



Grassroots Marketing: Getting Your Music Noticed

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This program is intended for musicians creating in popular genres.

Age Group

High School
Young Adults
Adult Learners

Topics Included

Arts/Humanities
Personal Development
Daily Life Skills
Business/Economics
Local Community Involvement

Resources Used

Reference Books
Periodicals
Databases
Web Sites



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Program Description

This is a four-hour workshop experience for musicians creating in the popular genres. It begins by setting a learning context through listening and interacting with independent music business professionals who share their expertise. Learners are introduced to these presenters, who provide insider tips for grassroots marketing and explain how interaction with independent retail and radio are the keys to successful music promotion. The experience includes each participant drafting an idea list of the ten best ways to promote his or her music. The experience concludes with using library resources and working with librarians to flesh out details (such as contact information) for the three best ideas on their idea lists. Participants leave the workshop with a viable real-world marketing strategy in-hand that they will use to promote their individual styles of music.

Program Benefits

This program enables learners to set and execute realistic goals for their musical careers.

Past participants have valued the program because it helped them to create an individualized marketing strategy that has concrete information for them to use as a feasible start to a musical grassroots marketing campaign.

Roles the Librarian Plays

**Information Specialist for Primary Learners
Instructor in Information Literacy/Inquiry Skills for Primary Learners
Partner to Teachers/Instructors/Subject Experts
Program Advocate and Administrator**

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Learning Objectives for Musicians Creating in the Popular Genres

Learning Dimension	Content Objectives	Information Literacy Objectives
Concepts	<p>Musicians learn that traditional ways of submitting demos aren't as effective as they used to be.</p> <p>Learners discover that grassroots marketing works.</p> <p>Learners understand that independent radio and retail play important roles in grassroots marketing.</p> <p>Musicians learn that independent radio is essential to success in the music business.</p> <p>Participants discover that there is a protocol when interacting with independent radio and retail.</p> <p>Musicians have to recognize their niche and make appropriate promotional decisions.</p> <p>Musicians have to work hard to succeed.</p> <p>It's still about the music, and the songs have to be good.</p>	<p>Learners realize that the library can help musicians achieve their career goals.</p> <p>Learners discover that the library wants to help them with their career goals.</p> <p>Musicians learn that the library provides tools that can help them to contact appropriate independent radio and retail outlets.</p> <p>Participants remember that [Library Resource] is something to use in the future.</p>
Practices	<p>Musicians must follow suggested protocol when interacting with independent radio and retail.</p> <p>Learners set realistic goals for individual success in the music business.</p> <p>Participants plan a viable strategy for how to execute those goals. Include ideas suggested by Partner and original ideas.</p> <p>Successful musicians act professionally.</p> <p>Successful musicians work hard.</p>	<p>Musicians will learn to use databases effectively, perform well-constructed searches and select appropriate items from results. They will also record accurate information for use in executing career goals.</p> <p>Participants will learn to use directories effectively, find required pages in a reasonable amount of time, select appropriate items from pages viewed and record accurate information for use in executing goals.</p>
States of Being	<p>Learners gain confidence in knowing what to do.</p> <p>Learners have realism in setting goals.</p> <p>Learners develop Imagination in how to accomplish goals.</p> <p>Learners are excited with the possibilities.</p>	<p>Learners will gain competence with library resources.</p> <p>Participants will become comfortable with the library experience, including equipment, resources and staff.</p> <p>Musicians will build camaraderie with other participants.</p>



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TOOL KIT 1: INSTRUCTIONAL GUIDE

This is a guide for the **librarian, teacher, and/or subject expert** to follow when replicating Grassroots Marketing: Getting Your Music Noticed.

