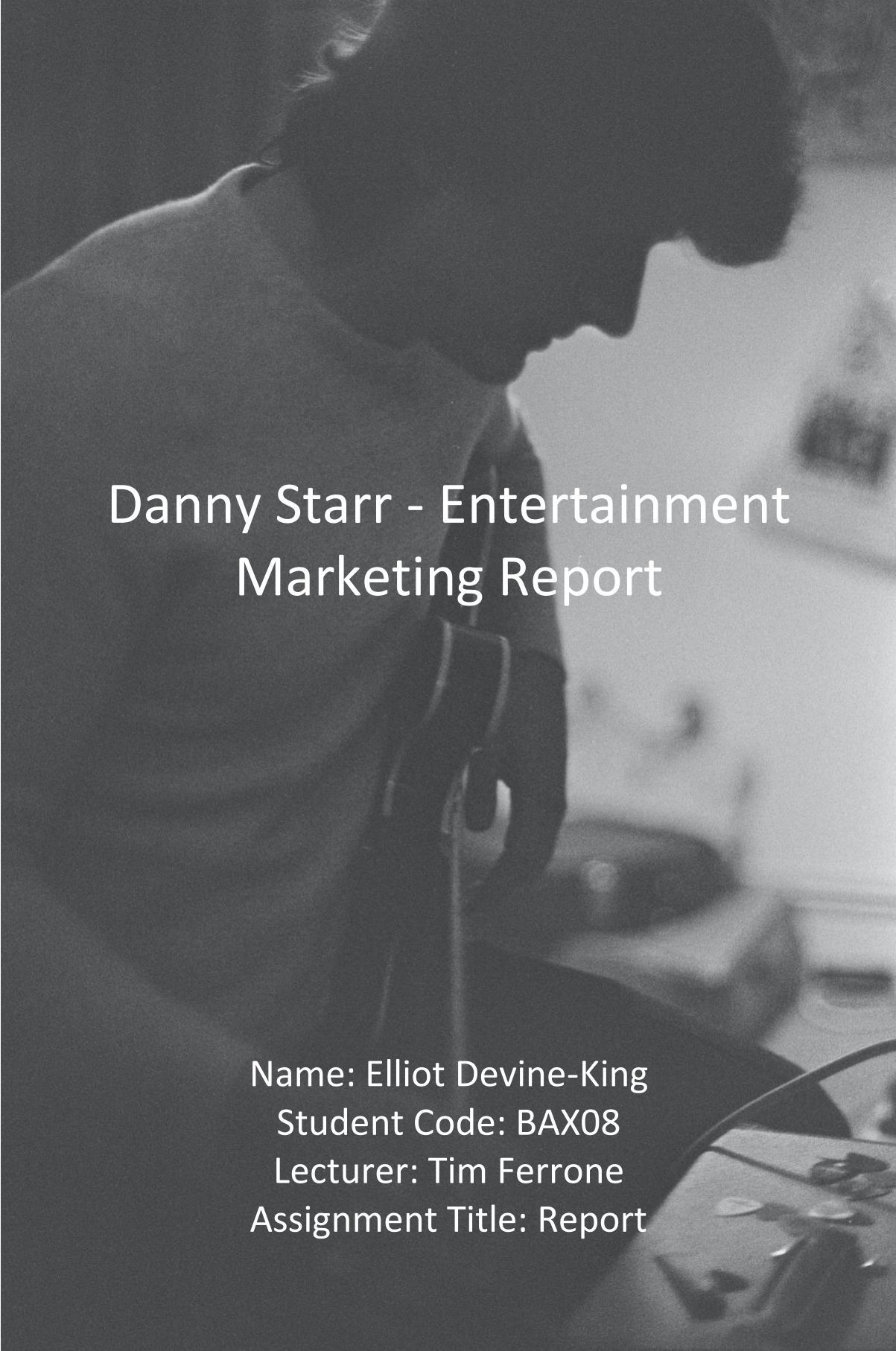




Danny Starr - Entertainment Marketing Report

Name: Elliot Devine-King
Student Code: BAX08
Lecturer: Tim Ferrone
Assignment Title: Report

Introduction

In this report, I will be laying out the marketing plan for a year-long campaign including a 10-month album release cycle and a summer tour for Danny Starr. I will be highlighting key marketing theories which serve as the basis for the implemented marketing strategies and I will also include a detailed look into the strategy, budget and timeline of the campaign.

Key Marketing Theory

For this campaign, I have referenced several key marketing theories, which have used to ensure that the marketing for Danny Starr's album launch and the subsequent tour is well optimised.

AIDI

AIDI is a model laid out by E St Elmo Lewis in 1898 and it is widely regarded as the first formal theory of marketing. It establishes the sequence that leads a potential customer to make a sale (Doyle, 2011). The four stages are Attention, Interest, Desire, and Action and in this campaign, we will be utilising this model where appropriate to help drive live show ticket sales, song pre-saves and merchandise purchases.

