



### **Social Attention Leverages Publicity.**

*Audience comes before industry, go where the attention is.*

*“Platforms like Tiktok, Twitch, Instagram and Youtube are more conducive to audience growth than a blog write up or one-off radio spins. Artists need to take control of everything in their development arsenal, instead of expecting growth from publicity only.” - Christina Rinaldi (Owner / Artist Development at CMA)*

In the last 18 months the Australian music industry has been flipped on its head. The live element (touring, supports, headlines) has essentially become non-existent and as a result, it has forced artists to change their thinking about audience growth and project development, both locally and nationally.

In light of these changes, putting a focus on establishing a digital identity has never been more important. Often when an artist thinks about digital identity, their mind shoots straight to the social proof provided by publicity (blogs, radio play, playlisting etc). What is often forgotten and overlooked however, is the processes needed to grow through an artist's own social channels.

A wave of thinking has taken over, where artists put all of their attention into PR and fundamentally ignore their social media. The thought pattern surrounding this is: the more publicity a release / artist brand receives, the more an artist's project will organically grow. In reality, and in this climate, industry and media will (more likely) support projects that have created their own leverage and have an engaged audience base. With access to music being at the click of a finger for the majority of the world and the accessibility to become an artist these days, the market has never been as saturated with independent acts like it is right now. With this constant barrage of new music across seemingly endless platforms, the ability for artists to stand out has become increasingly difficult.

Taking the above in consideration, media outlets such as radio, websites and editorial teams are consistently being pumped with ‘the next big thing’. What generally sways favour when in consideration for placement on these outlets is the amount of leverage an artist can create on their own, before pitching to the outlet - which in turn, makes the outlet look like it's breaking a new artist.

### **AUDIENCE ENGAGEMENT TURNS INTO PUBLICITY, NOT THE OTHER WAY AROUND.**

Artists need to become acutely aware that it is their responsibility to get their music in front of an audience that will support them. The subjective nature of music often leaves artists feeling deflated because they feel the music is not being received in line with their own (often unrealistic) expectations. The role of an artist / artist team in promotion is to understand the audience they are trying to reach and be able to create content specific to that audience, making it easily digestible on the platforms that the audience is using. Doing that consistently, over multiple releases allows the artist to build rapport with their audience and that's when meaningful sustainability for an artist project can really begin.

Outside of posting content that engages a specific audience, artists need to actively seek new audiences. As mentioned above, we are currently in the most saturated music market there has ever been, every second person you come into contact with is either an artist, or somehow involved with an artist project.

So just relying on curating and sharing 'engaging' content alone isn't enough any more either. By doing something as simple as spending 15-20 minutes a day replying to comments, going through discovery pages and engaging with potential audience members, an artist project can grow exponentially. An artist should never expect the audience to stumble across content, instead, they should go out of their way to openly engage with new audiences in a meaningful way, without pushing music down the audience's throat. Naturally as you begin to engage with potential audiences on multiple occasions and a rapport begins to grow, they will begin to get curious and more importantly, want to support your artist project.

Doing the above (at scale) allows artists to then leverage PR opportunities with a greater success rate across brands, labels and media outlets, because the audience they have curated will buy tickets, buy merchandise and most importantly be proof for industry that the artist project / music is something to be excited about.