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O Chapters that are optional to this workbook.

Please note

Any details or photographs of equipment, software, manufacturers or suppliers do not constitute a recommendation or endorsement by DWP, but are intended to provide typical reference examples only.

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WHY MARKETING, PROMOTION, AND DISTRIBUTION?

WHY MARKETING, PROMOTION AND DISTRIBUTION?

Before you get started on this workbook, we thought it would be useful to provide a brief introduction to what is meant by MARKETING, PROMOTION, DISTRIBUTION and RETAIL.

If you are going to try and release a record, you will need to have some sort of MARKETING, PROMOTION and DISTRIBUTION plan. You do all of this to let your audience know that you have a product, when and where it will be available, what format/s will be available and how much it will cost.

Similarly, if you are going to try and put on an event like a club night, you will need to have a MARKETING and PROMOTION plan to ensure that people turn up to your event and you make some money!

It doesn't matter if you are

- making a record, promoting a gig, promoting a club night, teaching music, offering rehearsal room space, hiring out equipment or transport
- offering your professional services as a roadie, engineer, programmer, producer, session musician, technician, web designer, manager, agent, promoter, journalist, plugger or graphic designer
- ... no one will know that you exist unless you market and promote your service or product!

You need to create a demand. Do not be fooled by thinking that your music product or service will just sell by itself!

Unless a MARKETING and PROMOTION campaign exists, then no one will actually know about you or your product.

The music business has always adapted to change, but has used a standard framework for marketing and promoting its products and its artists over many decades. Recently, however, new technology such as mobile telecoms, the internet and interactive TV has been utilised in the marketing of music product.

In this workbook, we will look at all the key aspects of MARKETING, PROMOTIONS, DISTRIBUTION and RETAIL.



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DEFINE YOUR AUDIENCE

WHAT IS IT?

In order to market and promote yourself, your act or your product, you will firstly need to work out who your audience is...

Are you looking for a record deal? Then you need to target the right record labels..

Are you looking for gigs? Then your target audience will be venues, agents and promoters..

Are you trying to sell your records? Then your target audience will be the general public, and so on...

WHY DO I NEED TO KNOW ABOUT THIS?

If only it was as simple as just writing or performing the music - but there is business to be taken care of as well as the music

If your time and finances are both an issue, you will have to concentrate on finding the right professionals and the right audience for your event or product. As a professional in the music industry, you will not move forward unless you do these things.

Many musicians, artists and writers make the big mistake of not thinking enough about who they need to target with their talent and material.

Musicians are often unsure about managers, so they do nothing, then the wrong person comes along and they jump straight in.

Musicians and DJ's need to find gigs but they are nervous about contacting an agent.

Musicians make a demo tape, then never send it out to anyone, or send it out to all the wrong people.

Musicians send poor quality packages all over the globe. They put little or no thought into the process and yet still expect a response.

This chapter helps you to focus on the key people and organisations you need to target in the music industry, and the methods you need to employ to find them.

YOU MUST HAND IN YOUR WORK BY TO Every person works at his / her own pace. HOW LONG As a guide, this should take you 2 hours to read and research and another 3 hours to should this assignment take? write your answers and discuss them with your tutor. Your tutor will assess your work. He / she will give you feedback on how you have done. If your work needs further work to be passed, then you will be given the HOWwill I be assessed? chance to do further work to bring it "up to scratch". For more details, please refer to your music provider's own guidance. Read the TASKS section below. WHATThen read the NOTES AND GUIDANCE section. do I do now? Carry out the TASKS.

TASKS

1 Who is your target audience?

If you are	List your key targets here	Research one example of each target
An unsigned band	(for example, a record label)	(for example, XL recordings)
A songwriter	(for example, a music publisher)	(for example, Warner Chappell music)
A record label		
A musician or DJ		
A club promoter		

${\bf 2}\ \ {\bf Make\ a\ list\ of\ target\ organisations}$

Once you have identified your target (for example, a record label or a manager), do some more research. Read the 'Finding your target' section in the Notes and Guidance to help you.

Who is your target?	Write the details here	Write any more details you know about them here.
(for example, a manager, a record label, an agent?)	(Business name, telephone, website)	(for example, if they are a record label, who else is signed to them?)

Make sure that you have used AT LEAST FOUR of the following methods in your research. Research Method Tick here if you have used this method and give an example of what you found. 1 Gig listings, flyers 2 Local 'what's on' guide 3 Local newspaper adverts and features 4 Telephone directories 5 TV and radio programmes 6 The Internet 7 Open Learning Materials 8 Musicians Union Materials 9 Record collections

4 Prepare your mailing list

11 National music papers and magazines

10 Music shops

3 Use different research methods

Now that you have identified your target organisations, make a full list with contact names, addresses, emails and telephone numbers. Discuss the list with your adviser, in particular explaining the reasons behind your choice of target organisations.

contact name	address	email	tel

NOTES AND GUIDANCE

WHO IS YOUR TARGET AUDIENCE?

WHO ARE YOU TRYING TO SELL YOUR PRODUCT OR SERVICE TO?





AN UNSIGNED BAND?

Your key targets might be

- □ a manager
- □ a record label
- □ a music publisher
- □ a promoter

A SONGWRITER?

Your key targets might be

- □ a music publisher
- □ a manager





A RECORD LABEL?

Your key targets might be

- ☐ the public
- □ a distributor
- ☐ other record labels in other countries

A MUSICIAN OR DJ?

Your key targets might be

- □ an agent
- □ a club promoter
- □ a remixer



A CLUB PROMOTER?

Your key targets might be

- □ DJ's
- □ venues
- ☐ designers



How do you approach your target? Read about the methods outlined later in this chapter.



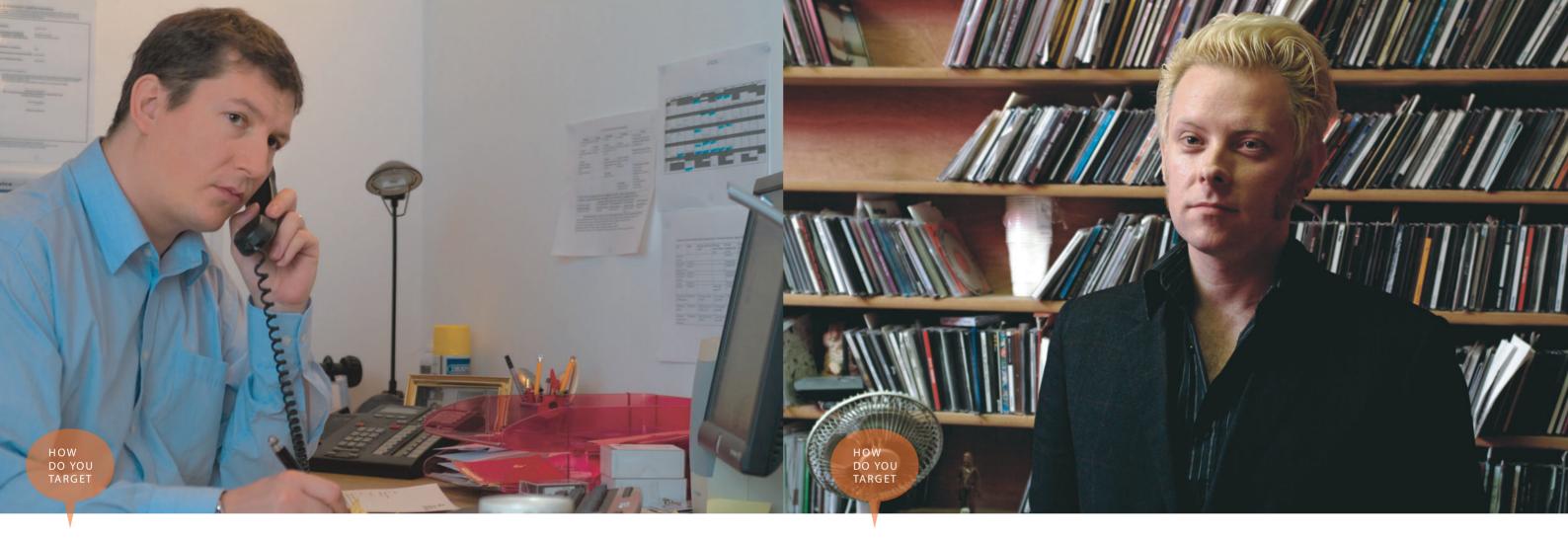
MANAGER

The manager represents the artist in all business environments and interests and is a crucial part of the team around them. They will negotiate contracts with advice from other professional advisers (such as a lawyer), as well as taking day to day responsibility for the management of the artist's business interests. The manager generally takes around 20% (gross) of all monies earned.

Some initial considerations might include you asking

- Q. Is the manager established?
- Q. Will the manager have enough time to look after my affairs?
- Q. Is the manager in a position to promote my career without any income in the initial term?

Read Workbook 7 chapter 1 for more background information on managers.



AGENT

The job of the agent is to book gigs for musicians and performers. Booking agents fall into two categories.

- 1 The concert type agent who deals with established artists.
- 2 The talent agent who provides a service for cabaret musicians, groups, solo artists, DJ's, karaoke presenters and other performers.

If you are seeking agency representation or gigs, consider the checklist here before mailing a package to them.

concert agencies or music promoters

- Q. Do you have a recording contract?
- Q. Do you have a record release to promote?
- Q. Will you support an established act at larger venues?
- Q. Will you wish to headline at smaller venues?
- Q. Are you gigging already?
- Q. Have you got a fanbase?
- Q. Do you have a product to promote?

talent agencies

- Q. Are you rehearsed and polished as a performer?
- Q. Do you have sufficient material to stage a show of up to 2 hours?
- Q. Are you willing to travel long distances and work long into the night?
- Q. Have you accounted for paying the agency commission (usually 10-15%)?

