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HELPING YOU TO GET ON YOUR INDUSTRY'S

# **RADAR**

**OUR NEXT ISSUE ON THE FILM  
INDUSTRY PREMIERES IN DECEMBER**



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# EDITOR'S LETTER

**Hello Creatives!**

Welcome to RADAR – the magazine designed to help get you noticed by your chosen industry. This month, we're tuning in to the music industry.

Whether you're an aspiring artist, future manager or marketing mastermind, we've packed these pages with tips, insights and real industry advice to help you amp up your ambitions.

Start with Robyn's Industry 101 on pages 4–5 for an overview of current chart-topping topics, then flip to page 11 for Lauren's sound advice on money management – because creative success also means knowing your worth. On pages 12–13, don't miss our compelling interview with Rebecca Allen, President of Audience and Media at Universal Music Group UK. Her career journey is nothing short of inspiring and her advice for progressing in the corporate world is golden. Lastly, we've included a pull-out poster on page 9 – perfect for your vision board. Mindset matters, and progress starts with belief.

Music industry not your goal? No problem. Stay tuned for our next issue which will spotlight the film industry. In the meantime, get our socials on your radar for updates, trends and bonus content designed especially for emerging creatives.

Over and out,  
Romy  
*Editor-In-Chief*



**Romy  
Pratt**



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# INDUSTRY 101

Breaking into the music industry isn't for the faint-hearted. The grind is real, and the competition is fierce, but while the business is constantly evolving, one thing remains: those who make it are the ones who don't give up. Putting yourself out there can feel daunting, but that road to success can be just a few steps away.

With around 120,000 new tracks uploaded daily, talent alone isn't enough. As career coach Angela Beeching addresses in *Beyond Talent: Creating a successful career in music*, "Talent plus hard work are necessary but not sufficient by themselves to yield career success".

So, what actually separates those who succeed from those who fade from the limelight? Strategy, self-belief, and a few hard-earned lessons from people who've been there. Industry 101 will breakdown all you need to know to make your start.

## INSIDER INSIGHT: PAUL VISSER ON BREAKING IN

To dig deeper into how the business really works, producer, musician and founder of The Recording Studio London; Paul Visser met with us to share his knowledge. As a creative who has seen how the business has evolved over the past three decades, he had some great insight. "You never know what you're doing, ever - and neither does anyone else," he laughs. "The key thing is just to keep doing what you enjoy, because at some point it will connect." Visser explained that the industry is constantly changing, however the main thing he has noticed drastically in recent



BY ROBYN

years is that making music is the most accessible it has ever been. Making the switch from piano to playing electric guitar at age 10, Visser began recording anything he created: "which is not that unusual now because everybody has the ability to do that. "Now, I have a laptop with garage band on it. But in 1995 it was a lot less common". As an artist you can make the start of your career from the comfort of your room, and we hope after reading industry 101 you will have the confidence to take the steps to success.

## NETWORKING 101

The industry might look huge from the outside, but once you're in it, it's smaller than you think. "Never burn a bridge," says Paul Visser. "The industry's tiny, everyone knows everyone." Real networking isn't about secret parties or industry schmoozing; it's about genuine connections. Put yourself out there. Message producers, share demos and collaborate with artists who inspire you; big or small.

"You can literally find an artist online and ask them to work with you," Visser explains. In today's landscape, that's more powerful than ever: the IFPI's 2024 Global Music Report found 65% of breakout artists were discovered through short-form video and online collaboration.

Making it in the business comes down to mindset, "If you believe that anything is possible and approach your career as if you still have everything to learn, you'll be just fine." Visser's secret to networking is that "word of mouth is the only currency". Meaning, the person you portray yourself to be among fellow creatives, can really make or break your career.

## MARKETING 101

Your music might speak for itself, but it's how you share it that decides who hears it. The Contrabrand 2022 Global Viral Artists report found that 35.5% of breakout artists went viral from creating their own organic content, proving just how powerful visibility can. Kaggle's Spotify Artist Breakthrough study backs it up, revealing that playlist features make artists five times more likely to reach a million streams. It also shows that early fan interaction, such as likes, shares, and saves, are more important than the number of followers you have. Keep your story authentic and your content consistent.



## CONTRACTS 101: DECIDING YOUR PATH AS AN ARTIST

There's no single road to being successful in music. Some artists chase record deals for the instant connections and funding. Others go indie to keep full control of their sound. Both paths can work, it just depends on what kind of artist you want to be.

In 2025, sharing your work on social media is one of the most powerful, and completely free, ways to get your music noticed. With a few taps, your sound can reach audiences around the world. But while building an online presence is important, it's just as crucial to understand your rights as a creative and the tools available to protect your work. Whether you're signed or fully independent, safeguarding yourself and your sound is essential.

The Musicians' Union is the UK's main body supporting working artists, from performers to producers. With over 30,000 members, it offers legal and contract advice, help with copyright and royalties, fair pay guidance, and public liability insurance. The union also runs workshops on finance, touring and digital skills, and campaigns for better pay and rights across the industry. Getting signed isn't just about raw talent these days, Ditto Music's 2024 guide points out that labels now look for artists who already have an audience and a consistent release game. MIDiA Research says independent artists are earning around 35% of global music revenue, so plenty of people are finding success on their own. Still, IFPI's 2024 report reminds us that the big three - Universal, Sony and Warner - still control about 65% of the market, meaning a label deal can open doors faster.

If that's the dream, make sure your music sounds professional, your socials show who you are, and your

circle includes people who believe in you. If you'd rather stay independent, focus on building real connection with fans. So, post the snippets, share your process, and let people in. Signed or not, one rule stays true: put yourself out there. Every post, gig, and release is a step toward where you're meant to be. And if you're already releasing music, make sure you're getting what you're owed. Register with PRS for Music so you're paid every time your tracks are played - whether that's on radio, TV, or streaming platforms.

If there's one truth about the industry, it's that there is no single way in. Whether you're self-producing in your bedroom or gigging at small venues, what counts is persistence and passion for your craft. Surround yourself with people who believe in you, master your sound and consistency will pay off. Talent might open the door, but what keeps it open is everything else.



