

MODULE FOUR – HOW DO I GET OUT THERE?

THE HIGHLIGHTS

What is promotion & publicity?

Marketing is a complex subject, but the purpose is simple: to present your work to potential buyers. An effective promotional and marketing strategy helps your future audience or market to know about you, your creation, or the services you provide. Such a strategy ensures that whatever artistic or cultural endeavour you are engaged in, they will come to your performance, buy your work of art, or engage your services.

Today's practice of sales and marketing is much different from what it used to be. *It is now more about using online and other electronic tools to connect with your audience, your customers, rather than the simple practice of manipulating someone into parting with his money.*

The modern marketing approach begins to address the concern many in the cultural industries have – that selling your work means “selling your soul.” Unless you are prepared to do that, it doesn't have to be that way.

Ideally, your marketing and promotion will build on the core values and goals you identified earlier in this course. You will always be more successful, whatever your personal definition of success might be, if you believe in and respect the integrity of your goals as much as the integrity of your work.

An effective promotional package should follow two primary rules:

- Find out what the receiver of your package expects: Although “industry standards” can be discovered through market research, you should always try to learn which promotional elements your target market expects to see. Information about what the standards are can be found in CHRC's Careers in Culture.
- Deliver what is expected, then present it in a unique and creative way: You want your promotional package to be sufficiently standard as to allow the receiver to make a proper comparison. At the same time, you also want yours to stand out. Achieving both of these goals requires striking a delicate balance. One caution: decide very carefully what should be “special” about your promotional package.

No matter which type of promotional package is ideal for you, follow these guidelines:

- Plan it carefully
- Produce it professionally
- Package it attractively
- Distribute it appropriately
- Review it continuously

Publicity is the catch-all term for advertising that doesn't cost you anything. In fact, it's even more effective than paid advertising because an article or a blog written about you by a third person is often more credible than an advertisement, and you can reach many more people this way for little or no money. (Can you imagine how much it would cost to advertise directly to each of the people who subscribe to *The Globe and Mail* newspaper and visit the *Globe's* website? Yet if the *Globe* publishes a story about you, you achieve the same market penetration or better; and it's free.)

A **press release** is the most common and accepted method of reaching people through the media without paying for the resulting advertising. Through a press release, you can promote some timely, newsworthy aspect of yourself or your work. Ways to gain publicity include:

- Create an event
- Communicate your successes
- Develop an "angle"
- Build on other promotions

Intro to Social Networking Tools

Social networking tools like Youtube, Facebook, MySpace, Twitter, LinkedIn and other web-based applications are the best way to introduce your work to new audiences, and are free or cost very little. Musicians post live videos from a tour on YouTube to introduce their music to many new fans, and use Twitter, iLike and newer applications to let an ever-widening circle of people know more about their life and work. Many agents look to MySpace to find new talent. Curators, arts managers and consultants use LinkedIn, Googledocs and other Web 2.0 applications as virtual collaborative workspaces. Regardless of discipline, if you have a bit of writing talent and are willing to share personal reflections about your life as an artist – including posting information about the upcoming show of your mixed media paintings, where your next performance will take place, or what life is like on tour – consider writing a blog. Just remember that regular posts to your blog are the best way to keep people coming back to find out what you are doing. Also look for opportunities to post to other blogs, or share your favourite book choices at www.shelfari.com or the music you are listening to at iLike, all opportunities to have your name out in the marketplace and in virtual circles where people with similar interests go. However, be careful how much personal information you post on the Internet, to protect yourself now, and in the future.

An excellent discussion of the different types of social networking tools and their uses can be found in a blog posting by Nancy White, who does a lot of work with peer learning networks and Communities of Practice.

THE HOMEWORK

The Art of Self-Promotion

In his novel, *Shoeless Joe* (upon which the film *Field of Dreams* was based), Vancouver writer **W. P. Kinsella** presented the now-famous maxim: “build it and they will come.”

For self-employed artists and cultural workers this idea is particularly compelling. Write the play, paint the mural, compose the song, create the dance troupe – whatever the goal is, just do it, and the audience will follow. This is a wonderful utopian vision, and, unfortunately, one generally best left in the *Field of Dreams*. Like it or not, artists and cultural workers have always had to find or create a market for their work. This is as true today as it was, in their respective times, for William Shakespeare or Amadeus Mozart.

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The modern marketing approach begins to address the concern many in the cultural industries have – that selling your work means “selling your soul.” Unless you are prepared to do that, it doesn’t have to be that way.

The marketing and promotional information in this module will help you work from the core values and goals you identified in Module Two. This module will enable you to decide what type of promotion is appropriate.

Despite a sixth place finish on *Canadian Idol* in 2007, not much was happening for **Tara Oram**, so she created a video blog about her life, and posted it on YouTube and Facebook. That exposure led to a CMT television show, *The Tara Diaries*, and then a CMT/YTV show aimed at youth, *Karaoke Star Junior*. Her debut album, *Chasing the Sun*, won a 2009 East Coast Music Award for Country Recording of the Year.

If you want your songs to be played on every radio station and seen most often on YouTube, your marketing strategies will be different than if you want to be free to just busk for coins outside the neighbourhood liquor store. You will always be more successful, whatever your personal definition of success might be, if you believe in and respect the integrity of your goals as much as the integrity of your work.

WHAT CONSTITUTES AN EFFECTIVE PROMOTIONAL PACKAGE?

The ideal promotional package responds effectively to the advertising needs of the kind of art you practise or the work you do.

Visual artists, who want an exhibition in a public gallery, must develop a digital portfolio. A demo CD or DVD and discography is the “résumé” for the **musician** wishing to sign with a recording company. **Consultants and some “technical workers”** (such as theatre technicians and artefact conservators) often rely on proposals and well-crafted résumé to sell themselves. **Writers** demonstrate their writing talents by proposing an idea in a written “query” to an agent or publisher.

An audition is more important for an actor or a musician than anything material that he can hand to a potential director or an audition committee.

So what do you need to do? **There are two primary rules that are simple but almost always broken:**

Find out what the receiver of your package expects

Although “industry standards” can be discovered through market research, you should always try to learn which promotional elements your target market expects to see. Information about what the standards are can be found in CHRC’s Careers in Culture (go to www.culturalhrc.ca, click on Careers in Culture, select a discipline, click on What You Need to Do, and click on Work search strategies).

Canadian curators have overlooked more than one talented visual artist because she sent a letter stating that her work can be found on the Internet rather than submitting the expected digital portfolio. Many curators don’t have the time to find an artist’s work on the Internet; some find it difficult to compare high-resolution images to low-resolution scans; and even those curators who are impressed by the work on the website may find it too cumbersome to share their findings with a committee. So, despite the talent and the best intentions of the artist, she is unlikely to be chosen for an exhibition.

Deliver what is expected, then present it in a unique and creative way

You want your promotional package to be sufficiently standard as to allow the receiver to make a proper comparison. At the same time, you also want yours to stand out. Achieving both of these goals requires striking a delicate balance. One caution: decide very carefully what should be “special” **about** your promotional package.

A Halifax filmmaker (who asked to remain nameless) applied for a residency at a prestigious New York school and sent the requested résumé etched by hand (with a compass needle) on a reel of old film. The reviewers did indeed remember him, but only as the person who almost blinded them when they fed the reel into a projector rather than reading it like a book, as the filmmaker had intended.

No matter which type of promotional package is ideal for you, **follow these guidelines:**

Plan it carefully

Your promotional package – like your business and marketing strategies – deserves thorough planning. Should you present the full range of your work or a thematically cohesive segment of your work? Should you send a story proposal with one concept for a magazine article or submit several strong ideas at once? If you truly know all the variances of your target market, it will be relatively easy to decide what your package should include.

Produce it professionally

It may seem unfair, but contracts have been lost because of a spelling mistake in a cover letter or a bad mix or edit of a demo tape. Strive for the very best that your talents deserve and your budget allows. Refer back to the answer you gave (in Chapter One) to the question: “How would you like to be remembered?” and incorporate what you learned about yourself into the development of your promotional package. If, above all else, you want the memory of your work’s quality to linger, emphasize that aspect in your materials. People remember the unusual. Often it is the understated, high-quality presentation that stands out.

Package it attractively

If your heritage building conservation proposal is delivered in a red binder left over from your high school days, the contents won’t be taken seriously. Design or purchase a high-quality package that complements the contents and also fulfills industry expectations. The film industry, for example, has very specific rules on how a film treatment should be presented, right down to the requirements of how you bind the document.

Distribute it appropriately

Carefully select the recipients of your material. Although a wide, general mail-out will get your information into a lot of hands, an impersonal, unsolicited, untargeted package will end up in as many garbage containers. If you are unsure which person or department in your targeted market should receive the promotional package, e-mail first, describe what you wish to present, and find out to whose specific attention the package should go. Be sure to get this person’s exact title and the spelling of his name. Then address your cover letter appropriately. Never use a generic mass marketing approach, such as “Dear Editor” or “To Whom It May Concern.” The result will be that your promotional package won’t be of concern to anyone except that ubiquitous garbage container.

Review it continuously

Learn from the feedback you receive – or don’t receive – about your promotional package and constantly update and fine-tune each aspect. Before you send the material, show it to a person whose judgement you respect.

Keep in mind that your promotional package is often the first and only indication of your talent, your understanding of your market audience’s needs, and your ability to address their needs. Your package should represent you as well, or even better, than a personal interview.

HOW CAN I ECONOMICALLY PROMOTE MY WORK?

There are many ways to promote yourself and your art or cultural services without spending much money.