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Program Agenda

Section	Topic or Activity	Minutes
A.	Welcome and Program Overview	5
B.	Pre-Survey	5
C.	First Presenter - Independent Radio Professional	30
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E.	Short Break	5
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Instructional Guide (Use with Program Agenda)

A. Welcome and Program Overview



- Introduce yourself and your presenters
- Remember to thank the donor everybody who helped to make the program possible.
- Provide background information about the program, including why learning about grassroots marketing is important for success.
- Tell the participants the agenda for the workshop.
- Mention the location of the display table, restrooms and refreshments.
- Invite the learners to have some refreshments, relax and enjoy the program.

B. Pre-Survey

- Explain that taking the survey is enabling you to help tailor the information provided so that it valuable for all participants.
- The questions on the survey illustrate that you are interested in their music!

C. First Presenter – Independent Radio Professional

- Explain what he/she does at the radio station.
- Provide a basic overview of ins and outs of independent radio and radio play.
- New marketing approaches are necessary to gaining attention.
- Share specific stories of what has worked and not worked in the past. Use specific names of notable musicians, if possible. *This helps to **connect** the learners to the presenters.*
- For more specific talking points, see **Addendum A**.

D. Question and Answer

- Often times radio stations and record stores have giveaways. Ask your presenter to bring some and give them away to participants as they ask questions. It helps to promote the station and record store, and it encourages the learners to open up by sharing experiences and asking questions.

Total Time: 50 minutes

E. Short Break

- This is a *short* break. Participants may want to talk one-on-one with your presenters. Before breaking, let learners know that there will be time for them to talk with the presenters later on. This also helps to give your presenters a little break.
- Help your presenters feel welcome by offering to get them anything they need during the break.

F. Second Presenter – Independent Retail Professional

- Explain what he/she does at the record store.
- Provide a basic overview of ins and outs of independent retail and record sales.
- New marketing approaches are necessary to gaining attention.
- Share specific stories of what has worked and not worked in the past. Use specific names of notable musicians, if possible. *This helps to connect the learners to the presenters.*
- For more specific talking points, see **Addendum A**.



G. Question and Answer

- By this time, participants will be more open, and incentive to participate may not be needed.
- This Q&A session may go longer. Keep the discussion on track, but don't cut something short if you feel people are learning useful information about grassroots marketing.

H. Close Discussion and Provide Assignment

- Thank presenters.
- Explain to participants the assignment of brainstorming ideas for promoting their styles of music on the “Idea List” that you are providing. It is included on page XX of this kit. It's a good idea to hand out the “Idea List” instead of asking them to take one on their own. Most participants have been taking notes in their own notebooks, and they will most likely continue to use their notebook unless they are actually handed a form.
- Have promotional pens available for this part of the program. Use every opportunity to promote the library, the radio station or the record store.

Total Time: 50 minutes

I. “Idea List” / Brainstorming Break

- Expect that learners will want to use some of this time to talk with the presenters. Connecting with independent radio and retail is part of what they learned. Don’t discourage the interaction.
- Allow and encourage participants to work together. It helps to create good camaraderie and possibilities for learners’ to network after the workshop.
- Play music at this time. If learners brought copies of their CDs, play them. It’s grassroots marketing! If the giveaways were CDs, play those. Bring some CDs of your own. But, make sure that they will fit in with the tastes of the audience. You can make appropriate musical selections by keep track of the creative genres of the participants at the time that they registered for the workshop.
- Walk around and see how learners are doing, but don’t be nosy if you feel that participants want to work quietly. Glance at “Idea Lists” and make mental notes of what you see. Jot them down on paper soon, but don’t make it look like you are taking notes from the participants’ work...(even though you are!) You will need this information for evaluation of the program.

J. Reconvene

- “Welcome back.”
- Ask a brave soul to share one of their best ideas from the “Idea List.” Ask your partnering librarian to keep track of examples so you can use them after the program for evaluation.