RECORD LABEL

If you are an artist who wants to make recordings and sell them to the general public, you need to target a record label or try and do it yourself:

Your choices include:
Chasing a major record label
Chasing an independent record label
Making and releasing your own recordings (The DIY

Making and releasing your own recordings (The DIY approach)

You should find out more about record companies work so you can make better decisions about your career.

WORKBOOK 1 - THE MUSIC INDUSTRY AND YOU - CHAPTER 2 Ask yourself these questions:

- Q. What kind of deal are you looking for?
- Q. Have you got a following?
- Q. Is there a buzz about your act?
- Q. Are you getting good reviews?
- Q. Do you have a competent manager?
- Q. Have you got some competitive commercial songs?



MUSIC PUBLISHER

If you write music, you will at some stage wish to look at gaining revenue from the live performance, broadcasting or recording of your music. Your choices include:

Chasing a major publishing company Sub publishing through a smaller organisation such as a production company or management company Publishing your own music

> WORKBOOK 1 - THE MUSIC INDUSTRY AND YOU - CHAPTER 2

- Q. Do you have a competent collection of original songs?
- Q. Are you gaining a following?
- Q. Do you have record label interest?

FINDING YOUR TARGET

Try these tasks to help you identify your target.

FIND AN AGENT

☐ Research agents via the internet or in directories such as Music Week and the Unsigned Guide. Look at the artists on their 'Roster'.

FIND A PUBLISHER

☐ Research agents via the internet or in directories such as Music Week and the Unsigned Guide. Look at the writers they sign.

FIND A MANAGER

- ☐ Research and other essential activity.
- ☐ Research UK managers on the internet.
- ☐ Look up the MMF Music managers forum.
- ☐ Find out who else they manage and the styles of those artists.

FIND A LABEL

☐ Research record labels via the ☐ Research similar artists and internet or in directories such as Music week and the Unsigned Guide. Look at the acts they sign.

FIND A DISTRIBUTOR

labels and find out who their

distributors are.

HOW TO DO RESEARCH

The music business will not always find you, you will have to find it! You need to keep your 'ear to the ground' to see what is going on. This means doing some research.

WAYS TO DO RESEARCH

WHAT IS THIS FOR? 1 Gig listings, flyers

Keep in touch with other bands and musicians. Making

2 Local 'what's on'

Explore any new venues that are opening

3 Local newspaper adverts and features

Watch how other use the media to develop their career. Finding contacts.

4 Telephone directories

Finding contacts.

5 TV and radio programmes

Keeping abreast of the national scene.

6 The Internet

Making new contacts through discussion groups and newsgroups. Finding new products

7 Open Learning Materials

Music Industry information. Keeping a record of your progress.

8 Musicians Union Materials

Music Industry information

9 Record collections

Finding out more about other artist's music. Developing influences.

0 Music shops and record shops

Talking to other musicians.
Watching new developments.

11 National music papers and magazines

Keeping abreast of the national music scene. Reading adverts for musicians. Reviews of the latest music.



Use your local library as a source of research.

Most libraries have a large range of resources for hire, rent or reference. These include:

Reference books and music business directories

Audio / visual products

Business directories and information leaflets & pamphlets

Databases and micro-film archives

Newspaper and magazine archives

Internet access



Make a list of what you want to research, start by asking the library staff to check stock availability, guide you to relevant materials and if they are able to order you items needed on your list. You might ask if they can check with other local libraries in your area for same stock.

Remember to keep a record of all the research that you do. Show it to your music provider.

MAKE APPOINTMENTS

Now that you have found your target, the first way of getting in touch is to make an appointment. This research process will also give you the information you need to create a mailing database.

Firstly, you need to identify the key person you need to deal with. Try one contact to start with, then, as you have the time and build the confidence, add names to your industry contact database.

Telephone at least one record company, publisher, management company or agent to check the correct contact name.

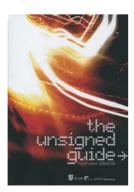
Alternatively, research an up-to-date A&R contact by using a list in a suitable music directory (such as Music Week Directory or the Unsigned Guide). These cost around £35 or can usually be found in your local library. Your music provider may have a copy. Report your findings in a diary log and add it to your 'Useful numbers' list.

Are the artists/acts you have found, consistent with your style of music?

Have you chosen that target for a specific reason?

Do the artists and companies you have selected have a good or consistent profile? (For example chart entries as a measure of success) It is important when making contact with personnel in the music industry that you:

- Identify the person you have mailed a package to, or wish to communicate with
- Maintain a brief but positive approach in your conversation
- Remind that person of the date and details of the mail-shot, previous conversation or package sent
- Highlight any new developments that are relevant
- Make notes of the conversation for reporting back to other members of your act
- Try to get a positive outcome to your inquiry
- Follow-up any request made by that person in a prompt manner.



the unsigned guide



USE MAILOUTS

Mailouts are a popular way of getting your message to people. Building a database of contacts is essential before you do a mailout - you should be well on the way to this from the previous sections in this chapter.

You can use a mailout or database to send:

- Demos to record labels, agents, publishers, managers and the media
- Invitations to a launch party, rehearsal session or a showcase gig for example
- Email or faxblast press/media of forthcoming events and general information



Sending off demos

Before sending off your package think carefully about your overall approach. Are you sure that the group, act, writer, artist:

- Is ready to contact A&R departments?
- Has spent enough time developing a following and generating a buzz in the music press first?
- Has developed its repertoire enough?
- Has started to develop a web presence?
- Has started to develop a fan base and database?
- Has gained enough studio experience?
- Has gained enough live performance experience?
- Has considered its overall image in terms of how the media will portray them?
- Has made decisions (if a band) as to how songwriting and other income may be shared?
- Has considered the long term effect of binding agreements between band members and agreements they might sign and be bound to?

You can build a database with spreadsheet software, or just a pen and paper! You can also build your networks using some of the technique outlines in Workbook 1 Chapter 4.

Now you are ready to produce and market your package – read Chapter 3 for more information.

WANT TO KNOW MORE?

LINKS

New Deal for Musicians has no responsibility for or control of the following sites. The inclusion of any site does not necessarily imply New Deal for Musicians approval of the site. To access any of the sites please type in the address into a browser or search using keywords from the name of the link. www.dfes.gov.uk/ukonlinecentres Find Internet access that's close to you.

Also look at weblinks in workbooks 1, 2, 6 and 8.

GENERAL INFORMATION	DIRECTORIES
www.bbc.co.uk/radio1/onemusic Loads of relevant information about moving forward in the music business, tips on careers, getting advice from managers, agents and lawyers.	www.theunsignedguide.com The Unsigned Guide Comprehensive directory aimed at unsigned artists looking for music industry contacts, also includes a thorough section on UK radio stations with names to send demos to.
www.bbc.co.uk/radio2/soldonsong/guide/manage.shtml The Sold on Song pages tell you what to look for in a manager.	www.musicweek.com Music Week directory Published by the music industry trade paper ' Music Week' and distributed free to all
www.getsigned.com Tips and advice on the music industry – US based site.	subscribers. Also available to buy, with over 13,000 entries.
DIGITAL DOWNLOAD SITES AND DISTRIBUTORS	www.whitebook.co.uk The White Book Directory for the Event Production industry. Contains 40,000 listings including PA
www.mp3.com	companies, Video, Conference, Exhibition and many other related services.
www.itunes.com	
www.theorchard.com	www.mediauk.com Media Directory UK Media Internet Directory.
www.audigist.com	Contains thousands of listing for radio, television, newspapers and magazines.

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MANAGERS www.ukmmf.net MMF (Music Managers Forum). Represents the interests of Managers in the music industry and provides training. Music Development Agencies / support networks Search for your local agency using a search engine or by finding links from Workbook 7 chapter 1. **BOOKS AND MAGAZINES** Guide to Survival & Success in the Music Business The Association of Independent Music's guide to the business in an interactive CD-Rom format. Available from www.musicindie.org - free to members The Guerilla Guide to the Music Business Sarah Davis, David Laing An introduction guide for artists and managers, covering most aspects of the music business, such as a 'Contracts & Agreements' section, which reproduces standard contracts. Publisher: Continuum International Publishing Group - Academi ISBN: 0826447007

Music: The Business - The Essential Guide to

the Law and the Deals

Publisher: Virgin Books ISBN: 1852270136

Ann Harrison

The Musician's Internet: On-Line Strategies for Success in the Music Industry Peter Spellman Publisher: Berklee Press publications ISBN: 063403586X Creating a Music Website Mike Simmons Publisher: PC Publishing ISBN: 1870775724 How to succeed in the music industry Paul Charles Publisher: Pocket essential ISBN: 1904048064 Start an Independent Record Label JS Rudsenske Publisher: Schirmer books ISBN: 0825673100 This business of music marketing and promotion Tad Lathrop Publisher: Billboard books US ISBN: 0823077292 The Music Marketing Crash Course Bob Baker Available on www.bob-baker.com/crash

MORE TASKS

- 1 Build a webpage or set of pages for your act, add some audio and some useful links.
- 2 Find a variety of flyers for local gigs and club nights in your area.

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CREATING AND MARKETING YOUR PACKAGE

WHAT IS IT?

If you are hoping to create a buzz, you need to be well prepared. That preparation includes the live aspects of being able to perform a great show and win over audiences. It also means developing a great package, doing some research and developing a strategy to market yourself to the music industry and to the public.

WHY DO I NEED TO KNOW ABOUT THIS? Without marketing and promotion, no one will ever know that you exist. This is, in effect, a guide to self-marketing and promotion.