Network

Networking is perhaps the scariest term in business lingo – just the thought of having to “work the room,” “press the flesh,” or “rub elbows” can weaken even the most confident cultural worker's marketing resolve. It doesn't have to be this way. All that is meant by networking is that people should talk about their interests with people who share them. Schmoozing can be fun, as long as you count your fingers after each handshake. Don't forget that the others in the room are also selling or browsing for ideas.

So, how do you find people with interests similar to yours?

Go where people like you go

Attend performances, exhibition openings, book launches, readings, public meetings, conferences - wherever people might congregate that you should talk to. If the thought of approaching a stranger terrifies you, don't stay home. Go to be “seen” – someone may approach you. At least appear to be interested in his “spiel”; you may learn something new and useful.

Participate in online social networking

Social networking tools like Facebook, MySpace, Twitter, LinkedIn and other web-based applications are the best way to introduce your work to new audiences, and are free or cost very little. Musicians post live videos from a tour on YouTube to introduce their music to many new fans, and use Twitter, iLike and newer applications to let an ever-widening circle of people know more about their life and work. Many agents look to MySpace to find new talent. Curators, arts managers and consultants use LinkedIn, Googledocs and other Web 2.0 applications as virtual collaborative workspaces. Regardless of discipline, if you have a bit of writing talent and are willing to share personal reflections about your life as an artist – including posting information about the upcoming show of your mixed media paintings, where your next performance will take place, or what life is like on tour – consider writing a blog. Just remember that regular posts to your blog are the best way to keep people coming back to find out what you are doing. Also look for opportunities to post to other blogs, or share your favourite book choices at www.shelfari.com or the music you are listening to at iLike, all opportunities to have your name out in the marketplace and in virtual circles where people with similar interests go. However, be careful how much personal information you post on the Internet, to protect yourself now, and in the future.

Michel Rivard, a singer-songwriter and actor well known in Québec and internationally, jumped into the fray to protest the cuts to federal funding for culture during the 2008 federal election. His YouTube video went viral, raising awareness – and a lot of laughter – about the issue, and introduced his work to many Anglophones at the same time.

Join a professional association

Associations and Arts Service Organizations (ASOs) bring like-minded people together and provide a source of tremendous professional and personal support. These organizations normally offer their members an array of useful information about the industry, sometimes provide tangible benefits such as health insurance or professional development courses, and always present the opportunity to be a part of a network of colleagues. That network can counter the sense of isolation many self-employed workers feel and help them to remain focused on their work.

People who share a common direction and sense of community can get where they are going more quickly and easily because they are travelling on the thrust of one another, much like geese flying in the 'V' formation. When a goose falls out of formation, it suddenly feels the drag and resistance of trying to go it alone - and quickly gets back into formation to take advantage of the lifting power of the bird in front. If we have as much sense as a goose, we will stay in formation with those people who are headed in the same direction as we are. (Source: Wallace co. inc. *Le travail d'équipe ou quand la nature nous donne une leçon de solidarité.*)

Note that, while membership in a professional association may not be free or inexpensive, there is usually a discounted fee for members to participate in association events, which allows the opportunity to network with other members and develop additional skills and knowledge. In Québec, being a member of a legally-constituted professional association is required under the Acts Respecting the Status of Artists in order to be recognized by the government as a professional artist.

Membership in a recognized association can provide certain financial advantages under the terms of these acts.

Take note that networking is most successful when you make the effort to learn about the other person, rather than just talking about yourself. Marketing is about relationship building and meeting customers' needs. You can't establish trust, or respond to someone's needs, if you aren't listening.

Website

A website has become an essential tool for most artists and cultural workers. Do some research into what kinds of information people in your discipline generally include on their websites. Figure out what you really like on your favourite websites, and include what you can afford in the design of your own website. If you are just starting out, see if you can barter web design for something you've created. If you cannot afford the time or money to develop a website and have it hosted, look into creating a web presence on Facebook at a minimum, find opportunities do mount a video or two on YouTube, or take advantage of opportunities to post to another artist's blog.

Volunteer

The cultural sector thrives on the valuable work of volunteers. These volunteers have learned something that some business people never do – that volunteers often benefit as much or even more than the recipient of the donated time or objects. If you donate an artwork to the local

children's hospital or offer your professional expertise to someone asking a question on an online discussion list, you provide something of great benefit to someone else. And, at the same time as you are doing something worthwhile, you are also promoting yourself, getting your work out where people can see and enjoy it, and might even be "creating" a customer or a market where none previously existed.

Beware, don't allow yourself to be "used" by volunteering while others benefit in material ways, such as by playing in a jam session at a bar or reading at an open-mike poetry bash. "Exposure" is either illegal or bad for your health. At the very minimum, your performance should be worth a free cappuccino or jug of beer to the coffee house or bar owner.

Publicize

Publicity is the catch-all term for advertising that doesn't cost you anything. In fact, it's even more effective than paid advertising because an article or a blog written about you by a third person is often more credible than an advertisement, and you can reach many more people this way for little or no money. (Can you imagine how much it would cost to advertise directly to each of the people who subscribe to *The Globe and Mail* newspaper and visit the *Globe's* website? Yet if the *Globe* publishes a story about you, you achieve the same market penetration or better; and it's free.)

How do you convince people to discuss and write about you and your work? A **press release** is the most common and accepted method of reaching people through the media without paying for the resulting advertising. Through a press release, you can promote some timely, newsworthy aspect of yourself or your work.

A simple announcement of the production of your new play may get you listed in local event calendars, but a description of something distinctive and interesting will be more likely to result in an article, review, pre-performance interview or blog comment. Is this the first time this play has been produced in Canada? Was the inspiration behind the play a particularly moving story or a personal experience? Will the proceeds from one night's performance be donated to PEN Canada to fight for freedom of expression? Was your work well received abroad? If so, send out copies of those reviews to local media, and post them on your website or Facebook page.

An event is somewhat simple to publicize because the event itself is the subject of the announcement. **What can you do if you want to publicize your business and don't have an event to promote?**

Create an event

Offer public seminars, host a studio "open house," invite other musicians to a jam session, or arrange a poetry reading. By creating an event, you have also created an opportunity to promote yourself through the media and to showcase your talent and that of the others who participate.

Communicate your successes

The stereotypical Canadian will shy away from patting himself on the back when he achieves a significant goal or receives an award or recognition. Don't let modesty or any other consideration stand in the way of a perfect reason to raise your public profile.

Develop an "angle"

This doesn't have to be as sinister as it might sound. Just discover what is newsworthy about yourself, or your work, and report on it. Perhaps you are the youngest artist represented in a corporate art collection, or the last dancer to perform in a facility slated for demolition.

Sometimes a creative approach is effective: a news bulletin about poet **Earle Birney's** treatise, *Spreading Time: Remarks On Canadian Writing And Writers 1904-1949*, sparked a minor media sensation. It illustrated the poet's growing nationalism by claiming that, sometime between the ages of four and nine, he began to object to the absence of "Canadian content" in the Lord's Prayer.

It all comes down to this: to remain in business and develop a greater readership, editors must print articles or broadcast stories or deliver key news in the news sections of their websites. Most editors are savvy enough to see through, and reject, a thinly disguised advertisement. It is your job to discover and promote something interesting about your work.

[TIP: Write your press release in the third person to make it sound less like a sales pitch. Instead of writing, "Now you can preview our latest recordings over the Internet," try, "Now discriminating listeners and loyal fans can preview my sought-after and high-quality recordings through the Internet.]

Your press release should contain the following elements:

Title – Include a title such as "Press Release" or "Media Release" or "Time Sensitive Material." Some marketers omit this as it seems overly obvious, but editors have thousands of pieces of paper crossing their desks every day. If one of those papers doesn't have a clear purpose that can be determined immediately, it may be overlooked or end up in the wastebasket.

Release date – Insert the words "For Immediate Release" or "For Release Not Later Than April 16, XXXX," depending upon whether you want the story to go out right away or be held back for a later release date.

Headline – Add a specific, engaging, "punchy" headline that encapsulates the subject of the release and entices the reader to read on.

Dateline – List your city, province, and the date you are sending out the press release (as many newspaper wire articles do).

First paragraph – State the main message of your release in the first paragraph. What is the story, and why is it newsworthy?

Middle paragraph(s) – Provide supporting material such as background information, quotes, and examples in the middle paragraph(s) of the release. Remember that the editor or journalist may use parts of your press release exactly as you have written it, so take care to make the wording clear and memorable.

Last paragraph – List the specific details that readers will need to follow up on the message (including dates, prices, addresses, hours of operation, etc.)

Close – Add the code “- 30 -” to indicate that the release has concluded.

Contact information – State the name and phone number of the person who is prepared to speak to the press. Remember to include weekend and evening contact information if your story is particularly timely, as the journalist assigned to your story may be working to a strict deadline. (Note: some people prefer to have the contact information at the top of the release, others feel that too much information at the beginning can weaken the impact of the headline.)

MEDIA RELEASE - FOR IMMEDIATE RELEASE

Vancouver, October 24 XXXX – The Tsawwassen Gallery Society presents *From across the sea: Visual art of immigrant experience*. Works in *From across the Sea* interpret the landscape and human geography of a new place.

Guest curator Tina Gupta, from the South Asian Multicultural Alliance for the Arts, has gathered a broad panorama of paintings, photography and sculpture from newcomers old and recent. According to Gupta, “In these evocative works, you really see the challenges of making a home in an unfamiliar land.”

The show also features pieces by students in the gallery’s Arts for Youth program, run by visual artist Lily Wang. “Making art about landscape and home with children who have been uprooted, whether by their parents’ choice or as refugees, is amazing. What they draw and form provides such clear insight into their lived experience. These works may be simple, but the emotional content is astonishing,” said Wang.

The show runs from Wednesday October 25 to Saturday November 18 at the Tsawwassen Gallery. Opening reception is Thursday October 26, from 6:30 – 8:30pm.