K. *Reference USA* Database

- Hand out *Reference USA* folders at the start of this section of the program. These folders can be provided by a representative from *Reference USA*. Handing these folders out earlier may distract your participants.
- Explain what *Reference USA* is and that it is NOT FREE. Your library pays for it and there is no *free* tool on the Internet that has the power of this database. This connects the library to the learner. “We buy this resource *for you*.”
- Use examples from the learners to illustrate *Reference USA*. It’s also a good idea to have canned examples: A punk band wants to play in all of the skate parks in Indiana and Illinois. A jazz saxophone player wants to play in art galleries in Chicago. Perform searches that will provide that information. ***This is where you show that you are the professional.***

Total Time: 40 minutes

L. Print Resources



- Explain that these are *professional resources*. They are *expensive*, and the library purchases them so they don't have to. Connect the learners to the library. "We want to help you. Yes, even you...rock star."
- Show the resources, but do not pass them around. Learners will have plenty of time to use them after the presentation. Passing them around at the time of presentation may distract the learners.
- Many of the resources provide the same information in a different format. It is up to you to explain how the resources differ from each other. You are the professional. Explain the different layouts and information included in each one. For example: The *Musician's Atlas* lists which independent retail stores allow in-store performances. It is the only print resource used in the workshop that does that. The *Musician's Atlas* is a MUST-HAVE-resource for this program!

M. Three Best Ideas

- Participants select their three best ideas and flesh them out using the library's resources. Interact with them as they do this. Mentally evaluate if they really ARE selecting their three *best* ideas, based on what they learned today. Are their ideas too expensive? Not appropriate for their musical styles? Jot down your observations as soon as you can. You will need these observations for evaluation.
- Offer to run free copies from the directories, and remember to include source information. Do not expect participants to copy addresses and phone numbers by hand. Making free copies illustrates that you respect your audience. Ask learners to select a color of Post-It flags. (Make sure you provide lots of color or styles choices.) As you and your helper are running copies, take a look at what the participants are copying. Do you think they are appropriate? Realistic? Are they selective? Or copying too much? Jot down your thoughts as soon as you can. You will need them for evaluation. Keep the same color Post-It pages together. When you deliver the copies, you can just call out the color. The copies will get to the right person.
- Be prepared for the best ideas to be traditional ones.

N. Self-Check



- Reconvene and hand out the self-check-list (found in 5.3 of this kit) and ask the participants to think about the ideas on it. They do not have to fill it out. It can serve as a reminder of what they did today, and it highlights the important things they learned. It illustrates the information literacy component of the program, but your users will not call it that.

Total Time: 70 minutes

O. Closing Discussion

- Relax. Participants are excited. They have useful information and are ready to take the next steps. Lead a casual closing discussion. Answer any questions. Ask participants to share their findings. Give participants your business cards. Let them know that you will continue to be available to help them. Encourage learners to share their personal contact information with each other.
- Pass out bibliography and encourage participants to peruse the resource table, if they haven't already. Remember: The materials on the resource table should not duplicate the resources used in the workshop.

P. Post-Survey

- Ask participants to take the final survey. Explain that it will help to make the program better for future participants.
- Make sure that everybody is leaving with all of their learner materials.
- Thank your participants, the presenters and anybody else who helped with the program.
- As a final event, invite the participants to get a T-Shirt on their way out the door. Explain that "it's all about the music" was selected to help them to remember that the music itself should still be their primary focus.

Total Time: 20 minutes

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Addendum A

These topics may be presented by either presenter, depending on their expertise.

Many radio stations have **grassroots shows that spotlight local talent**. Record stores may have **special displays or showcases**. How can participants learn about opportunities like this in their area? How can they get their music to be a part of it?

How should a musician **contact radio or retail professionals**? What is the official title of the person they should contact? What does that person actually do? Should musicians use **promotional packages**? If so, what should they include? How should they be presented? What should they expect after contacts are made or promotional packages are sent? What are some strategies that have gotten the attention of professionals in the past? What are strategies that didn't work or were turn offs? Ask your presenter to use specific names, if possible. This connects the presenter to the audience.

