

DJ

MARKETING BIBLE



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www.dj-lounge.com

info@dj-lounge.com

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Introduction

Thank you for getting your hands on our wonderful DJ Marketing Bible!

The DJ Marketing Bible will help you get things moving by either providing information on how to move out of your bedroom and into the scene or if you have already made it to clubs on how you can actually create solid foundations for your career.

There are 2 ways you can use the DJ Marketing Bible: firstly, the obvious way, reading it from start to finish so you can get all the information; some of which you might already know, some probably not with so many details. The other way is to go to specific chapters regarding the topics you feel you need extra boost at for instance when you are called to perform specific duties that you have forgotten how or simply you want to refresh your goldfish-like memory.

The DJ Marketing Bible starts with a basic, yet underestimated subject: the importance of choosing the right stage name. Besides a carefully-selected stage name, a well-calibrated biography is also essential given that it is basically “you” on a page of paper.

It continues with how to make a mix that people will listen to and what to do with it, like burning and labelling a CD; spreading it through the Internet etc. It elaborates on how to produce your mix and on the more advanced topic of how to design a logo. Yes a logo, it's important, never underestimate the Bible! Take a look at professional famous DJ's great looking logos and you will get the hint.

Additionally the DJ Marketing Bible dives into the Internet world on how to create your very own website and why it is important to focus on that too apart from Facebook. Appearing on video and on professional photos is also something that you wouldn't want to negate since it is one of the most basic forms of exposing yourself to the fans.



Another important factor is your email signature. You are going to send tons and tons of emails so you need to appear as professional as possible. If you don't take yourself seriously no one else will. The eBook also gives valuable advice on how to write a venue contract, info that when the time comes you would want to have it handy.

Moreover, there is a chapter concerning marketing strategies which outlines the best ways to promote yourself and face the hate: having people looking out for you is always a good thing as well as knowing the key players in the music industry and how to create a music scene when there's none to be found.

Finally the DJ Marketing Bible can provide useful information which would be very helpful for your first events like how to keep your ego in check-in, take break between events and how to work your fan base.

Bottom line? You are on the right track!



The Pains Of Choosing A Stage Name

DJs are known to perform under made up stage names and it works for each of them differently. Some careers improve from the promotional value and unique ring of a catchy and relevant stage name. Others fall short and can sometimes hold back their owners. Like most things in this business, your individual situation and personal choice must be at the grounding of your decision regarding a stage name.

The reasons for DJ stage names can be quite obvious, like having a nickname everyone already knows you by or consciously improving upon the pronunciation and remembrance factor of your original name. They might also be part of a controlled effort of promoters who help push the new DJ into the masses. Consider that once taken, the name will represent you and stick to people's minds. Regardless of reasons, there will be consequences for taking a stage name, sometimes good, and sometimes bad. The outcome of this is affected by three different factors, each of which requires extra thought from you when working on your very own stage name.

Is it relevant?

Your stage name has to be understandable in the context of your work as a DJ. Each music genre can claim that certain kinds of stage names represent it more than others. Therefore, it would be a good idea to choose one that fits your music style. While this can be very subjective, fans are likely to embrace these limitations and choosing the wrong stage name can hurt your career. There are no rules set in stone here, which makes this factor even more difficult to determine or predict. That's why most stage names are taken to mean exactly nothing, other than simply sounding cool and that's the story you should stick with if you ever get in trouble over your stage name.

Will it still be “awesome” in 10 years?

Another serious pitfall for stage names is the use of dated slang terms that just don't kick it anymore. Might be the reason why no big company has picked up DJ EpicWin yet. Or DJ McAwesome. It's one thing to go by an edgy stage name fresh out of the vocabulary all the cool kids speak, but another entirely when you have to look back 20 years for its origin. The easiest and most obvious way of avoiding this is not to choose any time-sensitive slang term as the name to market you by. While this might mean you'll have to take extra care when choosing the name, it will only serve for your benefit. If you're not careful, you might end up jinxing yourself to go out of style as quickly as your stage name will.

Is it mature enough?

In the music industry, there's nothing quite as awkward as outgrowing your name. Even if having the words “boy” or “kid” in stage names seems cool for aspiring DJs barely out of their teens, they most certainly won't stay that way forever. What are they going to do when they're in their mid-20s or 30s? It's a question everyone has to ask themselves before they make up their minds on a stage name. Another weird naming tendency concerns female DJs with the ever-present “girl” in their stage names, or choosing the generic “DJ” followed by their first name. Surprisingly (or perhaps not so much), it actually works. Unfortunately, all the guys out there shouldn't be too eager to jump onto the international music arena with their boring first name as stage name. Unless their first name is not boring, of course, in which case it can turn out to be a great stage name to break into the industry with.

Will your real “not boring” name work then?

Those lucky enough to have a real name that has a good ring to it might be happy to go right ahead and use it in their music life. Using your real name can be effective and genuine, as far as your career as a DJ goes. It can also hurt you in other ways. For example, when dealing with day-to-day job applications or other tasks that might expose your name to a thorough research and evaluation, you may take little

pride in your other life as a DJ working at night clubs. Then again, you might, but that's why you're the one making this choice.

The truth is that all the most prominent success stories out there feature stage names that were, in fact, only slightly improved versions of their owners' real names and merely changed the sound a bit or trimmed it for a lighter feel. This should not be taken to mean that there is absolutely no place in the music industry for DJs with snappy made-up stage names, but there's definitely a bigger risk involved when dealing with them.

Try going the simpler road. It's you and your music that matters here. Choose a stage name based on that or spin your real name in a unique way using the same principle, and not only will it not hold you back, it will become a highlight of your promotional efforts and fan interactions.





Introducing Yourself In A Bio

DJ bios are a great way for fans to get some quick information after they first hear about you or promoters and venues to check out who you are when they consider you for an event. The first thing you need to do about them is keep an eye on your grammar. Your success as a DJ might not depend on how well you write, but it sure is nice if an official retelling of your origins and career doesn't have mistakes jump out at your readers in every sentence.

Even if you're completely sure of yourself grammar-wise, still give it to one of your friends for a quick read so they can catch something you happened to miss. It's always harder to notice mistakes in your own text than somebody else's. All this will keep your bio clean and help you come across as a professional DJ, rather than an upstart or wannabe.

It won't hurt to give extra thought to the structure and content of your bio as well. Things like an outline, a solid starting point and an overall theme will help you turn up quality writing. Sure, this is no literature, just a bio of a DJ, but there's no reason not to make it as good as you'd like it to be. Also, consider the length of your bio. You don't want to bore your fans with too many details, just the important things they would be interested in.

Here's a list of questions to answer in a basic bio:

- Where were you born?
- How did you get into the music scene?
- Who inspired you to become a DJ?
- Who are your favourite artists?
- What music styles do you focus on?
- How would you describe your own style as a DJ?

At the end of the bio, make sure to list your most notable achievements on the music scene and possibly endorsements from well-known names in the industry. You may not be a product waiting to be sold, but then again, you might just be it when promoters and venues come to the website to read your bio.

Naturally, you end the page with your contact information and a visible announcement about your upcoming events and other interesting projects. When people are impressed or at least content with you after reading your bio, you want to lead them somewhere they can listen to your music or see what more you can do.



Making A Mix People Will Listen To

For professional and aspiring DJs alike, a good mix CD is a must. The making of such CDs is equal parts science and art, made unique by your individual preference and style. When you're done, your work could potentially win you new fans, or it might turn off even someone who had liked you before. To achieve best results with your new mix CD, you should keep to a few simple principles.

Plan ahead

Before you get down to record your CD, it will benefit you to outline the basic idea you have for it, at least in your mind. Make sure you know what comes after every track and what you have decided to do with each one. Also, a standard CD usually amounts to an average of 14 to 16 tracks, which is about an hour in length, so make sure you can fill that time.

Set goals for yourself

You should expect some kind of response from your listeners, and if you want your next CD to live up to those expectations, make it into your personal goal. If you want people enjoying your tracks and listening to them over and over again, still wanting more, make sure your work is up to that task. Don't just rely on blind luck. If you want it to happen, make it happen!

Know your job

Despite what some people may want to believe, effects and blending amount to no more than a quarter of a DJ's job. The rest is all about selecting the right tracks. You may have a strong desire to show off all of your coolest tricks in a single CD, but try to resist that urge. The same way no one will listen to a playlist that doesn't have good music on it, your CD won't succeed without any strong tracks to back it up. The quality of your mix will only go as far as your choice of music can take it.

Remember the classics

While featuring new and popular tracks is the best way to go with a new mix CD, it will only improve if you blend in a couple of big name classics to add an extra bit of flavour to it. It's a great way to draw extra attention to your mix without making the effort too obvious. Only remember to add some unique twist to the tracks, so that there's always some new sound to keep your listeners wondering.

Balance your beat tracks with vocals

Good beat tracks may be great to dance to, especially when you as a DJ can appreciate them for all the little things you hear that make them work so well on your ears. However, try not to make it into a pitfall and let your mix be overrun by these beat tracks. Just like any good party and dance event, your CD needs music that people can form a connection with. Tracks with vocals that feature catchy lyrics will give your listeners something to sing along to, even if only in their hearts.

Invent different themes

Building your mix around a single theme is, among other things, a great way to make your mixing into a fun and engaging process. Themes will play with people's expectations too. It can be a good thing, or bad. Whatever you choose your CD's theme to be, try not to make it too specific or obscure, otherwise it might turn off some people. Also be aware that representing a single theme too much will make your fans connect you with it strongly and it might be hard to brush off that impression in the future.

Find remixes to include

A well-made remix can add a new twist to even the most well-known track in such a way as to make it unique and memorable. If you happen to stumble over a lesser know (and good) remix of a popular song or manage to pull one off yourself, it will make your mix CD really stand out from the rest.

Blend it to perfection

If something doesn't work in your mix CD, fix it! The blends may just be the most essential part of your mix, because no one will thank you for doing them right, but doing them wrong can make your mix a disaster! Make sure to only release your CD once the blends have been done to perfection, because listeners will inevitably associate your name with your latest work and if your latest work is no good, then so are you.

Apply effects sparingly

They can be a powerful tool in making your unique style stand out, but the more of them you will add, the more conscious your listeners will become of their presence. Once they start thinking about them a little too much, it will be easier for your listeners to find some faults in those effects and the magic will be lost.

Keep an eye on levels

Have them too high and the quality of your mix will suffer from distortion. If the opposite is true, listeners will have to focus too hard to catch any of the less prominent channels. Even if things seem just about right, it won't hurt to put your CD through some additional cleaning and mastering. It might just be what it needs to become a really great mix CD.

Know your mix

Digital mixing may be the best way to go with your new CD, but make sure you know how to present it to a live crowd afterwards. Live mixing is still held in high regard among some DJs, because the music mix you create is an extension of yourself, and by showing you can take it anywhere with you and know exactly how to reproduce it, the mix truly becomes your own.