For further information, contact: Tom Mangrove, Special Events; (604) 111-1111; tmangrove@tsawwassengallery.ca.

Send these press releases to everyone who might have an interest. Draw your contact information from the masthead of current magazines and newspapers and from their websites, and call television and radio stations for the proper contacts. You don’t have to limit yourself to the media, either. Post copies of your press releases on your website, and email them to your past, current, and potential customers to remind them about yourself and to update them on your work. Even better, send them reprints of the resulting articles (allowing a third person to sing your praises for you).

Build upon other promotions

Just as retail stores often have related items placed near each other on the shelves, and fast food restaurants reverberate with the phrase “Would you like fries with that?”, you can utilize the power of the “tie-in” to market your work. You can multiply the effects of your promotions, and save on marketing costs at the same time, by building a part of your marketing campaign to complement existing events or products (and usually, therefore, benefit from promotional activities that someone else is financing).

A Montréal-based New Media artist took advantage of an existing, highly publicized event and created her own to follow. She invited people to attend with a simple e-mail message:

From: H  l  ne Brunet
To: friends
Subject: party/exhibition
Date: Sun, 11 Feb 12:01:31 -0500

Dear friends,

Just a quick note to let you know that the opening of my new show at Gallerie Electrika will take place immediately after Culture Montr  al’s 5    7 on Friday February 23, from 7 to 9pm. The gallery is just a few blocks away from the 5    7, and there will be more wine and delicacies at the opening. I would enjoy talking with you about the new direction in my work.

Please stop by if you can,

H  l  ne

Note that this artist also used this invitation as an opportunity to remind people of her work and where to find it. Probably many recipients of this e-mail failed to even recognize the marketing process that was working here. Had that same promotional effort taken the form of an e-mail message directly advertising the work, it might have been dismissed. However, by piggybacking her event on Culture Montr  al’s 5    7, H  l  ne Brunet brought people with common interests together and built upon the “outreach opportunity” afforded by the invitation to promote her work – a winning situation for everyone involved.

WHAT OTHER TOOLS CAN PLAY A ROLE IN MY MARKETING STRATEGY?

One of the most significant laws of marketing is the “law of gradual recognition.” According to this law, one-off advertisements don't work because consumer trust and consciousness is built only through longer-term presentation of a consistent message. Your promotional package might be extraordinary, but it should not be your only marketing tool. Research has indicated that, on average, consumers generally need to be in contact with positive information about a person and their product or service 27 times before they are willing to consider investing in it. You must, therefore, do more than just send out your promotional package and wait for a response.

Traditional business tools

Many artists don't consider a **business card** a necessity. But you will inevitably have to provide your address or phone number to a business contact or somebody else who might be in a position to positively influence your career. Why not have cards at the ready? The manager of the art gallery in which you were dying to have your work displayed will probably be more impressed if you put an inscribed professionally designed business card in her hand rather than a napkin from the hors d'oeuvres table. If you have cards, you can also give a number to any of your many satisfied customers who might know, or be in contact with, people looking for work like yours. A good-looking card indicates to your client that you take your business seriously and have enough confidence in it to spend a few pennies on this most basic promotional tool.

By using some conventional business tools – such as **business cards, brochures, a professional-sounding voicemail message, and a website** – you complement your promotional package.

Paid advertising

While emblazoning your name on T-shirts, mugs, cheap pens, and the sides of buses may not be appropriate for most cultural work, advertising should not be considered “out of the question.” **A listing in a membership directory, an advertisement in a publication that your target audience reads, a commercial spot broadcast during a pertinent radio program, or an online blurb about your work and a link to your website** can present your professional image to markets or persons not normally reached by your other promotional initiatives or who might benefit from another form of reminder.

Contact database

How do you know when to send people a reminder about your work? **The most important promotional tool of all is the contact database.** A well-designed database (or even a paper contact record) can act as your “silent partner” by:

- Recording the contact information and “profiles” about your past, current, and potential customers, your media contacts, and your sponsors.
- Tracking where you sent your promotional packages, the response, and the next steps required to follow up.
- Making it easier to analyze the success of your marketing strategy and enabling you to refine it.

By keeping an accurate profile of all your contacts, a well-designed database will help you communicate more effectively with them, identify and fulfil their needs, and understand more about (and develop more to offer) them. From a strict “bottom line” point of view, this same information which allows you to develop better relationships with your customers also results in lower market research costs (because information gathering is an ongoing process) and lower promotional costs (due to better-targeted mailings).

The tools and promotional strategies available to you are limitless, as are the ways in which they can fail. The following is a list of the **six most common marketing mistakes** professionals make, along with tips on how to avoid them:

1. Advertising too generally. Many people spend their entire promotional budget on one large advertisement in a newspaper or magazine that reaches a wide, general (and primarily uninterested readership). It should not come as a surprise to anyone that such an approach doesn't work. It is less expensive and more effective to focus your time and money on smaller, continuous, varied, and targeted outreach activities.

2. Using only one tool. No one promotional effort is going to reach everybody and not everyone will react identically to the same marketing message. A basic but professional looking website featuring quotes from reviewers might give some people a perfect reason to call you. However, this same website may fail to catch the eyes of other people who would be sold by dazzling images and a diversity of creative content that present your story more dramatically. People respond differently to various stimuli, so vary your “promotional mix” accordingly.

3. Considering and designing each tool in isolation. This problem usually reveals itself in a series of unrelated materials lacking visual continuity. Even if you don't have the budget to produce the kind of professionally designed and co-ordinated website or physical materials a corporation would utilize, it should still be within your means to produce materials containing such common elements as a standardized logo or colour scheme. People should be able to tell that your business card, your website [and your Facebook or MySpace pages, for example, all belong to the same business. Everything should contain such basic information as how you can be reached and, if appropriate, your hours of operation.

4. Failing to focus the message. Don't try to please everyone – it can't be done, and the attempt weakens your focus and your message. So what do you do when you wear more than one “hat,” as many artists and cultural workers in Canada do, and need to market your one product – yourself – to more than one audience? You can do this without losing focus by targeting different messages to different customers.

You may, for example, develop one part of your website for the voice lessons you offer to adult vocalists and separate webpages to advertise your after-school voice-training program for children. Websites particularly lend themselves to a “cafeteria-style” marketing approach that encourages different clients to find and choose the information they need.

One of Canada's "superstars" of self-promotion, **Sky Gilbert**, developed a website, <http://home.istar.ca/~anita/>, which includes some general information in the form of a biography as well as specific and detailed information in sections titled "the writer," "the filmmaker" "the playwright," "the director," "the actor," and "the drag queen extraordinaire." By offering his audience well-defined categories of information, he allows them to choose to visit the sections which directly interest them. In this way, he targets his specific marketing strategies to specific audiences.

5. Ignoring the fact that even marketing tools require promotion. A well-designed website can be an effective marketing vehicle, but it won't promote your work if nobody knows it exists. Spread the word.

- Announce your website address to your customers and include a link to it to all other online spaces you occupy (such as Facebook).
- Try some quick Internet searches to find the websites of other artists and cultural workers in your discipline, see what comes up near the top of search results. Use the same key words on your website;
- Add to or change the content of your website regularly to keep it near the top of Internet searches.
- Finally, add it to your business cards, brochures, and the "signature file" that is automatically appended to the end of your e-mail messages;
- Work toward the goal of having each of your promotional tools complement and "advertise" the others.

6. Failing to follow up. This is the most frequent mistake, and the one that is most simply rectified.

- Call potential clients to ask whether there are any questions about the proposal you sent last week;
- E-mail a "customer satisfaction survey" to a client you have just finished doing work for;
- Write a thank-you note to someone who referred business to you;
- If last year you played for a wedding, send out invitations to the bride and groom when a gig this year coincides with their first anniversary celebration;
- Send past customers a flyer promoting your new CDs or paintings during the fall to take advantage of this peak season for the purchase of many artistic and cultural products.

Following up can help you maintain a position at the forefront of your customers' consciousness and consequently will result in more work or sales.

What you need to know BEFORE you develop your website ...

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1. Why is online marketing important?

- To be competitive
- Searching for services/goods online is becoming a common way to shop
- Keep connected with existing customers (Very important: it is easier to keep existing customers than to develop new ones!)
- Sell/showcase your goods/services online, i.e. an online art gallery

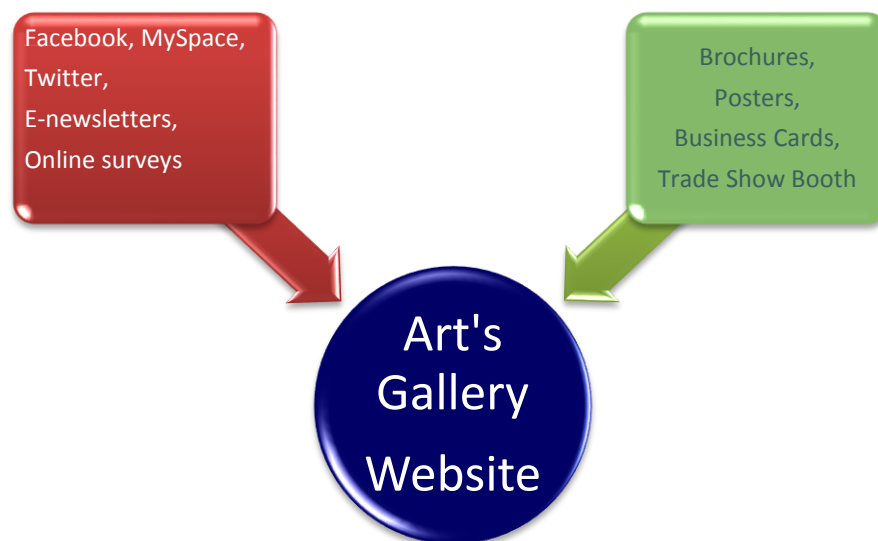
2. Your role in developing your website

- To effectively communicate your objectives to a web developer
- To hire the right web developer
- To control spending
- Incorporate future plans

3. The art of planning your website

Overall marketing plan:

- Other marketing tools work with website to accomplish objectives
- All tools should project the same message
- Your marketing tools should feed your website
- Some ideas:
 - Links to your site
 - Sending visitors to specific pages on your site
 - Survey looking for feedback of your site
 - Contests that require your customers to visit your site, etc.



