

A close-up photograph of a silver microphone on a stand, positioned on the left side of the frame. The background is a blurred stage with warm, bokeh-style lights in shades of orange, red, and blue. The microphone is the central focus, with its mesh grille clearly visible.

The Indie Artist Startup Guide

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Introduction **What You Are About to Read**

If you picked up this book, you likely are an independent artist who is serious about figuring out what it takes to make a successful music career. I've been producing music for over seven years and worked with many artists. Some of them have tried in small ways to promote themselves, some of have done nothing at all, but honestly most have come away with very little in the end.

As a result of this experience, I started to realize that my position as a producer is unique, and I was gaining a lot of insight by watching what artists did or did not do. So I have begun collecting information, observations, and research to fill in the gaps of their promotional ideas and plans. I want to give my clients more than just a great recording. If my clients can be successful artists, we both win.

I offer this guide (which will likely evolve over time) not as a magic formula, but as a starting point to help you get up and running. Each part of it will look different for every artist. It will take creativity and hard work, but if you put in the time you will be in a much better place.

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Part 1 **Recent Music History**

Let's start at the beginning
so we can understand
why the music business
looks the way it does today.

The Napster Effect

The music industry today is in the midst of being reborn. Up until the late 90s record labels had complete control over music distribution, because everything was physical. While there has always been a local music scene, if you did not have a record deal, the chances of the world hearing your music were almost nonexistent. Mainstream music was comprised of select artists, chosen only according to what labels thought would sell, and these few were paid BIG.

Up until the early 2000s this was the only option for artists to make a living. Every cassette or CD sold made money for labels and artists. It was tangible and trackable. Because it was the only way other than the radio for consumers to purchase music, labels could charge a lot for an album. We regularly spent \$17-\$20 for a CD, a price that seems crazy now.

Then came the internet. The new digital file format known as the MP3 allowed music to be stored on computers taking up minimal disk space. These were quickly stored on networks and soon sharing services like Napster allowed it all to be shared worldwide. Though the quality was often low, you could find any music you wanted on Napster, and download as much of it as you wanted until your hard drive filled up. Musicians and labels tried to fight it, but even when Napster was shut down, more services took its place.

This was devastating for the industry. There was no way to track shared music and no way to monetize it. Piracy was too widespread to shut it down completely. A large majority of consumers stopped buying records and gave no thought to the theft they were committing. The music industry lost millions, and in turn the artists and songwriters started getting smaller cuts from their failing labels.

The Record Store Reborn

In 2003, after the huge success of the iPod, Apple decided to try an idea that could potentially stem the piracy problem. They opened the iTunes Store, the first completely legal way to buy digital music. Now, instead of searching around sharing services for decent quality versions of the music you wanted, you could download a high-quality song in seconds for 99 cents. The quality was better than any MP3 and it seamlessly synced to your iPod. Albums became cheaper than they were on physical media, but the money went to the labels and creators again. Though it took a while for the industry to get on board, it quickly became obvious that this was the way forward. Many other digital stores opened and soon no matter what platform you were on, it was easy to buy legal, high-quality digital music.

2005 saw the first iteration of streaming music with the launch of Pandora Internet Radio. Though you did not have complete control over your listening preferences, Pandora offered a unique benefit over terrestrial radio because it allowed you to create a station based on an artist or genre and tell the algorithm what you liked or disliked.

Slowly different iterations of the streaming idea came and went, and in 2008 Spotify became the first subscription-based service that allowed users to stream any music to which it had rights. It came to the US in 2011 and was followed by other similar services, leading us to where we are today.

The Great Equalizer

A second revolution was happening at the same time the music industry started dealing with the internet. The same computer that was allowing music to be stolen, was also making it easier to create music. The first Digital Audio Workstation (DAW) was created in 1989 and was constantly improving through the 1990s. That software is known today as Pro Tools. The first song edited and mixed entirely on a computer was recorded in 1999. That song was Ricky Martin's "Livin' la Vida Loca". In the early 2000s Pro Tools became easy enough to use and accessible enough to start taking the place of the tape machine and more complex versions of digital recording.