Namedrop yourself

Dropping your name in the middle of a track is a great way to remind listeners who they're dancing (or bobbing their heads) to. It can also sound cheesy, and usually does. Once you've decided to give it a go and insert an announcement that features your name, make it count! If it's done with the sole intention of getting your name across, don't try fooling anyone by piling up effects on it or blending it in with the mix. It won't work! Instead, be straightforward, invite an expert announcer and drop your name loud and clear. Some people might get annoyed with it, but at least they've all heard your name now. Besides, you can still spice it up by adding a twist to the announcement itself or the voice behind it. Write a self-aware message. Invite a famous DJ to chime in for you. Be creative!

Record live

While recording from a live set can be a bit tricky, it can be quite rewarding and can even turn out to be your one of your strongest mixes, if done correctly. Sometimes the best decisions are the ones you make in the feel of the moment and a mix recorded at a live event will reflect that. You have to monitor your sound levels closely and see that you don't lose track of the event itself, but it's all well worth the effort if it turns out to be as good as it can. Sure there are times when a live mix doesn't quite capture that unique feel and mood of the event, but better to take your chances than regret not doing it later on!

Give it a name

Numbered mixes and those with generic names are an immediate turnoff. Of course it's great if the mix CD can be sold on the strength of the DJ's name alone, but why not take that extra step to make it original, instead of making a statement of mediocrity? Put some individuality into it, show everyone what the mix represents and give your listeners a catchy name to remember it by. When they're sharing their thoughts on your latest work, you don't want the conversation to reduce to a sequence of numbers and out of place words that don't make sense to any of them. The name of your mix is the reflection of your music and should carry a lot of

meaning with it. It should also be easy to memorize and mention in a conversation. Do it right, make the name of your latest mix CD ring in everyone's ears!

Track your mix

This is an obvious one, as no one likes their 2-hour music CDs recorded in one big chunk of a sound file that you can't (easily) skip through. It serves as a major source of annoyance for most listeners and can be very limiting. It's not that hard to break up your mix into separate tracks and you should do it at all times. Otherwise, people might give up on your mix after hearing the first song and not liking it, with no obvious way to skip over to the next one. Your mix might be the best, but it still takes time to appreciate quality music for what it's worth. By not tracking your CDs, you will be losing a lot of potential fans by not giving them enough time with your mix.

Make it shine

Complimenting your CD with a capturing piece of visual art is the oldest trick in the book. Your mix may be great, but no CD will truly sail without some quality art on its cover to back it up. It lets you communicate the style and theme of your mix CD in an instant to anyone looking at it. The abundance of different cover art types and styles has clouded the fact how powerful it actually is, especially if done right. You can draw or design it yourself, but if you'd rather someone else to do it for you, there are various professionals can be found online to work on it for a reasonable price.

Share it online

In today's music industry, there's no way to reach a wider audience without distributing your music online. While selling online is a pretty obvious thing to do, making your music available online for free, without any memberships or subscriptions, is just as necessary. There are so many music producers fighting for attention in this huge market that for quality music to find its audience, all the barriers between them must be removed! The benefit of attracting new listeners outweighs all costs. Start streaming your latest mixes and offering free downloads right now!

Fill out the info

For each of your tracks there is a big list of metadata that goes with it, waiting to be filled out by the artist. It may seem like an insignificant detail in the great order of things, but its absence will always be noticed. People must have an easy way of knowing the name of the track they are listening to, with no need look it up anywhere. It's pretty obvious, really. In an age like our own, most cases of info-less CDs probably boil down to simply forgetting small details like that, so all you really need is remind it to yourself. More often than not, you only need to concern yourself with the artist name and title, since that's what most music players display, but adding an image to your music as cover art is also a nice touch that's taken off in the recent years.

Label your CD

Labelling your CDs is one of those monotonous tasks aspiring DJs bore themselves to death with, when it seems like it will never end. But that's far from being the only problem about it. Even though it can get costly if done in colour and spread over a large number of CDs, labelling your mix is a must. The mix name, DJ's name and website address is all the information that really needs to be on it in most cases, but that still takes some label space. That leads to costs of both money and time. You can always use cheaper labels and purchase them in bulk, but remember that quality will always make your CDs stand out and might be worth spending the extra.

Burn on a budget

Burning your CDs is where the real costs kick in, as companies might charge you more than you'd like to spend, especially on quantities under a few hundred CDs. The good news is they do all the labelling for you, but you still have to find the best offer out there for it to really be considered a bargain. The next level of savings would be to start burning your CDs yourself. While cost efficient in the long run, it requires a sizable initial investment and won't be an option for most DJs who are just starting out. On the other hand, it offers you greater freedom of distributing your work to other people, without having to save it up for promoters and club owners. Besides, spreading your music around is the key to making your name known to the

world and will automatically attract attention from all the important people that can make a difference in your career.

Now spread the word!

Your tracked mix CDs are now burned and stacked neatly in labelled cases with capturing cover art on them. Know what it means? That's right, it's time for the hard part to kick in! Developing your mix CDs might be a complicated process to go through, but the way you handle their distribution is what will determine your success. There is no point in creating the best mix ever if nobody will ever hear it, so make sure you give away your new CDs everywhere you go. Naturally, there must be a way to better target your audience, so the best bet is to distribute them through your latest event or appearing as a guest on somebody else's. Make sure everyone has a great time and hand out the CDs of your latest mix to the crowd at the end of the show. You could even hype up the event by announcing you'll be giving out a mix you've held back from even uploading online. When the time for it comes, however, don't shy away from a single content sharing site out there and don't forget to throw your cover art in as well. Ask podcasts and online radios to play some of your tracks. Spread the word on social networking sites, emails, blogs, forums and everywhere else! Hype it up like only you could!

Rinse and repeat

You know how that saying goes. Anyway, once you've released your latest mix CD and spread the word about it, online and offline, it's time to work on an even later one! However, you might not want to rush the release date this time, or any other time, for that matter. Doesn't it hurt to see artists "sell out", once they've become successful? It's not so much the "selling out" part that matters, but the fact they've started churning out works of questionable quality, compared to their earlier ones. The same goes for DJs. While some might be comfortable with coming up with a CD every week or two, at that rate it's impossible to maintain a consistently high level of quality throughout your career. You'll either have to repeatedly use the same songs or feature some bad ones. Neither is a good way to retain support from your fans. Instead, play it safe and only present your latest CD to the wider public once you feel confident in its quality.



Producing Your Mix

Before the onset of modern consumer technology kicked the breath out of everyone, there were mix tapes. That was the usual way for DJs to make their name big on the scene, churning out a couple of costly tapes with their original mixes on it and hoping that they'll be good enough for their friends to pass on. Success meant that you could produce more tapes as per your listeners' request and enjoy the unbelievable number of dozens of tapes circulating your local scene.

But that's a past only music historians dwell on, as today we have near unlimited access to cutting-edge CD burning technology and digital distribution system that reaches across the world! Sharing your mixes has become a matter of choice, not accessibility or even ability.

Post your mixes online

Both using your own site and someone else's, there are numerous ways to distribute your music on the Internet. Online radios and podcasts are all over the place, waiting for someone to send them a fresh mix track to play. When you do that, make sure to send a whole playlist, along with additional details and contact information. If you have some original tracks with a big enough fan base or a feeling that your music is just that good, try your luck with iTunes as well! Once your music is out

there, tell all your friends and fans to download it immediately. After all, that's exactly how today's top music artists make their living.

Burn lots of CDs

Regardless of your success rate online, you need to put out a lot of actual, physical CDs to be given out to your fans, new and old. After all, it's still the cheapest way of storing digital music. You might end up spending more time than money on burning CDs, as the process can seem slow and tedious when the count is in the hundreds and little specialized hardware is available to you.

When the lack of specialized tools becomes unbearable, go ahead and invest your money into a CD burning tower. It can cost just under a thousand dollars, but will save you money in the long run. Just make sure you're in the music business to stay!

Give them away

You may want to make money, but selling mix CDs is rarely the best way to do so for an aspiring DJ. Giving them away to as many people as possible, on the other hand, increases the number of your fans and will benefit you in the future, when you're negotiating an event contract with a venue or attracting attention from promoters.

Put quality right next to quantity

As you can see, burning CDs nowadays is (mostly) a cakewalk. Creating a quality mix, on the other hand, can be harder. Once you've done working on the music itself and it seems like the best you can do at the time, don't just skip over the most important things you need to do to the CD itself. Make sure it's tracked and don't let bad mixes anywhere near your CDs. It's better to replicate an older, but better mix in your next set of CDs, than to settle for a low quality mix you've made recently.

Designing A Logo

Have you ever tried to design your very own logo? Probably (not), and it never seemed to go anywhere even if you tried. It may be that fancy logos are meant only for big labels and companies, not DJs. Then again, you might not have pushed at it enough and missed out on something great that would help your career significantly.

A DJ's music and promotional materials must be branded just as goods and services of big companies are. You may not have a million dollar industry and thousands of clients behind you, but you still need to get your name across to those potential fans with as many different means as possible.

An efficient logo design isn't just a scribble or random image to be put in the corner of a CD so that people would know it's yours (although it might look like it sometimes). Company and product logos are characterized by central themes, customer needs and promotional impact. They are aimed at establishing a lingering presence in the market and entering the public consciousness of its clients, both current and future. In DJ terms, it translates to making a logo that reflects your music style and public image, is simple enough to be easily remembered, but also unique and unlike anything your fans have seen before. You need to be able to stand by your logo and have it stand by you and your work.

DJs with their own logos are not very common on the music scenes. In cases when they do have a logo, it usually undergoes a kind of evolution or even random bursts of fundamental changes as their career progresses. This is actually something you should avoid doing when working on your own logo, because it decreases its impact. The higher DJs get in the music scene, the bigger the chance that they have their own logo. An internationally recognized DJ or music producer will always have a logo tied to their stage name and sometimes made by a professional artist for thousands of dollars. However, it doesn't take a logo designer to make your first logo and, who knows, it might be so good that it sticks for the rest of your DJ career.

As you can see, they all look professionally made and instantly recognizable. At the base of these logos are the stage names of different DJs and artists, written in a specific font. Choosing a font is the first step of making the logo unique. After that you play around with the letters, work on connecting, moving and splicing them in various ways until you've finally found the design you'd like to stick to. The process can take as little as a couple of minutes and as much as several months and years of gradual changes as you discover and rediscover your public image and style.

But the logo itself will mean very little to your DJ career unless you make an effort to put it on everything you are ever going to make. Everything, starting from mix CDs and ending with little flyers and stickers you've printed to advertise your next event. People have to see the logo and connect it with your own image so that in the future you can take advantage of that connection.





Creating Your Very Own Website

Signatures and contact lists of most DJs are made up of at least half a dozen links leading to their many social networking, video sharing and music upload sites, ending with a nice personal domain address. It seems like a good idea to put all these links out there for people to see, but no one can expect even their most loyal fans to visit those sites all at once.