Goal setting

- Outline the purpose of your website
- Clearly define your audience
- What do you want them to do when they get to your website?
- How will they get to your website?
- Prioritize the information they need easily accessible
- Where is your business going?

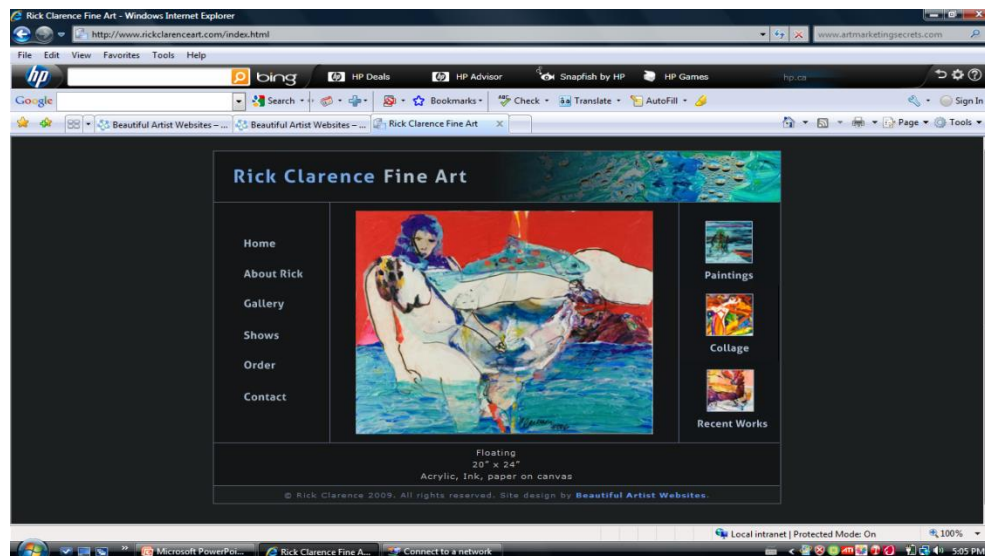
The sitemap - the table of contents for your website

- A road map for your web developer
- To help navigation for your visitors
- Can help improve search engine optimization

The template

- The menu that stays the same on each page of your website
- Could include: Home page, gallery, blog, music, store, contact us, etc.
- Artists' websites often will have a page "About the Artist" or something similar that gives a brief biography and background of the artist.

TEMPLATE EXAMPLE:



(Rick Clarence Fine Art template: www.rickclarencart.com)

The content

- Use a consistent font choice for text
- Keep text concise (minimal scrolling)
- Use colours consistent with marketing material
- Quality photos

4. Hiring a web developer

a. Determine the strengths you have and the strengths you need

- Are you strong in marketing?
- Are you a strong editor?
- Are you a strong writer?
- Are you a graphic designer?

b. Establish the services you need

- Be honest about your talents/the talents you have access to and the ones you need to hire
- Make a list of the talents that you will need for your website

c. Fees: Before, during and after

Before:

- Domain name Hosting company
- Web developer?

During: (depends on what you and your web developer decide they will do for you)

- Graphic design i.e. logos, etc.?
- Design template?
- Buy & implement stock photos?
- Web development

After:

- Maintenance costs?
- Hosting costs
- Domain name renewal

d. Research/reference web developers

- Develop a list of questions
- Check references
- Test search engine optimization

Summary

1. Incorporate the web into your overall marketing strategy.
2. Don't be afraid of the process, be a part of it.
3. Planning will save you time and money.
4. Research, understand your needs and ask questions based on those needs.
5. Incorporate other tools into your online strategy.

The Top 5 Website Mistakes Musicians Make

By Chris Robley

Don't give your web visitors an excuse to hit the "back" button

Someone is checking out your website. You've done something right — announcing your URL from stage, optimizing your site for Google search, doing targeted advertising on Facebook, etc. — and here they are, checking out your online headquarters, waiting to be dazzled. But that's only half the battle.

You now need to KEEP them on your website for more than 5 seconds if you want that person to buy a CD, book you for a festival gig, download a new track, review your latest album, attend a show, or sign up for your email newsletter.

If that potential fan or music industry professional gets annoyed, they're going to back out of there in an internet minute.

Here are a handful of common website mistakes you should avoid making!

1. Autoplay — Do NOT leave your audio player on *auto-play*. People may have their speakers turned up all the way; they might be at work; they might not want to hear that song in the first place!

2. Scarce or outdated content — Was your last blog post or news item from 2011? That's a sure sign that your website is a ghost town. If you've quit updating your site, don't expect visitors to stick around for long. Check out "[10 Kinds of Content to Keep Your Blog Posts Funky Fresh.](#)" If you don't have a lot of content to begin with, just be sure to put the important stuff front-and-center, and then get busy recording more songs, writing more blog posts, shooting more videos, etc.

3. Vague descriptions — Oh, so you're an "outfit" from Ohio with a completely unique sound? Great. Next! Put some real thought into your band bio and style description. You need to capture people with WORDS before they'll actually spend the time to listen to your music. Check out "[The Art of Tasteful Boasting: How to Write a Great Band Bio.](#)" And when it comes to the basics of a band bio, be sure to name each band member and the instruments they play. It's crazy how many bands don't do that!

4. No call-to-action — Contrary to most aspects of life, when we first visit new websites, we like to be told what to do. If you don't have a call-to-action on your website, PUT A CALL-TO-ACTION ON YOUR WEBSITE!!! If you don't know what a call-to-action is, check out "[Boost Sales by Using Better Calls-to-Action on Your Website.](#)"

5. No web store — If you don't give people the ability to buy your music when they're visiting your website, when do you think they WILL buy your music? Probably never. So don't miss out on those sales opportunities; [embed a music store on your website.](#) It's easy!

Facebook For Musicians: A Definitive Guide

Facebook is the largest marketing channel for most musicians and bands. Surprisingly, it's also the one they know the least about. So in this guide, we're going to breakdown why Facebook is important, how it works, and most importantly, the specific steps you can take to make Facebook work for you and your fans.

Artists, you can't be blamed. Many of you developed your social networking habits on Myspace, Twitter or YouTube. These platforms are (or were) a lot more straightforward than Facebook. In most cases you post it, forget it, then maybe check the #s later. Not only do these inattentive social media habits fail on Facebook, they can actually hurt you in a very quantitative way.

Furthermore, Facebook largely ignored music for most of its existence. By the time Facebook introduced musician/band pages and artists started amassing an audience there, musicians got dropped into an unfamiliar, fully-formed social networking culture – without any sort of learning curve, burdened with the behavioral baggages of outdated social networks.

But Facebook is really not that hard. And if done right, you have a lot to gain. By numbers alone, there are more people that regularly sign into Facebook than Twitter + Myspace + YouTube combined. So it's really important now more than ever to optimize your Facebook presence.

EdgeRank: What It Is, Why It Matters

Before we get into actionable tips, we need to familiarize ourselves with the concept of EdgeRank. EdgeRank is the name of the algorithm that Facebook uses to determine how often your content appears on a user's news feed. This is key. Most of your fans don't explicitly visit your artist page, so the only realistic chance of reaching them on Facebook is to appear on their respective news feeds. This is essentially what counts for "distribution" on Facebook.

EdgeRank' algorithm determines what a user will see on their news feed. It attempts to filter out all the crap that gets shared on Facebook, and tries to predict what any given user will actually want to see. To any given fan, your musician/band page is competing with thousands of other friends, pages and other objects to grab their news feed real estate.

So how does EdgeRank determine if your Facebook post is news feed worthy? One word: ENGAGEMENT. You need your fans to like, comment and share your Facebook posts. Anytime one of your fans engages with one of your posts, they're more likely to see your following posts. Conversely, if a lot of your fans engage with your status update in the first few moments it's posted, fans who sign into Facebook later are more likely to see it on their news feed. So early engagement on a post can be proportionately more important.

Have you noticed how your most liked posts end up getting the most impressions? Exactly.

There's a lot of ways EdgeRank slices many factors that affect your news feed distribution. If you'd like to dive into the specifics of EdgeRank, google it and you'll get a wealth of detailed articles.

No matter how facebook slices it, your actionable instruction remains the same: GET MORE ENGAGEMENT! Get those likes, those comments, those shares. Make it your main goal with Facebook. These engagement points build on top of itself, ensuring better and better distribution on news feeds over time as your engagement improves. It's something like a credit score for your Facebook page, and the algorithm lends you more impressions the better you perform.

Now that we've established the importance of getting good engagement on Facebook, let's dive into art of actually doing it. Here's how to get Facebook's EdgeRank algorithm to work for you...

