CLIENT BRIEF

Basic overview of client desirables

THE GLYCEREENS

Nina Tanneberger
Bachelor Of Web Design

1 Contents

2 OVERVIEW

This document's purpose is to outline the client's needs for their website and highlight some design elements which would fit into their style desirables.

2.1 KEY MEMBERS

Nina Tanneberger – designer, developer

Heli Puhakka – client on behalf of The Glycereens

Robert Haubt – project facilitator

2.2 CLIENT BIO

"A 4 piece from Brisbane, The Glycereens blend their dirty bumblegum aesthetics with garage punk rock tones to create a fuzzed-out sound that is both energetic and super loud. Rising from the ashes of noisy garage heaven in Brisbane, Queensland, Australia, The Glycereens are spreading their fuzzy love throughout the cosmos."

(The Glycereens, n.d.).

3 WEBSITE GOALS

The website's goals will be to establish a location where followers can do the following activities:

- o View information about band
- o Find band's music online to listen to
- o View and purchase merchandise from the band
- o View upcoming events
- o Find social media links
- o Contact the band

4 WEBSITE REQUIREMENTS

The following pages are required to ensure this is achieved:

- o Home/landing page – main information about band and links to other sections of the site
- o About – information about the band
- o Music – links to their online music streaming services
- o Events – upcoming events
- o Store – merchandise viewing and purchasing
- o Contact – contact form submission

Social media links will be listed in plain sight on the page at all times.

5 DEMOGRAPHIC

The demographic for this band is primarily 25-45 year old live music patrons with an interest in independent artist and the punk music genre.[1]

6 DESIGN

The design of this project will be detailed further along production with usability detailed in depth, however a basic description is provided.
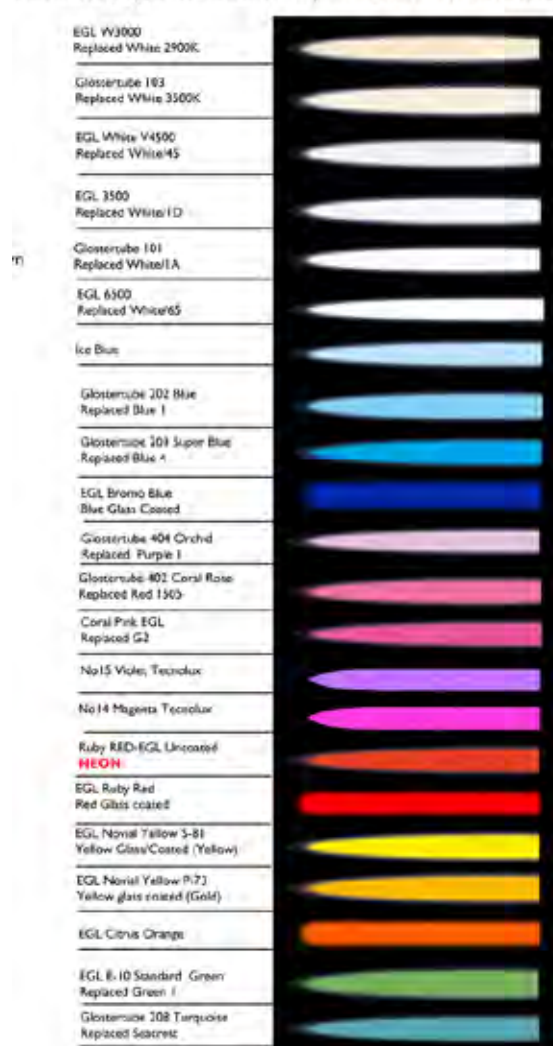
6.1 COLOURS
- o Neon, bright colours – green, pink, blue etc
- o Black backgrounds with colour as accents
- o Grungy textures

6.2 COLOUR EXAMPLES
(Colour Chart, n.d.)

Colours displayed are indicative only and are for broad reference

EGL W3000
Replaced White 2900K

Glostertube 103
Replaced White 3500K

EGL White V4500
Replaced White 45

EGL 3500
Replaced White 1D

Glostertube 101
Replaced White 1A

EGL 6500
Replaced White 65

Ice Blue

Glostertube 202 Blue
Replaced Blue 1

Glostertube 303 Super Blue
Replaced Blue 4

EGL Bromo Blue
Blue Glass Coated

Glostertube 404 Orchid
Replaced Purple 1

Glostertube 402 Coral Rose
Replaced Red 1505

Coral Pink EGL
Replaced G2

No 15 Violet Tecnolux

No 14 Magenta Tecnolux

Ruby RED EGL Uncoated
HEON

EGL Ruby Red
Red Glass coated

EGL Novial Yellow 5-81
Yellow Glass Coated (Yellow)

EGL Novial Yellow P173
Yellow glass coated (Gold)

EGL Citrus Orange

EGL 8-10 Standard Green
Replaced Green 1

Glostertube 208 Turquoise
Replaced Seacrest

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[1] Findings based on marketing analysis

6.3 LAYOUT

Layout will ideally be the use of a landing page with engaging elements through JavaScript and advanced CSS:

- o Parallax scroll
- o Animations
- o Live video

Using visually engaging will further enhance the band's identity as their defining genre with bright colours and bold colours.

6.4 WORDPRESS

As this project will be using WordPress (WordPress, n.d.) to develop the website, observing at what is achievable within this platform is desirable and more detailed research on this will come. One design in particular[2] is a WordPress theme dedicated to showcasing an artist or band and is a good reference point of WordPress's capabilities.

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[2] See 7.4 - Sonorama

7 INSPIRATION

Some inspiring designs are listed to detail the style desired for this project.