It wasn't long before you could buy a laptop, small audio interface, and a microphone and start recording on your own, anywhere you wanted. Home recording took off and left major studios wondering how to make money again. Everyone now had the ability to create and release their own music without a studio or a label, all because of technology.



Your Mission

Though the music industry is still figuring out how to let go of the old ways and make streaming work, musicians and labels are making a lot more money than they have in almost 20 years. The biggest difference is the millions for dollars that used to go to the select artists are now spread out to a much larger field of musicians.

Your job is figuring out how to get your share.

The biggest problem facing artists today is “How do I stand out in a sea of new music?” It is not easy to find an audience and keep its attention. It takes passion, time, and an entrepreneurial spirit that is ready to try new things. You are now your own label, promotion team, and manager all in one.

Part 2 **The Realistic Artist**

Before you can start planning
your next move as an artist,
an attitude check is in order.

Attitude

It is very easy to get into music and be carried away by the dream of getting famous. We've all been told to follow our dreams because nothing can stop you if you believe. How has that worked for you? An entitled, childish mindset won't get you very far. No one owes you anything, and belief that ignores hard work is worthless.

You don't need me to tell you how few people become huge stars. Even fewer become huge overnight without years of hard work leading up to it. Fame affects a small select group and it happens so randomly, that I believe it is a dangerous and unrealistic expectation.

What does a successful, realistic music career look like? The truth is you have to treat it like a business. You need to take small steps, develop a plan, build your fan base, and keep them interested. If you do it well, get creative, and use all your tools, it is possible to make a living playing and selling your music. You don't need a record deal to make it happen, but it takes more than just recording albums, making music videos, and hoping people find you online.

The most successful artists I have worked with aren't always the most talented. They are the ones who play music because they love it and are in it for the art. I'd love to see more artists who build up the local music community and lift each other to bigger things- because art isn't a competition. There is an audience and place for everyone.

Here are attitudes to foster as you move ahead:

1. Play music because you love it first.

You need to be absolutely sure that you would be unhappy doing anything besides music. If you don't absolutely love it, the risk and work won't be enough for you to keep going. You should instead find your true passion.

2. Be content with making a living, not a fortune.

If you set your goals well and make a realistic plan, there's no reason you can't make your living playing music. It can only grow if you put in the work.

3. Be creative and original, don't try to be someone else.

Unless you find your own authentic voice, no one will be interested. Take your influences and meld them into something that no one has heard before.

4. Collaborate with and support other artists

There's no competition or winners in music. People can listen to as much or as little as they want. The more you give and support others, the more likely it is they or those who notice will support you.

5. Be comfortable asking for and receiving feedback on your music.

It's easy to miss your own faults. Find honest people who will point out what's lacking in your music, show, or promotion. Ask them constantly what you can do better, then do it. These are the most valuable resources you have.

6. Be willing to do the hard work to find and keep fans.

Make a plan, experiment, and keep at it.

Figure out why you want to make music and remind yourself of it every day. When things get difficult, you will want to have realistic motivations to keep you going. Review your goals and desires every day and put them somewhere you will always see them. Write down the most helpful comments or reviews you get along the way, so that regardless of how disillusioned you get, you can be reminded that there are people who love what you do.

The 21st Century Record Deal

Regardless of how many times I mention that record deals are not a great goal, I'm sure for many of you there is still a lingering hope that someday, somehow you will get one. I get it, it sounds nice, like the ultimate success as a musician. Most of those hopes are based on the long-past era of what record labels used to be.

Since the birth of the industry all the way through the 90s, record labels were the only way to reach the fans. They had the money to find people, develop them, and distribute records worldwide with ease. Ever since the Napster effect in the early 2000s, labels no longer have the high budgets they used to. They aren't out there finding undiscovered talent and making them into stars anymore, they can't afford it.