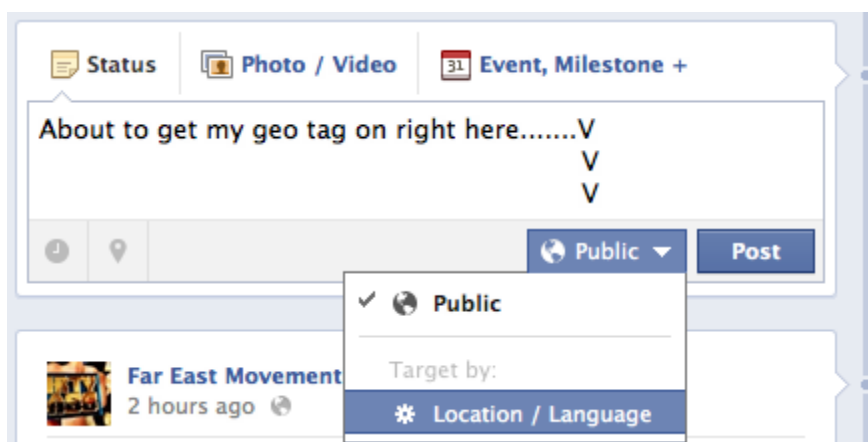
Posting to Maximize Engagement: A Checklist

Photos, Photos, Photos: Photos do well on facebook. Always consider a good and relevant image upload to accompany a status update. This one tactic alone can multiply your distribution, so be generous with the photo uploads.

- If possible, orientate a photo in square or portrait alignment (more engagement since it doesn't get cropped in people's news feeds). But don't worry too much about it, a good landscape orientated photo is better than no photo at all.

Geo-targeting: Does it make sense to geo target? You can geo-target posts by city, state, provinces or country. Geo-targeted posts usually reach a higher percentage of fans in the targeted location.

- Consider geo-targeting for tour dates, radio support, local appearances, etc.



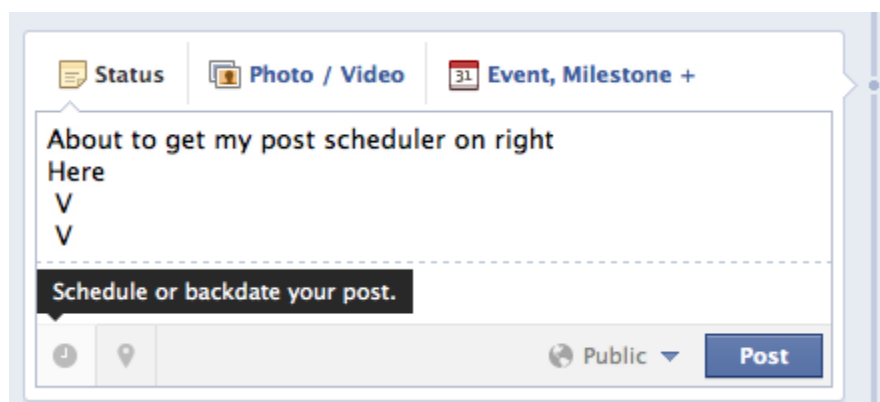
When In Rome: Are you geo-targeting a post to an international country? Post in their language. Seriously, you will get a ridiculously good engagement % from this. Do it on your very next international tour stop.

Say More With Less: Shorter posts generally do well, so keep it snappy. Exceptions: heartfelt, substantial, personal, emotional, soul-baring or narrative (story-telling) posts.

- Avoid being too self-promotional. Promote it gently.
- Be funny! Be surprising! Be authentic! Show personality! Dance on the line of what's acceptable or not. If you can elicit a guttural response, you're more like to get engagement. (good example, George Takei: <https://www.facebook.com/georgetakei>)

Mind the Time: If possible, spread out updates over time. Avoid overlapping peaks between 2 posts. I would wait at least 2 hours between posts, preferably longer. The lifespan of any given status update is a lot longer than a typical tweet, since EdgeRank can surface a post several hours and days after its publish time. By giving any given status update enough time to engage, you avoid cannibalizing your own engagement per successive post.

- Use the scheduler to queue up posts if necessary.



Interact With Fans: Spend a few moments after posting interacting with fans who leave comments on your status update. Like their comments, and respond to them in your own comment box. As your fans see likes and comments coming from your page, they're a lot more likely to leave a comment themselves, hoping that you might see their comment. And comments especially are EdgeRank gold! Plus, it's an easy and quick way to make your fans' day.

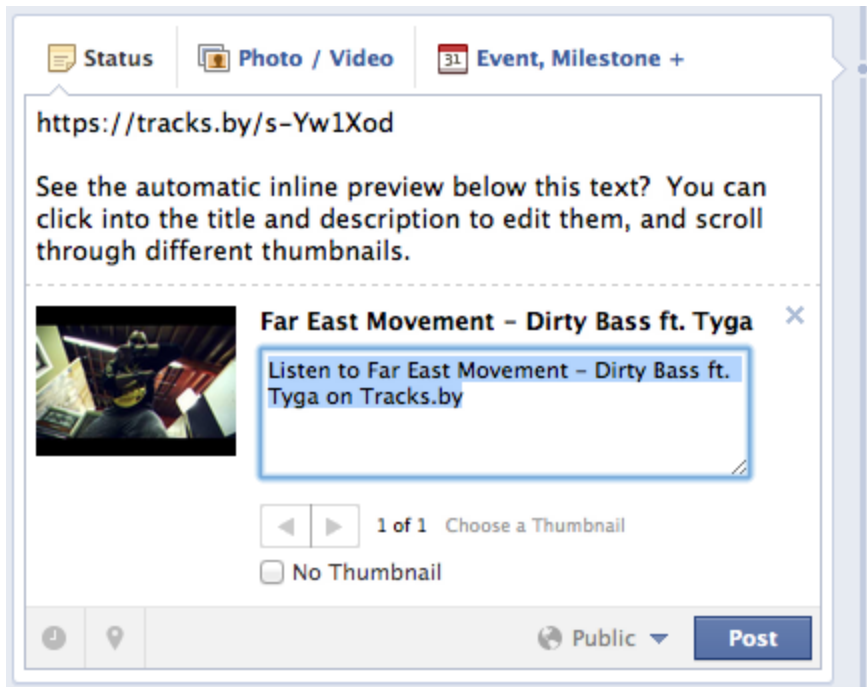
- Questions can work well. Try ending any given status update with a Q that directly relates to your post. It can help jump start the commenting.

Celebrate: Holidays are the ultimate zeitgeist moments; they are a great opportunity to engage with your fans. Put up holiday-themed posts on the day of, including unofficial ones like Valentines day, Mother's/Father's day, Halloween, etc.

Say It With a Lyric: Are you a lyrical musician? Spell out your own lyrics in a status update, especially if it's relevant to whatever else you're pushing in the status update (links, videos, pics, etc.). Your lyrics are akin to a secret code language with your fans, especially if they've already emotionally connected with your words in song. Fans like that.

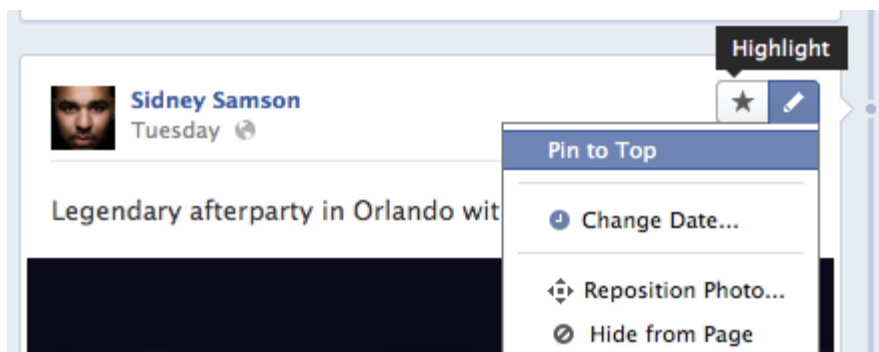
- Format lyrics to imply that they are indeed lyrics. And make it easy on the eyes, make it flow like the cadence of the song. The quicker the fan can recognize the lyrics, the quicker they will "like" the post.

In-Line Previews: Are links properly displaying in-line preview? You can adjust the image and description in the in-line preview before you post. Make edits as necessary.



Pins + Highlights: Pin or Highlight important posts

- Pinning moves a post to the top wall. To pin a post, click the pencil icon that shows up when you mouse to the upper right-hand corner.
- Highlighting expands a post across the full width of the wall. To highlight a post, click the star icon that appears when you move your mouse to the upper right-hand corner of any post.



Milestones: Don't forget to use Milestone posts for key moments from your life. Milestones are distributed wider, get more engagement, and are automatically expanded.

- Post milestones by clicking into that middle thread on the wall.
- You can create milestones in your timeline after-the-fact. Tell a story of your career on facebook: Create milestones for album releases, chart accomplishments, signing to mgmt or labels, first sell-out crowds, etc.

Avoid Sloppy Auto-Posting Apps: Avoid auto-posting features, plug-ins and apps that don't properly inline preview content to links. E.G.: Tumblr, Twitter, etc.

- Exception: Instagram. One of the few auto-posting apps that properly auto-posts to FB, and gets good engagement.
- If you're a frequent Twitterer, do NOT have Facebook auto-post your tweets. The Facebook audience and algorithm have less patience for frequent updates. And if fans start choosing to receive less updates from you (which they can do with one click), your EdgeRank will suffer.

The Psychology of Click-throughs: Oftentimes your main objective in posting a given status update is to get click-throughs on a link. In this situation, you still want to write to maximize engagement because that gets you distribution. But you need to mind the goal of getting click-throughs as well. To that end, write a message that gives your fans a really good, direct reason to click through. Think like a fan, make them want it. Think of how the most trafficked bloggers use headlines to lure their audience to click through: oftentimes they'll tease you into clicking through to the full article. They'll appeal to your sense of surprise, novelty or exclusivity. For example, a lot of them use the tactic of priming your curiosity, holding back key info to compel you to click-through to satisfy your itch (E.G. "Watch the surprising technique this ninja cat uses to survive a 100 story fall <link>").