Hear more from Paul Visser on page 8.

For more on shaping your personal brand, head to Romy's article on pages 6 and 7.



# PERSONAL BRANDING

## Your favourite artist's favourite weapon

Ever had that moment where a new artist pops up and you swear you've seen them before? After a frustrating internet deep dive, you realise you're right, only the artist has completely switched up their look and sound.

With social media now capable of launching or sinking careers overnight, having a strong, consistent personal brand has become essential for up-and-coming artists. The risk of a negative digital footprint and cancel culture is real for contemporary artists, but a positive one can also bring personality and likeability to a new artist's career, such is the case with Sabrina Carpenter's funny but somewhat questionable digital past.

Think Gaga's avant-garde fashion and fierce advocacy for LGBTQ+ rights. Ed Sheeran's loop pedal and everyday charm. PinkPantheress's autotuned vocals and Y2K aesthetic. These aren't just quirks; they're carefully crafted brand signatures that make each artist instantly identifiable to fans and casual listeners alike. An example

was a viral attempt to subtly hint towards the new face of Givenchy in 2019, only for the iconic high ponytail silhouette to immediately give away Ariana Grande's identity to anyone even mildly in touch with pop culture.

Sometimes, what looks like "overnight success" is really just an artist finding that sweet spot: the intersection of who they truly are, what their audience craves, and what's missing from the current scene. Take Zara Larsson for example: her impressive vocals have been gracing our ears for years on classics like Tinie Tempah's *Girls Like* and Clean Bandit's *Symphony*. Still, it wasn't until she leaned into a viral meme featuring the latter track that she really broke through as a soloist

**Find what makes you different and amplify it.**

## Audiences are not looking for copies of what they already have.

in her own right. As a result of embracing her playful personality and the surreal, colourful aesthetic of the meme, Zara's newest single *Midnight Sun* went viral on social media and helped cement her identity as a pop princess, no longer a forgettable feature.

So, what does this mean for aspiring artists? To find your audience, and for your audience to find you, you must be what they're looking for. Audiences are not looking for copies of what they already have, they want fresh takes, new voices, and music that speaks to their cultural moment. Successful artists know what sets them apart and lean into it.

However, authenticity is the key. Pretending to be something you're not will backfire. Just look at Lizzo, who burst into the pop scene in 2017 with her hit *Juice* and quickly built a brand based on body positivity and inclusiveness, only to be cancelled in 2023 following a messy lawsuit in which her former dancers accused her of weight-shaming and other behaviour that clashed with her public persona. Fans were shocked, and the disconnect between her brand and her alleged actions irreparably damaged the audience trust she had built.

Conversely, an artist whose journey perfectly demonstrates the power of discovering and owning your personal brand is Raye.

Back in 2017, Raye landed third place in the BBC's *Sound Of* poll which spotlights rising stars with global potential. Her songwriting skills earned her credits with the likes of Beyoncé and Charli XCX, and her vocals featured on dance hits like Jax Jones' *You Don't Know Me* and Joel Corry's *BED*. At the time, her personal style was urban and trendy, fitting in with the mainstream but not standing out, just like her music.

However, behind the scenes, her record label, Polydor, was constraining Raye and preventing her from releasing music as a soloist, leading her to become increasingly frustrated. Eventually, she took to social media to share how she wasn't allowed to release songs that reflected her personal experiences because they didn't fit the label's idea of what audiences wanted.

Fans rallied behind her, and eventually, she parted ways with Polydor. Free to be herself, Raye dropped *Escapism* with *070 Shake*—her first UK No. 1. Her debut album soared to No. 2 on the Official Albums Chart, and her momentum hasn't slowed since.

Going independent was a risk but, in this case, it paid off. Raye also revamped her image, swapping streetwear for formal gowns. This elegant, soulful look matched the emotional depth of her music and helped position her as a timeless artist, with every performance carefully designed to evoke grandeur and awe. This shift has also led to comparisons to legends like Amy

Winehouse and Aretha Franklin.

Today's Raye seems completely different from the Raye we met in 2017, yet, she has retained key parts of her identity, such as her cheeky charm and South-London relatability. She has evolved whilst staying true to her core – the key to authentic branding.

Now, Raye is a record-breaking artist, having won six BRIT awards in 2024. She has performed in iconic locations such as Glastonbury festival and The Royal Albert Hall and is the October 2025 cover star for *British Vogue*.

So, what's the takeaway for artists still figuring it out? Start with honesty. Your audience will spot inauthenticity, so find what makes you different and amplify it.

Maybe your lyrics hit hard because they speak to real struggles. Maybe your guitar skills are next level. Maybe your genre mashups are unlike anything out there. Whatever it is, own it.

Study your fans. Study your industry. Be brutally honest with yourself and your music. Stay culturally relevant but never compromise your values. If you stay true to yourself and your audience, success is sure to follow.

## Authenticity is the key. Pretending to be something you're not will backfire.

To discover your route to realising potential, check out the flowchart on page 10.

For more on the myth of overnight success, see Maisie's article on page 17.

**BY ROMY**



# KEEPING THE BEAT WITHOUT BREAKING

The music industry has a reputation, and not always a good one. We've all heard the stories of burnout, breakdowns and giving up, whispered between gigs or confessed in interviews long after the fame hits. Even global stars aren't immune. Billie Eilish told Gayle King before the 2020 Grammys that fame had pushed her into a dark place and left her battling depression.

The spotlight loves success but rarely shows the cost. Behind every viral hit or sold-out show are months of pressure, exhaustion and anxiety — the worst enemies of any creative mind.

Chasing the dream is thrilling but it's dangerously easy to lose yourself in the noise of becoming someone instead of simply being. So, how do you keep your head straight when creativity, competition and constant critique make up the soundtrack of your life?

**“Music is the antidote for feeling like that. It changes how I feel about the world, and then it changes how other people feel about the world.”**

At RADAR, we believe mental health and self-care don't come after success — they make it possible. That's why we sat down with **Paul Visser**, a producer, songwriter, and self-described “Jack of all trades in the music industry,” to talk about staying grounded in a world that constantly demands more.