7Ps

The 4Ps model was created by Jerome McCarthy in 1960 (McCarthy, 1960) and then later expanded upon to encompass 7Ps by Booms and Pitner (Pitner, 1981). As you can see from figure 1, the 7Ps act as a practical framework for businesses to market their products and services. It will provide the basis for Danny Starr's marketing campaign and can be quickly and easily referenced throughout the course of the album release.

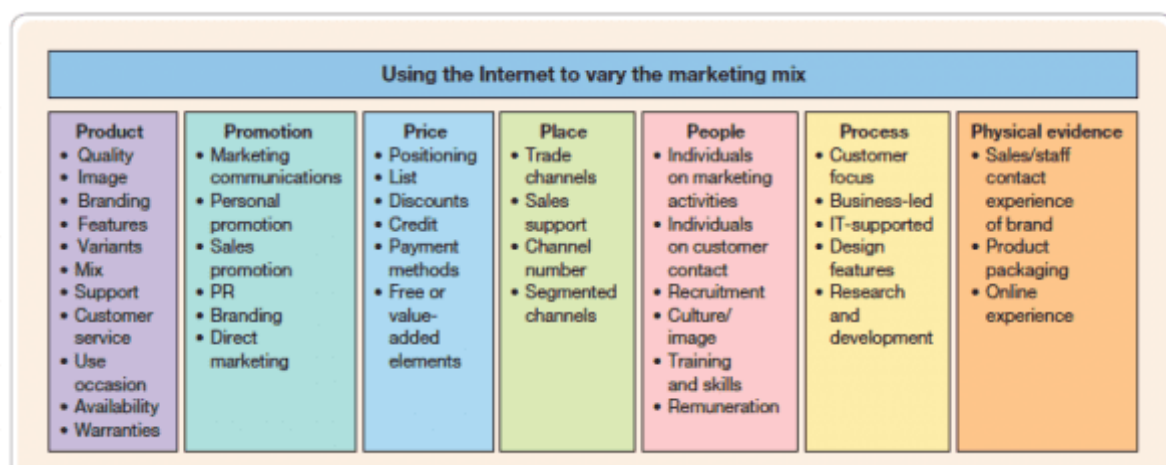


Figure 1. The 7Ps: Elements of the Marketing Mix (Hanlon, 2019)

4C's

In Bob Lauterborn's 1990 paper *The Advertising Age* (Lauterborn, 1990), he criticises McCarthy's 4 Ps (7Ps) (McCarthy, 1960) and proposes a new consumer model called the 4C's. These 4C's will be used as part of this campaign to ensure consumers are correctly targeted and to fill in the gaps that are left by the 7Ps. The 4C's are as follows:

- Consumer wants and needs – Danny Starr's consumers want new high-quality music content, to see live shows, regular social media and other media content.
- Cost to satisfy – For Danny Starr, this will mainly manifest in the form of a consumer listening to him over another artist or the cost for them to attend a show.
- Convenience to buy – It is relatively easy for consumers to access his music; promotional channels display his music for free or at a very low cost and ticket companies such as Eventbrite make the process of acquiring a ticket very easy.
- Communication – Regular content and messages will be sent to fans to encourage activity and engagement around Danny Starr's channels.

Artist Profile

Danny Starr is a London based singer-songwriter with a writing style easily identifiable as his own. His lyrics and melodies are catchy and well written, and his natural and down to earth demeanour makes it easy for him to connect with fans.

Danny Starr currently has 240,000 streams worldwide and features on numerous radio stations, such as BBC 6, BBC Radio London, BBC Radio Tees and many others. He tours regularly and has extensive experience, performing at festivals such as The Great Escape Festival, Worcester Music Festival, Little Big Gig and Camden Rocks.

Value Proposition

We can use a value proposition to highlight unique selling points of Danny Starr. It also helps provide consistency by acting as a reference to look back on throughout the course of the campaign.

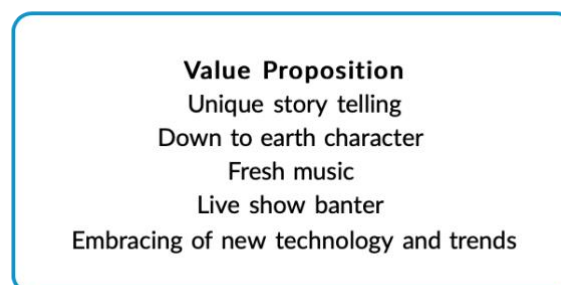


Figure 2. Value Proposition for Danny Starr

SWOT Analysis

A SWOT analysis allows us to build a source of information for the strategic planning of the marketing campaign by identifying strengths, weaknesses, opportunities and threats. Once identified we can focus on addressing weaknesses and leveraging opportunities. Although doing a SWOT analysis is a useful tool, it is not without its flaws, oversimplification, subjectivity and the varied significances of each of the points aren't accounted for.