- Check out Yahoo's featured homepage stories. They use the teasing curiosity tactic on almost every story they feature.
- When sharing interviews with media, pull a context-less quote. One that your fans would want to read through to figure out the context.

Good Musician/Band Facebook Pages:

- Lady Gaga: <https://www.facebook.com/ladygaga>
- Lil Wayne: <https://www.facebook.com/LilWayne>
- Azealia Banks: <https://www.facebook.com/azealiabanksmusic>
- Bassnectar: <https://www.facebook.com/Bassnectar>
- Lykke Li: <https://www.facebook.com/lykkeli>
- Portugal. The Man: <https://www.facebook.com/portugaltheman>
- Deadmau5: <https://www.facebook.com/deadmau5>
- Pitbull: <https://www.facebook.com/pitbull>
- Diplo: <https://www.facebook.com/diplo>
- Atmosphere: <https://www.facebook.com/Atmosphere>
- Jhameel: <https://www.facebook.com/Jhameel>
- Radical Something: <https://www.facebook.com/RadicalSomething>

Facebook Feedback Fun:

I've re-hashed the above advice to countless artists and managers over the years, and oftentimes the last question they'll ask me is what sort of engagement #'s they should be aiming for. That's easy: better than what you were doing before!

On a per status update basis, you should pay attention to all the obvious stats: likes, comments, shares and impressions. You want to aim for better stats than what you're used to seeing. Over

longer periods of time, check your Insights and pay attention to the “Talking About This” graph. The “Talking About This” stat measures how many of your fans liked, commented or shared your posts — the exact raw materials needed to produce higher EdgeRank and distribution.

Engagement can be unpredictable, so embrace that failure will happen. You might create the perfect post and still bomb. That’s okay, it’s a great opportunity to think through why it failed, and cognitively earn your way to your own conclusions.

And last but not least, have fun with it! Strategic Facebooking doesn’t need to be a sinister machiavellian, manipulative, marketing scheme. Most of your fans actually want to hear from you and interact with you, and by employing the above tips, you are doing your part to reach them halfway. As an added bonus, Facebook gives you real-time feedback on how well your posts are performing. You’ll be surprised by the wisdom you gain into human psychology from observing your own FB engagement over time. Personally, I find it intellectually stimulating. Every status update is a creative, collaborative endeavor: put a little bit of yourself out there, and see how your fans respond. Almost like dropping a new song.

7 Deadly Sins Musicians Are Committing on Facebook & Twitter

Are you committing any of these social media sins?

I've been personally manning the Jaden Social Facebook and Twitter pages since starting the company in my bedroom back in November 2011. And let me say straight up, getting my hands dirty right from day 1 has been one of the most valuable and eye-opening experiences I could ask for as a business owner, musician and marketer.

In 18 months I have gone from checking in barely a couple of times a week to deal with a handful of interactions, to spending upwards of 12 hours a day monitoring and managing more than 100 interactions 7 days a week (thank you Chrome for the ability to permanently pin tabs to the browser window).

Now I would say I'm a pretty chilled out dude for the most part, but there are some things that musos do (and say) online that really make me cringe. Since I too was once a blissfully ignorant and, at times, cringe-worthy muso, I'm not going to sit here and get self-righteous about it. No, I'm going to do the next funnest (that's a real word, I swear) thing and **compile a list of 7 deadly sins I feel are damaging the online efficacy of all my musician friends' content & promotion strategies on Facebook & Twitter.**

1. Promoting without providing value

This is without a doubt one of the biggest no-no's that exists on EVERY Social Media platform today. It's one thing to use your page to dutifully inform your followers that you have new music, videos, or shows coming up, but completely another to ram the self-promotion stick so far down their throats that they get rushed to the emergency room with a ruptured spleen.

To be clear, it's perfectly fine (even advisable) to post your links several times a week to achieve maximum reach, but for every promotional post you drop on your page you MUST be posting 3-5+ pieces of valuable content to break up the noise (believe me when I say your promo posts are NOISE, contributing to the deafening roar of that ceaseless waterfall spilling down your followers' timelines).

Just like you would when writing and producing songs, try to blend a variety of elements (content types) in your marketing mix, and above all be both sparing & tasteful with your promo and the impact will be far greater!

2. Posting at the wrong times

OK, so maybe there is no such thing as posting at the *wrong* time – every post will be seen by at least a few people, which could never be considered a waste. But there is certainly such a thing as posting at the RIGHT time.

Instead of spitting out posts whenever you feel the itch, **make use of your Facebook page analytics and a free Twitter tool like Tweriod or FollowerWonk to work out exactly where in the world your audience is and when they're watching their timelines.** This

will both increase the reach of each post and reduce the number of times you need to post a piece of content for it to reach your entire fanbase.

3. Being generic & self-indulgent

I could fill an intercity dump truck with examples of the self-promotional garbage that currently pollutes Social Media – posts that are crammed with tacky buzz words, clichés, superfluous dollar signs, and highly questionable claims of the house being “ON FIIRE!!!”

People will feel much less like you’re trying to sell them shit (and much more inclined to buy your shit) if you present yourself as genuine, unique, and legit about your music. Why not show a little personality and package things up with a joke and a wink. Who knows, people might even end up loving you!

4. Irregular posting patterns

In a world brimming with unpredictability, it is inherently human to find comfort and security in routine; the daily routine of a 9-5 job, a weekly routine of exercise at the gym, and so forth. So many musicians (including myself) are guilty of neglecting this golden rule; often just posting when we feel creatively inspired or have something exciting to say. **By failing to form regular posting habits on your Facebook & Twitter pages, you are putting up a barrier to entry for a large chunk of the population.**

If you leave your audience hanging and with no idea when they might hear from you next, what hope can they have of forming any kind of lasting online relationship with you? Let’s also not forget about Facebook’s very own vigilant citizen, [the Edgerank algorithm](#), who takes great pleasure in punishing you for failing to provide regular content to your fans.

The bottom line here is, keep your content regular and give your audience a fair chance to connect with you. And if this is too difficult to manage with your busy schedule, our good friends at [Buffer](#) have created a stunning piece of software that will bring the equivalent of world peace into your turbulent life.

5. Telling the WHAT but not the WHY

I have absolutely no qualms with you promoting your content; I mean, how else will I find it? But don’t expect me to care unless you GIVE me a reason to care. Telling me *what* you want me to click on is a great start, but how about telling me *why* I should click on it.

Will your new video clip teleport me back to the late 80’s, and my days as a cheeky schoolboy spending his lunch money at the local videogame arcade instead of going to school? Will it give me glimpses of the hardships endured by a twenty-something hustler out of Brooklyn?

Let me say it again - **don’t expect me to care unless you GIVE me a reason to care.** Treat every single post as an opportunity to reveal your character and interests, share your unique value proposition (what is different about you and your music), and intrigue your audience.

6. Forgetting that your timeline is a shopfront

The state of your Facebook or Twitter timeline is the first thing I have to judge you on when I drop onto your page. If your Twitter is a mess of personal conversations and in-jokes I'm bouncing. If it's a string of ugly links and Tarzan-style chest beating promotion I'm bouncing. If your Facebook timeline is composed of nothing but pictures of your stupid cat in different coloured lace bonnets, you better believe I'm bouncing.

Make a habit of looking at your timeline a few times each week through the eyes of a brand new follower or fan who is trying to make up their mind about you. **Does your timeline accurately depict your story? Does it spark curiosity and make you want to find out more?**

Take your Social housekeeping seriously and make every impression one that counts.

7. Adopting the same strategy for Facebook & Twitter

The last but certainly not least of the 7 deadly sins is that of treating your Facebook and Twitter pages as equals when they are not! This is not to say one platform is better than the other, but rather each has its own strengths, weaknesses and nuances.

As an example, Instagram pictures look and behave beautifully when posted to Facebook, but appear nothing short of hideous when pushed through to Twitter. Hashtags can be used to great effect on Twitter, but don't let me catch you dropping those soul-less, italicized naughts & crosses boards into my Facebook feed.

Rather than simply linking your Facebook & Twitter accounts together (possibly the worst crime against Social Media there is) and posting the same things at the same times, learn the differences between the platforms so you can capitalise upon their strengths. **There are many, many unique characteristics of both platforms, and having a good understanding of these can dramatically improve the reach & reception of your content.**

About the author: Nic is the managing director & co-founder of [Jaden Social](#), a creative Digital marketing agency based in Sydney, Australia.

4 Reasons Why Twitter is Better than Facebook for Music Marketing

by Nic Robertson of [Jaden Social](#)

As both a musician and the managing director of a [digital marketing agency](#), I spend a considerable amount of time working (playing) on Facebook, Twitter, and the many other Social Media platforms that exist on today's online landscape.

Working with more than 40 independent and major label artists on an array of different campaigns over the years, I have gained a great insight into Facebook and Twitter in a music marketing context. And while both platforms have their own strengths and weaknesses, one platform emerges as a clear winner for me every time.

Allow me to share with you **four reasons why Twitter is better than Facebook for marketing your music.**

1. The Cost

Cost is without a doubt the number one reason why we at [Jaden Social](#) love and swear by Twitter. This 'open' platform allows us to quite merrily promote our artists' music and grow their audience all year round without spending a single cent – hell yes!!

Now combine this with a few great cheap (or free) Twitter tools and a good understanding of your target audience, and **this form of promotion not only costs next to nothing, it has the potential to drive waves of traffic through to your other music pages** like Soundcloud, CD Baby, or your website; while also creating those coveted long-term connections with new fans.

Yep, all-in-all, aside from some relatively loose restrictions on following and unfollowing, Twitter marketers enjoy a carefree, cost-free existence.