Paul admits that breaking into the music industry isn't exactly gentle. It's niche, overcrowded and often elitist. “You're just doing it because you love it,” he explains.

That raw passion keeps artists going, even when it hurts.

But in a music career, there's no real finish line. Progress doesn't always feel like progress. “There's hardly ever a moment

when it's like, ‘I did it,’” Paul hares with RADAR.

Then comes social media, turning slow

growth into self-doubt. Suddenly, everyone else seems to be doing better — more streams, more tours, more headlines. “Social media isn't really that social,” Paul says. “It's much more media than social. The whole system is built to make you feel like you're not enough and then sell you the solution.”

That constant comparison builds a hyperreality where success looks instant and failure feels personal. But the truth is, growth in music is anything but instant. It's slow, messy and often invisible. “It takes years and years of hard work,” Paul says. “That can be tough for people who are really goal-oriented because in music, there's no set path. You can't schedule creativity.”

And that's the paradox of the creative life. The very thing that gives you purpose can also drain you. “People think we just sit around writing songs all day,” Paul laughs. “But it's exhausting to be creative all the time.” That exhaustion isn't weakness. It's proof you care deeply enough to give your whole self to what you love.

So, what does self-care look like for people who live off ideas? It's not about bubble baths or meditation apps — it's about structure. “You don't have an infinite resource of time or energy,” Paul reminds us. “Unless you sleep, you're not going to do anything creative. Build a routine that works for you. Know when to stop.”

Routine might not sound exciting but it's what keeps the art sustainable. Without it, burnout becomes the background noise you can't turn off.

And while structure keeps you grounded, connection keeps you sane. “Don't isolate yourself,” Paul says. “Collaborate. Surround yourself with other people. It gives you perspective and it's fun. Being in bands, going on tour — that's like a little family. It keeps you going.”

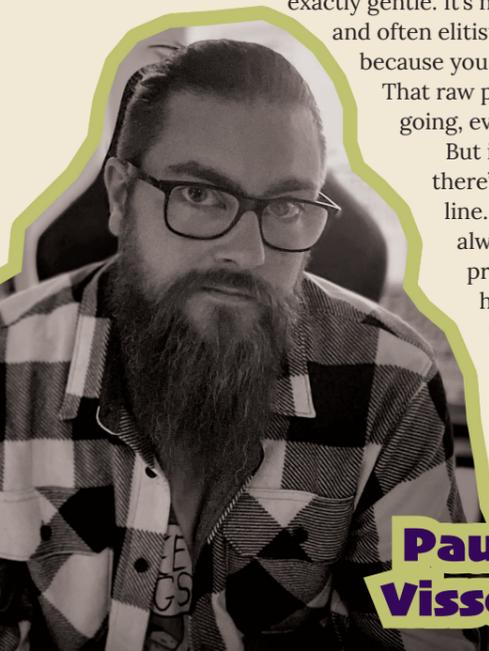
Maybe that's the quiet truth of surviving the industry: you can't do it alone. Creativity will always carry pressure but pressure doesn't have to become pain. The more we talk about it, the easier it is to handle. For too long, many artists have battled mental health struggles behind smiles and stages, hiding them from the world. But that era is ending. The conversation is finally changing. More and more people in the industry are realising that whether you're recording in your bedroom or performing for a crowd, protecting your mental health isn't a distraction from success — it's how you make it last.

As Paul puts it best: “If you're doing something that makes you happy most of the time, that's what matters. The rest will come.”

**Need support?** Music Minds Matter is a free, 24/7 helpline run by Help Musicians for anyone working in the music industry. Call **0808 802 8008** or visit their website via the QR code.