YOU MUST HAND IN YOUR WORK BY	ТО
HOW LONG should this assignment take?	Every person works at his / her own pace. As a guide, this should take you 2 hours to read and research and another 3 hours to write your answers and discuss them with your tutor.
HOW will I be assessed?	Your tutor will assess your work. He / she will give you feedback on how you have done. If your work needs further work to be passed, then you will be given the chance to do further work to bring it "up to scratch". For more details, please refer to your music provider's own guidance.
WHAT do I do now?	Read the TASKS section below. Then read the NOTES AND GUIDANCE section. Carry out the TASKS.

TASKS

1 What should a package for a manager, agent, promoter, publisher or record company include? Write down at least six items here:

	А	promotional	раскаде	snouia	include:
--	---	-------------	---------	--------	----------

1.			
2.			
3.			
4.			
5.			
6.			

2 Find a copy of a band, artist's or DJ biography. Search on the internet for the artist's own web sites, look at features in magazines or contact information services and fan clubs.

Write your	evidence	here:
------------	----------	-------

3 Research two websites which feature artists similar to your music style. Look particularly for unsigned and up-and-coming artists.

Artist name			Artist name			
Website address			Website address			
What information does the website contains	? Circle (Yes	s/No)	What information does the website contain?	' Circle	(Ye	s/No)
Biography	Yes /	No	Biography	Yes	/	No
Downloads	Yes /	No	Downloads	Yes	/	No
Photos	Yes /	No	Photos	Yes	/	No
Gigs	Yes /	No	Gigs	Yes	/	No
Press	Yes /	No	Press	Yes	/	No
Other info (List here)	Yes /	No	Other info (List here)	Yes	/	No

4 Prepare a CD inlay card

Prepare and present, using a hand designed or computer generated method	Circle (Yes/No)
A basic CD inlay card that includes the relevant information based on three pieces of material (even if you have not yet recorded any).	Yes / No
List the names and line-up of the act, title of the tracks, writer information, contact information and copyright details.	Yes / No
Present the above to your music provider.	Yes / No



Make your package look as distinctive as possible to stand out from those sent by other acts. If and when appropriate, mail gig invites and updated information on your progress.

5 Prepare a promotional package

Research and prepare a promo package	Circle (Yes/No)
Research similar packages	Yes / No
Compile your package with a CD, biography, photos, press cuttings, music, any forthcoming activity and your contact details.	Yes / No

6 Build your profile using the internet

Use a community website such as www.myspace.com to see how it can improve your chances of building a wider and perhaps international audience.

Evidence:	

7 Marketing yourself

Write down four ways of marketing yourself or 'creating a buzz'
Explain in more detail how you would go about this (for example – gigging)

1.			
2.			
3.			
4.			

PUTTING A PACKAGE TOGETHER

When you are looking for work as a musician, or if you are looking for interest from a manager, promoter, record label or publisher, a musical package is essential. The package is a promotional tool that helps to market your skills. Presentation can be as important as the quality of the material, so take time planning it.

A package for a manager, agent, promoter, publisher or record company should include:

1 Compact Disc / DVD or MP3 files 3 Copy of recent press cuttings Make sure...

it is a good quality duplication. Include titles of songs/material.



2 Copy of a recent biography Make sure...

it is clearly written and presented.



Make sure...

it is a good quality photocopy.



4 Copy of your forthcoming a ctivity

Make sure... to include gig information, radio sessions etc.



5 Recent publicity photographs

Make sure...

do they reflect the styles of music and the image you're trying to put across?



6 Copies of additional material

Make sure... to include, for example a promotional DVD.



7 Contact Details IMPORTANT!

Make sure... to include details.



Some people like to protect their interests by mailing a package to themselves and keeping it safe in the event of a dispute as to who owns the copyright.

➤ WORKBOOK 7 - COPYRIGHT, LEGAL AND MANAGEMENT - CHAPTER 2

PREPARING THE MUSIC

The demo itself should ideally include no more than three or four tracks with your best track first. Production should be clean and clear, but it doesn't - Name of the act, and a brief profile of the line-up have to be an expensive studio recording.

A&R people listen out for good songs, exciting material and raw potential. Avoid long solos and intricate arrangements and concentrate on concise production. This should include your best performances and songs which make an impact on the listener.

Don't forget to write a contact name and number on everything you send.

PREPARING A BIOGRAPHY

A basic biography should include:

- Brief description of your musical style and influences
- Good quote from a press reviewer (if you have one!)
- Contact details.











PREPARING A FLYER

A flyer is used to promote an event (for example a showcase you intend to stage for the attention of the music industry).

The information for your flyer may include:

- logos or branding
- details of the event
- ticket prices (if it is a gig)
- ticket outlets
- times of the event (opening/closing and onstage time).
- Invitation for people to join your mailing list
- Your website information or My Space link

You may want to highlight extra information such as an imminent record releases or radio & TV appearances.





PREPARING A COVER LETTER

A cover letter intended for a manager, agent, record company or publisher. The contents may include a brief description of the contents of the enclosed package. You may also wish to outline some brief facts to summarise what you hope the package will do for you, plus any pending events of interest.



2 Cromford avenu Manchester M1 15SH

fax **** **** ****
fax **** ****
mobile **** *** ****
contact@leverstreet.com
www.leverstreet.com

(Date Here)

Dear Chris

Mr. Chris Turner

MX Records

Address

Address

Please find enclosed a copy of our current CD containing three of our most recent demo tracks.

LEVER STREET are a four piece rock band from North Manchester who have been together now for two years.

Since introducing our music via the internet (both on our own website and on community sites such as MySpace.com), we have received a lot of positive feedback about our music both on-line and from our live audiences.

We are now looking to promote our material to a larger audience and wish to find parties that are interested in marketing, distributing and promoting our music.

I would like to invite you to attend the next LEVER STREET gig at the Academy Unsigned night on Friday 10th September (on stage at 9pm). I have enclosed two tickets, should you be able to attend.

We would be very grateful if you could acknowledge that you have received our package and when you have had the time, offer us some comments/feedback.

If you require any further information, please do not hesitate to contact us on the number above, by e-mail, info@leverstreet.com or by posting a comment on our website at www.leverstreet.com or www.myspace.com/leverstreet where you can find our music streaming along with images and biography text.

Kind Regards

M. Smith

Nick Smith (Bass Player - Lever Street)

PRESS CUTTING AND PHOTOGRAPHS

Press cuttings are always important to include in your package. If you don't have any, try and get some! See later for information on 'Press and Media'.

If you think that a good photograph will make an impact, include it.









ADDITIONAL MATERIALS

A video of the act on DVD is always a great selling tool, providing of course that your performance is aood!



PRODUCING MATERIALS

A lot of performers, musicians and DJ's produce their own packages at home.

Firstly, your packaging and other promotional materials should have a consistent theme. It may help to have a logo, or a certain way of writing the artist/band name. Look how other artists use their name and logo.

You don't have to be a professional graphic designer to develop a logo or theme. Using software you can very quickly make something look different.

Designing a CD inlay and booklet

All you need to develop basic packaging is a word processor like Microsoft Word. If you want to make an inlay (the back and edges of the case) or a booklet for a CD Jewel Case (a standard plastic CD case), the template below shows the dimensions you need to make them.

The easiest way of making a template to design into is to insert a table with one row and one column. This produces a box, which you can then set the size of. If you are using Word, click the table and go to table properties in the Table menu. In the Table page you can specify the width of the table, so just put in the dimension from the diagram above. If you then click the Row tab, you will be able to specify the height of the table, and again put in the dimension from the diagram above. You now have a template that you can colour (go to the Format menu and choose borders and shading), add photo's (Insert menu, choose insert picture from file) and

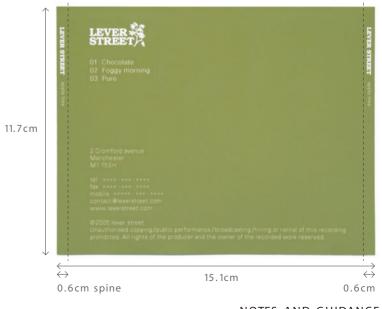
Other than this, if you have access to the internet you can often download templates to create inlays and booklets with.

BOOKLET



12.05 cm

JEWEL CASE INLAY



On body design

You will probably want to put some information or images on the face of the CD, this is called on body printing. Templates can be downloaded from the internet, or if you are doing your own printing then CD labels usually come with some software to design the label with. It is wise to be careful with the amount of information and images you put on the CD surface, as sometimes it doesn't come out too well, and often the cost of duplication varies depending on the number of colours used on body.

If you want to make your own template, then the dimensions for the CD body are alongside, and you can use a circle drawing tool in a word processor to make your template.

If you aren't using jewel cases, then your options are clear plastic or paper sleeves, or a slim case with a j-card in. J-cards give you two sides that you can print on, and are produced by using a template that you print on then fold in two. Again, there are templates available on the internet.

If you are using a sleeve (whether paper or clear plastic), a cheap way of putting your information on is to print onto a sticker, and stick the sticker to the sleeve. Alternatively, use clear plastic sleeves and print the information onto card, that you can slip into the sleeve.

What information needs to go on the CD?

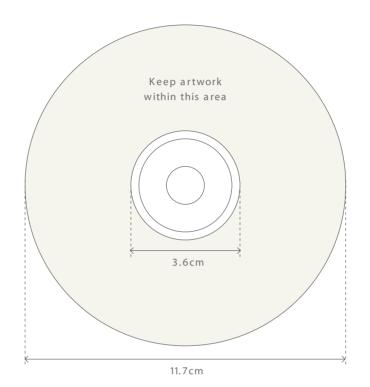
What you decide to put on your packaging is totally up to you, but most CD's tend to have similar information.