But what if you could only have one link to put there and still make your fans see all other links at the same time? You might have guessed already that it involves putting the rest of your links on your personal website, where you can customize them as much as you want and actually increase the likelihood that your site visitors will actually follow those links at one point or another. It's easy to put together and can be as versatile as you want it to be. We recommend [HostGator](#) (*affiliate link*) to host your personal website.

Here's what links you should have on your personal website:

Your latest mixes and events

People are mostly interested in what you are doing right now. More often than not, it's not the trivial things you'd see posted on Twitter, but the things you do as a DJ. Your latest mixes and events are the top concern of all your fans and whatever else your site might have on it, you absolutely have to include links to all of your latest music tracks and event announcements.

It works best if you have those links tied to some music upload site you're using. That way, you won't have to upload them manually and instead just place a widget on your website's sidebar.

Facebook

A Facebook page qualifies as a link of major importance, deserving a top spot on your website's list of important links. A personal Facebook page, however, might as well be omitted and only passed down from person to person. Not because of privacy issues or anything, but just because a full-fledged Facebook page will look professional and a more accurate representation of your DJ image, than the account you use to interact with your friends.

Videos

Finally, there is a growing trend of embedding a video right on your homepage. As most computers and Internet connects are now easily able to handle the strain of real-time video streaming in browsers, it won't seem nearly as annoying as it was a few years ago. You can use video upload services like YouTube, or prefer to go with a direct CSS playback function. However you do it, an auto playing (or manually activated) video on your personal website will be a nice eye catcher for your site visitors, reflecting positively on your image as a DJ, no less.

Focusing On Your Own Site Instead Of Facebook

All the hype and traffic certainly makes Facebook a popular place for DJs to focus their promotional efforts on. With the wide availability of diverse tools and improved functionality on the world's biggest social media platform, it's often easy not to see the point of having a website situated on your own domain to begin with. Most of all, Facebook is free and web domain registration is not.

While it's true that Facebook offers an excellent platform to direct your promotional activities from, there are several reasons why it shouldn't be the only place where you share your music and stay in touch with your fans. On the Internet, things can go out of style as quickly as they came to be the number one in their field and social networking websites are far from being an exception. The fact that there would be no effort involved for people to just stop using Facebook doesn't make matters better.

Remember MySpace? Exactly. As difficult as it may be to believe that the world's most popular social network will one day lose appeal to its members, there's no reason why it shouldn't happen. It doesn't mean you should stop using Facebook immediately. It's still a great tool for DJs and is likely to stay that way for a while.

An actually good idea would be to move out of your comfort zone and create your own domain to build an original website on. The price for a .com domain starts from 10\$ per year, which isn't much at all. The real costs kick in when you purchase a hosting plan, but for a low profile website like yours will no doubt be (at first), you'll manage them easily as well. Sure, it can require a bit of extra effort and time to set up. On the upside, your own .com domain won't go out of fashion unless you do, which would be bad news for you either way, Facebook or no Facebook.

Appearing On Video

For an aspiring DJ to appear on any kind of video without having to pay up outrageously for it was unthinkable just a decade ago. Nowadays, it's not much of a deal anymore. The buzz you can create with that video, however, hasn't lost its spark!

With the wide popularity of sites like YouTube and availability of video sharing on Facebook has made videos an essential part of promotion for DJs. You can set things up so that someone films you with a camera while you're at it, rocking out at a dance event, but most of the time, you don't even need to do that! There are thousands of video recordings of DJs at different events and locations appearing randomly all across YouTube, made by fans with nothing but their cell phones. It's really a great age we're living in and encouraging these kinds of things will certainly work towards your promotion.

The clean sound of a mix track you've included in your latest CDs may sound great, but there's nothing to replace that amazing crowd reaction people can capture on a video, even if the sound quality gets fuzzy at times. Next time someone sees a YouTube video of your live event and the way you make the crowd go wild with your DJing, they might just decide to head out and crash at your latest event. You will have extra people coming in just because there was a video out on the Internet that featured your event. You don't even need to have all that many views for that, those are the few interested people that matter to you the most (or at all).

Uploading your videos online (or seeing them uploaded by others) is also a great way to point people to your Facebook page and any other website you might have working for you on the Internet. It increases your presence online without having to do any extra work at all. Just rock out on your events and don't hide behind a speaker or something. And don't move around too much (or do, if it works for you). All in all, it's up to you how you want to be seen in the end. The important things is that you will be seen thanks to the breakthroughs of modern technology and the loyalty of your fans. Act for the camera and next time you're throwing an event, you might have a bigger crowd to handle.

Promoting Yourself With Quality Photos

Music is always the main focus of a DJ's career, but as time goes by, visual means of promotion become more and more important. Photos are an important part of this promotion, but in a world where near every cell phone carries in itself the power of the last decade's military-grade spy cam, fuzzy, low-quality snapshots just won't cut it anymore. Only the quality and flexibility of professional studio photos can do what it takes to impress your fan base and show off your unique style in all its glory.

If you're not really into photo-shoots, it's about time to do something about it. No matter how underground your music direction is, you still need to show your fans exactly that, namely, how underground it actually is.

To be considered a professional DJ, you have to look like one and since there's no way anyone can do that 24/7, high quality photos are the only way of getting that message across to both fans and promoters. However, do keep in mind that a professional photo-shoot will be priced accordingly and you'll have to part with at least a couple of hundred dollars if you're ready to do it.



The Importance Of Your Email Signature

Email signatures are quite common today. Some prefer to write them manually depending on the recipient, while others are quite comfortable using the automated option. Wherever you stand on this matter, it's essential for a DJ to have a signature in the first place.

There are more reasons for it than just writing your name, email address, mobile phone number and possible affiliations. Just like a well-branded logo, it reflects your unique identity and helps recognize emails sent by you as opposed to all other emails a recipient may receive throughout the day. Unlike the 'From' tag, a signature lends more impact and works on a different level, sometimes subconsciously.

As you are listing your contact information, don't forget to add your website address, links to social networking pages and anything else you think could be important. If the last part brings out a dozen different websites you want to include, try to cut down that list or do something about the way it looks. A list of websites can look a lot less annoying and confusing once you apply some additional formatting by omitting the 'http://' and 'www' parts, playing around with the colours (if possible) or replacing text with images. Even when using the images, try to carry across the exact domain names for your personal websites, as people are more likely to remember them later that way.

You can devote the last line to a lively, witty quote for the recipients to remember you by or possibly some additional comments on your upcoming events, which can be read separately by those who skipped through all your website links.

Being Professional

This does not refer to being a professional DJ with a 2-year contract behind your back (although, that wouldn't hurt). It's more about how you interact with the people around you, how you treat people on whose help you rely, those who depend on you and your loyal fans. Your professionalism (or lack of thereof) can seriously affect your performance as a DJ and is a useful thing to keep in mind.

Your attitude matters

There is an impression among people who deal with the music industry that DJs who act friendly and content with people tend to get more gigs than those who do not. That impression is true. Those open-minded, friendly people really have it easy (for the most part), but there's no reason for you not to be one of them!

All it takes is to watch your attitude and the way you may come off to others. From avoiding to insult or anger people by accident, to holding back when you want to do it on purpose, a friendlier image will go a long way with promoters and club owners, who may be considering every little detail about you before considering to invite to work with them again. There are tons of aspiring DJs out there who are looking for gigs and being unprofessional just puts you in a disadvantageous position.

Having a generally positive attitude will help you with negotiations, promotional efforts, fan interactions, relations with staff and everything else a DJ must deal with. The industry makes it hard enough for everyone, so add your unprofessionalism into the mix for others to deal with.

Don't double book yourself

When you're offered to show up at a high profile event for a very good payment, but you've already been booked for a gig in a different club on the same date and time, what do you do? Well, whatever you may decide, here's what you don't do.

Double booking is one of the worst sins a DJ can make. It's completely understandable to do two events in the same day, done a few hours apart, if you can

make to both of them. Showing up for one and suddenly deciding not to show up for the other is a different kind of story. It may even seem absurd now that you're reading it, but make sure to remember your current feelings when a situation like that comes up and you have to make a decision. The least you can do as a professional DJ is notify one of the clubs that you won't be making it and tell them how sorry you are.

Control your emotions

As a music artist, you are bound to feel greater emotions than most people and when you find yourself surrounded by other DJs, performers and artists, things can get complicated. Emotions are fine and can actually help you in your career, as long as you're able to keep them in check. No matter what may be the reason, you can't lose control over your words and actions. If someone's trying to provoke you, that's one more reason not to give in. Be a professional, don't resort to petty insults and threats, or people will start to look down on you.

Don't drink too much

Seriously? Yes. Drinking is a big part of any music scene, but it can also ruin your performance. Everybody knows their own limits, but always seem to overestimate them in the end and it leads to their downfall. In some cases, a literal fall from the stage, which will seem a lot less funny to you than the crowd.

As it happens with these kind of things, you can quickly lose track of the number of drinks you had in the feel of the moment and make a complete joke of yourself in front of others. It's not as bad if you actually make people laugh, but in most cases, the outcome is much worse than that. The people you've booked your gig with will definitely not be as understandable of your drunk behaviour as fans who had a great time at the club. It can seriously damage your career and put your future as a DJ at risk.

The same goes for drugs, which, unfortunately, are also prevalent on the music scene. It's not about what anyone says or does, how things work or don't work. It's all about your career as a DJ, so before you do anything you might regret later, think if it's worth it.



Writing A Venue Contract

You're sometimes left alone to the task of promoting yourself through events and knowing all the tips and tricks of establishing venue contracts are important in securing your time and money against dead ends.

A good written contract can go a long way in ensuring that no surprises will ruin your event when it takes place. You can't personally anticipate every possible shortcoming that can occur in the middle of your party, but thanks to a well thought-out contract, you can always guard yourself against the worst case scenario. It may benefit you to take advice from a legal expert when larger events are concerned, but simply being careful about writing the contract will suffice in most cases.

All important members from venues and promoters alike must be represented in the contract. It's important not to leave anyone out, because there are lots of people filling important roles during the event and all of their responsibilities and rights must be featured in the contract.

Description of the premises where your event will take place must be included. You want there to be no misunderstandings regarding the building and exact space which will be allocated to you.

Both time and date at which the event takes place should be clearly mentioned. It is necessary to avoid any confusion regarding the amount of time for which the premises will be available to you.

The event must be described in detail, including styles of music and the format of the event. It will prevent the venue from making unexpected changes at the last moment.

Duration of the contract must be outlined, including the trial period, if any.

Terms of cancellation should be stated clearly in the contract to protect you from losing any payments you may have already made prior to the event. This policy will also give the venue an extra incentive to abide by the contract, just in case complications arise.