Strengths	Weaknesses
Honest and genuine performances which compliments his musical style Very natural on social media channels Relatable Wide target market Solo performances are easy and cheap to rehearse and organise	Twitter and Facebook engagement is low Lacking an easy to pin down wow factor
Opportunities	Threats
Instagram engagement is good and could be leveraged further with consistent content Interest is growing in many territories, local and international A number of key contacts have been made recently	Fading from influencers minds BBC Introducing may feel like he has been around for a while but has yet to break Album has to be very good otherwise people will lose interest

Figure 3. SWOT Analysis for Danny Starr

Similar Artists

By highlighting key similar artists, we can identify specific audiences which can be marketed too for Danny Starr. These artists include but are not limited to, James Bay, Keir, Rhys Lewis, James TW, Lewis Watson and Benjamin Francis Leftwich.

Market Analysis

The music industry is in an almost constant state of change due to technological innovation, leaving behind old market norms and making way for new ways create, release and market music. As you can see from figure 4, global music industry revenue is on an upwards trend, with 9.7% growth. Of that, streaming revenue has risen to represent 46.8% of the global total, whilst physical revenue has dropped by -10.1% and download by -21.2%. In 2020 and 2021 this trend has likely continued. Therefore, for Danny Starr's album release we will be focusing the majority of our efforts on streaming and live performance revenue.

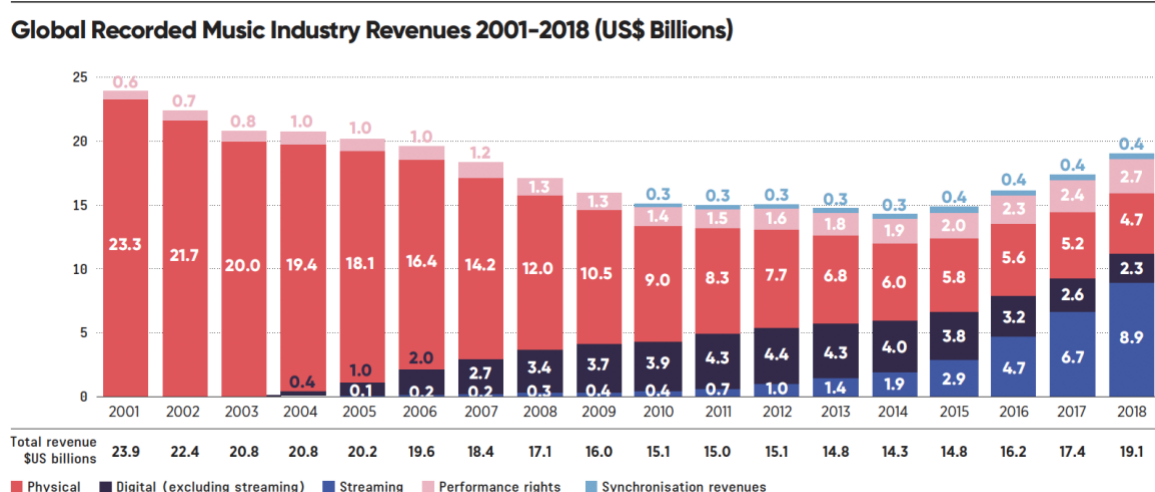


Figure 4. Global Recorded Music Industry Revenues 2001-2018 (IFPI, 2019)

Danny Starr’s genre can best be described as singer/songwriter which crosses over into pop, in a way similar to that of his related artists. Due to this crossover, the market for singer/songwriter pop music is very large. It is by no means a niche market, with related artists getting regular radio support and millions of streams.

Impact of Brexit

The extra touring cost in Europe for emerging artists are likely to increase due too added paperwork relating to the transporting equipment and merchandise, taxation and Visas. Importing equipment in and out of each country could add more travel days, causing higher costs for the extra days on the road. Although, Danny Starr is currently a one-man band and therefore these costs would be minimal.

Impact of Coronavirus

The coronavirus pandemic has brought the live music sector to a grinding halt and we cannot say for certain what the impact of it will be on Danny Starr’s campaign. The first song is scheduled to be released for the 25/09/2020, the worst will likely be over, and Danny Starr can begin playing shows again. Fans may be more eager to attend shows after going months without any live music entertainment.

Audience

We aim to segment Danny Starr's audience into groups based on behavioural, demographic, geographic and psychographic factors (Qualtrics, n.d.). Currently, most of the data we have is demographic and geographic in nature, but as the campaign goes on, we will gain a better insight into the behavioural and psychographic traits of his fans. Allowing us to refine these segmentation groups, providing us insight into easily identify new trends or behaviours.

Demographic	Behavioural
Age, education, income, family size, race gender, occupation, nationality, religion	Purchase patterns, consumption, lifestyle
Psychographic	Geographic
Personality traits, values, opinions and interests, activities	Based of location. Cities, counties, rural, urban, countries, climate

Figure 5. Consumer Segmentation

The psychographic segment was developed in the 1970s and focuses on the “truly mental” side of consumer behaviour (W. Thomas Anderson, 1984). Whilst behavioural focuses on their observed behaviours.