- Band/artist name
- CD title
- Tracklist
- Details of members of band/artist
- Details of who composed what
- Contact information
- Pictures
- Copyright statement
- ≫ WORKBOOK 7 COPYRIGHT, LEGAL AND MANAGEMENT CHAPTER 2

Alternatively, find a friend who is a graphic designer and ask them to help you. Lots of people do this too!

Look in Workbook 5 Chapter 4 for more on how to duplicate and manufacture CD's.

≫ WORKBOOK 5 - RECORDING AND PRODUCTION - CHAPTER 4







SENDING OUT THE PACKAGE

So, you have the package ready, with a list of people to send it to...

No fairytales are needed when advising you about mailing demo's to the music business. A small percentage of demos do get through, although few 'unsolicited' packages result in a deal straight away. It is more likely that this is the first stage in the process of attracting industry awareness.

The good news is that, if you are creating interest, the industry will generally find you! However it can be a very long and hard struggle to get to that position.

Make the package as neat and professional as possible and allow a couple of weeks, sometimes a little longer, for the person (be it a venue promoter, agent, publisher, manager or recording company) to listen to it.

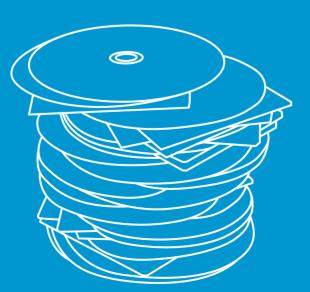
Follow-up the package with a telephone call to check whether the package arrived, but don't be put off if it hasn't been listened to yet. Be patient but also be subtly persistent.

Phone back and keep checking on the progress. Remember that your music will usually be heard!



When sending to Talent Agencies, mail a comprehensive package, best songs first, (they might be made up of mainly 'cover' versions of other people's work) and a biography and photograph.

Be prepared to showcase. Most agencies hold regular regional audition showcases. The purpose of this includes vetting the act and showing the act to other venue promoters and landlords.



MARKETING YOURSELF

photography © Ray Chan

Today, bands, musicians and DJ's need to be very pro-active in marketing themselves in order to create that effective buzz.

Gigging, Networking, Telephone, Word-of-mouth, Website, Newsletters, e-mail...

GIGGING

Obviously, if you are a performer, musician or DJ – then you have to gig!

Gigging is a very important way of marketing yourself to the industry, and you need to get people down to your gigs to show that you are a force to be reckoned with!

You need to send out emails with up to date information informing your fanbase of new gigs, news, releases, special offers, merchandise etc. Make them want to follow you.



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TELEPHONE

Calling people you have met at gigs, events or even those you have researched is a good way of promoting yourself or your music. Calling previous clients you have provided a service to and reminding them of what you are currently doing can be a very effective way to generate attention and potential sales

NETWORKING

The best way of promoting yourself and your product is on a face to face basis. This gives you that unique opportunity to really sell your product or idea and get some feedback. For more on networking, got to > WORKBOOK 1 - THE MUSIC INDUSTRY AND YOU - CHAPTER 4

EMAIL, NEWSLETTERS AND MAILING LISTS

The use of e-mail, mailing lists and newsletters is an integral part of a marketing strategy. Musicians often overlook how effective this can be. Most music businesses (including bands), send and receive regular news updates on products, services, gig listings, news, links and demos. They do it the same way as you would do it, by building a database (a list) of potential clients, fans, industry contacts, and the media. Some successful bands now use this method to completely sell tours merchandise and albums in advance

A mailing list is also a key part of running a successful marketing campaign. At each gig, there is an opportunity to build up more of a fan base. Even if one person at each gig liked the music, ther that's one more potential sale once your product i released.

Building an account on sites such as www.myspace.com can create so many new 'friends' on your site, that you are able to market your gigs and product. One band had over 30,000 'friends' on their site, you can imagine the potent the band had when selling their album direct to the fans.

WORD OF MOUTH

If you asked music industry professionals about what works best in marketing a high percentage would say 'word of mouth'. But what does it mean? How many times has a friend said.

- "check this web site out"?,
- "have you seen this band" - all this is Word of Mouth.
- It's about letting other people know.



WEB SITES

Every performing artist, DJ or band should have a web presence now as a matter of course. It is a key focal point for fans, potential fans and music industry professionals such as A&R to find out information, updates, gig listings and music that you are producing.

Posting information on web noticeboards, using forums and using media listing websites is another useful way of marketing a gig.

Websites such as www.myspace.com are increasingly popular for this and can generate a great deal of interest.

You can upload your latest tracks for people to listen to. If you want to go one step further, there are safe 'micropayment' systems you can utilise to turn your website into your on-line store. (See chapter 4 for more information).



Loyalty goes hand in hand with the value you place in your client. Incentivise, always strive to widen the appeal of your site to new audiences, provide value-added products and sensible prices in order to maintain your fanbase.



Refresh the site regularly, here is nothing worse than finding completely out of date information on an artists's website.

PUBLICITY AND THE MEDIA

A media review or article is an endorsement of your music products and services. In general more, sople will believe what the media says about you over anything you or your promotional material says. If you want a radio station or newspaper to plug or let you plug your latest gig or product, you will generally have to pay for this service although ma artists and entrepreneurs are successful in achieving this themselves.

Read Chapter 4 for more information about the Media.



Value that plug by offering something in return. It maybe tickets to your gig, a competition giveaway, latest release, writing an article or review or judging a competition.

RUTHLESSLEPOL

In the music industry, you are competing with an includible amount of other talent. In terms of promoting career and music you will have to be quite ruthless in getting yourself heard above the crowd. See belief and determination in the mix with a little of the old 'not taking no for an answer' will be a requirement in your efforts to make the industry and cublic know that you exist.

TIP

Get ruthless but at the same time, be honest with yourself are you good enough, is the product right? If that door keeps slamming shut and that telephone call never returned, it may be time for plan B!

MARKETING, PROMOTION AND DISTRIBUTION

WORKBOOK 6

P6 Why marketing, promotion and distribution?

P10 What is it?

P10 Why do I need to know about this?

P11 Project

Notes and guidance

P15 Who is your target audience?
Who are you trying to sell your product or service to?

P21 Finding your target

Want to know more?

P26 More information

P29 More tasks

CHAPTER 3 CREATING AND MARKETING YOUR PACKAGE

P32 What is it?

P32 Why do I need to know about this?

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Notes and guidance
P37 Putting a package together
P46 Sending out the package

P47 Marketing yourself

P54 What is it?

P54 Why do I need to know about this?

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P62 The media P64 Case study

P70 Example press release

Want to know more?

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CHAPTER 5 DISTRIBUTION

P76 What is it?

P76 Why do I need to know about this?

P77 Project

Notes and guidance

P81 Distributors

P85 Glossary of terms used in distribution

P86 Case study

Want to know more?

P88 More tasks

E Chapters that are essential to this workbook.

O Chapters that are optional to this workbook.

Please note

Any details or photographs of equipment, software, manufacturers or suppliers do not constitute a recommendation or endorsement by DWP, but are intended to provide typical reference examples only.

CHAPTER 6 RETAIL

P92 What is it?

P92 Why do I need to know about this?

Project

Go to chapter 5

Notes and guidance

P93 Glossary of retail terms

PROMOTIONS

WHAT IS IT?

Promotions is the activity which has been planned as part of your overall marketing strategy. For example, promoting a record release involves a wide range of activity in order to bring the artist to the attention of the public and of course in order to sell recordings!

WHY DO I NEED TO KNOW ABOUT THIS? If you are a musician, writer, DJ, or in a band, without even realising, you will at some point be promoting your act. If you intend to play gigs or approach professionals in the music industry you will also have to promote yourself in some way. In this chapter we will look at a few examples of how the industry promotes an artist and its product.

YOU MUST HAND IN YOUR WORK BY

ТО



HOW LONG should this assignment take?

Every person works at his / her own pace.

As a guide, this should take you 3 hours to read and research and another 4 hours to write your answers and discuss them with your tutor.

HOW

will I be assessed?

Your tutor will assess your work. He / she will give you feedback on how you have done. If your work needs further work to be passed, then you will be given the chance to do further work to bring it "up to scratch". For more details, please refer to your music provider's own guidance.



WHAT do I do now?

Read the TASKS section below. Then read the NOTES AND GUIDANCE section. Carry out the TASKS.

TASKS

1 Promoting yourself

Make a plan for how you intend to promote yourself over the next 6-12 months. Use the first 7 examples to get started, then fill in some ideas of your own.

What do you intend to do?	Details on the Activity	When will you do this by?
Obtain a press feature		
Mail your product to a label		
Play a gig		
Produce a flyer		
Tell somebody about your music		
Create a web page		
Join a community website (MySpace, Pure Volume etc)		

2 Promoting yourself

Read this list of promotional activities and explain how you can use them to promote yourself.

Explain how you can use this to promote yourself.

Explain how you can use this to promote yourself.