7.1 STEVEN WILSON
(Spotlight, n.d.)

Steven Wilson's website uses bright colours and live video grids to capture the audience. The grid of videos has live preview on which creates a flurry of activity on the page which can be slightly overwhelming but overall a compelling tone. The colour scheme in particular is to be revered with this client in mind – using the videos and collateral itself as a colour palette on a black background.
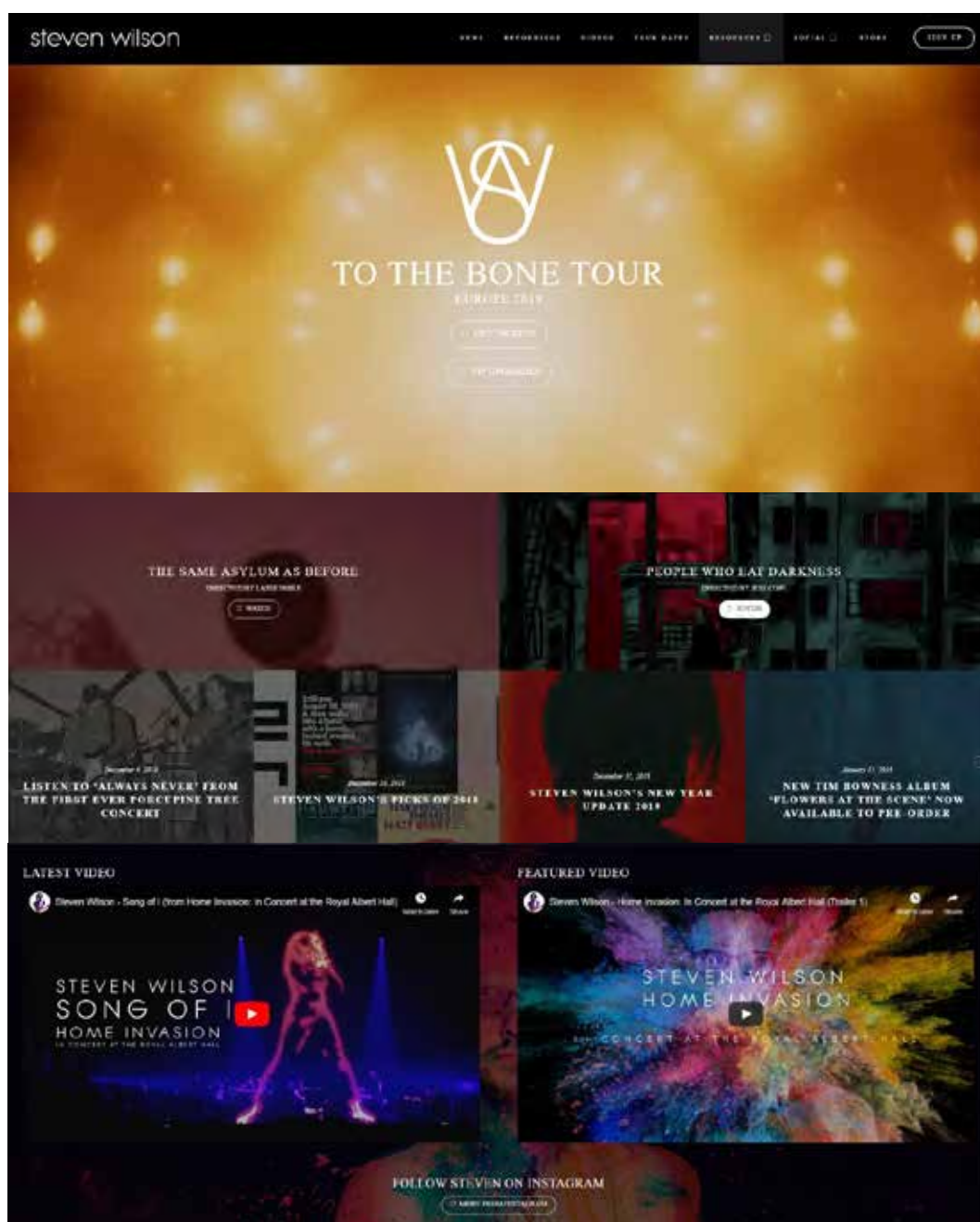
7.2   THE KILLS

(The Kills - List of Demands (Reparations), n.d.)

The Kills use a simple layout but with a recurring grunge texture theme which adds a distinct accent to the webpage. Apart from the store (which leads to a separate domain) the entire website is held within one page which is simpler for the user to navigate.
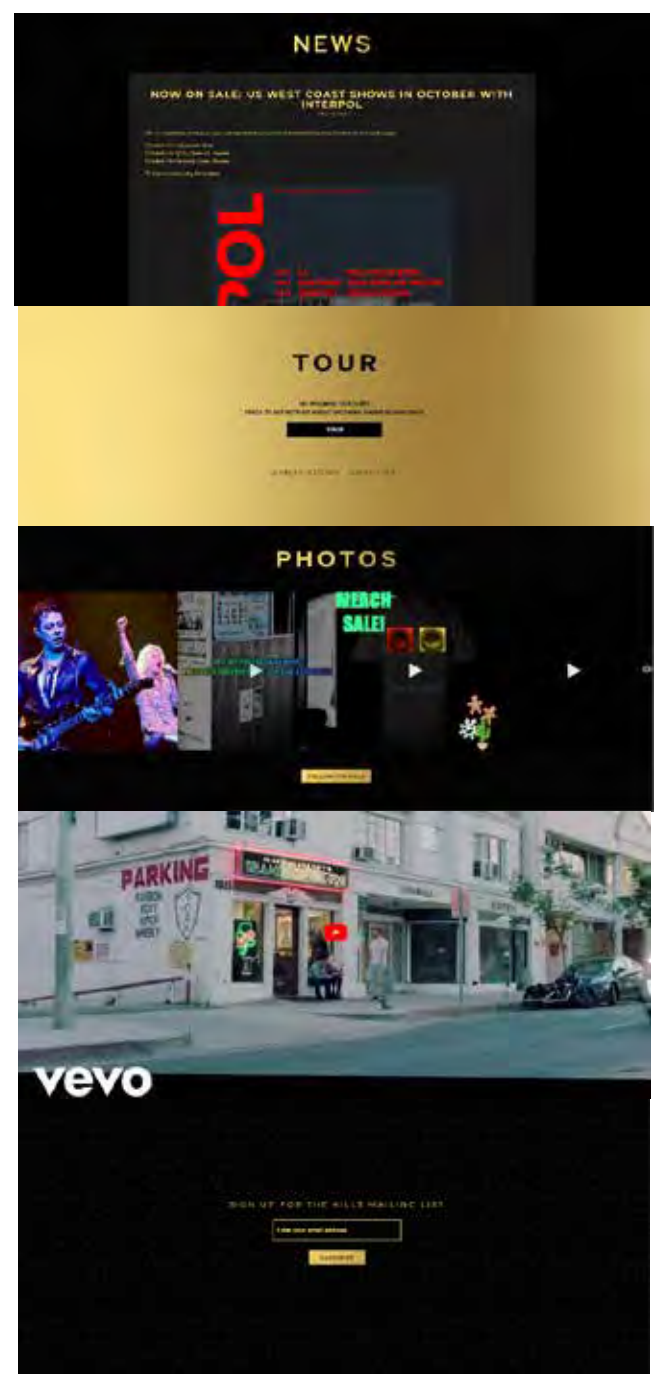
7.3   MERGE VIRTUAL REALITY

(Studio, 2017)

This design has an intriguing combination of layout and colour scheme – utilising gradients and 3D design objects that pop off the screen.

7.4 Sonorama

(Sonorama One Page WordPress Theme, n.d.)

This theme from One Page WordPress give a good indication of what WordPress can achieve for the client.

8 SUMMARY

Following on from this brief, the next documents of information to complete will give more insight to the project's design and layout including its project plan breakdown.