Labels today are looking for established talent they can invest in long term. Their sights are on people who are working hard at their career, have a great fan base, killer songs, musicianship, personality, and looks. They want to be able to add that last 10% to highly promising acts, and that is it.

What does this mean for you? It doesn't matter how good you are, what awards you have won, or how much money you have already, record labels aren't going to just sign you out of thin air. It doesn't matter which producer you worked with, what connections you have, or if you went to Berklee, you must be successful on your own or it won't matter.

I'm trying to be realistic so that you will be too. The beauty is that you don't need record labels anymore. You can build this from the ground up and be successful.

Who knows, if you play your cards right you might be one of those elite few, but I want to see more artists who work hard than pine after unrealistic dreams.

Part 3 **The Business of Being an Artist**

This might scare you or turn you off,
but if you want to be successful as an artist
you need to realize that
this is a small business
and you have to treat it like one.

Business

Just like any small business, you are going to start small. It isn't smart to invest money right away into marketing, management, or a full-length record when you don't have any income. You might need to invest a lot of time into establishing yourself before you can expect higher paying gigs. Take the time to write and rehearse on your own until you feel ready to start playing out. This costs nothing but time and determination.

In the beginning there are going to be parts of the job that won't be as fun as the others, but it will be important to learn how to do all of them so that you can do more of the part you do love, mainly playing and creating. You will find and book shows, promote yourself, collect your own payments, handle your own accounting, and ship your own merch. Do some easy research about keeping track of your finances and start doing it the right way now.

If you have more than one member in your group this can be a huge asset, because one of you may have strength in a part of the job that another may not. Don't let anyone take on all the work, be efficient and work together according to your strengths. As you grow you might think about growing your team. When there's too much for you to do, then you are in the right place to outsource part of the job to someone else.



Branding

Before you go after fans, you have to think about what your personal or musical brand is going to be. Whether you like it or not, you are already making a brand for yourself in some way. The challenge is to take control of it and do it intentionally.

The idea is to consider your music and the people who listen to it and create a personality that will appeal to the people who will likely listen to your music. Once you figure out what that personality is, then you can present yourself with consistency regardless of where people find you or your music.

Defining your Audience

Why do you have to think about your audience? Isn't music for everyone? Yes and no. While your music will likely appeal to a broad audience, there will be a majority that fits a specific profile and demographic. If you can focus your efforts on a target group, you will be able to market yourself more effectively for less money.

In business this is known as making an "avatar". It's a profile of a specific person who will likely be the target of your music and thus, your promotion. This isn't going to be set in stone and may evolve over time just like your music most likely will. It's a concept you will want to revisit frequently to make sure you are aiming in the right direction.

Steps to narrow your focus

1. Define - Write down at least five of your musical influences – the artists who played a part in molding your musical personality and those you think you sound most like. Then get some outside opinions on your music, maybe one person who knows you well and one person who you show your music to for the first time. Get a list of who you sound most like from them as well. The more people you can ask, the better your results will be.

2. Narrow - Which artists or bands are repeated in these lists? This may surprise you, and it may confirm your deepest fears. This is a good thing though. You are not trying to limit your creativity as an artist, just find out how to define yourself here and now. Narrow these lists down to five of the artists who you find repeat the most in step 1.

3. Define - Do some research into each of these artists and find the highest two or three demographics for each of them that they appeal to and make a list. Demographics include age, gender, race, interests, etc. Look up articles about genres and specific artists to help you find this. This is as easy as looking up “artist name + demographic”.

4. Narrow - Which demographics are repeated in the artists you research? Make a list now of about 1-3 narrower audiences you found. There may be a few to pick from or there may be one obvious choice. Use your best judgment to pick who you think you appeal to the most. These one or two audiences are going to be your focus to start.