Posters	Reviews
Ringtones	Remix
Radio playlist	Fan club
Flyer	Website
Personal Appearance	E-flyers
Jingles	Showcase
Promo video	Community sites
Sleeve design	Message boards
DJ mailout	Mailing lists
Tour	Downloads

3 What information do you think needs to be included in the following:

This research task is designed to help you build up your contact and network list. Using the research methods described earlier in chapter 2: Circle (Yes/No) Find the names and addresses of all the radio stations in your area, this includes commercial radio stations, community, college and internet radio List the telephone, extension and fax numbers of DJ's, programme controllers, researchers and producers who play your kind of music. Prepare an example mailout or faxblast. Yes / No Spend a few hours listening to the programming output of two local radio stations. List the type of music that is played – you will begin to see that it probably conforms to a certain type of music, for example pop, dance, easy listening, AOR (Adult Oriented Rock), jazz, classical. Some programmes on the station may have a different music policy – make sure you target the programmes that play music that closely resembles your own.	Information	Flyer-club night	Demo CD or MP3	Poster – Gig	Wel	bsite	e
Price Artist Times Theme Contact Web URL Credits Copyright Titles Format Company Details Artwork 4. Badio research This research methods described earlier in chapter 2: Circle (Yes/No) Find the names and addresses of all the radio stations in your area, this includes commercial radio stations, community, college and internet radio List the telephone, extension and fax numbers of DJ/s, programme controllers, researchers and producers who play your kind of music. Prepare an example malout or faxblast. Spand a few hours listening to the programming output of two local radio stations. List the type of music that is lighted in you will begin to see that it probably conforms to a certain type of music that is lighted in you will begin to see that it probably conforms to a certain type of music, for example pop, dance, easy listening, AOR (Adult Oriented Rock I, jazz, classical. Spand a few hours listening to the programming output of two local radio stations. List the type of music, for example pop, dance, easy listening, AOR (Adult Oriented Rock I, jazz, classical. Spand a few hours listening to the programming output of two local radio stations. List the type of music that is lighted in may have a different music policy — make sure you target the programmes that play music that closely resembles your own. 5 The Press Release Research and Prepare a press release. Circle (Yes/No) Now write your own press release using information provided in Notes and Guidance. The Acceptance of the programming output the time made it into the paper. Try and generate a story featuring yourseff, using the same approach. Put together a news item of around 50 - 100 words. The Acceptance of the interesting angle that will grab the reader's attention? Would it catch your attention?	Venue						
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NOTES AND GUIDANCE

PROMOTIONAL ACTIVITIES

Firstly let's look at a range of promotional activities you can undertake to promote yourself or your product. You should read the previous chapter 3 on Marketing first.



FLYERS

A flyer is a promotional tool used by promoters who are advertising a gig or club night, a bar promotion or to describe a service. Most promoters will generate between 5000 and 10000 flyers and would usually employ a small team to distribute them in bars, clubs and other places where an audience might be.



Information on the flyer should include times, venue, price, any price breaks, sponsors logo if appropriate, and a contact number or website.



VIDEOS

Used as a tool to promote your music on television and as an enhancement on some CD releases and in DVD format as a sales format. Quite a few satellite and cable music channels now play videos from unsigned artists, providing the quality is up to scratch.



POSTERS

Posters are a valuable and cost effective way in which to advertise an event or product. They should carry similar information as that contained on a flyer. You would employ a poster team to post a local area, as well as getting posters up in venues you have a relationship with. The distribution of posters can be pricey, and it can also be illegal in certain areas.



Find out if somebody you know is connected with a college or university (a good place to promote your event) and think about other places your customers go. Its not unusual to see posters in takeaways and public libraries.



DJ MAILOUTS

This involves mailing an advance copy of a release to 'Taste Makers' (DJ's who have a reputation for breaking new music) along with a DJ response form. The DJ would normally return some information based on the progress and audience response to the track. This helps the record label to look at the general response across the UK when deciding how much stock it should be manufacturing. You can pay companies to do this for you, but you can also build your own database of tastemaker DJ's.



RADIO PROMOTION

You can pay a professional radio promoter called a 'Plugger' who will take your release, perhaps one month early, to DJ's and producers to try and get radio airplays for the release. The pluggers ultimate job is to get you on the stations 'Playlist'. This mean that the record will be played on a rotation in different shows. This can make or break the record.



TV PROMOTION

As above, the Plugger will take the media pack (recording, images and video) to television in order to gain as much exposure for the artist ahead of and during the life of a record release.



IN-STORE PROMOTION

This involves anything from having a display presence in a major store to the artist appearing at the store to play a live performance or to sign stock for the general public.



TELES ALES

This involves a team of staff working on behalf of the distributor and calling retailers to tell them about a release and achieve advance orders. They may offer incentive deals to the store and even play the record down the phone. The telesales team will need information about the progress with DJ's in the clubs, Radio and TV and any press or advertising, in order to influence the buyer at a store.



PRESS AND MEDIA

This involves chasing features and reviews in the music press and tabloids. You would pay a PR (Public Relations) person to do this, and they might also buy adverts, advertorial (a combination of an advert and some editorial text) and may even incentivise the press with competition prizes and giveaways. See more on the Press and Media later in this chapter.



STREET TEAM

This involves a group of people involved in distributing flyers, posters and promotional material on a regional or national basis, often based around the dates of a tour or record release.



TOURING

Timing the dates of a tour is an integral part of promoting a release. Radio and TV pluggers would liaise with the artist's Tour Manager who would organise any other promotional activity for the act whist visiting a town or city. For example, conducting radio or TV interviews, a local press feature or a store visit.



RINGTONES

Ringtones now actually outsell singles and you can make great use of this technology to sell product, create databases of fans, promote products using mass Text messaging. Ringtones are now available in a variety of formats including ringtone (mono) polyphonic (stereo) Puretone/Realtone (actual music/video) and can improve an artists income.



WEB ACTIVITY

As the web is a major tool for promoting and selling product, record companies will actively promote the artist in a number of ways using the internet and creating and utilising a database of fans to sell new releases, merchandise, downloads, ringtones and gig tickets.

You can promote yourself on the internet with:

- Targeted email blasts
- Notice boards and forums
- 'My Space' is a current popular site for musicians
- Links with related websites, either in your area or nationally for followers of the same type of music



Look for more links to digital distributors and music community websites in chapter 5



DOWNLOADS

Using the internet, you can sell your music and promote your product and gigs. You have two opportunities with downloads to qualify for chart positions. One is the official download charts which is based purely in the sales of downloads. Two is the combined UK sales chart which is a based on a combination of actual traditional physical format sales (CD's or Vinyl) released to the public and actual purchased downloads.

THE MEDIA

The parts of the media that are of interest to musicians and performers are:



RADIC



TELEVISION



PUBLISHING

i.e. books, newspapers and magazines

RADIO

Radio is immensely important as a means of promoting music.

Radio is made up of community, local, national and international stations. Other formats now include satellite and cable broadcasting, digital audio broadcasting (DAB) and broadcasts using the Internet. Stations are often identified by the types of music they play.

National radio broadcasters currently include stations such as BBC Radio 1, 2, 3, 4, 5 Live, Classic FM, Virgin Radio and Talk Sport. There are hundreds more local or regional radio stations across the UK.

Community and Hospital radio station have special licences to broadcast locally in their area. They are often a good way to get into radio. There are also temporary licences available for radio stations that need to broadcast for a short period of time, for example over a festival.

Pirate radio stations broadcast illegally (without a licence) but are very popular in inner city areas, with many underground artists getting their first exposure this way.

Commercial radio stations are funded through advertising, promotion and sponsorship. The BBC is funded by a licence fee paid for by its viewers and listeners.

Digital radio stations need a DAB radio to pick them up. There are a variety of music, sport and talk channels. Some of the current digital music stations include Smash! Hits, Kiss100, Q, MOJO Radio, Kerrang! Radio and BBC 6 Music. You can also pick many of these channels up on satellite and cable TV.

Many radio stations often broadcast on the Internet too, so you can pick them up anywhere in the world providing you have broadband internet access. Examples include BBC Radio and many stations across America and Europe.

How do you get your music played?

You need to get on the playlist!

The playlist is crucial to the success of your recorded music. Not only do you gain a royalty (if you are the writer) every time your music is broadcast on a licenced station, it also helps to promote your product.

Playlists are created according to the music policy of the radio station. This is the type of music that a station normally programmes, for example pop, rock, dance, easy listening, jazz, classical, gold, underground, Rn B etc.

National stations such as BBC Radio 1 generally only playlist signed artists who have current chart activity. However, other stations such as BBC 1Xtra play a lot of unsigned music.

The music for the playlists is often chosen in production meetings, or sometimes through listener research.

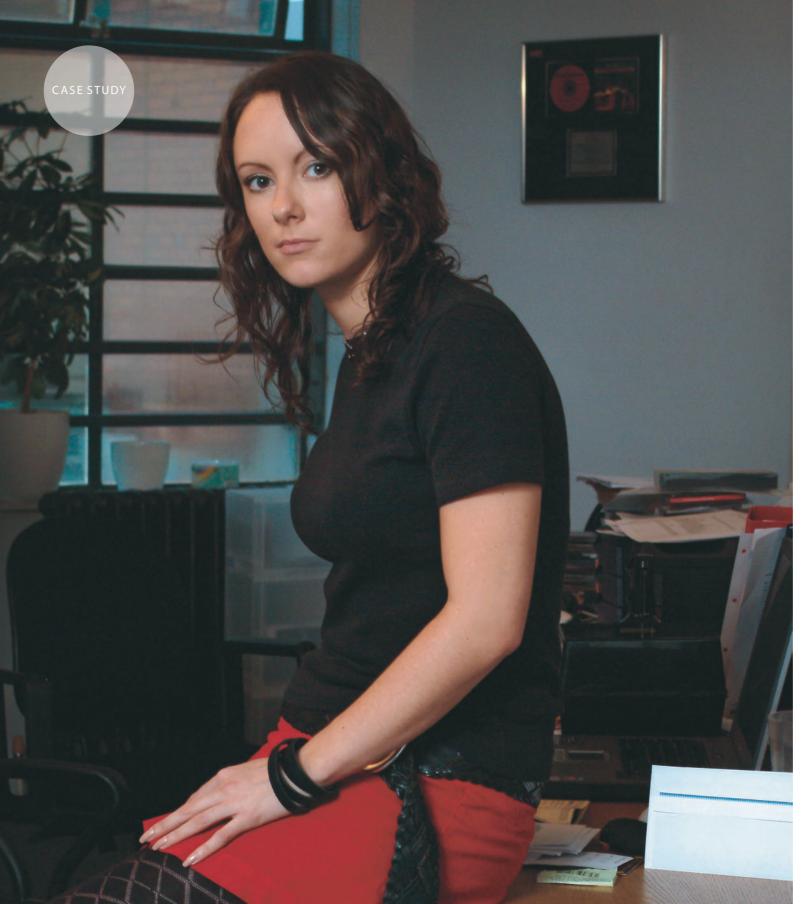
Most record companies employ the services of promotion companies (Pluggers) to get their products added to the playlists.