Future research and documentation:

- o Achievable WordPress editing and plugins
- o Colour Scheme
- o Style Guide
- o Project SWOT Analysis
- o Project Breakdown

9 WORKS CITED

(n.d.). Retrieved Feb 13th, 2019, from WordPress: https://www.wordpress.com/

Colour Chart. (n.d.). Retrieved Feb 13th, 2019, from Andy Doig - Fishtail Neon Studios: http://www.andydoig.com/chart/

Sonorama One Page WordPress Theme. (n.d.). Retrieved Feb 13th, 2019, from One Page Love: https://onepagelove.com/sonoramav

Spotlight, C. (n.d.). *Home.* Retrieved Feb 13th, 2019, from Steven Wilson: http://stevenwilsonhq.com/sw/

Studio, P. (2017, Janruary). *Merge Virtual Reality.* Retrieved Feb 13th, 2019, from Behance: https://www.behance.net/gallery/48967953/Merge-Virtual-Reality

The Glycereens. (n.d.). Retrieved Feb 13th, 2019, from Triply J Unearthed: https://www.triplejunearthed.com/artist/glycereens

The Kills - List of Demands (Reparations). (n.d.). Retrieved Feb 13th, 2019, from The Kills: http://thekills.tv/

MARKETING ANALYSIS

Marketing analysis and solutions for client including ideas for marketing

THE GLYCEREENS

Nina Tanneberger
Bachelor Of Web Design

1   CONTENTS

2 OVERVIEW

This document aims to look at the marketing portion of this project and solutions that could be strategized to connect to a larger audience. This report will analyse the client's current market, competitors and give some brief ideas on marketing campaigns for the future.

The findings of this report are based on several research methods:

- Qualitative – research conducted on the internet
- Qualitative – feedback from industry patrons - interview
- Qualitative – researcher's observations at live music events
- Quantitative – researcher's survey results
- Quantitative– Melbourne live music census 2017 report

2.1 CLIENT

The client is The Glycereens; an independent punk rock band from Brisbane. Due to release their new record, they require a website with access to music online, upcoming gigs and events, contact and social media links. [1]

2.2 DEMOGRAPHIC

The demographic for the client is primarily Brisbane music scene patrons with interest in the punk music genre. Their age varies from 25-40. Further findings on the music scene are detailed in the next section.
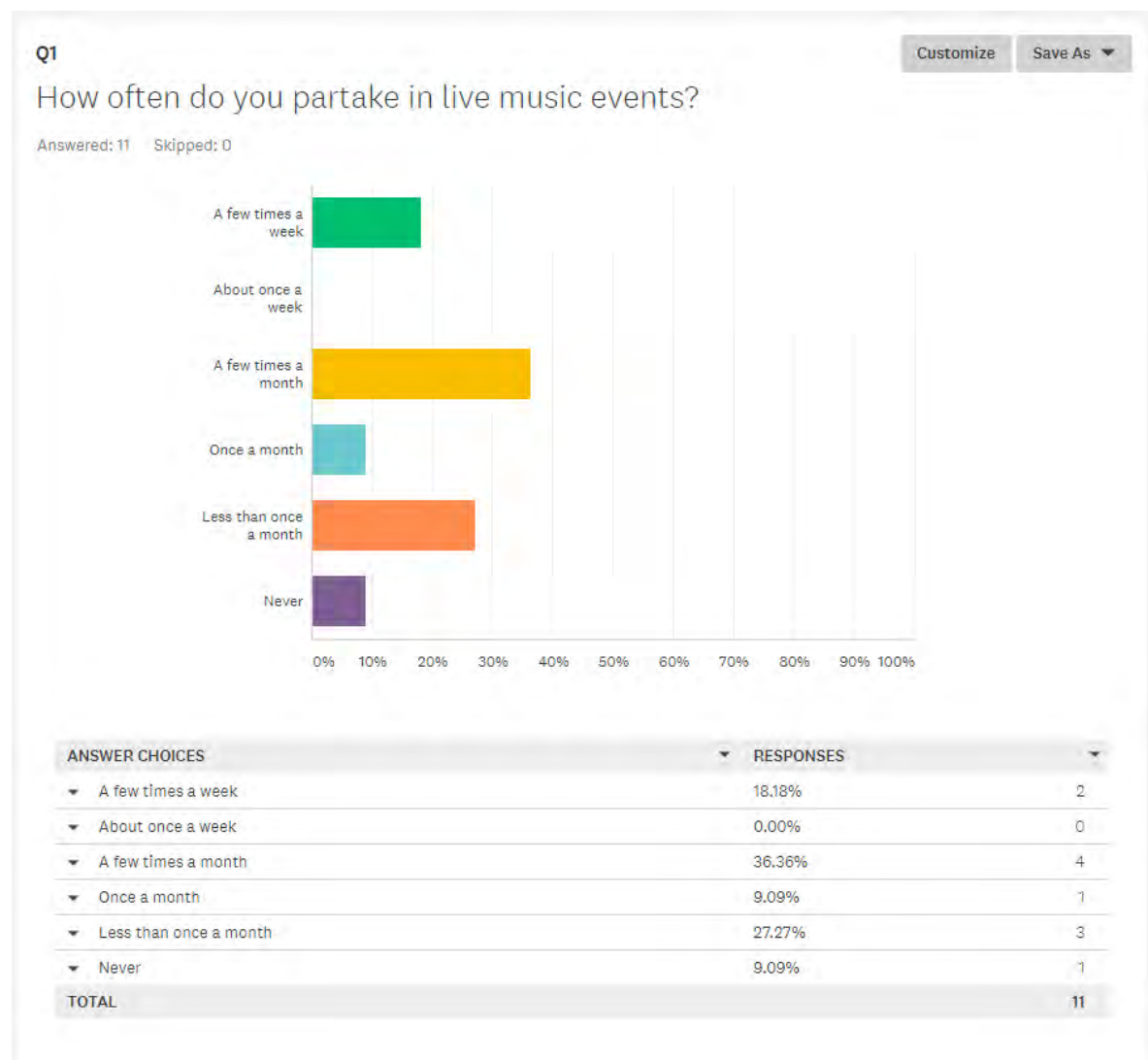
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[1] For a full breakdown of the client, refer to the client brief document

3   COMMUNITY MUSIC SCENE SURVEY

A short survey was conducted to gain more of an understanding on the current music scene demographic and was released specifically to target patrons of independent music events.[2] With more time and a broader survey range the results would have been more detailed – the findings are closer to audience feedback than definitive findings. The survey asked questions that focused more on media outlets and how the audience engages with their music rather than specific questions about this client's demographic. [3]

3.1   PATRON ATTENDANCE

The main results found are that the individuals interviewed frequent local music events several times per month with 18% stating they go a few times a week and 36% stating they go a few times per month. The survey results show both ends of the spectrum with frequent attendees and rare attendees with 27% stating that they go lass than once a month.

Q1

How often do you partake in live music events?

Answered: 11   Skipped: 0

| ANSWER CHOICES	RESPONSES	
A few times a week	18.18%	2
About once a week	0.00%	0
A few times a month	36.36%	4
Once a month	9.09%	1
Less than once a month	27.27%	3
Never	9.09%	1
TOTAL		11

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[2] Many social media citations are given, and the full list can be found for each artist following citations.