Target audience

As you can see from figure 6 and 7, Danny Starr's current audience is focused between the 18 to 34 age range with slightly more females listening than male. In addition to this, as you can see from figure 8, his music is popular in European countries, such as the UK, Germany and Spain, but also the USA and Brazil. Brazil is an anomaly as no marketing effort has been made there in the past, but we will defiantly be looking into this territory for possible blog and influencer features if support remains high.

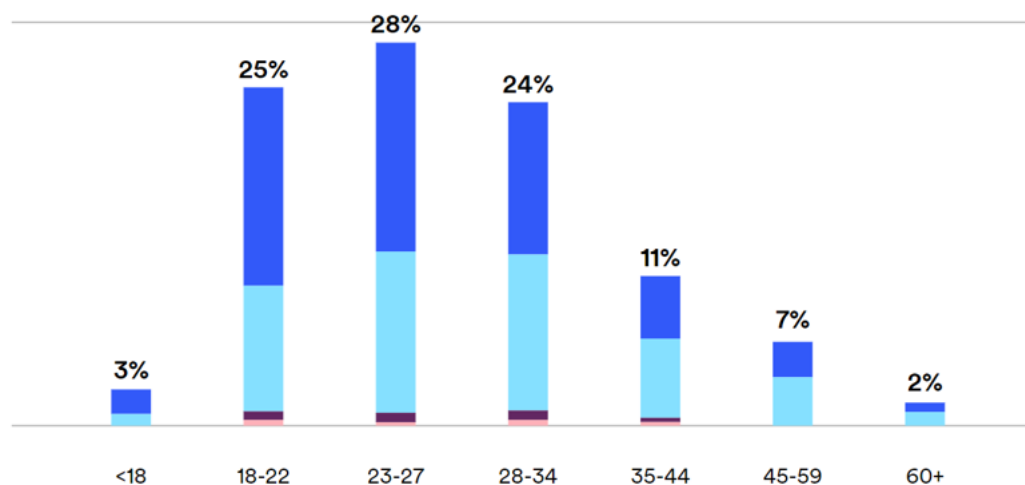


Figure 6. Listener age groups for Danny Starr (Spotify For Artists)

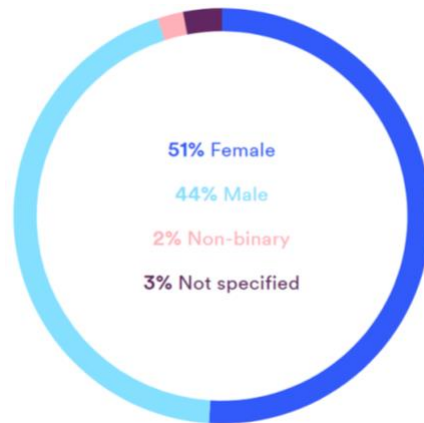


Figure 7. Listener gender groups for Danny Starr (Spotify For Artists)

LAST 28 DAYS		LISTENERS
1	United States	588
2	Brazil	516
3	United Kingdom	364
4	Germany	355
5	Spain	265

Figure 8. Top locations for Danny Starr Fans (Spotify For Artists)

Types of Fan

Michael Brandvold lays out 5 different levels of fandom (Brandvold, 2018). Starting out with the dormant fans, which consist of people who were fans but are no longer active. Next are casual fans, who are passive listeners, they like Danny Starr's music but are not particularly engaged. Engaged fans are the ones who are active online at varying degrees, people who follow and may share Danny's music. Superfans are the ones who would buy merchandise, subscribe to his email lists, pre-save releases and go to multiple shows. Ultimate fans are few and far between, these are the ones who would follow an artist on tour and build holidays around the artist's tours, Danny doesn't have any ultimate fans currently.



Figure 9. Fan Pyramid (Brandvold, 2018)

One of the key aims for this campaign will be to create new casual fans, turn casual fans into engaged fans and engaged fans into super fans. Danny hasn't been around long enough to have any dormant fans or ultimate fans yet, so the majority of our efforts will be focused on developing the middle three sections.

Release Strategy

The waterfall release strategy was used by Columbia Records for the Chainsmokers album Sick Boy (Knopper, 2018) and adopted by several other bands such as Sleep Token who utilised the strategy to build a large audience within a year. The strategy works by releasing the first song as what appears to be a normal single in the first month of the campaign. As you can see from figure 10, in the next month 30/10/2020 the second song (bundle 2) is released and arrives as a two-song bundle on streaming services with the first release in the second slot. This continues, with each new song being released each month bundled together with the old songs that came before, until the full album is out.