**BY MARYNA**



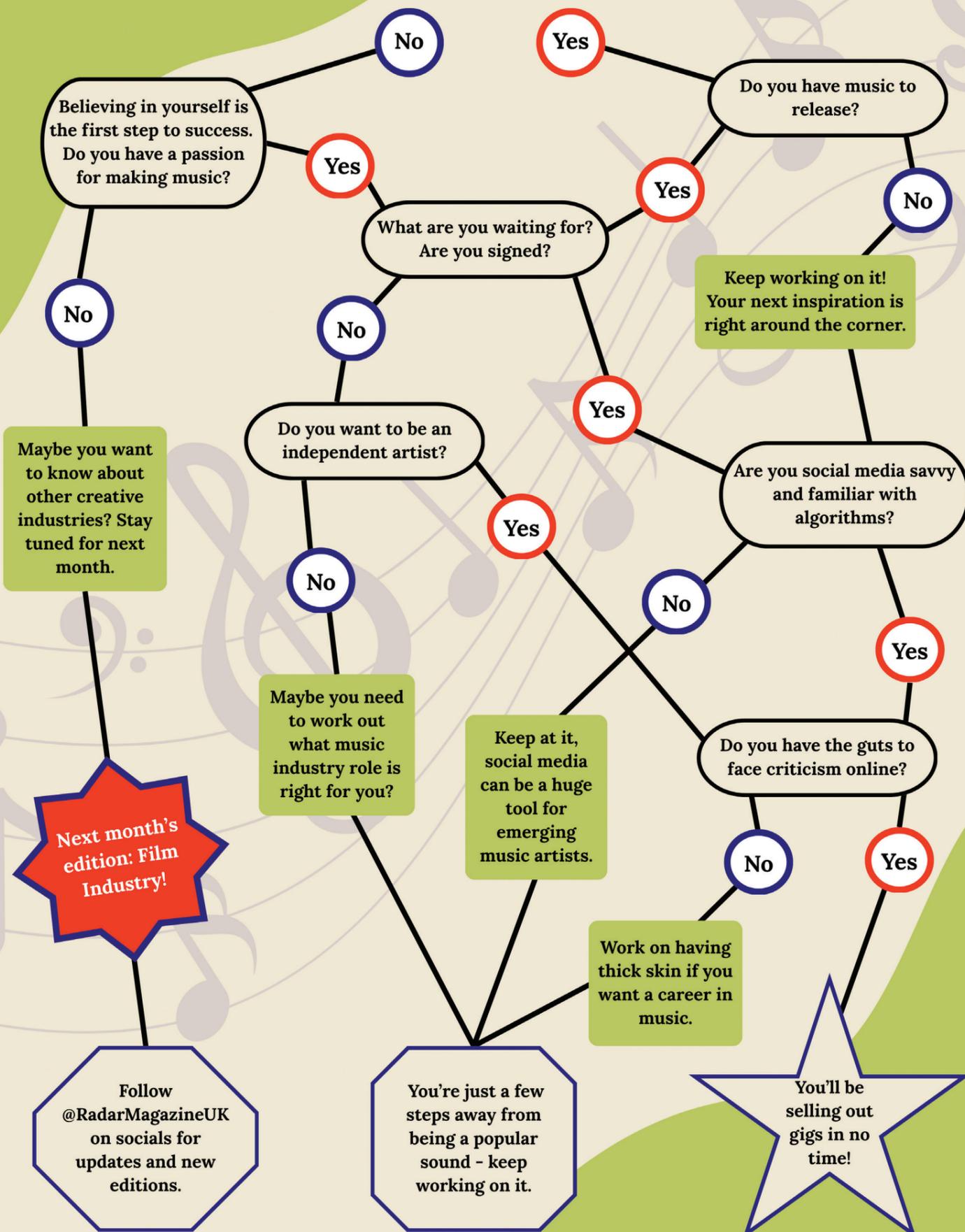
**Paul Visser**



**If you don't like the road you're walking, start paving another one.**

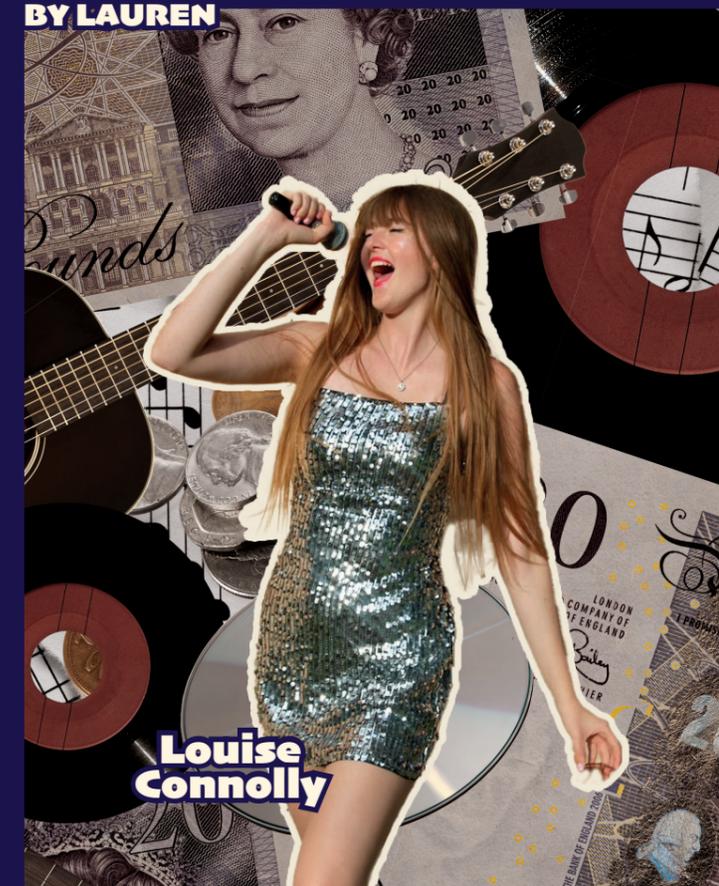
**– Dolly Parton**

# GOT WHAT IT TAKES TO BE ON THE RADAR?



# MONEY MATTERS

BY LAUREN



**Louise Connolly**

Lots of people dream of being singers – spotlights, loud crowds, and doing what you love. But behind the dream lies a huge question: how do you actually make money doing it? After seven years of gigs, **Louise Connolly** makes her living from music and has mastered how to turn her passion into a paycheck.

Music runs in her blood – her mother travelled the world as a performer, which Louise says inspired her greatly. At just fifteen, she started her singing career through gigs at a local pub in her hometown. In her early years, her rates were much lower than they are now, but those first pub gigs gave her invaluable experiences that shaped the performer she is today. When starting off in a music career, she emphasizes the importance of building up experience, even if it means taking lower-paying or free gigs – because once you prove yourself, you can raise your prices and eventually live off your passion.

Louise mainly performs at two types of events: pubs and weddings. As a solo performer in a pub, she charges between £200 to £350, depending on the length of the set, whilst bands can expect to earn around £100 per member. However, weddings tend to pay a lot more, as the hours are longer, expectations are higher, and there is greater responsibility. As a solo artist, she can earn at least £500 per wedding, while bands can earn around £450 per member. Prices will vary between venues, but it's important to know your worth and charge accordingly.

But not every gig is about money; sometimes exposure is the goal. At the start of her career, she agreed to lots of unpaid gigs to get exposure and experience. Her most notable experience? Playing at a Jubilee festival in Biggleswade with a 5000-person audience. She was only paid in petrol money, but the exposure she gained and opportunities it led to were well worth her while. While she doesn't perform for free anymore, she believes some gigs are worth it when you're just starting out.

It's important to note that there are lots of hidden costs in a music career. Most venues require artists to provide their own equipment, and Louise estimates she's spent around £4000 – on everything from microphones to lighting. Then there is the cost of travel to and from

gigs. She lives in Biggleswade, but regularly travels to Chichester and Brighton for events. Some venues will pay her money to go towards fuel, but lots of them don't, so it's important to keep that in mind and make sure you're able to afford to travel to gigs. She also pays £80 a year for public liability insurance to protect herself and her gear. Her key bit of advice? Always have an emergency fund. If any of Louise's equipment broke, she would need to replace it quickly, or risk losing money, opportunities, and potentially damaging her reputation. Whilst she sometimes gets stressed about the extra expenses, she views them as vital investments into her career.