So what about Facebook? Love it or hate it, Facebook is a staggeringly profitable business created by some seriously savvy individuals. And it's certainly no coincidence that we are seeing our beloved Home feeds becoming more and more cluttered by Online Casino ads and 'sponsored stories' about our old school chum's affinity for the sexy strangers he finds on Zoosk.

Now, let's say you want to grow your audience on Facebook. You'll need to firstly get to know your way around the FB advertising platform, then spend some time writing and setting up some enticing ads to catch the attention of new potential fans. Next it's time to fork out some cash (anywhere from 50 cents up to two bucks) to convert the coveted eyeballs that every marketer and his computer-literate dog is fighting for into fans.

But that's not all. **After spending a few hundred dollars building a nice little fanbase on Facebook, we now find out that a measly 5% of them will see each post on average** (more about this in the next point).

So how do we get to the rest of them?

Yep, you guessed it – by promoting your post; a privilege which will cost you no less than \$5 a pop. My my, things are starting to get quite pricey on the old 'book of Faces'.

2. The Reach

When it comes to reach, there is one important difference between Twitter and Facebook – **Facebook limits the reach of your posts; Twitter does not.**

Are you familiar with a little Facebook algorithm called 'Edgerank'?

In a nutshell, what Edgerank does is it assigns a rank to each Facebook action that occurs (updates, comments, likes, shares etc) and tries to ensure that only the most relevant and engaging content will be seen by your friends, fans and subscribers – which generally works out to be between 2-7%. This helps to keep your Home feed clean and relevant, but more importantly it means **Facebook can tax you to reach the rest of your audience** (check out <http://www.whatisedgerank.com> for a more in-depth explanation of Edgerank).

Twitter on the other hand has no such devil in the details. Each time you tweet, your post will be seen by every one of your followers viewing their Twitter feed at that particular moment (or flipping back retrospectively). Now all that's left is to become master of the timezones and your entire Twitter audience is at your mercy!

And the news keeps getting better – each time you get a retweet on Twitter, your reach grows further to include all followers of the user who retweeted you. On Facebook, receiving a 'like', comment or share on your post means that a few more of your posse and a handful of your engager's peeps will see the post.

Yep – the dreaded Edgerank strikes again!!

So having 10,000 'likes' on Facebook means 200 – 700 of your fans on average are seeing each post, but 10,000 followers on Twitter means potentially all 10,000 fans are reading each tweet. Talk about breaking our balls, Zuck.

3. The Engagement

From my experience working with Social Media over the years, Twitter is undoubtedly the more engaged of the two platforms. Edgerank certainly plays a big part in this by limiting your potential audience on Facebook, but in my opinion Twitter is just a far more interactive and personal experience. When it comes to marketing your music the aim is not simply to build an army. **You get the best value for your efforts by building an interpersonal relationship with each of your fans – one by one.**

When stacking the two platforms up against each other, I would say that Facebook is a great way to mark the important milestones in your musical journey – a proverbial 'pool room' of sorts. Twitter is more of a real-time journal documenting the day to day struggles & triumphs in the life of a hungry musician; the kind of insight that allows fans to know you – not only as an artist, but

as a person. It encourages and fosters that one-to-one relationship; when you follow someone on Twitter you are subscribing to every dirty little detail of their life.

I don't know about you, but whenever I find an artist whose music really resonates with me I want to know as much as I possibly can about them. And where Facebook provides a light snack between meals, Twitter decks the halls with a 5 course banquet of medieval proportions.

4. The 'Now'

One of the major drawbacks that goes with using Facebook is the inability to track, partake in and locate people having real-time public discussions. On Twitter, if I want to catch up on the latest music, news and trends I can do so with just a couple of keystrokes in the search field. And similarly, finding out which of my fellow hip-hoppers are talking about the new Jay Z album takes just seconds.

Twitter is a platform built around conversation, and as an artist looking to grow my audience and connect with like-minded individuals the world really is my oyster. I can not only find people based on what they are currently talking about, but also what kind of music they are into – something easily determined by which artists and accounts a user is following (on Facebook the best I can do is pay to run ads targeting people who 'like' a particular page or interest).

5. Parting Words

In a time where online privacy concerns are at an all time high, it certainly bears mention that Facebook has successfully managed to collect and stash a pirate's booty of personal information. And I am certainly not debating that when combined with their advertising platform this data is infinitely powerful. But for your Average Joe musician, the costs associated with building and maintaining a fanbase on Facebook far outweighs any benefit that might be extracted.

As an inherently less visual platform, Twitter has had to find different ways to provide the same kind of value as the multimedia-rich Facebook. The real value on Twitter comes through the ability to connect with like-minded individuals at little or no cost. And let's face it, I don't think any of us got into the music game to become millionaires; the ultimate reward comes from having a **real fanbase** made up of **real people** who are sharing the same kind of **real journey** through life.

Make Small Talk Work for You

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You may have a great business plan and strong skills in your area of expertise, but you may be very uncomfortable making small talk. You are not alone. Most people think of themselves as shy, and many people hate making small talk.

As a business owner, your ability to make small talk is an essential skill. This skill will:

- Help you *break the ice* when meeting new associates and potential customers
- Help you to *think on your feet* and ease your way into more important conversations
- Make others feel that you are confident and easy to talk to

Like all skills, your ability to make small talk can be learned with practice. Start making small talk in your everyday dealings with strangers. For example, at the store, the bank, the gas station, a restaurant, when you pick up your child at school, etc. You may be surprised that making small talk gets easier each time, and that others respond very positively to you.

The stakes may be much higher when making business small talk than when chatting with someone in line at the supermarket. In business, you are often making small talk for a purpose, and that purpose in mind, there are several things you can do to help increase your small talk skills.

Think ahead	Think about conversations you are likely to have, even those informal meetings that may happen because of where you will go that day. As you prepare for a business function, spend some time thinking about what you will have in common with people who will be there. Then try to come up with three things to talk about.
Have something to say	Watch the news, and read the newspaper and trade magazines. Find interesting things to talk about, both serious and humorous. Stay away from long-winded stories, or negative or controversial topics. Ask questions. Start leads like, "what do you think of...?" "Have you heard...?" "What is your take on...?"
Listen actively	Really focus on what the person is saying, and you should be able to add relevant comments when they are finished talking. Do not let your eyes wander around the room. Do not interrupt. Listen more than you talk.
Pay attention to body language	People who look uncomfortable make others uncomfortable. Act confident even if you don't feel confident. Smile when you first meet people, and shake hands. Place yourself within talking distance of others. Look at the speaker, not past the speaker. If someone gives you a business card, accept it as a gift. Hold it in both hands and take a moment to read what is written on it. When you're done, put it away in a shirt pocket, purse or wallet to show that it is valued. Before entering into a conversation that is already in progress, observe and listen. Look for a good time to join in.
Exit gracefully	Have a few exit lines ready so that you can both move on. For example, "I need to check in with a client over there." "I skipped lunch today, so I need to visit the buffet." "I'm going to get a drink (of water)." "Excuse me, I need to make a call." "It was good to meet you."

Making Money from Your Music on YouTube: What You Need to Know!

Did you know that you can now earn money from your music on YouTube? The video streaming giant is fast becoming one of the most popular music-discovery platforms, but it's not only a great site for PROMOTING your music; **YouTube has also turned into an essential vehicle for driving independent artist revenue.**

With CD Baby's sync licensing program, you'll can get paid for the usage of your music on YouTube— and not just in your own videos; over 60 hours of new video is uploaded to YouTube every minute. That's a lot of people who need good tunes to match up with the cuddly cat videos and wedding slideshows they're posting.

Our partnership with music licensing firm, Rumblefish, will make your music available for these new income-generating opportunities on YouTube. We have two sync licensing options at CD Baby (All Media and MicroSync), both of which give you have the ability to get in on the action.

Since there can be some confusion when dealing with a few companies at once (for example: *CD Baby partners with Rumblefish to collect money from YouTube on your behalf*) we thought we'd prepare this little guide for you. It's intended to help you understand how it works so you don't inadvertently (and temporarily) screw up your ability to get paid.

YOUTUBE'S CONTENT ID SYSTEM

Once you've chosen which sync licensing option is best for your music (and opted-in, of course), your music will be delivered to YouTube's content ID system. This means that **YouTube will scan your tracks with their magical high-tech machinery and register an exact sonic "fingerprint" for each and every one of your songs in their database.** From that point on, any time someone out there in the YouTube universe uploads a video which uses one of your songs, you will make money from the ad revenue generated by that video.

The more videos on YouTube using your music, the more money you can make.

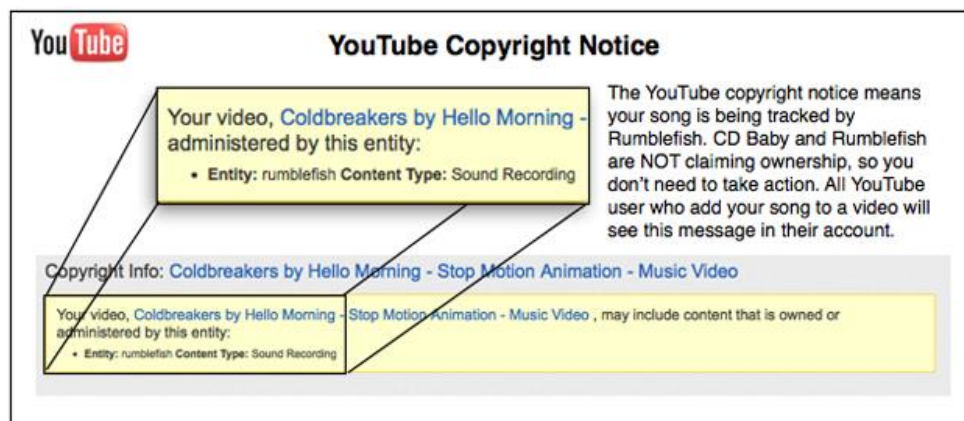
Once YouTube has fingerprinted your music in their content ID process, every video that contains your music will generate ad revenue for you. This includes videos YOU have uploaded. If you login to your YouTube account and see a copyright notice like the one shown below— don't worry!