5. Define - Now research each of those demographics and find out as much information about them as you can. What are their interests? What problems do they face regularly? What do they love the most? What parts of culture do they identify the most with? You may be a part of this group, and that makes it even easier. The more you understand your audience, the better you will be able to relate to them.

Connecting with your Audience

Now that you have defined your audience, you can figure out how you will best relate to them and connect with them in all of your promotion.

There are lots of ways that you can connect with an audience. These are some broad ways, but be creative and you might figure out something that connects in a totally new way.

Shared Experiences

A good place to start is just asking “Who Am I?” What is your story? Where do you come from? What experiences have made you who you are? How is this reflected in your music? Shared experiences are a strong way to connect with an audience. If you can tell them that you understand them and are just like them, that’s a strong way to keep a fan.

Shared Beliefs

What philosophy of life do you portray in your music? Is it something that people feel strongly about? Is it a negative or positive attitude? There is a specific targeted audience that you can connect with if you believe the same things as they do. This could be life perspectives, religious beliefs, political affiliations, etc. This could be tough because it might not leave you room to step outside those lines without losing fans. Often artists choose to never reveal their personal beliefs so that they do not alienate anyone. In the right market though, it can be everything to your fans.

Shared Culture

It is likely that your music may appeal to a specific culture, group, or ethnicity. This can define a lot about how you present yourself and can likely define your personal look and how you dress. It could also determine the topics you should address in your music (go back to the first two connections). This can be a bit more subliminal for many people, but if you fit the audience's expectations, you are more likely to keep its interest.

A Note about Putting on a Face

Your musical personality does not have to reflect your actual personality. Performing as an alternate person has been a staple of artists for a long time. For decades you could hide behind an attitude, makeup, and a made-up story. This isn't a viable method of branding yourself today though. Our culture is pretty burnt out on fake people, and now that you also will be engaging people on social media, authenticity is a much more appealing and easier way to go.

Own it

Whichever direction you decide to go, don't be shy about this. If you want to be noticed you need to be bold, you need to be sure of yourself. If you pick a personality and own it, two things will happen: a majority of people might not like you, or won't connect with you, but a select few will completely identify with you and will be your super fans. These are the people you are looking for. Always remember, you can never appeal to everyone. Trying to appeal to everyone is ultimately appealing to no one. This said, rules are meant to be broken. You can also stand out by not fitting into a category at all; just do it intentionally. Don't be passive about your brand.

Part 4 **Branding**

Now that you've thought through your brand, it's time to make your basic marketing brand just like a business would do at startup.

Applying Your Brand

It's at this point where you may need to start spending some money. Get creative though and you may be able to keep costs down. Find someone starting out who can help you out. Barter with someone for a service you can provide for them.

Name

Your name is the first thing you should think about. This might just be your given name, but you might want to think about an appropriate name that fits within the brand personality you have put together. A name could honestly be anything, some of the most iconic artist names in history didn't really mean anything, but a great name that fits your personality would be a fantastic way to hook people before you even play a note. On the flip side, a name that doesn't fit your target audience is the worst first mistake you can make.

You might think your given name is fairly boring. This is where people often use their middle name that might be a little less common. There's nothing to say you can't find something more memorable and go by that. So, get creative.

I have an old friend who has been playing music for years. He doesn't look Latino or sing Latin music (in fact he's hitting the country scene) but his name is decidedly Latin American. He plays solo but has decided to use a different name to perform his music under. The new name feels a lot more country and removes the confusion. This is why I think it's a great choice.

Most importantly you want to try to be unique. As you come up with ideas, look up the name on Spotify or Apple Music and see what comes up. If there are several artists who already use that name, regardless of their success, find something else.

An unused name will make it easier for people to find you and likely give you better web addresses and social media handles to use.