Special events and holidays must be taken into account when writing the contract. If your event is planned for such a day, this must be discussed with the venue in detail. If the budget, the format or the location must be adjusted differently than on usual days, all of that must be included in the contract.

The responsibility for booking your talent and covering all the costs is something that the contract should state explicitly.

The use and availability of sound or other equipment must not be overlooked in the contract.

Conditions of sponsorship are a major concern of the contract, because any sponsorship deals require cooperation between the venue and the promoters. In case of a drinks sponsor, for example, these particular drinks must be featured exclusively during the event, which is the responsibility of the venue. The same goes for any other sponsored products. Everything must go through the venue and the people involved must be made aware of that not only personally, but also in writing, where their signatures can confirm it.

It must be made clear that all matters of financial liability will be endured by the venue.

Staff and their responsibilities are to be outlined in the contract. Whether the money collected from the door will be yours, the venue's or split between you, security and other responsibilities; everything matters and can potentially lead to disputes, if not described in sufficient detail.

The way revenue will be shared with the venue must be addressed in the contract. The main income usually comes from taking entry fees at the door and serving drinks at the bar. During some events merchandise sales generate plenty of revenue as well. This part of the contract must reflect the exact percentages that will go to each side of the contract.

As for the merchandise sales themselves, products like CDs and T-shirts can't be just sold on a whim. The right to do so by any of the sides must be explicitly stated in the contract.

The way promotion and marketing will be handled is another concern for the contract. Advertisements, promotional posters, flyers, mass mailing and teams of promoters are just a few of the possible ways of handling it. The contract prescribes which side handles the expenses and to what extent. Similarly, any outsiders that may be invited for extra promotional efforts at the event itself should be mentioned in the contract.

If other promoters will be present at the event, whether in collaboration with you or on their own behalf, the venue must make you aware of it through the contract, and the other way around.

Supervising the money count is a right that should be included if your side is to have any cut from the event's revenue. Even if trust doesn't seem to be an issue, it's simply the regular order of things and will only serve as an extra safety measure.

The exact time of pay-out can be clarified in the contract to avoid misunderstandings with the venue and ensure that your business relationship is finalized properly.

Some payments should be handled before the event, like the guaranteed salary of your team. If the venue handles all the pay-outs, the contract should allow them to bypass you and pay all the promoters, DJs and other staff from your side before the event takes place. Alternatively, you can handle the payments yourself, but be just as quick about it.

In the end, throwing a successful event is all about understanding your responsibilities and accounting for possible complications. Bad planning can leave you with no profit even after the best event in the world, and absence of a thought out contract will account for much of that failure. If you foresee all the possible complications, no matter how unlikely, and include them in your contract, your chances of turning up profit will increase significantly. Hope for the best and expect the worst, as they say.

Finally, do not attempt to organize an event you can't pay for in advance. Things won't always go your way, so don't risk more than you can handle.



How To Create Your DJ Rider

A DJ or artist rider is an additional contract which stipulates the needs and requirements of the DJ when being booked for a performance.

Most musical performance agreements will have two parts, the basic contract and the rider. The DJ rider supports the contract between the DJ and the venue or promoter and covers everything from the DJ's sound and equipment requirements, stage set up, transportation to and from the venue, drinks and catering and any other specific backstage requests.

As every DJ will have varying and different needs, expectations and levels of bargaining power, a rider is therefore a clear and concise way to ensure that as a DJ, all your needs and requirements are met.

When starting out as a DJ, a rider will probably not be applicable straight away, but as you begin to establish a name for yourself and start to make a living as a professional DJ, the rider will become an important document.

One of the main requirements as a DJ that would need to be outlined on the would be your sound, equipment and set up requirements. You should be asking for your ideal setup, including turntables, CDJ's, mixers, micas, monitors etc. Be specific and state model makes and numbers. The club can always say no, and you may settle for something else, but it is best to initially try for the best set up possible. If you do decide to bring your own equipment, be sure to specify that the club's insurance will cover any damage to any gear you do bring.

Stage set up and furnishings are another vital section of the DJ rider, and again it is crucial to be very specific. Specify sizes including lengths and height of any tables and stands that you may need and be sure to include anything additional such as lamps, fans etc.

Specific drink or catering requirements, accommodation and transportation (if the gig is in another town or country) and any backstage and guest list requirements would make up the rest of the rider.

Whether it be yourself or your management writing up the rider, it is important to be clear, exact and technically specific . There is no need for fancy language or legal jargon, it is far better to be simple and straightforward so as to avoid any misunderstanding.

When writing up a rider, it is important to make sure your needs are met, but be aware that if you are too demanding, you may risk losing the deal completely. You may have heard stories of outrageous demands from world famous DJ's, but bear in mind, if you're making demands like these on your rider, your shows had better be extremely profitable!



Example DJ Rider: Avicii

- This Rider is part of the contract. Any proposed alterations to this Rider must first be agreed between the Promoter and the Artist's representation before being made, otherwise all clauses must be adhered to.
- It is agreed and understood that shall not be advertised in any way other than “**Avicii**”.
- It is agreed and understood that the promoter will provide a good quality evening meal prior to the gig for up to two (2) people and:

2 x bottles Premium Champagne.

4 x bottles of still water.

- It is agreed and understood that the Promoter will provide the following technical requirements:

FAILURE OF PROVIDING THE REQUIREMENTS BELOW MAY RESULT IN NON-PERFORMANCE

3 x CDJ1000,
1 x DJM800,
Professional Monitors,
1 x fan,
2 x towels

- The Promoter will provide the Artist with a **guest list of twenty (20) persons** at no cost to the Artist whatsoever.
- The Promoter will provide plans for the venue indicating the route by which the Artist and equipment should arrive at the venue. This should arrive at Coda with return contract.

Source: codaagency.com

Things You Need Besides Talent

Musical talent is a great thing to have as a DJ, but in an age when the whole world constantly comes together to judge everyone's weak and strong points at a glance, musical talent alone may not be enough to stand out from the crowd. This doesn't just concern working hard or having a great personality. If you want to succeed, you better have something else to bring to the table and it better not be an oversized ego!

It's all about the money

Even if you may be in it for the great music and making the crowd go wild on the dance floor, this is a business, and as much as any other business, its main concern is with money. It's a cynical world we live in. You may ask around and offer your talent to big promoters and club owners, but don't act surprised when they choose a popular DJ to run their event. A big name will attract a big crowd, which in turn attracts big money from tickets, drinks, merchandise and everything else. Talent and enthusiasm can certainly play a role in this business. It's a plus if you know how to "rock the crowd", but at the end of the day it's the size of that crowd that matters.

What makes a popular DJ popular?

What separates aspiring DJs from already established ones is quite simply the number of their fans. Naturally, a fresh DJ, no matter how good he is, can't boast a fan base of thousands upon thousands of people. But there's a reason why popular DJs came to have that kind of following, and that's where their talent comes in. Over time, good music and consistence of its quality makes you noticed by the music lovers, media crowd and some award folk alike. When enough people put your work as a DJ into the spotlight, you get something to brag about before important people who can potentially give a boost to your career. They are more inclined to listen and offer you work when

the public is backing you. Being a popular DJ certainly has its perks, since they no longer run around the city looking for gigs. Promoters find *them* instead.

So all you need are some people?

Exactly! Club owners don't care just how "good" you are. They want to see other people back it up, and not just by saying it, but by turning up at your gig and making it seem like a real event for a start. A crowd can make all the difference, and more often than not it's what draws even more people to the party. So, naturally, the owners want you to round up all your friends and bring them to your event! But let's be real here, in the unlikely event that your Facebook friend count is in the thousands, even a hundred of them are not likely to show up. Then how about fifty? Or thirty? How many can you pull off? Fortunately, the promoters won't push you to the verge of impossible as long as you make a honest effort of rounding up as many people as you can to turn up for the event. You will need to use all your tools, like social networks, mailing lists, texts and good old fashioned offline connections. If you're lucky, it will be enough to please the promoter and they won't mind if you come up a couple of dozen people short in the end. They'll see you got more than your talent to offer and be glad to deal with you in the future.

Practice makes perfect

The more you'll be at it, the better you'll become. Eventually, you will have a big list of contacts to bother in case of emergency events. Having a readymade base of supporters to rely on can one day lead you to a big breakthrough. This might pick you up an extra gig or two every month, perhaps every week. Then, eventually, you will have regular work to be proud of.

PART 2: MARKETING

Best Ways Of Promoting Yourself



You might have pursued a career as a DJ in order to escape the routine of regular employment and corporate jobs. Maybe you just love mixing music. Or it's both, along with a thousand other reasons. Whatever those reasons are, being a DJ is still your job, not unlike any other kind of work you would do for an employer.

You may not be leaving for the office every morning, but you still have to put in the hours. You won't be able to perform well as a DJ unless you treat it as your job. There may not be any bosses looming over your head most of the time, but you have to fill in for them and motivate yourself to do something, every day, working on your music career.

Here are some things you can do:

Make yourself seen

Whatever thoughts you may have about Facebook, it's a great tool for getting people to see you. If you're active on social networks and the updates you share are relevant, you'll garner a lot of attention as a DJ. To get other to read your updates,

it's a good idea to pay some attentions to others as well. Leaving positive comments and engaging in quick conversations is sure to score you more friends, followers and fans.

It's just as important to show your support offline, as it is online. Show up at other DJs' events to help them out or simply act positive. Even if you just greet a couple of people, compliment the event and leave, it will count.

Release new mix CDs

Getting to run an event may be your ultimate goal, but being a DJ is still about music. When you're having a break between (or before) events, put your spare efforts and creative energy into mixing new music CDs. When you've produced a mix, direct that energy towards promoting it, both online and offline. If it's any good, this could improve your chances of being noticed.

Review other music

Mixing all those tracks might not have made you a famous DJ just yet, but you're already, in some way, an expert on music. If you've caught yourself analysing the music you hear, don't hold it back and start writing it down. Your review might find its way to some publication, but it would work just as good if you started your own website or blog to post your latest reviews on.

Consider sending some of those directly to the artists whose work you've reviewed. This might get your name out there in a way you didn't even imagine. They don't even have to be reviews in the traditional sense of the word. The bottom line is to keep trying to do something related to music, even if you can't throw an event just yet.

Throw an event (if you can)

This is actually not the recommended course of action for anyone who hasn't dealt with organizing events on their own. If you still feel like doing it, at least try to find someone to mentor you and give some advice. After all, you don't want to announce an event and then bear the humiliation of no one going there.

Then there's the financial concern to consider, but there are definitely worse ways to spend money than on throwing a music event. The location, equipment, drinks, and staff will all cost you. While you're at it, you might as well throw in an established DJ to spice things up, but don't do it just because you can. Instead, focus on making your event better and make sure the crowd is having a good time (if you get that far). People will like you for it and you could score a few more fans during the night.