No one is claiming ownership of your music. This just means the content ID system identified your song and it's now setup to generate revenue.



What should I do if YouTube shows me a copyright notice concerning videos I've uploaded that contain my own music?

Nothing. This is your indicator that your music is now ready for monetization on YouTube. DO NOT DISPUTE IT! Whenever your videos (or someone else's videos that use your music) are played, you'll earn money from ad revenue.



In other words, the notice you received is simply a product of YouTube's content ID system; there is no actual infringement. They have identified the music used in your video as an asset from the Rumblefish catalog (CD Baby's music licensing partner), which allows YouTube to monetize the video by placing ads around it.

Our policy is to not block videos that are identified, as we want the artists/copyright holders of the music to be paid royalties as a result of the ad placements.

YouTube operates a free service for hundreds of millions of people. The ad revenue generated from content ID is how they continue to offer the service for free.

But I own the song. Why doesn't YouTube know that?

There are many scenarios where an artist might not actually own the song (for instance: they're signed to a label that owns the master recording). YouTube doesn't know all the details; they just know that Rumblefish (who has partnered with CD Baby for this sync licensing program) is administering the monetization of that song. They will collect the money owed to you and it will be paid through your CD Baby account. NO ownership of your music is being transferred to Rumblefish.

I'm already a YouTube partner and have ad revenue set up for the videos in my channel, will the exclusive content ID rights affect my standing with the revenue stream on my videos?

This will not interfere with your monetized videos that DO NOT contain music that is a part of the CD Baby Sync program. But it's possible that it could interfere with your videos that do contain music you've opted-in for CD Baby's sync licensing program. If so, send an email to cdbaby@cdbaby.com and we will give you instructions on how to quickly solve this problem.

Hopefully this explanation of YouTube's Content ID process is helpful. As always, if you have additional comments or questions, please leave them in the section below.

Why YouTube is More Important Than Anything Else in Your Music Career

YouTube: the new radio, the new MTV, the new record store, the new music magazine, the new everything

Let's state the obvious: the world has changed, especially for independent musicians. Music consumers aren't moving away from the idea of music "ownership" outright (a huge part of the global music market still prefers to buy CDs, after all), but legal alternatives to ownership (ummm... streaming!) have dramatically changed the way listeners engage with music in the first place.

Convenience and cost are a big part of that shift, of course; Spotify gives you access to an enormous catalog of tunes, anywhere you go, for the price of two cups of coffee per month. **But sharability is also a huge factor in our changing habits.** When you listened to a song on terrestrial radio, or on a listening station at a record store, or even on a CD — it took some effort to share that experience. (Well, you'd at least have to type out a tweet and search around online to find a good link to share that music with your friends).

And that's where YouTube has really succeeded. **Not only is YouTube THE most popular online tool for music discovery, but amongst the younger demographic (18-) it's also become THE preferred platform for listening to music.** I have to assume that the user-friendly social aspect of YouTube (pretty seamless integration with Facebook, Twitter, blogs, etc.) is a big part of that — in addition to convenience (smartphone apps) and cost (free). Oh, and then there's that whole VIDEO thing, too.

As an artist — absolutely — you should have a website, and write good songs, and practice, and play gigs, and do interviews, and run smart PR campaigns, and have worldwide music distribution (w/ CD Baby, if I have any say in the matter). But when you combine a great song with great visuals, you're greatly magnifying your greatness, which is great for your career... and THAT's why YouTube can be the most powerful tool you have to promote your music career. Think of artists like OK Go, Gotye, Walk Off the Earth, Justin Bieber, Karmin, and Pamplemousse. None of these artists' careers would have gone nearly as far without YouTube.

And the social aspects of YouTube's functionality (easy sharing and embedding, views counter, comments section, etc.) means that **music fans can now play a more active and immediate role in recommending music to other listeners.** So YouTube is even taking on some of the responsibilities that traditional print media once played.

So, have I convinced you yet that you should be spending more energy creating YouTube videos your fans will love to share? Here's a recap:

5 reasons you should be boosting your presence on YouTube

1. YouTube is the #1 search engine for music fans
2. YouTube has become the #1 listening platform for younger music fans
3. Many artists have built their careers strictly through YouTube
4. There's no easier way to beam your music/brand/personality into someone's ears/eyes/home/imagination than through engaging music videos
5. Big ad-revenue is being generated by YouTube and you can earn your share by monetizing your music on YouTube. Once you've used YouTube to get your music videos heard, seen, and shared in the first place, THEN you can sell your music to your new fans, collect email contacts to build your newsletter list, and get folks to come out to your shows.

Social Media for Musicians: 10 Musts for Social Music Marketing

The nuts-and-bolts of promoting your music with social media

It's a busy life, being a DIY musician. Amidst all the booking, touring, songwriting, snapping Instagram photos, and hunting for mandolin strings at 11pm, it's easy to forget the basics of social media marketing — or at least conveniently ignore them when your schedule is full. But as they say in the sports world, "It's all about the fundamentals."

So here's a checklist of social media musts every musician should live by:

1. Respond to every comment —

Seems simple enough. Someone's taken the time to engage with you; they deserve your attention. But when you get busy it's easy to let those things pile up and go unanswered. If you don't have time to personally reply to every Facebook comment or tweet, at least like/favorite them.

2. Make sure your website is social-friendly —

Does your website make social sharing easy? If not, download one of the plug-ins that enables share buttons (Twitter, Facebook, Pinterest, G+, etc.). Don't make someone have to do extra work to share your latest song or blog post.

3. Customize your social profiles —

No one wants to follow THE EGG on Twitter. And a big, bland Facebook header image isn't doing you any favors either. So really take the time to add compelling profile images, background images, bios, etc. Oh, and don't forget to put something in the "About" section on your Facebook band page.

4. Don't be afraid to ask for help in the real world —

Your family, friends, and existing fans are the ones who can help you spread the word early on. Don't be shy about asking for some sharing, engagement, and retweet love.

5. Don't confuse your personal profiles with your band profiles —

When you've got a personal Facebook profile, a band page, multiple Twitter accounts, and everything else — it's easy to get confused about where you're posting new content. Make sure to double check that your latest Instagram photo of a smashed guitar is going to your band page and band Twitter feed. It's not rocket science to fix a mistake, but it's a bit of a pain — and kind of embarrassing too.

6. Reward frequent interaction —

Offer prizes or have a "fan of the week" title for people who regularly interact with you through social media and share your content.

7. Post consistently —

Don't disappear for months at a time. You don't necessarily have to tweet or post something on Facebook every day (though it never hurts!) — but avoid long dormant stretches. It conditions your fans to forget you.

8. Remind people to follow you via social media —

Use your stage banter, the signage at your merch table, your album artwork, and your email newsletter to tell folks where they can find you on social media.

9. Have a conversation —

Don't just promote your music non-stop. Engage with other folks you admire. Ask for your fans' opinions. Show them your goofy side. Tell them a secret.

10. Don't autopost everything —

There are tools you can use to post a single update to multiple channels — Facebook, Twitter, etc. — with the push of a button. But people who follow you on each platform want to get a unique experience in each place. So while it's ok to use the autopost method occasionally, try to make an effort to give each of your social media audiences a little something different.

Sample Press Release

MEDIA RELEASE

For release March 8, 2010

Manitoba's ground-breaking new arts education program launches multi-media group show

March 8, 2010, Winnipeg, MB – A unique collaboration of Manitoba's up and coming artists is about to hit the stage. These are the first graduates of a new educational program that will surely strengthen Manitoba's thriving arts & cultural community.

The *Art of Managing Your Career (AMYC)* is the first course of its kind in Canada and features internationally renowned singer-songwriter Heather Bishop at its helm. This pilot program is delivered by the Arts & Cultural Industries Association of Manitoba and the Cultural Human Resources Council.

To celebrate, these artists will host a group show called "Artist's Anonymous" at **7:30pm on Tuesday, March 16th at the Carol Shields Auditorium** (Millennium Library).

Bishop says, "The groundswell of talent coming out of this province never ceases to excite me and fill me with pride. Mentoring these emerging artists is a privilege."

In addition to the work of the AMYC students, the show will also feature Bishop's first Winnipeg performance in almost a year. Highlights will include a reading by Donna Besel, CBC Literary Award nominee (2009); performances by local blues/roots up-and-comer Dustin Harder of The Dusty Roads Band and country belle Vanessa Kuzina of Oh My Darling notoriety; as well as a gallery of visual artists, to name a few. (Full artist list enclosed). Refreshments will be served. Tickets are \$10 and will be available at the door.

AMYC student and visual artist Sarah Hodges-Kolisnyk explains how the "Artists Anonymous" theme reflects the growth all the artists went through during the 13-week AMYC course. "Despite our very different styles and disciplines, we realized we shared similar struggles as artists, and naturally began supporting each other. This event showcases our new business savvy as well as the bonds we'd made in the process."

The Art of Managing Your Career is a 13-week course offered by the Arts & Cultural Industries Association of Manitoba. The course teaches business and career-development skills to artists with an emerging professional practice.

ACI Manitoba is a not for profit arts service organization dedicated to the development of sustainable careers within a strong arts, culture and creative sector in Manitoba. To this end, ACI Manitoba delivers professional development, mentorship, networking opportunities and management training for a wide range of Manitoba based artists, performers, cultural and creative organizations, businesses and entrepreneurs.

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