Looking back at the start of her journey, Louise admits there were many times she considered giving up and finding a more 'stable' job. The financial side of the music industry can be tough, but through dedication, hard work, and building strong connections with other creatives, she's successfully turned her love for singing into a full-time career. It's not an easy path, but it is possible and realistic. With enough effort and experience, it can happen to you too.

**It's important to note that there are lots of hidden costs in a music career.**

# “ALWAYS HAVE A SEAT AT THE TABLE”

Rebecca Allen of Universal Music Group UK on her journey through the industry.

When Rebecca (Becky) Allen talks about her career, energy fills the room. It's impossible not to feel inspired, not just because she's now one of the most powerful women in the British music industry, but because she still talks about her first job like it was the best thing that ever happened to her.

“All they had me do was file photos in their photo library. But I just thought this was like the best experience of my life” she reminisced.

That kind of enthusiasm, the kind that makes even the smallest task feel meaningful, is evident in everything Becky says. From those early internships to becoming the first ever female president in Universal Music Group (UMG) UK's history, her story shows just what can happen when you bring passion and determination to every opportunity that comes your way.

Becky's first big break came in 1999, when she joined Universal Classics and Jazz (now Decca), as a press assistant. The office was in Island Records' legendary house in Chiswick, the same place where Amy Winehouse was signed. “I was twenty-something, stuffing envelopes with CDs for journalists, and I absolutely loved it,” she remembers. “I thought this was the best career ever.”

This was pre-streaming and digital times, it was just stacks of CDs and long hours. But Becky made herself known. “I always made sure I had a seat at the table; I wanted to make sure that people felt my energy in the room.”

That phrase, “a seat at the table”, is one she returns to often. It's not about arrogance or entitlement; it's about presence. “Our business is not scientific. A lot of what we do is about creativity and ideas. And anybody can have great ideas, it

doesn't matter what age you are, where you come from, or what your experience is.”

As an intern myself when I first met her, hearing that was so important for me. To know that someone at her level still values the thoughts of people just starting out, changed how I saw my own worth.

Over the next two decades, Becky's career grew steadily alongside her mentor, Dickon Stainer, now Chairman and CEO of UMG UK. She went from press assistant to head of media, to general manager, managing director, and eventually president of Decca Records.

After her time leading Decca, she went on to become president of EMI Records and now heads Audience and Media Strategy across UMG UK, continuing to evolve and inspire in every role she takes on.

But Becky doesn't describe her career as a straightforward ‘ladder’ “It's more like a tree with branches. You move sideways, diagonally and up, it's never a straight line. And every time you think you've hit a glass ceiling, just turn left or right and find the gap. There is no ceiling” this is a mantra that we should all hold close, the idea that there is no ceiling to your potential.

When Becky became president of Decca Records in 2017, it was a monumental moment. Not just for her career, but also because she was the first ever female president of Decca records. 90 years and they'd never had a female president.

“It felt huge,” she says. “But as proud as I was, it was also a little bit like, what the fuck?” the fact that she was the first was not only incredible but also, “it came with a responsibility. I was the first, but I didn't definitely want to be the last.”

Becky carries that responsibility to this day, not as a burden, but as an opportunity; a way to show other women that there truly is no limit to

what you can achieve. She's the kind of woman young hopefuls can look up to and think, that could be me.

Of course, learning to lead a team at that scale was no easy feat. Becky recounts a time, early on in her management career, in which she received criticism that changed her approach to leadership. Her colleague pulled her to one side and said “listen, the way that you speak to people that you're managing, you're like a head teacher. It's just too formal. You've got to treat people in a way that you want to be treated. You've got to bring people with you”.

**“Every time you think you've hit a glass ceiling, just turn left or right and find the gap.”**

It's clear she took that advice to heart. As someone who has worked within her team, I've seen firsthand how much she values every opinion equally. One thing from this interview that has really stuck with me is this:

“The older I've become, the more I progress in a company, the more I've leant back into being around young people, and I find that inspiring. You inspire me.”

As a young person, it can be easy to feel a sense of imposter syndrome in professional environments. I know I felt that way when I first started at UMG. But it's important to remember that every single person in a leadership role was in your shoes once.

When I asked Becky what she'd tell her younger self, her answer made me smile.

“Brace yourself, your future's going to blow your mind,” she said. “I would never have believed I'd end up here. So enjoy it, and don't take it for granted.”

I have taken Becky's words into each and every day since we spoke. Don't take anything for granted, know your worth, and always have a seat at the table.

**“The older I've become, the more I progress in a company, the more I've leant back into being around young people, and I find that inspiring.”**

## LOVE AT FIRST LISTEN

You might be interested to know a bit more about Rebecca Allen's job day to day, and the artists she has worked with. In my interview with her, she mentioned two key artists. One from her time at Decca records, and one that is particularly prominent now.

The first artist she described as her first love, but also her first loss in the industry. It's an artist called Jamie Cullum, here's what she said about him:

“Well, there are different points that I've entered into an artist's journey. I think my first love in that respect was an artist called Jamie Cullum. I think it must have been 2000 or 2001 and we signed Jamie. I went to see him in Glasgow playing in a pub and I don't think there were more than 50 or 60 people there and then he literally exploded, and I was along for the journey. We sold a million copies of his first album with us, it was insane. I remember going to Glastonbury with him and I also remember Amy Winehouse supporting him. I then did a regional radio tour with him where we went all around the UK doing loads of radio interviews and gigs with Amy Winehouse as his support act. So, you know, I would remember him as my first love, from that experience of watching an artist sort of achieve that level of success. He was also my first heartbreak because we did two albums with him at Decca and then he left us to sign to Island and that was my first experience of love and loss in the music business, you know, the highs and the lows. So I do remember him for those reasons, I feel really proud of that.”