How should musicians “**bombard their local market**?” Make T-Shirts? Bumper stickers? What are street teams, and how do they work? What are some non-traditional ideas that the presenter has? The presenters should help to promote the library and the resources you will be using in their presentations. When talking about how to bombard a local market, presenters should include that databases and directories are the best way for learners to get that information. The library buys directories to help this population.

Investigate your niche. This is important to the information literacy component of the program and evaluating what the learners took away. Learners have to be creative with their ideas for promoting their particular styles of music. Jazz music is appropriate at art galleries. Children's music is appropriate at schools and libraries. Punk music is appropriate at bars.

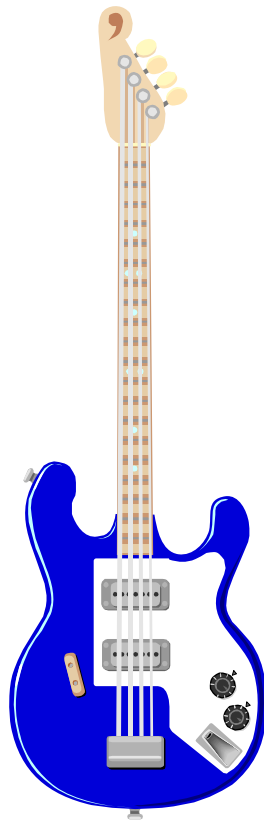
Live, Web, Word-of-Mouth. These are the primary ways that music executives are learning about new acts. How can learners generate buzz this way? What kinds of venues should the musicians seek out for live gigs? How should they contact the venues? What makes a good band website? How are music blogs helping new musicians get discovered? How can musicians use their local networks to generate a word-of-mouth buzz? Tie the answers to these questions back to using the library and its resources.

Soundscan is a retail tracking system. It is a way for industry magazines like *Billboard* to provide executives and music fans with sales information. It is what the *Billboard 200* and other *Billboard* charts are based on. How do musicians go about registering their CDs with Soundscan? What is the advantage of being registered?

What about **other professionals and their services**? What are independent promotional companies? What do they do for their clients? What about managers and attorneys? When should musicians consider using other professionals to forward their careers? What can musicians do for themselves?

Kindness goes a long way. Let participants know that sometimes the road can be slow and frustrating, but to keep at it. To make it, you often times have to rely on the kindness of strangers, and they are not going to be willing to help you if you are not easy to work with. Be nice. Do whatever you can to make all of your career relationships positive ones. It will entail hard work. But, it will also provide important networking opportunities.

The **music has to be good**. Encourage the learners to constantly write new songs and polish old ones. Practice with their band mates. Perform when they can. Stress that it is **hard work**. Let learners know what to expect so they can be realistic in their goals. This is the point you want to drive home with the t-shirts.



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Program Rubrics

Use the following program rubrics as a framework for what needs to be covered in the program. The Section column refers back to the item on the program agenda that you are evaluating. Be familiar with these rubrics before presenting the program, and try to keep them in mind as you are presenting. After the program is finished, visit the program rubrics as soon as you can to help you and your partner evaluate your performance and the value of the program for the participants.

When evaluating your workshop presentation against these rubrics, 100% yeses is ideal, but not realistic. Aim for the following scores in order to score “A”s.

Section	Number of “Yes” answers needed to score an “A”
A	2
C/F	4
D/G	1
I	5
K	2
L	3
M/N	5
O	2
B/P	1

If you don’t score “A”s in each section, don’t be discouraged. **YOUR PROGRAM WAS NOT A FAILURE!** Rather, take pride in the sections that went well and chalk them up as your strengths. If you present the workshop another time, focus on the areas where you had the most “no”s. Focusing on these areas the next time around is guaranteed to improve the workshop until it becomes the best possible experience for everybody involved.