	25/09/2020	09/10/2020	30/10/2020	13/11/2020	27/11/2020	11/12/2020	25/12/2020	08/01/2021	29/01/2021	12/02/2021	26/02/2021	12/03/2021	26/03/2021	09/04/2021	30/04/2021	14/05/2021	28/05/2021	11/06/2021	25/06/2021	10/07/2021
Bundle 1 (Single)	Track 1																			
Acoustic Track 1		Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1	Track 1	Acoustic 1
Bundle 2			Track 2																	
Acoustic Track 2				Acoustic 2	Track 2	Acoustic 2	Track 2	Acoustic 2	Track 2	Acoustic 2	Track 2	Acoustic 2	Track 2	Acoustic 2	Track 2	Acoustic 2	Track 2	Acoustic 2	Track 2	Acoustic 2
Bundle 3					Track 3															
Acoustic Track 3					Acoustic 3	Track 3	Acoustic 3	Track 3	Acoustic 3	Track 3	Acoustic 3	Track 3	Acoustic 3	Track 3	Acoustic 3	Track 3	Acoustic 3	Track 3	Acoustic 3	Track 3
Bundle 4						Track 4														
Acoustic Track 4						Acoustic 4	Track 4	Acoustic 4	Track 4	Acoustic 4	Track 4	Acoustic 4	Track 4	Acoustic 4	Track 4	Acoustic 4	Track 4	Acoustic 4	Track 4	Acoustic 4
Bundle 5							Track 5													
Acoustic Track 5							Acoustic 5	Track 5	Acoustic 5	Track 5	Acoustic 5	Track 5	Acoustic 5	Track 5	Acoustic 5	Track 5	Acoustic 5	Track 5	Acoustic 5	Track 5
Bundle 6								Track 6												
Acoustic Track 6								Acoustic 6	Track 6	Acoustic 6	Track 6	Acoustic 6	Track 6	Acoustic 6	Track 6	Acoustic 6	Track 6	Acoustic 6	Track 6	Acoustic 6
Bundle 7									Track 7											
Acoustic Track 7									Acoustic 7	Track 7	Acoustic 7	Track 7	Acoustic 7	Track 7	Acoustic 7	Track 7	Acoustic 7	Track 7	Acoustic 7	Track 7
Bundle 8										Track 8										
Acoustic Track 8										Acoustic 8	Track 8	Acoustic 8	Track 8	Acoustic 8	Track 8	Acoustic 8	Track 8	Acoustic 8	Track 8	Acoustic 8
Bundle 9											Track 9									
Acoustic Track 9											Acoustic 9	Track 9	Acoustic 9	Track 9	Acoustic 9	Track 9	Acoustic 9	Track 9	Acoustic 9	Track 9
Bundle 10												Track 10								
Acoustic Track 10												Acoustic 10	Track 10	Acoustic 10	Track 10	Acoustic 10	Track 10	Acoustic 10	Track 10	Acoustic 10

Figure 10. Danny Starr's Release Timetable

Starting on the 25th of September 2020, Danny Starr will release one bundle on the last Friday of every month until the 25th of June 2021 at which point the full album will be out. We will also be doing this with an acoustic version of each track, which will be released two weeks after the original comes out, on the second Friday of each month. This will bundle like the original songs into an acoustic version of the album. We will likely be using TuneCore as our distributor, but this isn't confirmed.

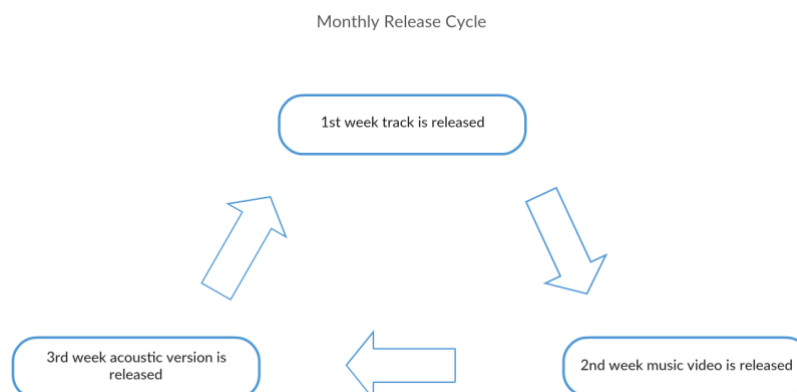


Figure 11. Monthly Release Cycle

In all, this will provide a constant stream of new releases every two weeks for 10 months. Around each release will be a continuous marketing effort, pushing towards multiple impact points. Paid media with social media advertising, earned media through bloggers and influencers, shared media through digital music services and a building of owned media through an email list and website.

Paid Media	Earned Media
Social media advertising PR	Bloggers and YouTube Channels Influencers
Shared Media	Owened Media
Social media	The Danny Starr website Email list

Figure 12. Paid, Earned, Shared and Owened Media

The waterfall style campaign provides many benefits, in an era where listener attention span and song lifecycles are short, this strategy gives every previous track a boost from the new releases. According to a study, listener attention spans are at an average of 5 seconds (Gauvin, 2017) so it is paramount that Danny Starr's songs can capture the listener's attention immediately.

This campaign will continuously refresh Danny Starr's Spotify page with new material in an episodic-like manner. Each single will feature its own set of music videos, teasers, limited-edition merchandise and press releases. The release schedule provides continuous content and a cyclical, constantly learning monthly campaign cycle.

