



CARTEL MANAGEMENT AUSTRALIA

Media is Leverage Not The End Goal.

Understand What Media Is And How To Best Get & Utilise It.

In our day to day communications with artists, a lot of the expectation placed on us when assisting them in a public relations role is to land as much media (online blogs, print, youtube features, playlists, radio plays, interviews etc) as possible. When outsourcing to a PR company, most will be upfront at the beginning in telling artists that there is no guarantee that their music will get placement on any given blog, or playlist. At the end of the day what you're paying for is not the placement, it is for time spent servicing and the access to the industry contacts to supply feedback on your single. If you get placement, that is brilliant. But it is important to head into that working relationship with the right mindset and expectations prior to committing to an external communications team.

The music industry (label and independent artists) utilises media platforms for promotional and marketing purposes, aiming to get information about themselves and new releases to their target audiences - both established fans and new fan bases - to achieve maximum product sales of music releases, concert tickets and merchandise.

Media is simply a resource. It allows your music to reach an existing (and probably new) audience base that is interested in your niche / genre.

The main concept to understand when working with PR or even servicing your own music to media outlets, is that music is subjective. Even if you think you have created the best song / EP / album on planet earth, there will be people out there that don't like it, and that's ok. The beauty of sending your music to media outlets, apart from potentially gaining support, is the feedback you can gather from them. In our case, and for those of you who have worked with us before, we tend to push artists to value the feedback from outlets over the actual placement on them. As stated, the placement is great and will grow an audience short term but it is feedback that allows you into the mind of an editor / curator of an outlet that specialises in your niche / genre. Their knowledge of their specific niche fanbase is what you, as an artist, should look at as beneficial, as well as developing a long term relationship with the media directors / curators / editors / writers over multiple releases.

The artist mindset when it comes to gaining media should focus on maximizing leverage, not the be all and end all of the release. In our day to day communications, we do tend to find ourselves trying to coach artists out of the constant need for validation through gaining media, and the disappointment when it does not come through. Insead, we work with them heavily to understand the long game at play.

Only by focussing on what you can control, can you really begin to grow as a fully rounded artist. As stated, gaining editorial additions / feature write ups and radio spins are all up to the subjective mind of the person you or your PR are getting in contact with, therefore not in your control.

What is in our control:

-The amount of media outlets you contact off your own back. The more you contact (within your niche) the more chance you have of landing them.

A great way to ensure you're not always having to spend countless hours finding outlets is to build and maintain a list of media + industry personnel that you can continue to grow on a release to release basis. If you start with 40 contacts for your first release, try to build it by another 10 on the next release. The thought behind this is, that you will always have a base network of contacts. The magic happens when (over time) you create a personal relationship with these outlets.

The types of outlets you should look at gaining contacts for are as follows:

MEDIA

- Youtube channels w/ high subscriber rate and following.
- Independent playlist curators (Spotify / Apple Music / YouTube / Tidal / Amazon)
- Online magazines
- Radio presenters

INDUSTRY

- Other artists (both at your development level and bigger)
- Booking agents
- Artist managers
- Promoters
- Publishers
- Labels

If you're now asking the question, "How do I find these contacts?" The answer is pretty simple. RESEARCH. Take one hour out of your studio time every day and research all of the above. Consider this an admin role that needs to be done every day / every week.

-Your Plan.

Having a solid release structure of actions that you can facilitate 4 weeks prior to release and 4 weeks post release is vital. These actions dictate who your song reaches when it comes to the media, industry and ultimately the audience you are trying to reach once the music comes out. Two weeks out from any given release you should have a really good indication of how the media is resonating with your music and you can either keep pushing if the response is good, or

re-evaluate your plan / targets if you are not getting the response you are looking for.

Creating an adaptable release plan and individual targets for each music release allows you to structure your development as an artist. For example, if you have 3 singles set for release over a 3 month period (1 single per month) and the objective / reason for each single is to gain 3rd party endorsement (blog features, articles etc.), at the end of the period, a realistic goal would be to have a strong online media presence to funnel into your social media to grow your digital presence. That end goal is not to actually gain the online media but to grow the online representation of your brand.

Social Media.

Last but not least, social media is your most powerful tool of communication when building a relationship and developing your audience. EVERYTHING you do, say or promote on your profiles is in your control and we urge every single artist to have a solid plan for their social outlets before looking to build in the PR space.