[3] Full report findings can be found in appendices

3.2 PATRON MOTIVATION

Question 4; *"which of these factors motivate you most to attend live music events?"* was tailored to gain understanding in the motivations of the patrons. Some music goers do focus lot on socialising and venue styles (as seen in question 3), but this question showed that the foundation of a good event is the music that is playing and less about the convenience. 100% of patrons agreed that the bands were the integral element to the appeal.
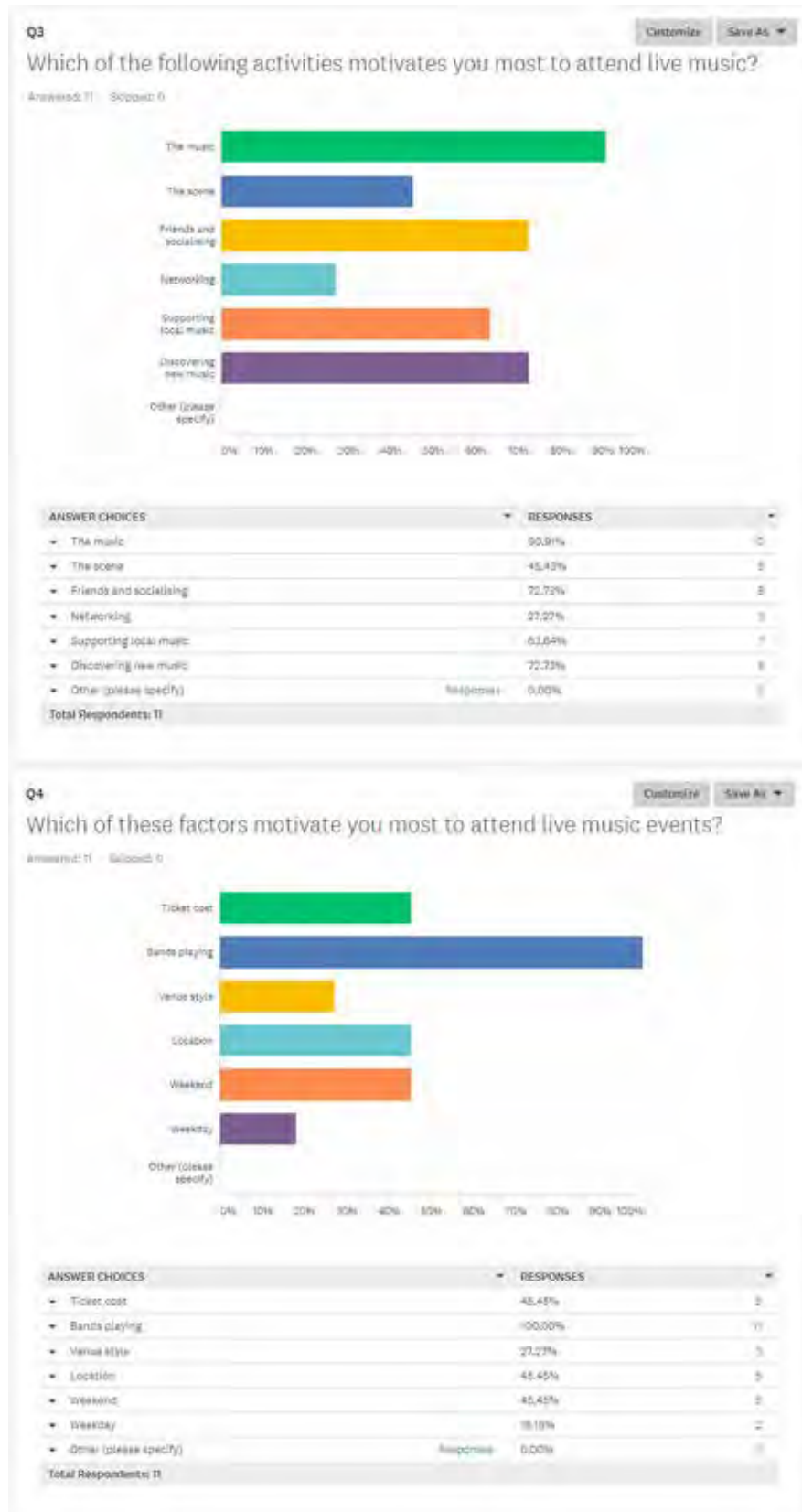
3.3 PATRON MEDIAS

Unsurprisingly the bulk of the respondents recorded that they rarely listen to local radio with 36% stating that they rarely do. The primary form of discovering new music was through social interaction – both from word of mouth and social media tied at 63% and radio at the bottom with 27%. Within social media, 100% of respondents recorded that they use Facebook most as a social media with Instagram following closely behind at 63%.

Q6

How do you primarily find new music?

Answered: 11   Skipped: 0

ANSWER CHOICES	RESPONSES	
Friends/word of mouth	63.64%	7
Music apps - Spotify/iTunes/Google Music/Pandora	54.55%	6
Attending gigs	45.45%	5
Radio	27.27%	3
Social media	63.64%	7
Total Respondents: 11		

Comments (0)

Q7

Which social medias do you frequent most?

Answered: 11   Skipped: 0

ANSWER CHOICES	RESPONSES	
Facebook	100.00%	11
Instagram	63.64%	7
Twitter	9.09%	1
Tumblr	0.00%	0
LinkedIn	9.09%	1
Google+	0.00%	0
Snapchat	27.27%	3
Pinterest	0.00%	0
Total Respondents: 11		

Comments (0)

3.4 SURVEY FINDINGS

To summarise, the findings of this survey are scattered and inconsistent due to the questions being too broad and the respondents too few. It primarily gives insight into which medias will be most effective in marketing to the desired demographic – social media being the leader in this area.

3.5 RESEARCHER OBSERVATION

At local venues this researcher has noticed that the main demographic tends to be males in the 25-45 age range primarily. The venues are often busy enough to be an enjoyable experience for the crowd but with poor promoting they can receive low attendances. Many of the patrons know one another and socialise extensively so it is generally an enjoyable atmosphere with rare bad behaviour.

4   MELBOURNE LIVE MUSIC CENSUS 2017 REPORT

During the research phase of this project, the Melbourne Live Music Census 2017 Report (Newton & Coyle-Hayward, 2017) was found from two years ago regarding the live music community in Melbourne. Further investigation found that nothing similar existed for Brisbane, so it has been used a brief insight into the live music culture of Australia.[4]

The primary information that this report gives to this project is the attendance levels and statistics in the Melbourne live music industry. It states that live music attendees average at 4 gigs per month in small venues and up to 3-4 concerts/festivals per year. A coinciding online survey (pg. 4 of report) stated 55% of venues reported their audience had increased within the last year.

The attendance survey was recorded with 516 respondents and reported the following information:

- most likely to be between 18-24 years old. (28%)
- very likely to listen to community radio (RRR 53% or PBS 48%) or Triple J. (47%)
- find out about gigs from social media (87%) and word of mouth. (71%)
- on average, attend 30+ gigs per year.
- more likely to attend Melbourne's small live music venues more often, 74%.
- most likely to attend gigs that are indie (63%), rock (71%) or singer/songwriter (52%) performances.
- believe that most live music venues provide a safe and inclusive environment. (80%)

Bearing in mind that Brisbane is a significantly smaller city not only in population but in cultural diversity as well – these statistics do link up with the survey conducted for this project. The number of gigs attended are similar as well as the method of information flow – primarily being social interactions. It also states that many patrons listen to community radio which is good information for the client.

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[4] Full report can be found in appendices

5   COMPETITOR MARKET ANALYSIS

In order to sufficiently analyse the market not only for the client but for the competition – one must keep in mind that the competitors are also supporters and collaborators in a community of artists. It is an industry built on community and socialisation. This analysis will look at the client's marketplace – where they do well and what is lacking as well as the competitors' areas of success.