Each new month restarts the cyclical marketing campaign. Therefore, social media ad's will be partially reset each month, allowing us to cast a wide net but also to take what we have learnt from the previous releases into account.

As the campaign goes on, we will learn more and more about Danny Star's growing fan base, allowing us to customise the campaign to suit each new track on the go. For example, if we notice a spike in listeners in a certain area then we can push that new release in the relevant territories by sending it to radio and increasing ad spend in that territory for that specific release. Each single will have a customised ad campaign which suits that record, rather than just having an umbrella album marketing push. We aim to have enough content to build towards multiple impact points throughout the campaign, rather than just one or two for the whole album.

International

Paris has been quick to pick up on Danny's music and as a result, he has already been featured on 8 blogs in that area. Each new track will be sent to these blogs again and an effort will be made to push his music to others in Paris.

North America is another territory which has supported him in the past with a total of 6 blogs featuring his music. A similar effort shall be made in searching and pushing his music further in this territory.

We will also make a coordinated effort to promote too Switzerland, Brussels and Germany. Switzerland's high income, high pay for touring artists, strong gig and undiscovered artist support culture make it a fantastic place to break a new artist.

Brussels, on the other hand, was mentioned as one of the best places to break new artists by Mark Collen, the EVP of International Operations at Sony Music in a recent Tileyard interview.

The 16 individual states that makeup Germany all have quite unique media infrastructure, which makes it great for experimentation. Sony Music used it to successfully break Rag'n'Bone Man, George Ezra and James Arthur.

I do want to make it clear that even though we are looking into these specific territories, we will not neglect others, especially if they show signs of unexpected activity and funds will not be wasted if a territory shows to underperform. Territories such as Spain and Brazil show signs of growth, so they will be watched with a careful eye and adjustments will be made if necessary.

Music Video Content

We want the music videos to feel like a continuation of the month before. Therefore, the same storyline will develop over the course of each video. The videos wouldn't be very literal, but it will leave viewers itching to find out what happens next. Strengthening the tie between all the monthly releases.

We plan to take it a step further and put "episode 1", "episode 2", etc in the title of the videos along with "Danny Starr" and the song title. Just to make it clear to the fans that it is all connected and get them invested in the process. This then further strengthens the tie between all the monthly releases. The average length of a Danny Starr song is 3 mins, therefore only about 30 minutes of music video content needs to be made for the entire 10 months.

We aim to release each music video one week after the song is released. This is because we do not want to cannibalise our initial streaming views.

Spotify

Due to the nature of the waterfall release, we have the opportunity to pitch every song in the album to Spotify curated playlists rather than just one or two. We plan to submit each song three weeks before the release date, as to provide enough time for the submission process.

Getting onto Spotify curated playlists, such as New Music Friday, Easy, or Relax & Unwind would be a huge success for Danny Star. Displaying growth through organic plays via his own profile and personal playlists show healthy artist growth and a core fanbase who are providing organic momentum to his development. As you can see from figure 13, 49% of his music is discovered through his own profile and 29% through listeners own playlists and libraries. Statistics like these indicate to Spotify that Danny Starr has a fanbase and isn't reliant on playlists for views.

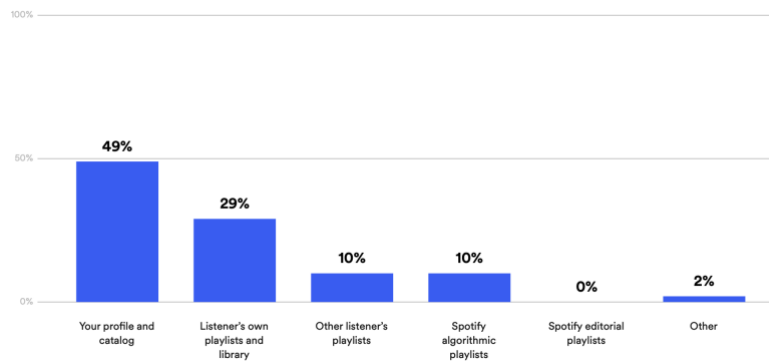


Figure 13. Source of Streams for Danny Starr

All previous playlisting he has been featured on such as Discover Weekly, Radio, Dark Forest and Autumn/Fall Indie, will be included in the pitch as well as key tag lines and a few other key points, such as radio support, press support, festival appearances and total plays.

Phase 1 (Campaign Pre-Production) – 1/5/2020 – 31/7/2020

Phase 1 begins 5 months before the release of the first song. This phase is focused around information gathering and ensuring that all the necessary assets are in place and ready for the campaign.