Logo

The next thing to put together is a logo that includes your name and describes visually who you are. A designer for your logo and your website is one of the first places you should spend some money. If you are not a designer, don't try it yourself, it can easily look cheap. If you want to start on the right foot, find someone who can do it right. Look for someone whose style you already like, and don't let them be finished with it until you absolutely love it. Remember, this is going to be the visual representation of your brand, and if you can keep it for a long time it is worth the time and money you put into it now.

A logo can simply be a visual representation of your name, it doesn't have to include a separate image. A font alone can have a lot of personality, and it might be all you need. Choose something intentionally that you can use everywhere.

A logo might define a color scheme that you will want to use for everything as well. If it doesn't include colors, you should intentionally decide on something that will work for your brand. These are the colors you will want to include across your website, social platforms, merch, printed materials, and likely your first record or single. You want the logo and the colors to be instantly recognizable, so that people barely have to look at something to know it is you.

Photos

As you set up your branding you'll want to have at least a couple nice photos as well. There are lots of resources on learning to take some great photos, and most phones do a great job now. If you don't have the eye for it though, it can easily look amateur. Again, don't be afraid to put some money into this so it looks great. Photography is also super creative and there are lots of great, creative photographers who can come up with ideas and style a shoot for you that will represent your brand. Done right, great photography can double as your logo.



Website

Finally, you need a website. People will expect to be able to find you right away on the internet. You want to be visible everywhere someone may look for you. A Facebook page alone has worked for many people, but there you cannot control it the way you can with your own site. Even Bandcamp or Reverbnation are good starting points, but a real site will show everyone how serious you are. Take your brand seriously and others will too.

Find the simplest web address you can. The best web addresses are still www.yourname.com. Unless you have to, don't get fancy and make it something hard to remember. It doesn't need to include any adjectives or make a statement. Don't include the word "official" unless someone has stolen www.yourname.com and is making a fake fan site about you. Make this part simple, simple, simple so everyone can find you without much effort.

If you don't have any recorded music yet, have no fear. Start with what you have and start simple. Put up a video of a live performance. Sit in front of a camera at home (with good lighting) and play your best songs. If you have access to a basic recording setup, record a few simple demos that you can put on your site. This is fine if you are just starting out, but you will need to do something more because after all you are trying to sell music

There are some great, inexpensive ways to build a professional website now, and there is no excuse not to start with one that has your info, a contact form, a schedule, and maybe even a merch store. These website services often have templates pre-made that you can just throw photos into. If you don't think you can make it look professional, then hire a designer. Many times, graphic designers can do both logos and websites, so if you need help you may be able to get a package deal.

A website should be a simple place for fans to get your music, learn a little about you, and find out where you are playing. You will want to create a more in-depth Electronic Press kit to send to media outlets, promoters, and record labels.

Electronic Press Kit

Along the way you will find opportunities to get media exposure and you will want something specific to send them. Media outlets include Radio, TV, Newspapers, Magazines, Websites, Blogs, etc. This should be separate from your website and be a little more in depth than what your fans see.

This should include a professionally written, in-depth, third-person biography, a good photo that can be used for promotion and articles, and links to your current music. It might also be a good idea to include a link to a private, unreleased song that they could feature to build interest in you.

There are plenty of examples of artists' EPKs online, find one that fits your brand and use it as a template. You may not need it just yet, but you will want to have it ready when you do.

Social Media

Lastly, after all these are in place, take the time to set up Social media pages for your music. People need to be able to find you anywhere they search for you, so make an account on all the most important services that are current and where your audience hangs out. Use your colors, photos, and/or logo to make each page match. Have each one link to your website and include links to where people can find your music.

Try to keep all your user handles the same across platforms. This will help people find you more easily. Just like your website, the shorter and easier they are to remember, the better choices they are.

As you keep moving ahead and release music, your website and marketing will most likely change to reflect the look and feel of each release. This is just another way that artists keep consistency across everything they do. Again, be intentional and make it something instantly recognizable.

Part 5 **Your Fanbase**

Creating a fanbase is much different
than it used to be.