5.1   CLIENT MARKET POSITION

The following table represents the client as well as three other leading local bands in the same genre: Punk Rock. Flangipanis and Freakshow Nightmare are both from Brisbane as well with D*cklord being from Byron Bay. The table highlights the year the band formed and how many Facebook followers they have – based on Facebook being the most popular social media platform as well as the other social medias used by the artist.

Artist	Facebook	Instagram	Bandcamp	YouTube	Triple J	Spotify	Deezer	Soundcloud	Comments
The Glycereens Est 2018 | 580	ü	ü	ü	ü	ü	ü	ü	ü	YouTube isn't under band name Instead "The Chuckalotta"
Flangipanis Est 2010 | 4.4k	ü	ü	ü	ü	ü	ü	ü	x	
Freakshow Nightmare Est 2016 | 390	ü	x	ü	ü	ü	x	x	ü	No Google Knowledge Graph (Google Knowledge Graph Search API, 2015)
D*cklord Est 2017 | 2.2k	ü	ü	ü	ü	x	x	x	x	No Google Knowledge Graph (Google Knowledge Graph Search API, 2015)

5.1.1   Social Media & Online Content

The top leading in social media at The Glycereens and Flangipanis with both bands having results showing in the Google Knowledge Graph which show good SEO. The last two bands do not have the Google Knowledge Graph, which could possibly be linked to the lack of Spotify connectivity which is one less authenticated connection. Flangipanis established themselves a decade ago hence their high numbers, however the fast rise of D*cklord is unusual as they were established two years ago. This fast rise was due to industry contacts. [5]

As a side note: Flangipanis and Freakshow Nightmare are extremely active in the local community – often seen having fun around Fortitude Valley and other areas. Interaction with the audience in this fashion is important for independent artists and their image.

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[5] See section **5.2** on industry contact interview for details.

5.2 INDUSTRY CONTACT INTERVIEW

Nick Bragg – frontman for Freakshow Nightmare was interviewed for this topic for his take on marketing within the local music industry.[6]

In this interview Nick confirms that the unusual reason for D*cklord's swift rise in popularity is due to an industry contact who has promoted them thus far in his networks; Greg Jard.

> *"Greg Jard. He recorded them. He's been recording bands like Disables and Frenzal (Frenzal Rhomb – popular band). He knows everyone in the business."*

Unfortunately, little information is known online about this contact other than his extensive history in the live music industry as a sound engineer, recording for bands such as Frenzal Rhomb (Frenzal Rhomb, n.d.) – a well-known Australian alternative band.

Nick goes on to explain that he is aware his band needs to market more in order to gain more of a following as well as tightening up their act. They do play several times per month across Brisbane but simply need to promote more. He confirms that radio play is an important factor as well.

He details how some bands pay for public exposure which he believes is harmful to the image of the band if they do not play shows. The live music scene is less about numbers and more about the community and good music.

> *Yeah, A band that has 10, 000 followers and plays no shows. Find it hard to believe.*

5.2.1 Summary

To summarise, it would appear that the most suitable methodology to gain followers and exposure is to network, promote and generally be a part of the community and industry alike.

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[6] Full interview can be found in appendices

6 SWOT ANALYSIS

6.1

The following analysis is for the marketing portion of this client and their ability to gain further exposure in the industry. It must be stated that competitor threats can be seen not only as a contender but as an opportunity as this industry is a community of artists who support one another.

Strengths

Engaging band with great music
Popular genre that is well recieved
Has an existing audience for the genre
Great social media already set up
Intriguing visual style - perfect for website
Low budget due to accessible equipment

Weaknesses

Networking
Industry connections
Unstable audience
Dwindling live music events - many venues closing
Not enough connections

Marketing SWOT Analysis

Opportunities

Many shows which need filling
Festivals with large exposure
Social media is a great tool

Threats

Contending bands
Lack of audience
Lack of exposure opportunities
Loss of band members
Loss of equipment

7 MARKETING SOLUTIONS

Thus far The Glycereens have set themselves up in a commendable fashion following an excellent strategy for exposure. Their use of authenticated platforms including YouTube and Spotify have allowed better SEO due to their structured metadata. They are active on their social medias – primarily Instagram and Facebook, posting several times per week. The other bands listed in this report posting at similar intervals excluding Freakshow Nightmare.

7.1 SOCIAL MEDIA
Currently the client is doing everything right on social media – posting regularly on recording their album and upcoming shows.

7.2 COMMUNITY CONTACTS
This could be improved – reaching out to promoters, radio announcers, attending live venues whenever possible to network. Much of what makes Flangipanis so popular is that they are very active on the social scene. Some areas to look at are 4ZZZ Community Radio (4ZZZ, n.d.), Triple J (Triple J, n.d.), Greazefest (Greazefest Kustom Kulture Festival, n.d.), Punkfest (Punkfest Brisbane, n.d.)and other festivals and forming networks with promoters and booking agents.

7.3 RADIO
Getting more radio play is certainly desirable and is down to industry contacts and networking. According to the client a 4ZZZ announcer has recently sent The Glycereens EP to numerous cities in Australia for air time which is a great benefit.

7.4 PRINT MEDIA
When artists become popular enough, they will be approached by magazines and other editorials for interviews – often if they are featured on the Triple J Hottest 100. Whilst this may be down the line for The Glycereens, it is something to research to see what may be available to reach more audiences.

7.5 MARKETING CAMPAIGNS
The client currently has stickers, CDs and t-shirts for sale at shows. A benefit of stickers is they can be placed anywhere around Brisbane so that could be one option for getting the client brand out there in a guerrilla marketing tactic.

8 CLIENT INTERACTION

A questionnaire[7] was given to the client regarding how much time they would have to give to their product in order to market and be present in the music community. The findings are very positive with the client confirming a high level of devotion to the band. The client confirmed that the use of social media was the primary method of communication using both Facebook and Instagram the most. They stated that they post on social media several times per week. Social events and gatherings were responded to as having a high level of interactions with the band allocating gigs on a monthly basis. These findings are on par with the other competitors which is a positive sign.

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[7] See appendices for details

9 GOALS AND SUMMARY

The goals for this marketing plan are intended to advise the client on improvements that can be made to their current market position. The analysis shows that they have set up a viable name on the correct platforms that are required for an independent artist. Their SEO is at a good level due to marketing on the correct platforms and they are well on their way to building a strong audience.

The biggest challenge facing this client is obtaining good exposure, finding lasting networks and connections within the industry. Being present and social in the industry will gain these components over time and will be the key element to their success.

Until a later stage, focusing on creating an appealing website, managing SEO and structured metadata is the focus for this project and a marketing campaign will need to be discussed with the client following the presentation of this analysis.