- Identifying all earned, paid, shared and owned media.
- Identifying all blogs, YouTube channels, playlists and media outlets worth targeting.
- Create a hierarchy of media based on who the tastemakers are.
- Identify key international territories and the blogs/radio stations which are suitable for the release.
- Start work on building a mailing list as well as an email marketing strategy around the campaign.
- Optimise the website.
- Ensure all songs are recorded, mixed and mastered with accompanying acoustic versions.
- Meet with The Royal Marsden Cancer Charity who has expressed interest in collaborating on a project. The Royal Marsden Cancer Charity does host a number of events, ideally, Danny would be invited to perform at them.
- Music video content is created.
- Fan data begins to be gathered. Research into similar artist's fan bases so that we can target them.
- New press shots are made.
- EPK finalised and press releases created.
- Limited edition merchandise for each release decided on.

Phase 2 (Campaign launch) – 1/8/2020 – 25/9/2020

Phase 2 is the build-up to the release of the first single and the start of the 10-month campaign cycle. In which announcements are made, social media ads begin, and the necessary blogs,

channels and radio station receive the first song. Many blogs will be contacted through SubmitHub and radio stations Danny has already been featured on before, such as Amazing Radio, Radio X and Absolute Radio will be approached to premier the song.

- 10-second teaser clips of the 10 songs from the album are made.
- Tracks are submitted to Spotify Playlists, YouTube channels, radio stations and blogs with the date of release. Local and International.
- Announcement of a new Danny Starr track with a 10-second teaser.
- Spotify pre-saves go live – With presave.io we can create a link for fans allowing them to automatically add Danny Star's upcoming song to their liked Spotify playlist and it will also provide them with an email notification on the day of the release. High organic stream and playlisting count on the day of the release positively affects the Spotify Algorithm.
- A low-cost fan reward to encourage fans to pre-save the track.
- Social media ad campaign begins with low-cost ads featuring the teaser and pre-save link.
- Ideally, we will be partnered with a radio station to premiere the track.

Phase 3 (The Release Cycle) – 25/9/2020 – 10/7/2021

During phase 3 the monthly cycle of announcement, release, music video and then the acoustic release will be in full motion.

- Cyclical campaign.
- Monthly song release.
- Teaser releases for each song.
- Music video releases for each song.
- Acoustic releases.
- Paid social media promotion, ads will be edited every other day to ensure that they are optimised.
- Daily Danny Starr story posts.
- Regular gigs.
- Book European tour, look into different cities and countries depending on campaign analytics and contacts.
- Organise special album event for June 2021 to celebrate the album release
- Start looking into bookings for festivals such as:
 - Latitude (in contact)
 - Isle of Wight Festival
 - Glasgow green Festival
 - Reading Festival
 - Green Man Festival
 - Wilderness Festival
 - Truck Festival
 - Board Masters Festival
 - Kendal Calling
 - End of the road festival
 - Splendour Festival

- Dot to Dot
- 110 Above
- Farm Fest
- Little Big Gig (Played)
- Camden Rocks (Played)
- Worcester Music Festival (Played)
- The Great Escape (Played)

Stage 4 (Post Release and Summer Tour) - 1/7/2021 – 30/9/2021

The release campaign is purposely timed to coincide with the start of the UK summer festival season. Off the back of the newly released album, Danny Starr will have a summer of festivals to perform at and a two-week European tour. Locations for this tour will be decided upon in the first two months of 2021 so that we have ample data to reference when making the bookings.

During this time Danny Starr will start a fan highlight feature each week on his Instagram page highlighting a particular fan who has either an incredible story, travelled far to see him, did something funny during a show, or made a creative piece featuring Danny Starr. This will encourage engagement from Danny Starr's fan base on his social media and allow Danny Starr to interact with his fans.

Campaign Goals

As Danny Starr is a new artist the targets are focused around growth, fan development and live show turnout over profit. With this campaign, we are laying the foundations for future long-term profits.

By the end of the album release and festival season in September 2021, we hope to be able to achieve 3 x growth on ticket sales for Danny Starr live shows. For example, Danny Starr can currently sell 100 tickets to a show in London, we will be aiming for 300 by September 2021.

Ticket sale goals have been set for each of his primary gigging cities in the UK, please see figure 14.

City	Average ticket sales	Target ticket sales
London	100	300
Bristol	40	120
Nottingham	30	90
Worcester	25	75
Gloucester	25	75
Manchester	25	75

Figure 14. Ticket Sale Targets

Danny Star currently has 4800 monthly Spotify listeners, by September 2021 we want to see that increase to 15,000 listeners. On Instagram he has 950 followers, we will be setting 3000 as his target to reach by September 2021.

Danny Starr lacks a proper mailing list, therefore growing that list is one of the main goals of the campaign. As owned media, we are in complete control over that data and it provides us with a direct line of communication with Danny's core fan base. We can then use permission marketing strategies laid out in Seth Godin's book, Permission Marketing (Godin, 1999). Such as the double opt-in email list, where the fan has to confirm their subscription after they have provided their email address. It is about quality and reputation over quantity. Growing and maintaining an email list and providing value rather than buying an email list and receiving spam complaints, tarnishing our reputation.