Do a studio production

If things are not looking up event-wise and there's still extra time on your hands, use it to start a studio record project. DJs are known by their tracks and it may be time to record one that can be considered professional. Of course, you shouldn't do it if you don't feel like it and know that you won't produce anything good anyway. There are plenty of bad studio productions out there, so don't go about making bad tracks and ending up paying for it. Still, if you can think of a worthy potential production or have a desire to record something you're already playing, go get it done!

Compile music lists

People are always looking for new music to listen. They often turn to their friends for suggestions and find them online message boards, but nothing can persuade them so much as a top music list compiled by an artist or DJ from their favourite music genre. Being a DJ makes you an authority of sorts, so try to use it. The plan is that posting monthly or weekly music lists and top ten's will garner some attention to your own name and give readers an impression of what kind of music you play at your events. It could work, or not. But you won't for sure unless you try.

Do a photo-shoot

Some DJs are not really into photo-shoots, but once their career takes off, they're soon forced to reconsider. Promoters always take note of the photos you've made of yourself and often push new artists to do photo-shoots. That's because photos as a visual medium are very good at conveying the unique style of the artist and help fans recognize them. If your photo-shoot turns out successful, then so will your name.

Stay active

Nothing discourages your fans from regularly following your career more than a lack of frequent updates. It takes some deal of effort to not only start, but also maintain your online presence. If you have decided to create a Facebook page and point your fans to it for regular updates, you can't let it go dead! If you're not currently planning any events for the nearest future, it's no reason not to update with other things, like new photos, mix samples or reports on your upcoming music productions.

Keep them guessing

You can't just come up with new CDs every once in a while and expect hype to build around your name. Your fans should anticipate your next release and speculate about its contents. In order to make them start guessing, you first have to give them some hints and pointers as well. Share sneak peeks of your future flyers and posters, occasionally drop seemingly irrelevant, but engaging comments on what you're currently working on. What gives you trouble and what's coming along nicely. It will give your fans a sense of involvement that will reflect well on your popularity.

Plan ahead

Fans like to follow artists who know what they're doing, or at least seem to know what they're doing. That's the impression you need to deliver, so work on it constantly. Arrange your updates on specific weekdays or hours of the day. That way, your followers will look forward to them and know that you're worth their time.

Facing The Hate

When a DJ gets a bit carried away in self-promoting, people are often turned off and a certain amount of bad rep arises from it. Or at least that what most DJs themselves think about it. Afraid that fans might label them pretentious, they try to tune down all their promotional activities to a minimum. The thing is, what fans are they afraid of losing if they haven't made any actual effort to attract these fans in the first place? It may be that at the base of this reluctance to market yourself sits a deep rooted fear of being hated.

Nobody likes it, fair enough. But let's try to look at the logic here (or lack of thereof). You work hard as a DJ, you release music and organize events, people like what you do. But when you're trying to spread out your music to more people, you're suddenly being pretentious. It makes no sense! And it shouldn't, because things like increasing your online presence, getting quality photos of yourself and being friendly around the press constitutes basic marketing and is the only way of getting anywhere with anything. It can only provoke hate in a special breed of people, illogical, immature and perpetually self-centred haters.

The sun will rise in the west before you make a single hater like you. Or not hate you. Or hate you less. They may honestly believe to be on a crusade against pretentiousness, but also don't know the first thing about you. Reason they're actually basing their hate on may be unknown even to them and their "criticism" functions only as an outlet for some deep-seated anger and jealousy issues.

If anything, the number of haters you have should be an indication of your rise to popularity, a sign that your marketing efforts are starting to pay off. Haters circle success like flies. Of course, there's also the case of some popular people actually being stuck-up and pretentious, but that's far from being a rule. It's just that rude and hateful people are often leaving a stronger impression on us than nice ones.

Speaking of which, this is why you should focus more on your fans than your haters. You may try all you want to be nice and not pretentious at all, but haters will come by either way. On the other hand, you could promote yourself rigorously and focus on delivering high quality music to fans that like you, in which case the hate will be eclipsed by the love you'll get from them.

Finding People To Look Out For You

You've probably heard about agents and managers who can get DJs all the best paying and high profile events there are. With their help, a local artist can even break into a higher plain of fame. It sure would be great to have a professional like that backing you up on your music career, but to get highest quality service from one, you need to have something to offer in exchange. Attracting attention from music industry experts isn't easy. It can take some time to know how the system works and who the main players are.

Agents

These people focus their efforts on organizing the best gigs for their clients. In exchange, they demand a percentage of the pay you receive as a result, usually around 20%. Therefore, successful agents pursue the career of their clients as they would their own. Their main advantages are good networking skills and a huge list of relevant contacts. You could even say that when you're hiring an agent, that's what you're buying.

As for the hiring process itself, it can get complicated. Seeing as agents charge no upfront fees and only work for the cut of your profits, they limit their time and attention to only the best candidates, hoping that their investment will pay off. Established agents like to think they have a keen eye for talent, but in most cases, the talent must put in effort of their own to be noticed. That's only fair, as no agent would like to represent a weak and passive DJ.

Most agents don't take the risk of cultivating your career from scratch, so it's your job to get your name out there. Once it's out, an agent will find you. When you've signed a contract with an agent, it's no time to relax. You need to provide them with everything they might need to successfully 'sell' you to the venues and companies out there. Cooperation is the key, as you will have to do everything as your agent tells you for their services to be effective.

Managers

These are the supervisors of your career, making sure that you do what you have to do at certain stages of your music career. They know more about your future goals and direction than you do. Some of them act as agents, and their functions boil down to planning your events, releases and some marketing initiatives. Obviously, they get a cut of your revenue, around 20% on average.

Publicists

Who exactly are publicists? Their main goal is to raise the public's awareness of a DJ's name. They'll send your latest tracks to be rated by the music industry's top publications. Publicists will also find ways for you to score a couple of interviews, photo shoots and other kinds of promotion you might have attempted on your own. They work on a whole different level, though, and chances are that their services will give your DJ career the much needed boost. They also have flexible fees, which vary from one artist to another.

Legal experts

You might not have bothered yourself with thinking about getting their support, but the higher a DJ gets in the music industry, the higher the stakes become. You can no longer afford to overlook some tiny details in your contracts with venues, club owners, music distributors, promoters, even your own agents and managers. Everything needs to be accounted for and only a qualified legal expert can handle it.

Judging by all these professions and their tendency to require high fees, it seems that a DJ's success attracts a bunch of high-paid people who offer to do something you had already been doing in the past, like promoting yourself and planning your future events.

However, it's important to remember that the scale at which you will operate once your music career really takes off requires much more targeted effort on each aspect of your work as a DJ, and only specialized people can do that. Make good music and leave it for the pros to handle.



Knowing The Key Players In Music Industry

People are the most important part of the music scene. Some, like fans and supporters, depend on your good performance as a DJ. Others, like promoters and club owners, are the ones you depend on. Finding good contacts and maintaining them is important for succeeding as an aspiring DJ in the music industry. While the details may vary from one local scene to another, the basic mechanics of it stay mostly the same.

Do your homework

Before you go out there to confront the key players in music industry, make a point of knowing them before you meet any of them in person. Just as you would look up information on other DJs and music artists to learn a bit more about your trade, you need to be aware of the latest news in the world of club owners, promoters and marketing experts. Internet makes it easier than it ever was, sometimes as easy as looking up someone's profile on Facebook, and being well prepared is sure to score you extra points with the people and the industry as a whole.

Know other players

Your key points of interest are locations of the upcoming events, names of club owners and the kind of DJs they're looking for. The DJs themselves are good at providing useful contacts, so it wouldn't hurt to be friendly with the crowd, especially some established players in the industry. It will serve you no good if you show up at a venue where your music style is not welcome or it's too high profile for your level of recognition. Good leads, on the other hand, will bring you to successful events and future contracts.

Keep your eyes open

Even the smallest of details can hint you in on the specifics of someone's career or life. Everything, from business cards to office interior, tells you something about the person behind them. Don't miss these things and you might someday reveal something of great importance. Even the domain name of a custom email address given to you by a music industry player can point to some information even search engines wouldn't lead you to.

Promotional flyers made by other DJs and venues are also a great source of information. Don't brush them off as junk. You are part of the industry, so show some interest. Be curious about their designs and, more importantly, examine their contents. Take note of the list of the names, companies, clubs and websites. Logos will clue you in on who's involved in the production. Consider signing up for their mailing lists later to keep a handle on what's going on with the music scene.

Make friends

You won't get anywhere in the music industry without friends backing you up when it matters. Chances are that you already know this, being an aspiring DJ and all, so the main thing to focus here is not to forget that. This is the time to worry about not being pretentious. Even a minor success can get to your head in a way that you won't even notice. When your music talent starts being appreciated, it may give you the wrong impression and lead you to believe that you can now stick out for yourself.

The truth, however, is that the higher you move up the ladder of your local music scene, the more friends you will need to help you stay where you are. Actively seek out other DJs involved in your genre and make new friends. They will help you with finding contacts and knowing about all the events ahead of time. Also, new friendships in the music industry are great, but don't forget about those who supported you on your way there. Your real friends, as you might be compelled to call them someday.

Add your name to the game

Now that you're aware of the events that you like and have met other players in the industry, it's time to add yourself to their list. Having subscribed to numerous email lists and joined relevant interest groups on social networks, that might have happened already. All you need to do is not fall out of the loop and stay in touch with the community. Become an expert on what's going on, where and when, so you might soon start up your own mailing list sharing not only your own upcoming events, but also the latest buzz within the entire music scene.

Be smart about it

You know the scene and you know the people, but that's not all there is to it. At the core of your career are still the efforts of getting into events and pursuing a long-term contract. Reaching out to club owners will be a balancing act between being invisible and too pushy, so keep it straight!

The first meetings with promoters and venues can be a good opportunity to introduce yourself properly. Talk about your love for music and share some of your work, but don't jump straight to the point. Don't miss a chance to offer your help in promoting some of their events, as it will always score extra points with club owners. They like a DJ who can make their own buzz, instead of merely 'showing up'.

You could even go out of your way to spread the word on that venue's other events. This might get you noticed and will serve you larger crowds in the future, in case you're hired for regular DJ work there.