The other artist she mentioned was one that was very exciting for me, Olivia Dean. I was lucky enough to see some of the behind the scenes leading up to Olivia's second album release. Being a long time fan of her, and being able to see her growth from an angle I never thought possible was unbelievable. Becky has the same level of enthusiasm for Olivia, here's what she said:

“I think the one person I could probably talk about now is Olivia Dean. She signed before my time at EMI, a year before I took over. So I can't take credit for signing her, but I did work with her and her excellent manager Emily for four years. And, again, just watching the way that her and Emily navigated the music industry was amazing, they knew their truth. They had their values so centered, they were so strong in what their value system was and how they wanted to do things. And our job was just to ensure that we were there to support that. It's majorly paid off. I was in America last week and you know, everyone talks about how Olivia Dean's blowing up, but to be in America and see her growth. For example, her going on SNL, it's huge!”

These are only two examples of the amazing artists Becky has worked with, if I named all of them it could probably fill half the magazine, so for now I'll leave you with that!

BY MILLIE



**Rebecca Allen**

# THE SOUND OF SILENCE: GENDER IN MUSIC

Music thrives on creativity and individuality, yet when it comes to gender equality, the industry often hits a flat note. Each year, campaigns celebrate empowerment and inclusivity, but the reality behind the scenes tells a quieter story. While slow progress has been made, systematic barriers still remain as a stark reminder that visibility alone is not enough.

## THE NUMBERS BEHIND THE NOISE

According to the USC Annenberg Inclusion Initiative, women made up just 18.9% of songwriters and 5.9% of producers on the Billboard Hot 100 in 2024 and these figures have barely shifted over the past decade. In the UK, the Musicians' Union reports that over half of women working in music have experienced gender discrimination, with women representing only 15% of live sound engineers and 12% of studio engineers. The statistics highlight that opportunity within the industry is still far from equal.

## EVERYDAY SEXISM

Sexism in music is rarely the headliner of industry conversations. More often, it takes the form of quiet dismissal: being spoken over in meetings, having ideas overlooked, or being branded "difficult" for asking to be paid fairly. It is the polite condescension hidden in a "sweetheart" email and the assumption that technical expertise belongs elsewhere. These everyday experiences accumulate and shape an industry culture that continues to undervalue women.

## REPRESENTATION THAT MATTERS

Representation is not just a box to tick; it transforms the creative DNA of the industry. Artists like Little Simz, Rina Sawayama, and Self Esteem show how much richer music becomes when diverse voices are given space. Keychange, an international initiative supporting festivals, labels, and music organisations to achieve gender balance, reports that 76% of participants in its 2018-2023 Impact Evaluation Report went on to initiate movements promoting gender equity in their own workplaces and scenes. Equality does more than correct imbalances. It makes music smarter, bolder, and more compelling.



## RED FLAGS TO WATCH

Don't dismiss the signs. The manager who wants "loyalty" but means silence. The venue with no women in security or tech roles. The label offering "exposure" instead of pay. The company that swears it's "like a family" but keeps boundaries vague. What looks harmless often points to deeper problems. These are reminders that power is still concentrated unevenly, and that vigilance is as important as talent.

## THE RHYTHM OF CHANGE

There is, however, reason to remain hopeful, because despite the challenges, progress is happening. Collectives like She Is The Music and Fix The Mix, alongside grassroots producers sharing knowledge and resources online, are building change from the ground up. The industry is not fixed, but it is moving, and the noise of transformation is getting louder. And here at Radar, we are turning up the volume on those who are fighting for equality. For young professionals entering music, the takeaway is clear: be bold, be visible, and support the voices shaping a fairer, more vibrant soundscape. Listen carefully, challenge inequality when you encounter it, and join the rhythm, because every contribution matters.

## RADAR TIPS FOR WOMEN NAVIGATING THE INDUSTRY

- 1. Trust your instincts** - if something feels off, it probably is.
- 2. Know your worth** - get contracts in writing and insist on fair pay.
- 3. Find allies** - seek mentors, peers, collectives who champion inclusion.
- 4. Use your platform** - even small actions ripple out.
- 5. Keep learning** - understanding the industry's patterns is half the power.

BY EMILY

# WHO RUNS THE WORLD? (FAN) GIRLS

From running a One Direction fan account on Twitter to shaping global artist campaigns as an Audience Assistant at Universal Music Group, **Sanjana Gupta's** journey proves that being a fangirl can be the ultimate career training. In this interview, Sanj shares how her fandom became her foundation and why every fan should be proud to put their passion on their CV.

## WHAT DO YOU DO DAY TO DAY?

I oversee the digital and social strategy for many artists. That includes overseeing the social schedule, working with the creator team on influencer plans, ad spend, looking at audience and data insights to see how they influence campaigns and making sure that we are engaging current fans whilst also attracting new ones around all our releases.

## WHO BRINGS OUT YOUR INNER FANGIRL THE MOST?

I think any time I work for an artist that has a young female fan base because that's where I see myself and that's who I identify with the most. Obviously, we do a lot of work here and it can get quite long and tedious at times, but then you go to a show and you see the fans and you realise, all that time spent behind a laptop actually does something for the fans. It's so worth it and that brings out my inner fangirl.

## HOW HAS BEING A FANGIRL HELPED YOU WITH YOUR CAREER?

I grew up as a One Direction fan and I had a fan Twitter account which was very successful. I think that being a fan gave me a lot of transferable skills. For example, I would participate in and organise fan projects. I was also constantly tweeting about and promoting artists I love, and finding all sorts of fun ways to do it. For example, when Louis Tomlinson released Walls, I put the Spotify link on a QR code and went around Manchester to put posters up, completely off my own back, so things like that have definitely helped. I also think that when you're constantly online, you become aware of so much of what's going on in pop culture and just online in general, so you then learn how to be alert to what is going on in cultural spaces that you can put your artists within. It's definitely given me a unique understanding of how to talk to and engage with fans. This is something I use every day in my job.