Local stations generally show more interest in local talent. An interview and session could attract many new fans. Your local independent radio station is a valuable source of exposure, particularly in the early days of your music career.

The important contact to make is the producer, if you want an interview, session or performance. To find out the names of producers simply ring the station.

An alternative is to use directories like Music Week, the media directory or the Unsigned Guide.

Your local radio station is the one to start with initially as many of your potential fans are likely to be listeners too. Target both the presenter and producer. It won't do any harm! Remember an effective press release and package is a key to success.



KELLY Radio and TV promotions

I manage the day-to-day running of Red Alert Music Promotions, Management & Consultancy

Red Alert is a radio and TV promotions company. Basically, we are employed by record labels to gain exposure for their artists. This involves gaining airplay for single and album releases and also setting up competitions and interviews with radio stations to increase exposure further.

More recently, Red Alert has moved into the area of artist management. Our current artist roster comprises of up and coming artists, so as well as making management decisions and looking after their diaries, we're also booking gigs for them and talking to the press. Aside from this, we also have a couple of record labels, Too Nice Recordings and Random Recordings, which are being used mainly as platforms from which to launch our management artists.

I manage a team of people and try to ensure we're all moving in the right direction and getting results, meeting targets and achieving deadlines. I report back to Liam the MD, but we are both very 'hands on' within the company. We both plug records, liaise with radio contacts and record manufacturers, and also stuff envelopes for mailouts!

What typical things might you do in a week?

Every week can vary massively dependent on what's happening within the various campaigns we're working on at the time. The more mundane side of the job involves lots of mailouts, and then follow-up phone calls to our contacts to persuade them that they should be supporting our records. We also visit stations regularly, as it's always more effective to speak to people face-to-face. We also travel around the country on promotional trips, taking our artists into radio stations for interviews and live sessions. And we attend gigs all around the UK, taking key radio contacts to shows, and also looking after interviews on the tour. Our job can involve a lot of travelling! We make weekly reports to the record labels, detailing how the campaigns are progressing, and have regular meetings with labels in London.

On the management side of things my role involves liaising with the bands themselves and also with A&R people, promoters, photographers, designers, etc. On the label front, I spend a lot of time speaking to manufacturers, designers, collection societies such as the PPL, and record shops.

It's not a nine to five job. We go to lots of gigs in the evenings and at weekends, and spend many nights away from home.





TELEVISION

Television exposure can create huge sales, but for musicians in the early stages of their career it is the most difficult type of media to penetrate.

BBC stations are paid for by a licence fee. Commercial terrestrial channels in the UK include ITV, Channel 4 and Channel 5. With the advent of Satellite and cable, many hundreds of new channels are now available, including specialist Music channels such as MTV, VH1, Smash Hits, Music Choice, The Box, Kerrang!, Q and Kiss. There have never been more media channels to promote your music across.

Similar to radio, there are specialist TV pluggers who promote your music to TV channels. However, this can be an expensive process.

How do you get your music on television?

It's difficult to get TV exposure in the early stages of your career. You need to look for any small opportunities at all and seize them with both hands.

Making a simple video is a very useful start, as it shows people how you look and perform. Find a local college with a video or multimedia course, and see if the students will make a video for you – it's good experience for them and it won't cost you much.

If your video is good enough, you may be able to get it played on some of the smaller satellite and cable TV music channels, or on local community TV shows.

Watch out for opportunities to get exposure on regional TV, for example the local evening news reports.



PUBLISHING

This includes the printed media such as local and national newspapers and magazines, as well as books.

If you want to get 'column inches' in the newspaper or a specialist music magazine, you will have to accurately target a press release to them. Information about new acts, writers, performers, musicians, club events is sent out to the media each day and you will need to become part of this process to get exposure.

The press release

A press release is an information package for journalists and news editors, with the usual objective being to get free publicity. It must be typed or word-processed, written in a coherent manner in a language appropriate to that target audience.

The professional press release should contain, preferably within a single page, the following points:

1

A strong introduction containing the mainselling 'angle'

The introduction is the most important section and the first sentence must get the attention of the news editor.

2.

A polished summary of the facts

The angle should be followed by interesting facts which have a 'read-on' quality.

(Try reading articles about musicians and artists in local papers to see how they have been written. Watch out for the cringeworthy headlines)

3. Substantiation of the contents

Ask yourself – is this interesting and relevant to the target market and the story? If not, leave parts out. There is nothing worse than a dull press release. To add to this story, the act might include its line-up and any media or forthcoming record release information. Supporting Evidence could, for instance, feature details of the event, a comment or quote from a supporting journalist or DJ, a flyer or ticket.

4.

A possible photo-opportunity (or supply a photograph for use)

You should suggest what might make a good picture (or photo-opportunity). Alternatively, include a good quality photograph.

5.

Contact names and numbers

Your contact names and numbers should be available at all times.



Be contactable to avoid missing a vital chance. Leave whatever means you have for being contacted. This could be day and evening telephone numbers, mobile phone details, e-mail addresses and fax numbers.

Use quotes

e.g. 'This band is the best thing I have seen all year' – The editor – XZY magazine.

How do you send the press release, and who do you send it to?

You should send your press releases either to the News Desk, News Editor or a music journalist who you know or have researched.

Always follow up a press release. Call and ask politely if they are considering the use of your story and if need be, remind the relevant person of the salient points of your story.

If you are targeting your local paper, it is not unusual to target more than one reporter. Some reporters will be freelance and you may be lucky enough to catch the attention of a music specialist. (Some journalists prepare a story and feed it to many papers/magazines, often referred to as 'stringing')

You can send a press release by:

- Royal Mail (Actually posted to the newspaper).
- A Fax Blast (By faxing the release to one or a string of newspapers and magazines). This convenient method also allows you to track the effectiveness of your mail-shot using the fax report which identifies sent and failed items.
- E-Mail Blast (A common format now used by many). Using the internet, you are able to list many contacts into your e-mail address book and can 'globally' mail hundreds of journalists and newsdesks. You can update news on a regular basis and send out mail in seconds.

EXAMPLE PRESS RELEASE



Look at press stories for angles.
Use your research skills, see workbook 1
Why not try mailing a draft to a local newspaper
journalist for advice and a response. (unless you try,
you may never know!)



2 Cromford avenu Manchester M1 15SH

fax **** - **** fax **** mobile **** - **** contact@leverstreet.com

PRESS RELEASE

LEVER STREET

Four piece band LEVER STREET are currently taking the local music scene by storm and will be playing a prestigious slot at the Victoria Park music festival on Saturday 4th August, alongside big name acts such as (artist name) and (artist name). Doors open at (Time).

Spotted at a local open music night, LEVER STREET played two successful opening slots for (artist name) at the Apollo, and recently brought the house down at Manchester's premier indie club night 'Oopla'. Now with professional management and a fast growing reputation amongst Manchester's musical cognoscenti, they are scheduled for a TV feature with Channel X and a performance at the UK's biggest music industry convention, 'In the City' in September.

With a cool fusion of Latin beats, sensuous vocals and funky guitar LEVER STREET are a band to look out for!

"LEVER STREET is at a whole new level - it's almost unnatural"
The Evening News

"Brought the house down with their inspired covers, they can only be described as brilliant!" Music Unsigned

www.leverstreet.co.uk

FOR FURTHER INFORMATION / PHOTO OPPORTUNITIES PLEASE CONTACT label Manager Alison Taylor.

Tel: xxxx-xxx-xxxx Fax: xxxx-xxx-xxxx Mobile: xxxxx-xxx

Email: Alison.T@leverstreet.com

70 WANT TO KNOW MORE? Go to the 'Want to know more' section in chapter 2 NOTES AND GUIDANCE 71

MORE TASKS

1 Devising a marketing and promotions strategy Imagine that you are planning a record release and associated tour for your act. You need to brainstorm, plan and deliver a strategy for the success of the project.

The marketing and promotion of the project would include the preparation of press releases, flyers, suitable e-marketing material and other promotional ideas aimed at driving the campaign. A focused research campaign, data capture and feedback report are essential elements of this role.

Put together a complete strategy for your product release and associated tour.

- Word of mouth, flyers, and poster advertising are all good way of generating publicity, as is informing the local media of up and coming gigs.
 Think of at least 4 'not so obvious' ways in which to reach your target audience. (for example, with flyers and posters in local restaurants, takeaways, student union, clothing stores, rehearsal rooms)
- 3 Buzz words

Consider this jumble of phrases, buzz words and activities and place them below in the boxes you think are most appropriate.

Contact information, e-mail links, photos, music files, weblinks, myspace.com, CD baby, bold information, gig dates, personalise, names, mobile phone, other websites, genre, organisation, job position, next issue, who's who, fonts, BC, CC, group mail, headline, prices, map, times, incentive, demographics, gender, age, embed, jpeg, attachment, search engine, research, survey, feedback, pricelist, release date, data capture, confidentiality, launch, meetings, notice board, forum.