Budget and Income Predictions

The majority of income we expect to see will be from streaming, we aim to receive 1.5 – 2.5 million total streams from the 20 tracks released on Spotify and Apple Music, that's 10 originals and 10 acoustics. We hope to sell £500 worth of merchandise and earn a total of £4000 from live shows.

Danny Starr		
Title	Debut Album	
Type (LP, EP, Single)	Digital	
Release Date	25/09/2020 - 10/07/2021	
REVENUE		
Revenue Goal Projection		
Streaming	£	7,000.00
Sync		?
Live Shows	£	4,000.00
Merch	£	500.00
Total Revenue	£	11,500.00
EXPENSES		
PROMOTIONS		
Radio Plugger:	-£	1,000.00
CONTENT		
Artwork & promo photos	-£	300.00
Content Creation	-£	1,500.00
MEDIA		
Digital Advertising	-£	800.00
Publicity	-£	500.00
MERCHANDISE		
Merch Cost	-£	200.00
MUSIC		
Recording/Mixing/Mastering	-£	3,000.00
TOTAL EXPENSES	-£	7,300.00
NET PROFIT	£	4,200.00

Figure 15. Current Danny Starr Budget Predictions

For sync it is too early to say, we plan to speak to a few companies regarding which tracks they believe are best suited for sync from the album. From these meetings, we will have a better understanding of the costs and profits from this.

If a track seems to perform well in a certain territory, then we plan on paying for radio pluggers to push that individual song further. A large portion of the content expenses will go towards music videos as they are a key part of the campaign. Each track will feature the same cover art except for the acoustic versions which will be edited slightly differently.

For advertising, we plan on running social media ads on Facebook and Instagram continuously through the release process at a low cost each day. Every two days the social media ads will be

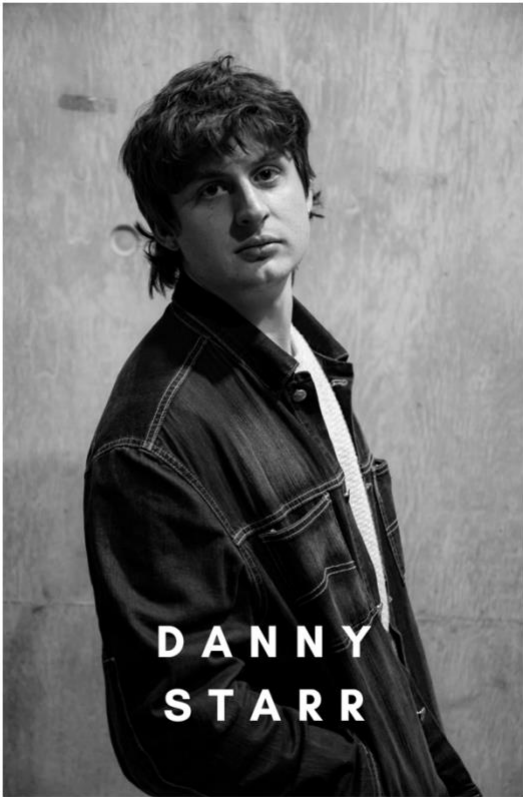
checked and tweaked to ensure optimisation. £500 has also been set aside for pushing Danny Star in other areas, news features and press-related content. If we feel we are having more success with different types of advisements, then the budget can be modified during the campaign.

Appendix 1 – Press Shots



Appendix 2 - Electronic Press Kit

WWW.DANNYSTARRMUSIC.COM



PRESS KIT



INTRODUCTION

Danny is a 21-year-old singer-songwriter born and raised in London, UK. He began writing songs at the age of 15 and has built an original and personal writing style that is immediately identifiable as his own. Never afraid to tackle big issues, Danny's writing has always seemed ahead of its time.

PRESS

"The London-based singer-songwriter with the knack of writing irritatingly catchy pop melodies and attaching them to razor-sharp snippets of lyrical wisdom"
Danny Angove, One On One Music

"The grit and heartbreak of rock 'n' roll is dragged kicking and screaming into the twenty-first century"
Danielle de Wolfe, One Stop Record Shop

"Danny has an approach to crafting a tune that is wiser than his years"
Kayleigh Watson, Born Music

"Sci-fi retro future pop epic"
Tom Robinson, BBC 6 Music

STREAMING STATS

250,000
streams worldwide
6,000
monthly Spotify listeners

MAJOR RADIO PLAY

BBC 6 MUSIC
BBC RADIO LONDON
BBC RADIO TEES
AMAZING RADIO
TOUCH FM

ANCE

Danny has extensive experience playing live shows. He began gigging at the age of 14 and has gone on to play at The Great Escape Festival, Frank Turner's Lost evenings Festival at The Roundhouse, Worcester Music Festival, The Garage in London (supporting Tide Lines) and numerous venues across the country on his headline tour in September 2019. Danny is touring again in March 2020.



SOCIAL MEDIA

/DANNYSTARRMUSIC
@DANNYSTARRMUSIC

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info@dannystarmusic.com
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Appendix 3 – Logo

DANNY

STARR

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