



I founded my own company 10 years ago to build new sustainable career for artists, valuing independance of creation and research.



La Madeleine

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Find out more

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My Motivation

I realised the music industry has changed so much over the last 10 years that it was very hard to find a career development model that would fit my dynamic and vision. I also noticed that the economy of the artist in the music business had become so fragile that it was accepted that his position was to support the industry economy but being left aside most of the time. I decided to reframe my career development putting as a central points : the value of creativity and it's independence, the central position of the artists in the business aspects including income. That would mean becoming an artist-entrepreneur, which was very rare and difficult as a statement in France ten years ago. I noticed a major change as it has now become one of the only way for artists to survive in a long-term perspective and is highly supported now by institutions, partners and even some professionals (like publishers).



My Approach

My Inspiration: With previous experience in a startup and business companies, I decided to take inspiration from this model. I founded my company and learned by myself all the different sides of the music business from funding to tour management, and even catering if the occasion presented itself.

Focus on Strong Foundations:

It was hard to decide on the possible partners so I created a whole " vitrine " that would prove the importance of my work. I started with a solid website, and a strong work process. I had to be an artist and entrepreneur so my focus went to management.

Research and Planning: I sought to study and learn more on subjects that pertained to having your own business. I looked at making a business plan, business strategies, communication, and logistics in relation to booking gigs and touring.

Creating a Unique Offering: Thanks to thinking outside the box I have put a unique business together. In addition, I giving those resources and sharing my experiences with emerging artists trough mentoring.



Challenges

Feeling like an outsider: I was lucky to have found amazing supports in various institutions so be able to learn directly from observing a professional environment. However, I was an outsider so this kept me out of most of the traditional career development paths. But my journey was really independent and had its difficulties. Looking at the industry today though I see it as a success to be able to make a living, and to have found an environment to keep being creative in a positive, free, and independent way.

Obstacles: I chose to be an outsider and an innovator in the industry. I am an entrepreneur but also a woman so this is a huge challenge as well. I can definitely attest this was an obstacle to signing deals, entering a roster, and so on. There is proof showing how difficult it is to have access to labels, stage, festivals as female. It is an unsaid yet absolutely a real obstacle that keeps you on the outside.

I signed my first deal after 11 years of having a successful career, and it was specifically through meeting sessions dedicated to women in music. This speaks by itself!



Accomplishment

Ecosystem and mentalities are very slowly changing and I can now see that my career is even more respected now because it comes with the outlined difficulties of gender. There is more awareness of our careers facing this challenge so it's providing some small fountains of extra funding. There is parity support which is welcome as highly since needed. I hope this gives us more visibility for the time being and help us to reach positions especially through the special attention that is slowly appearing.



What interventions/ support did you receive?

I received a lot of support over years from music partners and French cultural institutions. Then I was selected to the Keychange EU program and that was a big booster to this new aspect of my development, enhancing the gender aspect.



Were interventions specifically for underrepresented entrepreneurs?

About 4 years ago, my participation in Keychange pushed me to take a position as a woman in arts so I find great support through this aspect from institutions and foundations. But I have to say the rest of the professional aspects of my career is not following that quickly and as women in the industry, we are still way harder to promote, especially coming through aging, parenting, and other aspects that I still think are major career stops.



Describe the impact of these interventions?

A major boost in my career as it focused my attention to the industry and how I treats women so it made me become an activist. It had a huge impact on the way of promoting my work, and my projects. It also gave me direct access to a publishing deal that has enhanced my projects.





Future Plans



I am developing a space dedicated to women and gender minorities and putting on programs both local, and international creating connections between women in music. My intention is to develop a European collaborative network of women artists to work together, share resources, and tools. Ww will be working for the representation of women in arts , their need, their skills and talent I the hopes to attract more professionals to work with us and support those initiatives.



What interventions or supports would help you achieve those plans and visions?

I think it is essential to address maternity and parenting for women in music. This is one of the career breaking points and we need women to keep on working on a longer term. We must share this part of life in art too. But it requires a lot of support on inclusion, funding, and practical support. I think we need more direct industry networking opportunities that help women reach deals as well.

Follow Cleo's progress and visit her websites

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