Finding and Engaging Your Fanbase

The old model was about saturating the market through advertising, radio, press, and connections with larger artists. This takes a huge label budget that is not viable for the independent artist. We have better tools available now that are much cheaper, but it takes work. Our goal will be to create interest, build relationships, and continue engagement. After you establish a connection with them, then you gain the right to ask them for a sale.

It might be better to think of these fans as your friends or family to help you engage with them. Fans are not only your best source of promotion, but also as you grow this community, it will help you gain access to bigger venues, promoters, and even record labels.

If you are thinking about your music as a business, a rule of thumb to consider is that you will likely make 80% of your income from 20% of your fans. This 20% is what you could call your “super fans”. These people will buy anything you sell and come see you anytime you play near them. This is the group that you want to grow, and the more you can sell to more super fans, the more regular, reliable income you will have. These people you will want to offer exclusives to and engage the closest with. You may even want to make them your friends and get to know them more personally. This is the other half of building a realistic music career, the hard work that doesn't depend on viral breaks or fame.

Performing Live

There's no better way to grow in your musicianship and audience than playing shows. You'll be able to try out songs, see what connects and start learning to engage an audience. You can start small with this. Attend an open mic or two. Get to know other artists like you, get their honest opinions about your music, and figure out where you might be able to play some shows in town.

In order to get a show at a local venue, they are going to want to hear what you sound like live. You can use a basic demo you have on your site, get an hour of studio time, or do what one of my clients does – show up with your instrument and play for the manager.

When you are starting out you will most likely be expected to play covers and fill up a few hours with music. Start building a repertoire of covers that fit your style, and plan set lists that interject your original music throughout. The more demand there is for your music, the more originals you'll get to play as you grow.

The most valuable part of playing shows is being able to make face to face connections with people. Starting a conversation with someone puts you on the road to making them a fan quicker than anything else. Start playing in various venues and see what kind of audience you connect with and that responds to you. Then you can start to pick out the best places and venue type for you – the ones you are most comfortable in.

Developing relationships with other artists is important too, because any of them may give you the chance to share the stage with them and essentially share their fans with you. Chances are if the other artist likes you, their fans may as well.

Email Lists

The most effective way to stay engaged with your audience is for them to join an email list. This is how you can ensure that those who want to stick with you will always know what's going on. Email is much more reliable than hoping that everyone sees a social media post. It's true that people's inboxes are full of junk. If they really want to follow you, though, and you don't spam them, it is possible to keep them.

There are artists who I've bought music from in the past who still email me once or twice a year. I may not be a huge fan, but I never unsubscribe because they don't abuse my inbox. I hear from them every time they release something, and it gets me interested again.

Set up your list with a service like [MailChimp](#). It will integrate with your website and be an easy way to send things out in a professional way. You'll have lots of options and help you track things better than if you just used a spreadsheet. It will also make an easy way for people to unsubscribe if they want to.

You can start by adding people you already know and who won't be put off by an email from you. Think of anyone you can from friends to family to coworkers. As your music starts to spread you will want to start collecting ZIP codes along with the email addresses, so that you will know where your fans are and can target them for releases and tour stops in the future. As you grow, nothing will be more valuable than having more data about your fans.

A great way to get people on your list is to give them an incentive. Offer them something free like a music download, sticker, or exclusive early access to any content you create. Getting their email address is much more valuable to you than a single purchase or stream, it means you can get in front of them more and possibly sell to them multiple times. A site like [noisetrade.com](#) gives you a great platform to collect emails in exchange for downloads, as well as tools to help you use your email address list well.

Email Lists (cont'd.)

Running a crowdfunding campaign to fund an album is another way to not only create community, but also to get anyone who supports you on your email address list. If you are someone who releases singles on a regular basis, you could even use a subscription model or a site like [patreon.com](https://www.patreon.com) to release exclusive, regular content to super fans and gather data from them.