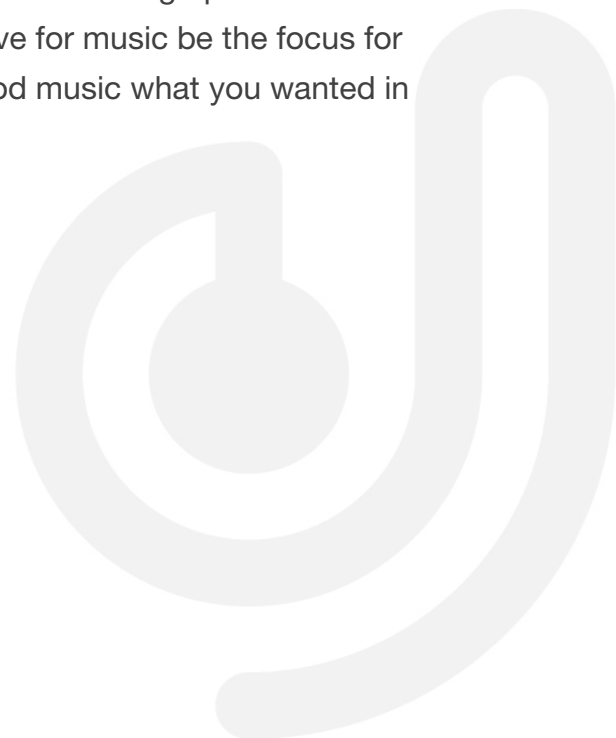
Once the trap has been set, give them time to consider you. Become a visible regular of the music scene by showing up to events and bringing lots of friends. It will set you up as a DJ with an established support base, which is one of the most important things venues consider when looking for one. Greet them when you see them, show your willingness to work, but don't push or beg for a chance to throw your own event. Things will come in their own time.

Keep your hopes up and expectations low

All these contacts, friends, fans and events might give you the impression that you've had it made as a DJ. Impressions have a tendency of being far from truth, though. No matter how irresistible you are as a DJ, there are situations that can keep you from being invited or approved for a long time. You may be doing everything right, with things coming up wrong all the time!

When it happens, the worst thing you can do is to tune down your efforts. Even they don't seem interested, other people are watching and taking notes of your performance. If you come off as inconsistent and weak, your chances at scoring an event in the future can plummet right then and there.

Keep giving away mix CDs, hanging out with the fans and showing up at events. Work on new tracks and learn from others. Let your love for music be the focus for now and try to enjoy yourself. After all, isn't mixing good music what you wanted in the first place?





Creating A Music Scene When There's None To Be Found

It's hard enough to get onto the big scene for your music style even when you don't miss a single chance at throwing an event or being featured at one. But what can you do if wherever you are there is no music scene at all for your genre of club music?

Popularity of music styles in different geographical areas depends a lot on local TV and radio, as well as the community there. In smaller cities, the diversity of music styles might not be as big as in the larger ones and the possibilities for attending or throwing events can be very limited.

This doesn't mean that there will be no people listening to the genre at all. There will still be some listeners and fans around, just not enough for the music style to be recognized and represented on a larger scale. Even more often, they will be pushed out from the scene by the other prevalent genres and be forced into a hiding of sorts. This will make it difficult for promoters and venues to put trust in you when you come to them with your suggestion to throw an event.

You probably won't put an event together on the first day you try, but unless you try, you might as well stop dreaming about it. Just like you, groups of fans or even other DJs might love the music style with a passion, but unless someone steps up to rally the supporters around them and force them out of the hiding, the music scene will remain only in your heads.

In the past, music genres have come and gone from various cities and places, to later return or leave again. When you attempt to break through and gather a big enough following, failure is always a possibility. That risk is the price for your potential success in the future. When there is nothing and no one in place to support your music, you have to go out there and build it from the ground up. Whether you've just moved to another city or are looking to start a little revolution at home, it will always start with your very first step.

Find support

There can be no music scene without people. The good news is, there are always some people who'd be willing to show their support to their favourite music style, which happens to be yours as well. As for the bad news, they won't do that unless you find them. You won't be going around, asking every single one of them personally, but you will have to confront some of them, so that they can pass it on to their friends.

Once a crowd has been gathered around you, it's time to make them into a team. If your goal is to revive or give birth to a music scene, start with forming a fan club or a group of music artists. Pick out the most active of your like-minded friends and see how each of them can contribute to the cause. Brainstorm on a cool name or logo, share ideas and simply enjoy the music together. Once support has been found, kick-start the process and get things going.

Make up the core of your group

As more people gain interest in your project, you'll need to come up with a place to gather and some sort of resource or authority to refer to. You may not be starting a political organization or a radical movement, but that's exactly how clubs and interest groups work. Whether it's some rented room, a local restaurant or your friend's apartment, the group will need somewhere to hang out, exchange ideas and listen to music. When you can't be meeting each other in person, you'll need to come together online. All it takes is a Facebook page, instant messenger or a free forum service, but you could still create your own website for the purpose of easy overview of what your group's all about, in case people are asking.

Finally, there will have to be someone responsible for all the decision-making. What to do, where to go, how to promote, you can't afford to be asking these questions, there have to be people who already have all the answers and are ready to share their vision.

Establish a following

Remember how important people are to the success of events? The same thing applies to a music scene, tenfold. Quantity, just like quality, matters and you'll need as much of it as you can find if you want promoters and venues to notice. First, lure new people into your group with good music. You're the DJ, so make sure to provide mix CDs or at least download links. Start getting together to share your love for the music and urge everyone to bring their friends next time. Every time. Your work alone may not be enough to keep things fresh, so look around for other DJs, locally and beyond.

Recruit new members

With plenty of patience and luck, you will eventually be able to attract a sizable group of the fans in the city, maybe get some news or gossip running about you. It may seem like at this stage the word will do all the recruiting for you, but don't stop personally taking with other people and inviting them into your group. Make sure

that they're interested and stay that way. Get them involved in everything. If and when your music scene is created, they will make up the backbone of your group and hold things together when tougher times force simple fans back into hiding.

Keep in touch

Just like a DJ deals with regular fans, your group of music scene harbingers must be united into a mailing list. Explore every other option you have, such as a Facebook page or Twitter accounts, mobile phones and messaging services. To promote extra activity, work the angle of your movement's underground appeal. The feeling is sure to catch on with your group members and will do wonders to their involvement levels.

Take it up a notch

Once your group has outgrown that room or apartment and it has started to feel a bit crowded inside, it's a sure sign that the time has come to pour out into the streets. Okay, maybe not the streets in particular, but a bigger place would work just as fine. Make sure you can play louder music there, encourage dancing and give it the feel of a real event. Do your best and you'll be seeing new faces every time you meet up again.

Hit the club

Your group gatherings may have felt amazing, but don't lose sight of your original goal here. You've been doing this to create a music scene for your genre that would be recognized by a wider audience. Having found and recruited music fans in your city and probably produced tons of mix tracks in the process, you are ready to take your chances with throwing a real event at one of the local clubs. Go see the owner with your proposal. Unlike last time, you got a crowd of supporters backing you up, so make sure to explain that, in detail. Don't expect the venue fall in love with you on your first night, but if they see people coming and buying drinks, they will let you at it from time to time. Once you've established yourself firmly in the club and can feel an emerging music scene building around you, renegotiate your terms with the venue and maybe arrange some more events per month.

Hang in there!

You may feel really great about yourself after creating a music scene all (or almost) on your own, but there's one important detail you need to remember. Now that the scene is up and running, with you at its center, it will depend on your performance and persistence as a DJ to maintain itself. If your act falls apart or you grow bored, so will the scene and its fans. Don't lose sight of your love for music and bring out the best in people around you. Remember all of the above, keep trying and you will one day enjoy yourself as an active and contributing member of a small but well-established local music scene.





Throwing Your First Event

First steps are often the hardest. At least, until the following steps put them into perspective. Either way, getting to do your first event is no easy task. Chances are that you're not a world-famous DJ just yet, which significantly lowers your chances of getting through on name recognition alone. By the looks of it, you'll have to do it the hard way.

Club owner may know nothing of you, but all it means is you'll have to introduce yourself to them. On the up side, you get a chance of making a great first impression. On the downside, you only get one such chance and every next one will be more demanding. Before you get too worried about following through with your amazing event, here are some ways of breaking through that first wall.

Give them your demos

What's the difference between someone who says he's a music artist and someone who is one? An artist makes music. If you're claiming to be a DJ and want others to take your claims seriously, make sure you have a collection of mixed tracks to show for it. Save everyone the trouble of digging up your first mixing experiments and prepare a compilation of your latest and best music tracks that you feel can represent your unique music direction. It also has to be good, or you'll have no one to blame but yourself if your plan doesn't come through.

Dress your demo CD up like a bride. It has to be perfect, or as close as you can get. Top quality sound and seamless tracking are a must, as are printed labels and contact details, even if just to make sure you'll get a word from promoters and club owners later.

Approach promoters and owners

Everyone who's seen how a club works from inside knows what a big role is reserved there specifically for promoters who approach them from the outside. Getting through to promoters is what surely will get you an event, as they are able to get a DJ spot for you at several different venues. This is why offering your help with promotion and bringing friends over to the club is such a big deal. If a DJ gets at least one promoter to their side, it can potentially open up doors to multiple clubs.

Approaching a club owner will help a DJ's chances of getting an even more, but it's harder and the resulting events can only take place at a single venue, unless you happen to know other owners as well. It could be better or worse, depending on the situation. If you're just a regular DJ at the club, the number of events you can throw will be limited and spreading your effort across different clubs will improve your performance. However, if the club owner holds you in high regard, you might be looking at an opportunity of securing a weekly gig or a contract for regular work.

Get support from other DJs

Friendships are invaluable in the music industry, at every level. If you know any established DJs who have taken a liking to your work, they might help you with your first event by talking to some promoters or club owners they own. If another DJ puts in a word for you, important people might be compelled to give you a chance. However, make sure that you do your best and live up to the praise, or you may not have another chance again.

Promote yourself

Working on some self-promotion will get your name out there and increase your chances at finally getting your first event. Even the effort itself will be noticed by

promoters and mark you as good DJ to work with, because you can handle your own promotion and have what it takes to make your event a success.

You could act even more straightforward, by asking to be able to throw a party a club for you and a ton of your friends. The venue can arrange some drinks and who knows, maybe when they see the number of people you can bring and let you a go at playing the music, you'll be getting an important phone call the very next day.

Do it yourself!

If you just don't feel like doing all this indefinitely and waiting passively for something to happen, good for you! It's time to see if you got what it takes to throw an event on your own and endure all the costs. There are many examples of DJs who started off their career with a gig of their own. It has the advantage of your full control over everything, but everything else will just show you why DJs prefer other people to handle it for them. The renting of the venue will be paid for, by you. You will have to run your own promotion for the event and cover the costs. Hiring staff, arranging drinks and everything else will be your responsibility. Eventually, you might wish to swap the "on your own" part for "with a team of good friends" and even then it will be hard. But if you really pull through, you will have some experience behind your belt and, hopefully, an invitation to throw your first (or rather, second) event.



Keeping The Size Of Your Ego In Check

Successfully promoting your own events presents many underlying challenges once you've teamed up with other talented DJs to share the glory with. When it happens, there are several important things to consider, especially from the point of view of the fans. It's your event, so obviously you're going to promote it with passion, but too much passion can turn out to be a bad thing. If your event features a wide line-up of DJs, each with a different agenda, fan base and level of name recognition, spreading the word and getting away with it without coming across as pretentious or otherwise hurting your image can be harder than it sounds.