## DID YOU TALK ABOUT YOUR TWITTER EXPERIENCE IN YOUR INTERVIEW?

Yeah, my first ever job in music was the Sony music internship. In my cover letter I mentioned vaguely about being a fan and how going to multiple shows in different cities shows that you can book travel, accommodation and manage expenses. I don't know if I specifically mentioned One Direction initially, but I did in my final stage interview. I remember thinking, is this silly or embarrassing? I was worried that I was going to talk about it and they would think I'm crazy and end up not giving me the job. But I did get the job. At first, I felt like I was treading on eggshells. But my team was really supportive so I started opening up more. It was a really healing experience because I could completely be myself. It was welcomed and encouraged. That was something that I needed, personally rather than just professionally because it was so validating. Since then I have realised that being a fan is such an asset. I wish I could take every 15 year old sitting behind a computer screen, running a fan page, and tell them "you don't understand, put this on your CV please, because it could be such an asset to your career!!!"

## FAVOURITE MOMENT WORKING IN THE INDUSTRY?

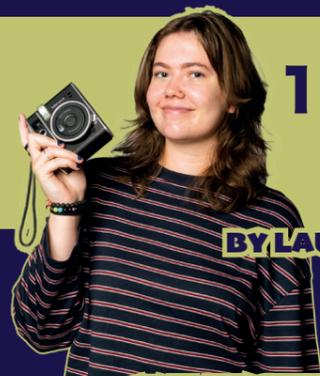
Oh, my Gosh. It's so hard to narrow it down to one. Probably, going to the Music Week Awards. I remember walking in and having the realisation that I am now one of the women that I used to see on LinkedIn and think, 'how do these people get to where they are today?'

I know how hard it can be to find your feet, so I always try to give practical advice. But now, the first thing I always ask is, is your fan account on your CV. If it's not then put it on there. It doesn't matter how many followers you've got, it just shows that you're doing something, and it shows your passion.

Sanj's story is a reminder that passion and professionalism aren't mutually exclusive. As she continues to grow within the industry, she's proof that the skills we build out of pure love can take us further than we ever imagined. So next time someone tells you being a fan won't get you anywhere, show them Sanj's story.

BY MILLIE





BY LAUREN

# 10 WAYS TO USE SOCIAL MEDIA TO PROMOTE YOUR MUSIC

## 1 WHAT'S THE RUSH?

People want to see the story behind your music, not just listen to it. Share clips from your recording sessions and let your audience feel like they are part of your musical journey.

## 2 BE AUTHENTIC

Authenticity is key when promoting your work. The more people that can relate and connect with you, the more likely you are to build a loyal audience.

## 3 BUILD A COMMUNITY

The community you build is essential to how successful your music is. Make them feel seen – respond to their comments, involve them in your creative process, and ask them for their opinions on your work. Once you build your community, they'll help share your music with the world.

## 4 SHARE YOUR STORIES

What inspired your latest song? Who was it about? Sharing the stories behind your tracks is a great way to hook existing and new audiences. Stories help people connect not only with your music, but with you as an artist.

## 5 HOP ON TRENDS

There are hundreds of new trends daily – and they are a perfect way to get your music out there. Find trends that fit your niche and adapt them to promote your own music. Just don't hop on every trend – ensure that it is something that genuinely speaks to your audience.

## 6 CHOOSE THE RIGHT PLATFORMS

Research which social media platforms your audience uses the most. Once you know this, you can tailor your content to suit the algorithms and make sure you reach the right listeners.

## 7 COLLABORATE WITH OTHER CREATORS

Team up with other musicians and creators for collaborative posts. This will help build your personal and professional network, whilst also reaching new audiences.

## 8 CONSISTENCY IS KEY

Posting every day isn't essential, but consistency is. Find a posting schedule you can manage and stick to it. The algorithms love it, and so will your audience.

## 9 LISTEN TO YOUR ANALYTICS

Analytics are your secret weapon. Instead of guessing what content resonates, use data to see the facts. You'll be able to see if images or videos get more engagement, or if your audience is most active on a Tuesday night or Sunday morning. Understanding your analytics will help you refine your music promotion strategy.

## 10 CREATE MOMENTS FOR FAN INTERACTION

Analytics are your secret weapon. Instead of guessing what content resonates, use data to see the facts. You'll be able to see if images or videos get more engagement, or if your audience is most active on a Tuesday night or Sunday morning. Understanding your analytics will help you refine your music promotion strategy.



# THE MYTH OF AN OVERNIGHT SENSATION

We all love an origin story; a TikTok sound that went viral, an artist who appeared seemingly out of nowhere or a cover that gained millions of views in hours. These stories are made to enthrall and entice, but the truth is there is no such thing as an overnight sensation. It's a myth – a misbelief that has been implanted in our minds through social media. Do you really think artists like Charli XCX, Billie Eilish and Sabrina Carpenter all became famous overnight?

One Post. One Break. Infinite Buzz

Behind every viral moment are years of dedication, persistence and patience. What appears as sudden fame is almost always the result of long invisible, hard work. The misconception happens because of three forgotten components: Time, learning and growth and a 'breakthrough' moment. Each of which play a role in debunking the myth of overnight sensations.

In this article, we'll break down these components and explore the truth behind what makes an overnight sensation feel like it's happened overnight. Diving in deeper, we will descend into the competitive grouping of the K-pop group KATSEYE and how they subvert the overnight sensation concept.

## WHAT'S THE RUSH?

Before the spotlight, there's silence. Behind every success lies years of dedication, reinvention and resilience. There are no shortcuts, no alternative route, no cutting corners, only hard work and character building. The journey to success is not a straight line, but a mixture of highs and lows to learn what truly resonates with your audience. These are the foundations of your image, where every decision has a particular outcome. It is essential to remember that this period is for reinvention and trial and error, allowing for the realisation that popularity is a slow burner, but sometimes you have to wait your turn. Great things don't happen overnight. In a world that celebrates the misconception of the overnight success, it is the artists who realise that patience and authenticity end up shaping pop culture and not just following it.