10 WORKS CITED

(n.d.). Retrieved Feb 13th, 2019, from 4ZZZ: http://www.4zzzfm.org.au/

(n.d.). Retrieved Feb 13th, 2019, from Triple J: https://www.abc.net.au/triplej/

(n.d.). Retrieved Feb 13th, 2019, from Greazefest Kustom Kulture Festival:
        https://www.greazefest.com/

Frenzal Rhomb. (n.d.). Retrieved Feb 13th, 2019, from Facebook:
        https://www.facebook.com/FrenzalRhomb/

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        Developers.google.com: https://developers.google.com/knowledge-graph/

Newton, D., & Coyle-Hayward, R. (2017). *Melbourne Live Music Census 2017 Report.* Melbourne:
        Music Victoria. Retrieved Feb 11th, 2019, from Music Australia:
        https://musicaustralia.org.au/2018/05/melbourne-live-music-census-full-report-released/

Punkfest Brisbane. (n.d.). Retrieved Feb 12th, 2019, from Facebook:
        https://www.facebook.com/punkfest.brisbane/

11 SOCIAL MEDIA PLATFORMS

Publib. (n.d.). Retrieved Feb 11th, 2019, from Bandcamp: https://www.bandcamp.com/

Public. (n.d.). Retrieved Feb 10th, 2019, from Facebook: https://www.facebook.com/

Public. (n.d.). Retrieved Feb 8th, 2019, from Instagram: https://www.instagram.com/

Public. (n.d.). Retrieved Feb 10th, 2019, from YouTube: https://www.youtube.com/

Public. (n.d.). Retrieved Feb 11th, 2019, from Spotify: https://www.spotify.com/

Public. (n.d.). Retrieved Feb 12th, 2019, from Deezer: https://www.deezer.com/en

Public. (n.d.). Retrieved Feb 12th, 2019, from https://www.soundcloud.com/

12 Appendices

Survey results from live music patrons

Questionnaire from client

In person interview with Nick Bragg

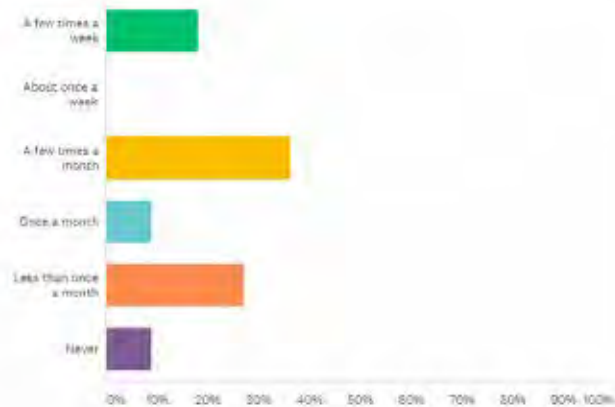# How often do you partake in live music events?

Answered: 11   Skipped: 0

ANSWER CHOICES	▼	RESPONSES	▼
▼ A few times a week		18.18%	2
▼ About once a week		0.00%	0
▼ A few times a month		36.36%	4
▼ Once a month		9.09%	1
▼ Less than once a month		27.27%	3
▼ Never		9.09%	1
TOTAL			11

Which music genre do you enjoy most?

Answered: 10   Skipped: 1
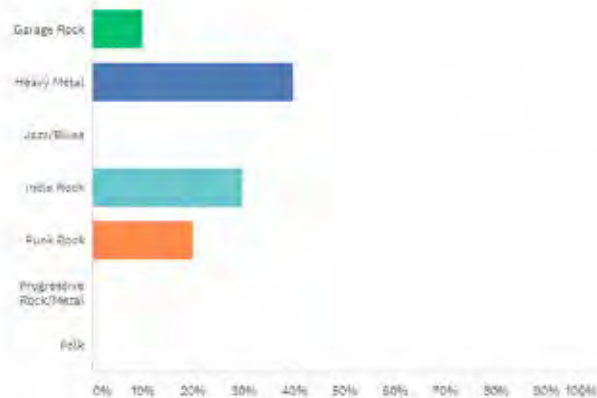
ANSWER CHOICES	▼	RESPONSES	▼
▼ Garage Rock		10.00%	1
▼ Heavy Metal		40.00%	4
▼ Jazz/Blues		0.00%	0
▼ Indie Rock		30.00%	3
▼ Punk Rock		20.00%	2
▼ Progressive Rock/Metal		0.00%	0
▼ Folk		0.00%	0
TOTAL			10

Comments (2)

Which of the following activities motivates you most to attend live music?

Answered: 11   Skipped: 0
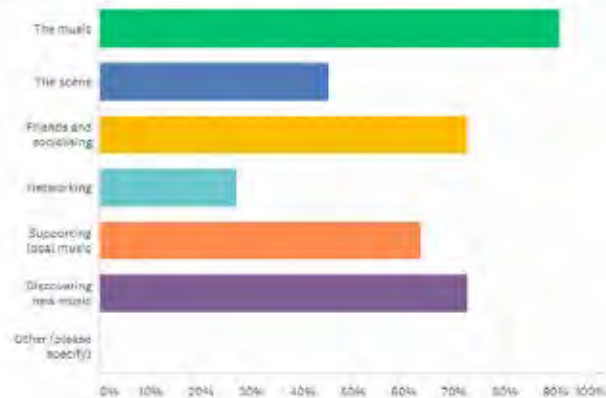
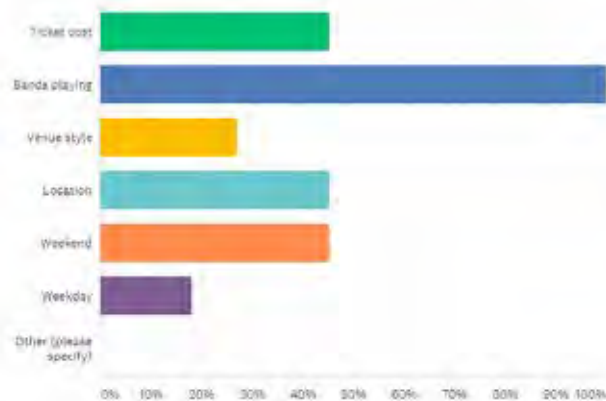| ANSWER CHOICES	RESPONSES	
The music	90.91%	10
The scene	45.45%	5
Friends and socialising	72.73%	8
Networking	27.27%	3
Supporting local music	63.64%	7
Discovering new music	72.73%	8
Other (please specify) Responses	0.00%	0
Total Respondents: 11		

Which of these factors motivate you most to attend live music events?

Answered: 11   Skipped: 0

ANSWER CHOICES	RESPONSES	
Ticket cost	45.45%	5
Bands playing	100.00%	11
Venue style	27.27%	3
Location	45.45%	5
Weekend	45.45%	5
Weekday	18.18%	2
Other (please specify) Responses	0.00%	0
Total Respondents: 11		

How often do you listen to local radio?

Answered: 11   Skipped: 0
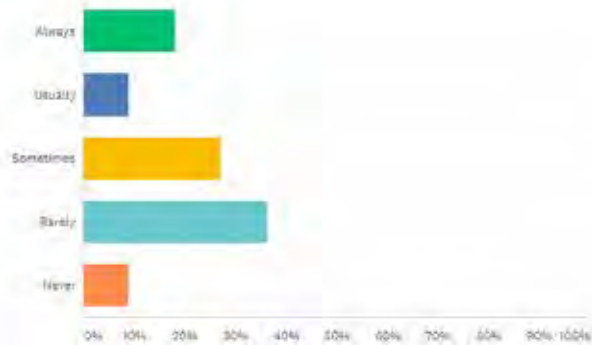
ANSWER CHOICES	RESPONSES	
▾ Always	18.18%	2
▾ Usually	9.09%	1
▾ Sometimes	27.27%	3
▾ Rarely	36.36%	4
▾ Never	9.09%	1
TOTAL		11

How do you primarily find new music?