ACTIVITY	What buzzwords does this relate to?
Newsletter	(example - photos and weblinks would go into a newsletter)
Flyer	
E-Mail	
Database	

MORE TASKS

4 (Use words	from thi	s list to	complete	the fo	ollowing	sentences.
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Plugger Radio promotions	Promotion Retail	In-store pron Marketing		
Someone who take:	s the recording	of an artist to a	radio station is ca	alled a
This activity is called	d b	_ and is vital to t	he	_ of a record in order for it
to be successful. A	window display	in a record store	e is a good exam	ole of

72 73

MARKETING, PROMOTION AND DISTRIBUTION

WORKBOOK 6

CHAPTER 1
WHY MARKETING,
PROMOTION AND
DISTRIBUTION

P6 Why marketing, promotion and distribution?

P10 What is it?

P10 Why do I need to know about this?

P11 Project

Notes and guidance

P15 Who is your target audience?
Who are you trying to sell your product or service to?

P21 Finding your target

Want to know more?

P26 More information

P29 More tasks

CHAPTER 3 CREATING AND MARKETING YOUR PACKAGE

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P32 Why do I need to know about this?

P33 Project

Notes and guidance
P37 Putting a package together
P46 Sending out the package

P47 Marketing yourself

P54 What is it?

P54 Why do I need to know about this?

P55 Project

Notes and guidance P59 Promotional activities

P62 The media P64 Case study

P70 Example press release

Want to know more?

P72 More tasks

CHAPTER 5 DISTRIBUTION

P76 What is it?

P76 Why do I need to know about this?

P77 Project

Notes and guidance

P81 Distributors

P85 Glossary of terms used in distribution

P86 Case study

Want to know more?

P88 More tasks

E Chapters that are essential to this workbook.

O Chapters that are optional to this workbook.

Please note

Any details or photographs of equipment, software, manufacturers or suppliers do not constitute a recommendation or endorsement by DWP, but are intended to provide typical reference examples only.

P92 What is it?

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Project

Go to chapter 5

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DISTRIBUTION

WHAT IS IT?

Distribution is the means by which a product is delivered to the consumer.

Physical products such as CD's, records and DVD's, have to be physically distributed to the customer, either through retail outlets (shops) or by other means such as mail order.

Nowadays we also have non-physical products such as MP3 files, which can be distributed electronically via the internet or email.

WHY DO I NEED TO KNOW ABOUT THIS? As an artist intending to release product, you will need some form of distribution. In other words, you will need a method for getting your product to the customer. This chapter outlines what is involved in the process and factors that contribute to the success or failure of a release.

It is also important to know about digital distribution, which is becoming more and more popular as a means of purchasing music.

PROJECT DISTRIBUTION AND RETAIL

This Project applies to chapters 5 and 6

NAME

YOU MUST HAND IN YOUR WORK BY

ТО



HOW LONG should this assignment take?

Every person works at his / her own pace.

As a guide, this should take you 2 hours to read and research and another 3 hours to write your answers and discuss them with your tutor.

HOW will I be assessed?

Your tutor will assess your work. He / she will give you feedback on how you have done. If your work needs further work to be passed, then you will be given the chance to do further work to bring it "up to scratch". For more details, please refer to your music provider's own guidance.

WHAT do I do now?

Read the TASKS section below. Then read the NOTES AND GUIDANCE section. Carry out the TASKS.

TASKS

1 Find out more about conventional distributors that may be interested in your music.

Try looking in specialist record shops for music similar to your own and find the name of the distributor. Try speaking to staff in various shops to see who local distributors may be. Try searching on the internet and in music industry directories.

	Write their name and contact details here	What type of music products do they distribute? (Give examples)
Identify a local distributor		
Identify a large national distributor		

2 Associate the different ways in which you can market, promote and retail your product by organising the words below under the most appropriate headings.

Description	Traditional	Electronic	Other	Comments
Sale or return				
Download				
Bluetooth				
PDF				
File share				
Van sales				
Covermount				
Book club				
Mail order				
MP3				
Goody bag				
USB				
Wav file				
MPEG movie				

organisation to see if a deal is worth considering.				
	Write their name and contact details here	What type of distribution deals do they offer?		
Identify three digital distributors in the UK				
Identify an international digital music distributor				

3 Research new UK and international digital distribution companies, content providers and mobile telecoms companies that are seeking to distribute music electronically. Where possible, try to obtain, download and read the terms of engagement with that



Some of the larger operators (at the time of writing) include iTunes, CD Baby, The Orchard and Napster. Look at how they operate, who are they distributing and if you and your music would be of any value to them. Report your findings to your tutor.

4 Research different music retail outlets. The objective is to find out more about how conventional music retailers operate.

Type of retailer e.g. High street, specialist, supermarket	Type of product	Make notes here on the instore displays, promotional offers, full price, mid-price and budget products etc.
1.		
2.		
3.		

NOTES AND GUIDANCE

DISTRIBUTORS

There are many ways in which to distribute a product by using traditional and electronic means.

In the conventional world of physical distribution, the Distributor gets the records into retail outlets (shops). They have warehouses to store the stock, and vans to deliver it to the shops.

The major record labels traditionally had their own distributors, although nowadays most have outsourced the job to independent distributors. Independent labels will also require a distributor to get their product into the shops.

Labels now have to deal with digital distributors, who sell product online through digital downloads. More and more music is being bought this way as consumers find it easy to log onto a website or download a tune through their mobile phone.





HOW DO YOU GET DISTRIBUTION?

If you are a small label and want to release a record, an often – asked question is 'How do I get distribution?'

The fact is that it can be difficult to get conventional physical distribution in the early days, as distributors will usually work with labels that have been in business for some time. As the distributor will be effectively investing too, you will need to demonstrate that you have means of promoting a release and possibly also sufficient products to make it worthwhile for the distributor to engage with your label and create a management system to track sales revenue.

As a label you would have to be prepared to sign a contract with your distributor. Distributors will often want 'exclusive' agreements with the labels they choose to work with. You may also need to prove your worth to distributors by showing them how many records you have sold at gigs, internet sales, and any other alternative methods.

Many labels and distributors suffer money problems, and you cannot afford to get attached to a distributor that may not be able to pay its invoices. Search on Companies house and access data from the companies annual accounts record.



Look at chapter 2 for ways in which you can research and find a distributor.

When searching for a distributor find out what labels they represent, and try to talk to some of those labels to find out how well the distributor did getting records into retailers.

You will expect to pay a distributor a percentage of up to 40% of retail sales, so you may want to find out if the distributor has a sales staff and how large it is. Other questions to ask include:

What commitment will the distributor make to help get your records into stores?

Is the distributor truly a national distributor, or only a regional distributor with ambitions to be a national distributor? (Many large chain stores will only work with national distributors).



Check the distributor's financial status if you can.



It may not be possible to get a distribution deal for your music. But you do have an alternative – do it yourself!

There is nothing to stop you selling your own music at gigs, or even via your website. In effect, you are doing your own distribution and retail. These methods can help you get started as you build a fanbase for your music. However you do need to assemble a team with a lot of skills to do this. Many artists offer free downloads or previews on their websites instead.

DEALING WITH A DISTRIBUTOR

Be aware that as a new label you will have to offer a distributor 100% on returns of your product. You must bear all the costs of any distribution and retail promotions, and be able to furnish the distributor with details of your continued promotional and marketing commitment as well as the relevant sales information and label details.

Distributors may ask for free promotional copies of your release to give to the buyers at the retail stores, make sure all promotional copies carry a sticker or printed message stating 'for promotional purpose only – not for retail sale'.

Don't expect a distributor to pay your invoices in full or on time. You will always be owed something by the distributor because of the delay between orders sent, invoices received, time payment schedules and whether or not your product has sold through, or returns are pending.

Create a relationship that is a true partnership between your label and the distributor and keep the distributor updated on any and all promotion and marketing plans and outcomes, as they develop. Work your product relentlessly on as many fronts as possible.

Remember

Your distributor is only as good as your marketing plan to sell the record. Don't expect them to do your work for you.



Information for indies on distribution - go to www.bpi.co.uk and look for 'distribution'.

GLOSSARY OF TERMS USED IN DISTRIBUTION

DIGITAL DISTRIBUTION

Digital distribution means selling your music digitally over the internet. Where traditional selling of music involves taking a physical product, moving it to the shops and consumers buying it and taking it home, digital distribution is a cost saving way of reaching an audience, missing out the physical product stage. As there is no physical product there is no need for fleets of lorries moving it round the country, and no real need for a physical shop. You can buy and sell your electronic product (MP3) from an electronic or virtual shop.

What costs have been cut?

- Manufacture of product.
- Distribution around the country.
- Damage to stock.
- Physical premises for retailer.

You can get your product on the internet in a few ways...

- Sign up directly to an online distributor. Most have non-exclusive contracts.
- Use an intermediary to get your product on several sites at once, for a fee.
- Sell directly from your own site.

The problem with selling directly from your own site is handling the payment. As well as designing your own website, you will have to set up an account with (for example) Paypal. It may be easier to sign up with an online distributor and link to it from your site than to try to sell your own.

Examples of online distributors are: cd baby - www.cdbaby.net Ingrooves - www.ingrooves.com Mainbeat - www.mainbeat.com od2 - www.ondemanddistribution.com the orchard - www.theorchard.com

Selling online has changed the music industry. Over Christmas 2004 the number of downloaded (paid for) MP3 singles equalled the number of CD singles sold. Over 20 million ipods have been sold. In 2005, the single and download charts were combined, so that if a song is available as both a CD and an MP3, the MP3 sales count towards the chart position.



Go to the BPI website and search for digital distribution. They have a guide on digital distribution for independent labels, including lists of online distributors.

Promoting your music using the internet

There are other websites which allow you to upload your music and join a community of music fans who can spread the word about you. Examples include:

www.myspace.com – a very popular site which draws attention from the music industry. You can upload your music, get feedback on it and build a fanbase. The amount of interest you have can give you an idea of how many customers would be interested in buying your product.

www.soundclick.com similar to myspace but for music fans only

www.livejournal.com similar but you need to know a bit more about web design

www.peoplesound.com free MP3 downloads from emerging artists (that could be you!)