Where to place your own name? Which DJ to focus on? How much to advertise your involvement with the event? These questions may be hard to answer at first, but not once you get around to answering a few simpler ones.

Do you want to make yourself known?

After all, besides love of music and the occasional monetary rewards, that's the big reason for throwing events in the first place. It will be kind of hard to make your name known to the world, unless you put it out the chances of someone else doing it for you are pretty slim. Place your name prominently on those posters, just not ten times the size of all other DJs (and don't forget any other arrangements you made with them). Modesty is a good thing, but your name has to be seen or it shouldn't be present at all.

Is it another label or company you need to promote?

If that's the case, your promotional posters can reflect that by leading in with the name and logo of that label or company, making it the most noticeable thing there. Then find a good spot for your name as well.

Are you the biggest name in the line-up?

Probably not. If so, you should obviously present them ahead of yourself and show respect to the well-known DJs in your crowd. Your event is likely to benefit from their presence, and so will you, as long as you don't forget that. Remember, nobody likes a small name with big ego, so try not to be one! Admit to being lucky a respected DJ has made it to your event and the fans will catch on to your name as well.

When will you take the set?

Again, this depends on who the crowd is coming to see. If it's you (or if an opportunity shows itself), feel free to take hold of those premium times, when there's the biggest crowd on the dance floor and people have loosened up. Otherwise, make way for the big names among you. Remember, it's all about the event!

How will you design your promotional posters?

Put extra thought into the layout, as that's the part you don't want to mess up. Let the star of the show steal the top spot (if it's not you), but leave a space right under it, even if it's there will be other DJs coming ahead of you. After all, this is your event and you're doing most of the work. Don't shy away from reflecting it on your promotional poster. Still, if you're going for a layout where nobody stands out from the line-up, apply the same font sizes and visuals for each DJ and arrange their names in a non-hierarchical order.

DJ's work is, above all, a balancing act. You'll get advice like "promote yourself without seeming pretentious" and be required to actually try and pull that off once in a while. But whenever it seems like you're fighting an uphill battle with your public image, remind yourself that nothing can ever appeal to everyone. If it applies to the biggest names in the music industry, it might as well apply to you. There are people out there who will always hate you, no matter what you do, and there's nothing to do but to laugh when it happens. Just respect other DJs, put your own name out there and keep on doing what you love and do best!



Taking A Break Between Events

When you're an aspiring DJ struggling to throw even one or two events a month, you're happy about every gig you get. However, when you've had a taste of some success and suddenly are throwing three or four events per week, it's easy to get used to it. You might be thinking that your DJ career has finally taken off and things won't ever be like before and there will always be a new event waiting for you just around the corner.

At the same exact moment you're thinking those thoughts, life will decide to snatch those opportunities from you. It might not happen to some DJs, but more often than not, it will. No new events or the occasional minor gigs for as long as a month. Maybe more. Either the venue you had frequented goes out of business, the promoter you've been working with found someone else, your music style is having tough times or there are simply too many fresh DJs on the local scene. Whatever the reason, things like that happen and you need to be ready for them when they come. You have to know what to do!

Keep working on your music

When events are all dried up, music producers go ahead and start making new tracks. DJs should be taking a similar course of action. If you don't produce any music of your own, make a new mix instead. Do what you're good at doing and promote yourself in the process.

It can't just be another mix with nothing special about it. You have to make a bomb! Make a mix that will blow people off their seats, onto the dance floor, no matter where they are. Easier said than done, of course, but there are no current events. It means you have all the time on your hands to make that new mix something special, so it has to be that good!

Once you're done with making it, send it out to everyone you know and anyone who happens to know you. Distribute it over the Internet and give it to your friends so they can pass it on. Make sure everyone has it and don't forget to launch some promotion on Facebook and other social networking sites.

Don't hold back your efforts. Specifically target the local music scene by handing out free mix CDs on all the hottest events you can find. Promoters are your priority, but fans should get your free CDs as well. Finally, just show up and be there. It may not seem like a big deal when you're at an event merely as a guest, instead of working it as a DJ, but it could surprise you with some unexpectedly good developments for your career. Sometimes all people need to offer you the next job is actually meet you. Make sure they do and don't take a break between events for longer than you have to!





Promotion That Works Through Your Fans

Imagine that the dance event you worked hard to set up has become an incredible success! All your efforts paid off and expectations exceeded. Everyone is enjoying themselves all around you, the dance floor is crowded and people are pulling out their iPhones and cameras to capture the feel of the moment to later tell their friends, “You had to be there!” Not because they were paid to do it. Not because they were told, or even asked to do it. Because they loved it!

If you want this to happen to your own dance event, there are some important instructions you should keep in mind. Whether it’s a larger or smaller city you’re in, the event will be a success unless everyone involved is on the same page.

DJs

- Talk about your events as often as you can, drop intriguing hints and let them in on a secret or two, so they can spread the word and excitement to all their friends. Show them how hyped you are and it will catch on.

- Build up the reputation of guests and performers you're featuring and prepare a flashy introduction for each one of them. It will affect what impression their appearance makes at the event.
- Be ready to give away free CDs. It does a great job at winning over your fans, especially if it contains something you haven't even shared online yet.

Promoters

- Communicate with other promoters, so that two events don't occur in the same day.
- Help spread the word about other events. It's the music you care about, not which event is the best. Show them your love, and they might repay you with the same.
- Don't hesitate to let other DJs onto your dance event. It will help you more than it may hurt.
- Don't forget about the people who work for you and put their efforts to making your event happen. Make sure to share your success with them.

Venues

- Provide any help you can get to promoters, such as your online presence and social connections. Don't just "let them do their job", get involved.
- Work closely with promoters on getting the requested equipment, lighting, special drinks and anything else the event would benefit from.

Fans

- Express your feelings for the music you like and don't stay silent when your friends are around. Urge them to check out that upcoming event you're so excited about, so they get a feel of it too.
- Share all related news on Facebook and other social media sites.

Everyone else

- Don't forget that artists, promoters and other people have work hard to make these events happen, so always pay before you go inside.
- Make sure to buy a drink or two, or there might not be any drinks offered at the next event you'll be at.
- Leave those walls alone and go dance! Show everyone you like the music are enjoying yourself.
- Make sure to have some pictures to bring with you at the end of the day, and get them posted online. Show how much fun everyone had and invite more of your friends to join in next time, or else they'll be missing out!

In the end, what everyone really wants is simply to enjoy themselves while listening to the music they love and make other people feel the same way about it. Just becoming a big part of an events that brings the whole community together is usually enough of a driving force to for the promotional efforts to be shared among artists, promoters and fans with no extra incentive on their part.



Growing Your Fanbase

If you don't get enough work as a DJ or are overall less involved in the music scene that you'd like to, despite your best efforts, then guess what... Those were not your best efforts!

A DJ is only as popular and involved as they try to be. Even DJs that are just starting out usually improve on their career as time passes by. If you're a DJ who has been around for a months or even years and your fan base has stopped growing abruptly, it's about time to consider your options.

Most DJs who get into such situations are usually consciously limiting themselves to only particular local area, club, scene or music style, which results in them missing out on a lot of golden opportunities they could otherwise grab. You might feel that you've found your calling and only want to be representing a couple of venues and genres, but in that case, you need to prepare yourself for hitting a wall past which your career is not likely to grow.

It might not hit you as hard if you like to play mainstream music and there's always a crowd willing to join in on the fun, but for the less popular subgenres out there, work opportunities can be a rare find and dry up fairly quickly. If you're a DJ playing one of those styles and looking to grow your fan base, you should explore other genres where there might be a place for someone like you. Bigger cities usually have a variety of music scenes spread out around different parts of it. There's usually no strict division into separate districts where each style of music reigns supreme, but the general areas of greater influence are out there. All it takes is be looking for them and seeing where you have something to add.

Some DJs frown upon growing their fan base by spreading out your efforts to different styles and genres, but they have their own reasons, whereas you must discover your own. If, however, you do decide to, go ahead and try yourself in multiple genres, be prepared for some obstacles you are going to face on your way.

The hardest part is not adjusting to the new genres, but being careful not to adjust too much. Maintaining a separate identity and for every style for every subgenre you play can be harder than it seems at first. Once you've had a taste of something new, it's hard to keep it inside when you're playing for a crowd of people expecting different kind of music.

Letting one or two tracks from a different style go loose actually isn't that bad and helps spice things up a bit. However, filling the event with unrelated music can annoy or even enrage the crowd you're playing for. If you really want to make your gig unique, it's best to tread carefully and start them off with some familiar tracks they know and like. Once you've established a certain level of trust with them, you can start (pleasantly) surprising them with something they didn't expect.

It doesn't happen in one event and you might need some time to get things moving. If you do everything right, you will soon have a crowd asking for more of your style when they return to your event again. Juggling between different subgenres of music that way can be tricky, but once you get the hang of it, it actually improves your performance as a DJ. And don't forget about your growing fan base!



How To Make Facebook Helpful



When it comes to promoting your music online, Facebook is a DJ's best friend. It may appeal to casual users as the best way to stay in touch with friends online, but for us it works as a tool for expanding our audiences and sharing important updates with the fans.

When used correctly, Facebook can become an excellent platform for promoting your original music and mixes, keeping track of people who already like you and attracting new listeners through self-serving social media marketing forces, which does not require any controlled efforts and resembles a chain reaction.

Despite its popularity, it's amazing how many artists and performers are still unwilling to believe or simply unaware of the many advantages Facebook can provide them in

their careers. Even when they do know how powerful Facebook can be, they simply can't seem to find their way around it and focus on what's really important.

Here are the three major types of Facebook pages through which you can reach your target audience.

Facebook Profile

Pros

- Interact with your friends on a personal level
- Receive private messages
- Chat in real-time
- Post on other walls

- “Poke” your friends
- Unique URL (when approved after 25 likes)

Cons

- 5000 Friend limit
- No mass message feature

Facebook Groups

Pros

- Mass message all members directly to their inbox
- PPC advertising

Cons

- 5000 members limit
- No notification for wall posts
- Not visible in web search results
- Can’t target messages

Facebook Pages

Pros

- Unlimited fans
- Automatically share wall posts with fans
- Manually target each post location, age and more
- Visible in web search results
- Detailed traffic stats and demographics
- PPC advertising
- Unique URL (after 25 fans)



Cons

- Can't reach all fans in their inbox
- Less personal than your profile or group
- No notification for wall posts

Essentially, your individual Facebook profile works as a great way to interact with your friends and fans on a personal level, Facebook groups provide a direct gateway to all your fans' inboxes and Facebook pages allow you to maintain your online presence with little limitations and a degree of professionalism. None of these choices are meant to be better than others, but ever since the ability to browse the site and interact with friends and fans directly through your official Facebook page, it now holds the most advantages over the other two options and can easily become your preferred platform for communicating your photos, events and ideas to the population of Facebook.