## GROWING INTO GREATNESS

Growth is a carefully crafted narrative, which is often forgotten about. There are trials of struggle, rejection, doubt and failure that are left behind when the audience admires success. Learning and growth aren't flashy, but the backbone of every artist. Failure leads to success and can make an artist expand their wisdom and reflection. An audience will see the viral moments but not the late nights, or the hundreds of drafts that didn't sound right, or the disappointment when something didn't work out. But those moments are what made the successful artist, just overshadowed by the dazzling world of fame. It is what makes KATSEYE different. A structure set up by the production company, HYBE, where over 120,000 applicants competed against each other narrowed down to 20 girls to make it onto The Debut: Dance Academy. What followed wasn't just a competition; it was a training system to build the girls up to the ideal K-pop girl group. Across three high-stakes rounds, the contestants were pushed to prove their dance skill, vocal power, visual impact, and star quality. HYBE set out to find the very best within these girls. Their online blow-up may have also inflated the idea of the overnight success but the documented development of the band has shown their rise to stardom was not instant but was earned. The girls grew through competition, pressure and consistency. It shows that learning and growth aren't flashy in this kind of industry. Why did anyone think it would be?

## MORE THAN A MOMENT

There's a defining moment for every artist that is significant in their career, that throws them into the public eye. This glittering moment is called a breakthrough. In a world obsessed with gratification and being the 'best', this breakthrough is often mistaken for the beginning of any artist's journey, when in reality it's the result. The spotlight arrives overnight and is fast-paced, but the building of the brand and the journey of growth are forgotten about.

For artists like KATSEYE, the breakthrough isn't about the viral moment; it's about showing up long before anyone was watching. It's not as easy as it looks is it? If there is one thing to remember, it is that success does not just happen; so, don't be disheartened. The true sense of gratification arises from the time and effort you will invest in the process, leading ultimately to your own rewarding outcome.



BY MAISIE

# FEEL THE BEAT OF YOUR CULTURE



In today's music industry, talent is just the starting point. Artists aren't only battling for streams - they're fighting for attention. Standing out takes more than a hit song or a trending clip; it's about strategy and by recognising who their right audience to target allows artists to build up a community that is genuinely interested and actively engaged in their work to become brilliant artists.

This is why 'Your Culture' is a brilliant way for you to get involved to reimagining audience engagement for artists and content creators. 'Your Culture' is built not only for artists, but audiences, managers, promoters and record labels to reimagine the idea of traditional top-down marketing. This platform has been created to bridge the gap between artists and audiences by inviting fans to see the creative process while helping artists mould and amplify their status. It's not about competition but artist-fan collaboration. 'Your Culture' reaches not just people, but the right people. By those who know the target audience the best- the fans themselves.

Loyalty thrives within 'Your Culture' to keep the buzz alive, as the content created helps artists' music travel faster and further through connection and engagement. Fans are the ones sharing drops, liking updates, making posts and hyping up live shows. It's all about community building, not just marketing. As fans, we want the best for our favourite artists, don't we?

'Your Culture' gives that extra push. Connection is built through exclusive fan events, promotional content, loyalty discounts and perks. This gives something back to the fans.

When intelligent strategies meet real-world connections, fans don't just watch from the sidelines; they grab front row seats and backstage passes. That's how artists grow and form real bonds with the people who care about their sound.

It is more than a platform, but a community redefining what it means to be a part of music culture today. It doesn't matter if you're an artist ready to be heard, or a fan wanting to be part of something bigger. 'Your Culture' allows this to happen, where opportunity and connection amplify the next big success. It's not just about being listened to, but about living the experience together.

**BY MAISIE**

# ARTISTS TO WATCH

From local small town club nights to sold out London venues and supporting the top artists of the 2020s on tour, these are the 4 names that we believe you should be investing in as they appear on more people's radar and securing tickets for their shows becomes a competitive sport.

**BY ROBYN**

RACHEL CHINOURIRI



**Genre:** Alternative Indie pop

**If you like the sounds of:** Arlo Parks / Beabadoobee

**From:** London, UK

**Gig stocks:** +150% - avg venue capacity 2023 vs 2025: 200 to 500

Described in an interview with Rolling Stone for their Future 25 series as an artist that 'could be a voice to define indie music for the next decade' Chinouriri shows promise as a breakthrough artist. From four 250 capacity venue sell-outs to a 1,200-capacity show at London's Earth Hackney, Rachel Chinouriri is rising fast. With BRIT nominations and major press buzz, she's a headline-in-waiting. A steady-growth share for those investing in emotion and authenticity.

**Genre:** Punk Rock

**If you like the sounds of:** Amyl and The Sniffers / Bikini Kill

**From:** Brighton, UK

**Gig stocks:** up +366% - avg venue capacity 2023 vs 2025: 150 to 700

Brighton's feminist punk duo has shown significant growth as they leapt from 180 capacity album listening parties to sold-out 500+ venues and even opening for Iggy Pop at Crystal Palace Park in 2023, proving they must be in good taste in the punk rock scene. Lambrini Girls energetic sound should be in more ears, argued by The Guardian to "likely the most streamlined and sparky to emerge since forthcoming tourmates Idles".



LAMBRINI GIRLS

ENGLISH TEACHER



**Genre:** Indie Rock / Art-Rock

**If you like the sounds of:** Wet Leg / Black Country, New Road

**From:** Leeds, UK

**Gig stocks:** up +340% - avg venue capacity 2023 vs 2025: 250 to 1,100

Leeds quartet English Teacher are redefining what British Indie can sound like. Off the back of their acclaimed debut album This could be Texas, they have leapt from 400 capacity venues to Festival main stages. With more music reportedly on the way in 2025. Their mix of post-punk experimentation and sharp social commentary in their lyricism cements them as one of the UK's most promising new acts.

**Genre:** Punk Rock

**If you like the sounds of:** Amyl and The Sniffers / Bikini Kill

**From:** Brighton, UK

**Gig stocks:** up +366% - avg venue capacity 2023 vs 2025: 150 to 700

From grassroots punk bars to sold-out album tours, the self-made Delilah Bon is rapidly making a name for herself in the music industry - proving pure passion for her sound alone can build a loyal fan community in the alt circuit.



DELILAH BON