Answered: 11   Skipped: 0
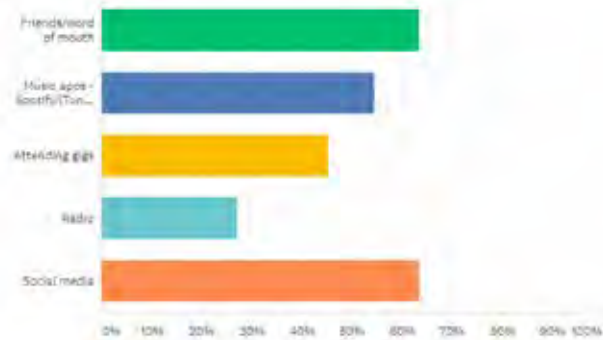
ANSWER CHOICES	RESPONSES	
▾ Friends/word of mouth	63.64%	7
▾ Music apps - Spotify/iTunes/Google Music/Pandora	54.55%	6
▾ Attending gigs	45.45%	5
▾ Radio	27.27%	3
▾ Social media	63.64%	7
Total Respondents: 11		

Comments (0)

Customize Save As ▼

Which social medias do you frequent most?
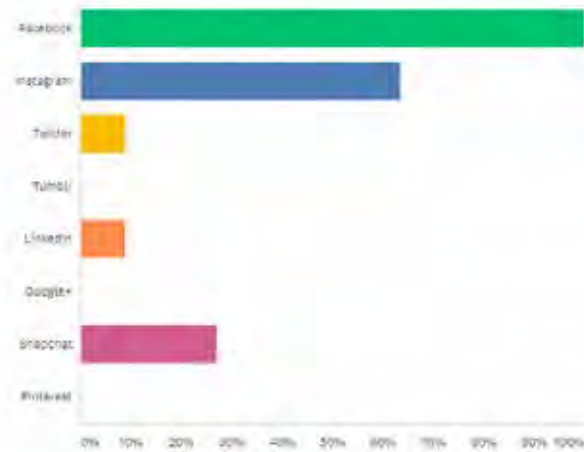
Answered: 11   Skipped: 0

ANSWER CHOICES	▼	RESPONSES	▼
▼ Facebook		100.00%	11
▼ Instagram		63.64%	7
▼ Twitter		9.09%	1
▼ Tumblr		0.00%	0
▼ LinkedIn		9.09%	1
▼ Google+		0.00%	0
▼ Snapchat		27.27%	3
▼ Pinterest		0.00%	0
Total Respondents: 11			

Comments (0)

Customize Save As ▼

What is your age?

Answered: 11   Skipped: 0
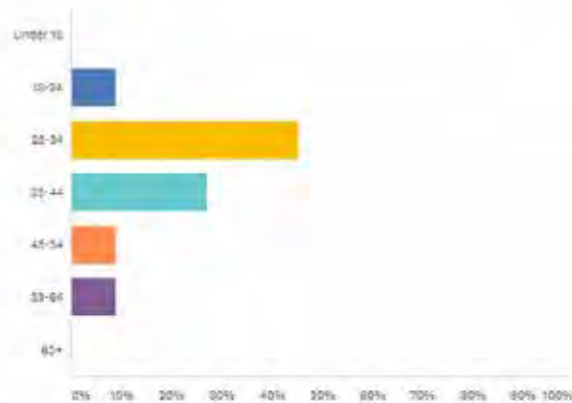
ANSWER CHOICES	▼	RESPONSES	▼
▼ Under 18		0.00%	0
▼ 18-24		9.09%	1
▼ 25-34		45.45%	5
▼ 35-44		27.27%	3
▼ 45-54		9.09%	1
▼ 55-64		9.09%	1
▼ 65+		0.00%	0
TOTAL			11

Q1

Which social media platforms do you use most?

Answered: 1   Skipped: 0
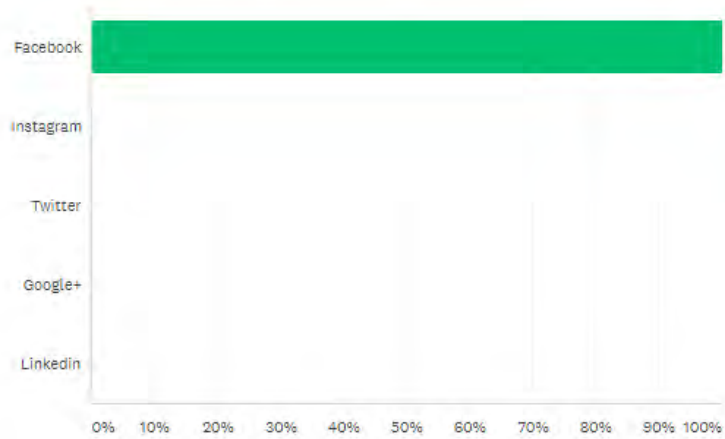
ANSWER CHOICES ▼	RESPONSES	▼
▼ Facebook	100.00%	1
▼ Instagram	0.00%	0
▼ Twitter	0.00%	0
▼ Google+	0.00%	0
▼ Linkedin	0.00%	0
TOTAL		1

Comments (1)

Showing 1 response

☐ **Instagram as well**

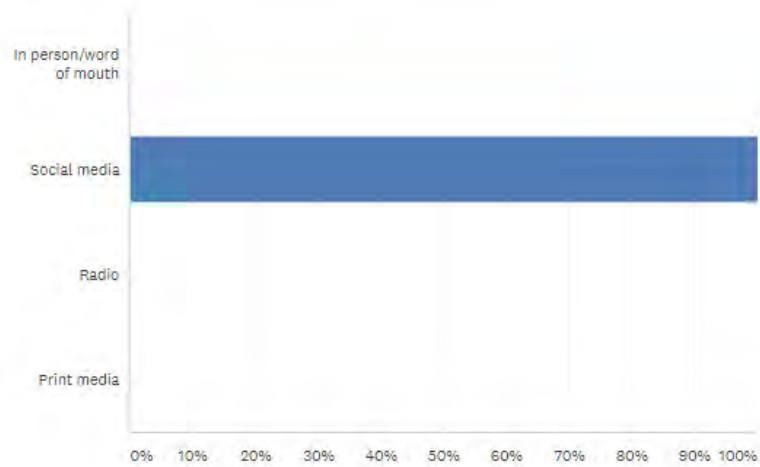2/11/2019 12:06 PM

View respondent's answers   Add tags ▼

How do you best interact with your current market?