Telesales

This team works on behalf of the distributor and calls retailers to tell them about a release and achieve advance orders. They may offer incentive deals to the store and even play the record down the phone. The telesales team will need information about the progress with DJ's in the clubs, Radio and TV and any press or advertising, in order to influence the buyer at a store.

Salesforce

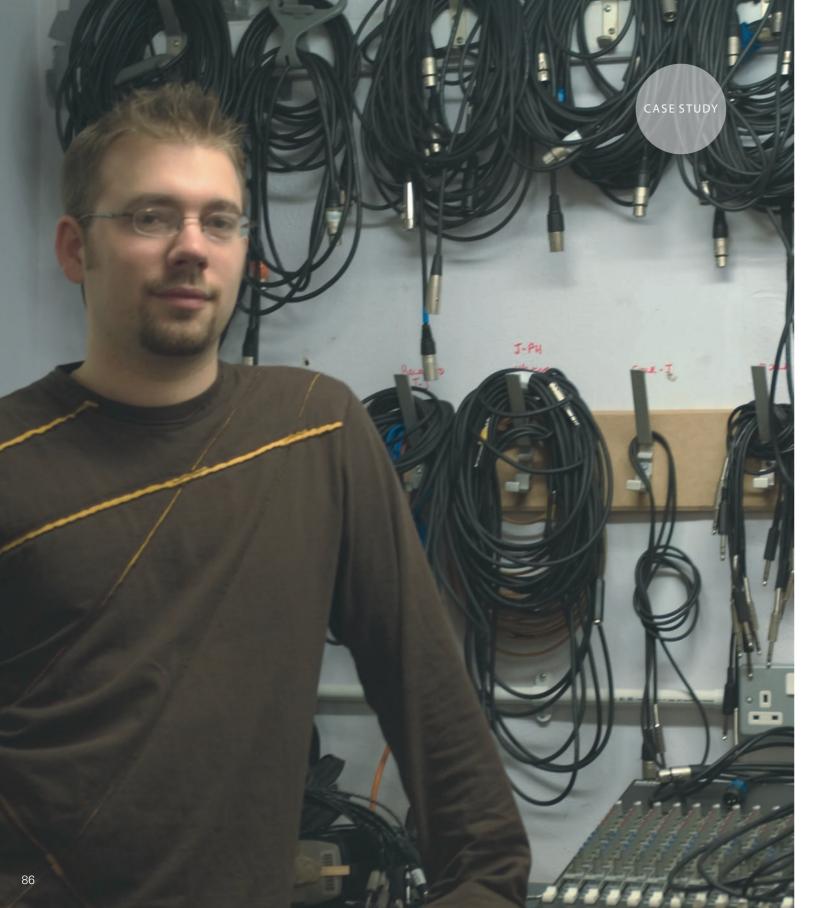
Sales representatives of the distributor or independent teams visit stores to deliver stock and sell additional stock into the dealer/record buyer. This activity usually builds upon the work undertaken by the telesales team and typically, around 10 reps would cover the UK.

Van Sales

Working in a similar manner to the salesforce team, Van Sales may service specialist stores and dealerships and distribute and sell stock, popular with niche market product such as jazz and dance. They plug the gap by supplying shops who are unable to get an account with a large distributor.

Export

Most distributors provide an export service to clients by getting record releases out to specialist stores on an international basis. You can also export your stock independently by using agents. You can source agents using directories such as Music Week Directory.



GARETH Digital distribution manager

What do you do?

I have developed, set up and now run a website 'Audigist' selling MP3 downloads for both unsigned artists and independent record labels. Alongside this I own a mobile recording company which specialises in gig recording, and I teach on a range of music courses at a large college in Manchester.

We've been trading for 18 months and are now seeing an average of 30,000 hits per month, with hundreds of tracks being hosted for a range of genres.

How does the digital distribution business work?

There are three main roles; webmaster, account management and data analysis.

The web side of the site includes initial coding, and day to day running. We have a server which hosts this site and a few others.

The majority of the workload revolves around Account management; setting up accounts for new artists, converting and uploading MP3's, liaising with the artists and ensuring that any support issues are handled promptly. On average, each new artist sign up takes 2 hours, including email communications and the conversion and uploading process.

The Data analysis aspect of the business is to keep track of statistics for website hits; where customers are coming from, how regularly, how long they are spending on the site and who is selling the most MP3's. We also have to manage the finances and ensure we are running efficiently in that sense.



Keep the bigger picture in mind at all times – there is plenty of competition so be sure you know how your service fits in

Ensure you communicate quickly and effectively with your customers

Research new ways of marketing the site and ensure the brand is built and named wherever possible

Don't underestimate the power of favours – work experience students are invaluable

MORE TASKS (for chapters 5 and 6)

1 Research a basic distribution agreement for a traditional record release, make notes and discuss your observations with your tutor.

You can find examples of a typical distribution agreement in the book 'Music Business Agreements' - It will also offer frequently asked questions and tips. You can probably order this book for reference use at your local library, also you can try a search on the internet, get tips from the musicians union.

2 Imagine that your campaign was featured in the corner of a large megastore! What would you be including?

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MARKETING, PROMOTION AND DISTRIBUTION

WORKBOOK 6

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PROMOTION AND
DISTRIBUTION

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P15 Who is your target audience?
Who are you trying to sell your product or service to?

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E Chapters that are essential to this workbook.

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P92 What is it?

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Go to chapter 5

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RETAIL

WHAT IS IT?

Retail is the process of selling product to the end consumer. In the recorded music industry, retailers range from small record shops and specialist stores, to multiple chains such as Virgin, HMV, Woolworth, Asda, Tesco, Sainsbury.

There are also digital retailers such as Napster and itunes.

WHY DO I NEED TO KNOW ABOUT THIS? As a musician or DJ, you may hope to sell your recordings and other products in the future. Apart from selling to your friends and your fans at gigs, you might need the higher profile of selling them via a retailer. Most deals made with retailers involve a distributor, however, it is possible for you to organise this yourself by taking stock directly to stores.

To help you understand how product is sold (retailed) this chapter covers most of the industry 'jargon' which is used in the process of retailing music product.

PROJECT: See Project in Chapter 5 (Distribution)

NOTES AND GUIDANCE

GLOSSARY OF RETAIL TERMS

Buyer

This is the person who is charged with buying in stock (product/records/merchandise) to sell it for a retailer, for profit. A good buyer will understand immediate and current trends and will buy and sell based on experience.

' Point of sale'

Larger retail outlets have the ability to offer prominent space to house a poster or other visual display system. This space comes with a charge dependent on the size of the outlet and number of stores taking part.

Barcode

To ensure the correct tracking of each sale of your product, you are able to subscribe and be allocated a unique bar code numbering system. It will carry an initial Country of origin prefix (50 for the UK) this identifies the territory of manufacture, you will then receive a registration number, followed by a number of digits from which you will devise your bar code catalogue numbers for each product sold. An example is set out below.

Returns

A natural right for retailers to return unsold stock (records or merchandise). Distributors accept the fact that after the period of sales expires, they can return unsold stock to the company.

PDP

This is the published dealer price which is set by governing chart bodies to ensure that fair trade exists between the buyer (retailer) and the Distributor (seller).

Product Bar Code Catalogue number CD single 50 - 879789 - 000001 RF CDS 001 CD single remixes 50 - 879789 - 000002 RF CDSR 001 DVD 50 - 879789 - 000003 RF DVD 001

Bonus discs

Some record releases include a bonus (remix or video enhanced CD) along with the actual product. This may also include a DVD release.

Chart Return

This chart is officially a weekly report which is broadcast in a mixed media profile. It includes the BBC, TOTP, Sunday countdown, independent radio countdown, the download charts and so on. This chart is made up from returns made by retailers to the chart compilers, the returns are actual sales which are scanned at a record store and which are sampled each week across the UK. This happens Mid Week (to give industry a prediction of that record's chart position that week) and then once again on a Sunday afternoon following the weekends sales.

Official UK Singles Chart

Since April 2005, download formats count in the Official UK singles charts alongside physical product. The chart is collated from physical sales and registered retail downloads. They only count when a combination of both are available at the same time. It does not affect the download only from entering the download chart.

Budget price

This is a reduced price which is designed to sell new recordings or ones that have been available for a long time. They may have an appeal in superstores, general outlets and may be available via compilations and re-released product.

Full price

Major artists, big releases, and major labels rarely need or want to discount a PDP. Full price will be a single or album sold at the premium full price from day one.

Sale or Return

You can deliver stock to a store/retailer and agree a price with the buyer. It is your job to check the progress of the sales and invoice that outlet based on the sales they actually make. Any unsold stock is returned to you after a period of time (and at no further cost to the dealer).

Press on demand

A deal done with the distributor to look at the demand from outlets when a product is released. It involves an agreement between label and and distributors.

MORE INFORMATION - Go to chapter 2. MORE TASK - Go to chapter 5.

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NEW DEAL FOR MUSICIANS

MARKETING, PROMOTION AND DISTRIBUTION

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Sound Advice

MU Musicians' Union

MPG Music Producers Guild

AIM Association of Independent Music

PRS Performing Right Society

MCPS Mechanical - Copyright Protection Society

MMF Music Managers Forum

BPI British Phonographic Industry
MPA Music Publishers Association

PPL / VPL Phonographic Performance Limited / Video Performance Limited

MIA Music Industries Association

PAMRA Performing Artists' Media Rights Association

BBC Radio 1

British Music Rights

British Academy of Composers and Songwriters