Once your list gets more robust, you will be able to upload these email addresses to target paid ads to them and to find other people similar to them for ad targeting.

Data on your fans is the most valuable thing you can have. It will allow you to market to them continuously, which potentially is more money for you than a single CD purchase or stream. So, get creative and don't be afraid to give some things away in order to grow your list.



Social Media Engagement

Every good marketer knows that the key to selling to someone is to be top of mind, so that when they need your product, you are the first person they think of. We all have so much information flying past us every day, and to keep people interested in what you are doing they need to keep seeing you.

Your best tool to be top of mind is social media.

Unlike email, it's hard to post too much on social media, especially with the amount of posts most people see in a day. We are all used to it. The more you post, the more likely it is that people will see it.

Don't attempt to be active on every platform, you will burn yourself out and be less than effective spreading yourself so thin. Each social platform has its own culture and expectations, so the better you understand them, the more effective you will be. Pick the top two or three that you understand and that your target audience uses most often. Keep your target audience in mind as you come up with your ideas and start posting. Tailor your posts to this audience and what they will want to see. Talk to people you know that fit this group and see what they are using and how they use it. More research will allow you do to be efficient and effective.

Engaging your followers will take originality and creativity. You can use social media to give followers exclusive access to your day to day – snippets of songs, behind the scenes, and anything else you can think of. I've seen clients create cover videos, contests, and even their own weekly show. Announce anything and everything you are doing and do so multiple times so that you can assure the right people see it. Whatever you do make sure it fits with your brand, and as I said before, be authentic. People want to see the real you and are more wary than ever of people putting on a face.

Social Media Engagement (cont'd.)

Most social media platforms have a messaging feature built in now, which you can also use to your advantage. Use this carefully though, spamming people directly is a sure way to lose followers. A good rule of thumb is never message a follower unless they engage with a post you make. There are lots of ways to get people to interact with you, and when they do is a great time to thank them for their support and ask them to check out your music or come to a show. If you can strike up a conversation with a follower, you have a good chance to make a follower into a friend, and likely a super fan.

As you start posting, take note of what kind of posts get the most engagement and when they do well, then you can start to post only what works at the best times. The point here is to do it intentionally and efficiently. Later you may be able to target ads for your music to the kind of audience you get on social media.

Keep tabs on how much engagement you are getting. The downside of social media is that it is always changing. These companies are trying to make money first and foremost, so they are constantly reworking their platforms to determine who sees what and how. A specific style or method that was getting attention could change overnight, and if you are paying attention, you will be able to move on to something new.

Epilogue

Hopefully this short book sparks some ideas and gets you on the road to promoting yourself successfully. Don't be afraid to look around at what others are doing, take what you like, and adapt it to your own process. My way is also not the only way, do your homework and put together other techniques that work for you.

Revealing something as personal as your music to the world can be a really scary thing. You must be ready to accept love and criticism and figure out what you can gain from it. Don't be afraid to fail. If you aren't failing at something, you aren't trying hard enough. Take each failure, learn from it, and adapt your plan.

The last thing I will repeat is to share what you learn with other artists. Music isn't a competition, and if you can be a part of building a great music community around you, it will only help you grow.

I am sure that if you follow these steps and tailor them well to your brand, you will be on the road to a successful music career. Keep at it, and it will only go up from here.

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Resources to Dive in Deeper

“Making Money With Music”

by Randy Chertkow and Jason Feehan

“How to Make it in the New Music Business”

by Ari Herstand

“Social Media Marketing for Musicians”

by Bobby Owsinski

“The \$150,000 Music Degree”

by Rick Barker

“1,000 True Fans” - Article by Kevin Kelly

<https://kk.org/thetechnium/1000-true-fans/>

Middle Class Musician - Derek Webb - Online Course

Musician of All Trades - Taylor Davis - Online Course

The Indie Bible- Digital Resource

<https://indiebible.com>