Answered: 1   Skipped: 0

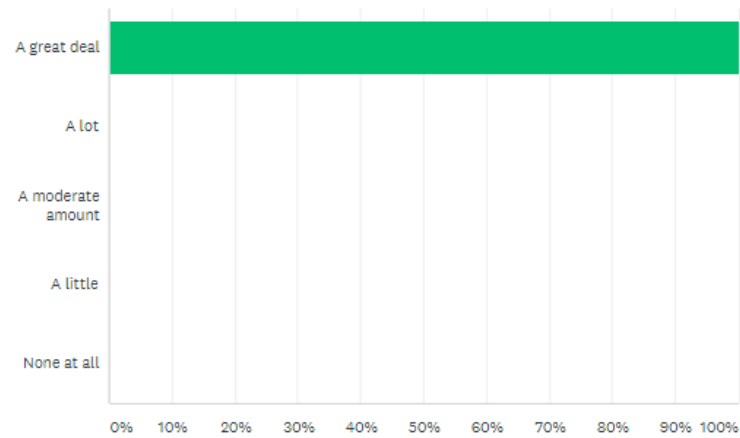| ANSWER CHOICES	▼	RESPONSES	▼
▼ In person/word of mouth		0.00%	0
▼ Social media		100.00%	1
▼ Radio		0.00%	0
▼ Print media		0.00%	0
TOTAL			1

Comments (0)

How active are you (the band) in regards to social events and appearances?

Answered: 1   Skipped: 0

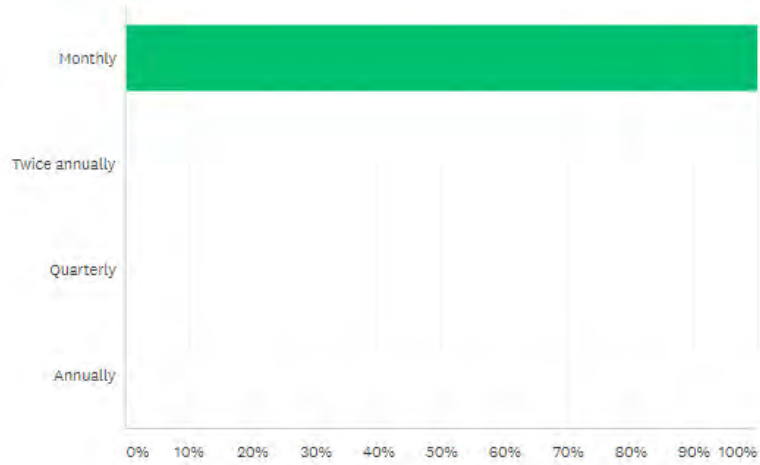| ANSWER CHOICES ▼	RESPONSES ▼	
▼ A great deal	100.00%	1
▼ A lot	0.00%	0
▼ A moderate amount	0.00%	0
▼ A little	0.00%	0
▼ None at all	0.00%	0
TOTAL		1

Customize   Save As ▼

How much time can you (the band) allocate to social events and appearances?

Answered: 1   Skipped: 0

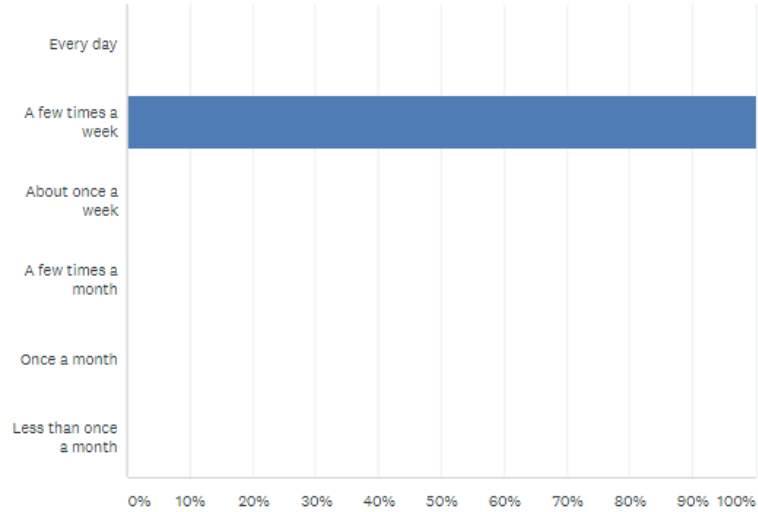| ANSWER CHOICES	▼	RESPONSES	▼
▼ Monthly		100.00%	1
▼ Twice annually		0.00%	0
▼ Quarterly		0.00%	0
▼ Annually		0.00%	0
TOTAL			1

Comments (0)

How much time can you (the band) allocate to maintaining social media platforms?

Answered: 1   Skipped: 0

ANSWER CHOICES ▼	RESPONSES	▼
▼ Every day	0.00%	0
▼ A few times a week	100.00%	1
▼ About once a week	0.00%	0
▼ A few times a month	0.00%	0
▼ Once a month	0.00%	0
▼ Less than once a month	0.00%	0
TOTAL		1

Nina

How do you guys only have 400 Facebook followers?

Cause we suck at promotion

Nina

Yeah. that's.. so weird.
How did Flange (Flangipanis) get so popular? Do they have a manager?

Jodie and Josh (main band members) do most of it

Nina

Yeah. They get out and about a lot which is what I figured

They've been around for 10years

Nina

Yeah 2010
Do you know how Dicklord got so popular so fast?

Greg

Nina

Greg?

Greg Jard
He recorded them
He's been recording bands like Disables and Frenzal (Frenzal Rhomb – popular band)
He knows everyone in the business

Nina

Ahhh

And Sue and he are dating now

Nina

Ok that makes sense.
So why don't Freakshow get out to more gigs?

We are

Nina

Yeah I saw that one
What would you have to do to get more followers/attention?
Because you're out often enough and get around socially

I know, I guess we need to play songs better
Radio play helps
Playing shows helps

Nina

Haha yeah but the style of your songs is the appeal. It's great
But yes, all those things.
How many shows do you play on average? A few per month?

Some bands pay for exposure on social media and I think it does more harm than good
Probably 2-3 per month

Nina

Oh that's interesting, I didn't know that.
You mean they pay for advertising?

Yeah, sponsored posts

Nina

Oh yeah those things. Why do you think it does harm? Like selling out sort of thing?

Yeah, A band that has 10000 followers and plays no shows
Find it hard to believe

Nina

Haha yeah that's true
Do you think punk has died a little since The Globe (The New Globe Theatre, closed live music venue) shut?
I mean, it was a big blow for the Brisbane music scene in general

Yeah, not many venues giving bands a go these days

Nina

Sad 😔
That's the problem with Brisbane. The grit is gone
It's all gone so bland and corporate and I feel like we are losing our identity

Yeah, needs a good old dive bar. Tomcat (local bar) is good but still have to go through a promoter to book a show

Nina

Yeah and their stage is small huh

Vinnies on the Gold Coast is good thing
Banshees in Ipswich is good
Yeah, Tomcat is a bit small

Nina

So far away though

It's good for bands to do a circuit

Nina

Yeah it is

If there was a decent Sunshine Coast venue, bands could play every weekend in the month

Nina

Yeah that would be cool
There's a few neat places around but they're so small

Yeah, but it's also hard to fill a big room

Nina

Good point
Well Mr Bragg. You have been quite helpful, thank you!