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Program Rubrics

Section	Yes	No	Category
A.			Did the welcome and introduction provide the learners with a clear picture of what they were going to learn?
A.			Did the welcome and introduction provide the learners with a clear picture of what they were going to do?
A.			Did the welcome and introduction provide the learners with a clear picture of why learning about grassroots marketing is important to each of them?
C./F.			Did the presenters convey the bigger picture of the music industry?
C./F.			Did the presenters relate the music industry to the learners?
C./F.			Did the presenters give the learners specific suggestions for how they could promote their music?
C./F.			Did the presenters stress that it's still about the music, and the musicians have to write good songs?
C./F.			Did the presenters explain how to interact with music business professionals?
C./F.			Did the presenters present the information in a way that was non-intimidating?

D./G.			Did the learners have questions that illustrated that they listened and learned from the presenters?
I.			Were the participants able to come up with at least ten ideas for how to promote their music?
I.			Were the ideas original or were they all taken from the presentations?
I.			Were the ideas realistic in relation to where each musician is with his or her music?
I.			Did the ideas illustrate that the participants listened and learned from the presenters?
I.			Did the ideas show that the learners were ambitious?
I.			Did the ideas show that the learners were realistic?
I.			Did the librarians explain what <i>Reference USA</i> is and why it can help the learners with their musical goals?
K			Did the librarians show how to use <i>Reference USA</i> in a way that was easy to understand?
K.			Did the librarians explain what the information in a <i>Reference USA</i> entry means?
K.			Did the librarians explain how to evaluate the search results for relevancy to the participants?
L.			Did the librarians explain the print resources and how they can

			help the musicians with their musical goals?
L			Did the librarians show how to use the print resources in a way that was easy to understand?
L.			Did the librarians explain what information is included in each entry of the print resources?
L.			Did the librarians explain how to evaluate the information found in print resources for relevancy to the participants?
M./N.			Were the learners able to perform a search on <i>Reference USA</i> or the Internet to find specific information about one of their ideas from the “Idea List?”
M./N.			Were the learners able to easily use the print directories to find specific information about one of their ideas?
M./N.			Were the learners able to determine if their ideas were still good ideas for them after their research?
M./N.			Did the learners correctly copy or mark ALL of the information provided in the resources that would help them with the next steps?
M./N.			Were the contacts that the learners were planning to make appropriate for their genres of music?
M./N.			Were the contacts that the learners were planning to make appropriate for their individual situations?
M./N.			Did the learners or person making copies source information down so participants would know where to refer in the future?
O.			Did the closing discussion illustrate that the learners found the

			workshop useful?
O.			Did the participants seem excited when they left the program?
B./P.			Did the results of the pre and post surveys show that participants learned from the workshop and were ready to move forward in their careers?

TOOL KIT 2: LEARNERS' MATERIALS

This is the collection of materials that may be reprinted for distribution to the learners in Grassroots Marketing: Getting Your Music Noticed.

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5. Bibliography	27
6. Post Survey	28
7. T-Shirt	29

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Pre-Workshop Survey

Tell us about your music.

Do you think that you write quality music?

Do you think that your music has an audience in Indianapolis?

Who do you think that audience might be?

How do you think you might reach that audience?

Have you tried promoting your music? If so, how? If not, why not?

Do you/have you performed in Indianapolis?

Do you have a CD that has been professionally produced and pressed?

Have you ever interacted with independent record retail? If so, how? If not, why not?

Have you ever interacted with independent radio? If so, how? If not, why not?

What goals do you have for your music?

What do you hope to learn today?

idea list

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

genre:

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Reference USA Handouts

Reference USA is the primary database used in this workshop. It is the premier source for directory information, and its searching capabilities are very powerful. It's a good idea to have some Reference USA handouts ready for your participants. These handouts should explain what this database is and how to use it. If your institution subscribes to Reference USA, contact your sales representative. The representative will be happy to provide you with glossy information sheets promoting and explaining this resource.

Additional information can be obtained by visiting www.referenceusa.com.