Here's some useful advice on managing your Facebook account effectively

- Stay in touch with your fans, respond to their messages and wall posts
- Keep your account up-to-date (photos, videos, news, upcoming events, spam-free and other signs of recent activity)
- Share your Facebook link online and offline
- Request a unique URL as soon as you can
- Connect your Facebook account with Twitter and other social media sites
- Post links to your music on Facebook
- Direct all your professional activity from your Facebook page for greater impact (like setting up events)
- Notify your fans about important promotions through your group, it will flash in their inbox

- Use the ability to divide your friends into categories by location or other means, it will help you better target your updates
- Make sure your friends and fans can see at a glance all relevant information, like your website, list of upcoming events and anything else you may consider important
- Make use of the tabs feature to keep all your pages organized
- Don't put a bad photo as your main picture
- Don't miss out people's birthdays, it's easy to send a message
- Don't spend too much time building some sort of image, try being yourself and stay positive!



Text Message Marketing Secrets

Text messaging might have been around for two decades, but text message marketing hadn't taken off until fairly recently. Mass texting became possible since the wider availability of unlimited text plans. It also lost some of the former disapproval from those who receive promotional text messages. As people grow less annoyed by getting texts on their mobile devices, their tolerance towards promotion distributed by texting increases. Still, notice the use of phrases like "less annoyed" and "tolerance increases". In the end, progress can only go as far as to not make it a desperately hopeless thing altogether. There are several points worth noting about text message marketing and how to apply it without ruining your reputation.



Text messages are a great way to directly inform all your contacts about your upcoming events. As long as the text seems personal enough, it will even benefit your image and more people may be convinced (or reminded) to come. Once you follow it with another message, however, your credibility will fall. A third will start turning them off. It may not seem so at first, but just think about how you yourself would react to a bunch of texts you received promoting an event you've already made up your mind about. Whether you're going or not wouldn't matter than, since the decision was made already and there's no need to mess it up with more text messages.

Then there's the problem of having so many gigs every week that your fans grow tired of being invited to them altogether. Naturally, most of them won't be able to make it every single day there is an event in their area, so you'll be sending quite a few of those texts into a dead wall. There's no right way to deal with that, except to

apply your best discretion when dealing with text message marketing. No matter what sources you're learning from and who's advice you value most, only you can decide what individual approach best to take with your fans. The best way to do it would be to forget that they're fans and see them simply as people, who will react to text messages just like you would. Text unto others what you would have them text unto you.

How often?

Text once or twice a week, unless there are more events in that week and you just have to let your fans know. If you'd like to reduce the number of text, you might consider sending out invitations only to major events or further filter your list of recipients by the area they reside in.

How much?

Generally, you wouldn't want to go above the character limit and move over to a second text message. Not for the money issues or anything, but because it has been concluded through trial and error that people usually appreciate shorter texts more than they do longer ones.

How early or late?

No matter what you do, you don't want to wake up people with your texts in the middle of the night or bother them too early in the morning, when they're going about their regular morning routine. Even if your text doesn't catch them on guard, it's probably because they weren't near their phone at the moment and the text message loses its power of immediacy that way. All in all, texting between 10 AM and 10 PM seems like the most reasonable course of action, although you may want to adjust your schedule according to the individual weekdays and other factors.

How 2 text ppl 4 pty?

Textspeak used to be a big thing, when we were 10. For most of us now, it feels ugly and cheap. That's not a message you should be hoping to get across to your potential partygoers, so avoid these urges of ridding your text messages with mutilated words and phrases. But even though textspeak can be extremely annoying when overdone, the conventional shorthand abbreviations like "U", "B", "2" and "4" are still fair game.

Whether to text from a phone or via service?

Sending all text from a phone seems pretty intuitive, but to take full advantage of mass texting, using an online text messaging service is the way to go. All you have to do is type your text on a regular computer keyboard and send them flying towards hundreds or even thousands of people you've decided to keep informed. Your list of contacts is the only limit! This is the preferred texting method of professional promoters, but there is much to be said for the phone-texting as well. For one, it makes the text message seem much more personal. Even if you haven't actually prepared each text individually, you still manually ticked the contacts or contact groups you're sending your texts to. Your recipients know this and their response will often be better than when a soulless online service handles all the texting.

When to stop?

If people express their desire to stop receiving texts from you, do that immediately! There is nothing to be gained from harassing someone who isn't interested in reading your texts in the first place. You may wonder about their reasons and whether something could sway them, but in the end it's just a matter of personal preference. Some people don't like text messages. Others may already be receiving your updates by email and don't want texts to inform them of something they already know. Maybe they're just leaving the city for a few months, who knows! The thing is, you wouldn't be reaching out to those people anyway, so it's best to just leave them alone and focus on those who may actually come to your events. Remember, the main purpose of text message marketing is to keep interested people up to date with your upcoming events. It will get the work done. No more, no less.

There Is No Such Thing As Overpromotion

McDonald's is a brand name that seems to be ever-present in modern pop culture and the public consciousness itself. Despite that, they are relentless about running ads on TV and other places, without the slightest break. One might feel that they are going overboard with those efforts, but in reality, it is thanks to that unchanging insistence on keeping the name of McDonald's in everyone's plain sight as often as possible that it is able to preserve the status of the most well-known fast-food restaurant in the world. As they run their ads, McDonald's attracts new customers, keeps in touch with existing ones and offers information on its latest special offers.

The same thing applies to DJs and their fan base. They shouldn't avoid actively promoting themselves out of fear of being annoying. Instead, the promotion itself must be made interesting and relevant enough not to seem annoying to fans. Every DJ must always have something new to share about their work and life. They need to promote themselves often and heavily, or they risk falling out of the music scene and being forgotten, which is much worse than coming off as annoying to a couple of people.



There is no such thing as over-promoting yourself. It's just that some things about you are less worth promoting than others. Finding the right starting point for your self-promotional efforts will give you a lead on your competition and keep the presence of haters to a minimum. Don't proceed with only half a heart when sharing your latest work with the world. Go full out and let them judge you later, in the light of your talent and success!

Get yourself out there

The most important part of your promotion is probably notifying your fans of any upcoming events you might be throwing or participating in. If the event will take place in your city, it makes sense to only target your local fans. A very important event can justify some extra promotional efforts, but all of them need to be diversified to achieve maximum results.

An effective promotion strategy involves many different techniques and approaches. Printed promotion is always a welcome part of it. In fact, you should always do some if you hope to succeed, but there are not too many options. Moreover, all of them are well known and won't surprise anyone, so you need to think of something that will.

It would be a good idea to focus more on electronic ways of promotion and spice it up with something that's unique to your event or your music. It's not always necessary to always be one step ahead of everyone in absolutely everything, but you definitely don't want to fall behind and misrepresent your event.

Use text message marketing

Already discussed in detail before, text message marketing is a useful tool for any DJ to have. Like with all other types of promotion, people who receive your texts should be able to opt out of the service. To keep those kinds of requests to a minimum, don't overdo it, make your messages relevant and keep them short! Even the most loyal fans won't have the patience to read walls of text. And why should they? They might not get angry with you over it, but the length will diminish the impact of your text.

Promote yourself online

If there's any place where your promotional talents can go loose unchecked, it has to be the Internet. Not because you can't be held accountable for your actions (you can), but because it's just as easy for your fans to unsubscribe as it was subscribe and people who don't like or care about you won't get caught up in your promotion. Of course, it doesn't mean you can get careless. You still don't want half of your

fans to unsubscribe because you sent them 100 messages in a day. The main idea is that if you're applying common sense and doing regular promotion, people who wouldn't welcome it won't be seeing it.

This is why there should always be an option of unsubscribing from your emails, which, by the way should make up the core of your electronic promotional efforts. The rest of your efforts can go into taking advantage of social networking sites, music forums, blogs, uploading your latest tracks and maybe some videos, if you're up to it. Event feature on Facebook, for example, is one of the easiest and sometimes effective ways of letting your fans know about your event.

Promote yourself the old way

With all that fancy new media promotion you're pulling for your event, don't get too confident and forget to throw in some good old-fashioned promotional tactics into the mix. Before, during and after every event you have the unique chance of interacting with your fans directly, in real life. When you meet them off the dance floor before or after the event, that's your chance to make an impression and share some information. If the date of your next event has already been set, there is absolutely no excuse to not having a flyer and a spare mix CD prepared just for the occasion. Maybe they'll just get rid of the flyer later, but chances are they will read it, giving them something to call back upon when the date's coming up and they're looking for places to hang out with their friends. No Facebook mass-messaging efforts can promise this kind of result, so don't let it go. Grab your chance!

Target your promotional efforts

The Internet has given us the ability to reach every single contact we know with no extra cost, tempting some DJs to go loose on all the people they've ever added on Facebook and sent emails to. This is not a good way of interacting with your audience, even hard-core fans. You'll have little use of promotion that's distributed across every single person you know. That's why it's best to put more effort into targeting particular groups, instead of sending out extra messages that won't serve you any good. You may have some loyal fans in Germany, but there's little reason for them to know about the next event you'll be throwing in Chicago, let alone be

personally reminded of it, by email or otherwise. The world will appreciate your updates on upcoming mix CDs and new tracks, but it's best to leave local news to the locals.

Things to watch out for

There may be no such thing as too much promotion, but too much useless promotion will hurt both you and your fans. You might be willing to keep them informed about every little development in your music career, but try to keep the updates within reason. You could also unintentionally annoy people by sending them texts about events they won't be able to attend. If it's a onetime thing, of course, there was no way of knowing that, but if you consistently send messages to people who live just out of town about every event you are throwing there, they are bound to opt out. On the other hand, by reducing the frequency of your updates, but showing you're still active and kicking, you will maintain those fans and might even see them over a couple of times.

Build a reputation for yourself

Promotion doesn't have to be limited to the people you're expecting to see on the dance floor when you throw an event. You might not be aware of this, but your name can reach even the most distant ears and Facebook accounts through your fans, including other DJs and promoters themselves. It may not seem like a big deal now, but at the right time and place, it can play a role in doing something good to your music career or being invited to a high profile event. If you happen to be in another town and there's an event that features your music style, you should try reaching out to the DJs and promoters behind it. If some of them happen to recognize your name, you might be in for a pleasant surprise! Good promotion can get you into a position you weren't even aiming for. Even if it doesn't, indirect results of your promotion will just win you more fans. As it happens, there's no lose in this win-win situation.

Most people don't really care or know about your dilemma of "To promote or not to promote" and the deep-rooted fears of coming off as pretentious, so don't act like it matters! If you get an idea that you think will spread the word about you and your event even further, don't make a predicament out of it. Just do it!

Get Your Demos Read By The Record Labels!

DJ's these days have almost zero chance to make it big without having productions of their own - be it either bought tracks or actually produced by themselves. The problem is that making music and just playing it as a DJ are two things completely different and require a whole different skill set.

You also have to think about how you are going to get your tracks to the right people and exposed to the right places.



I am not going to spend any time on how you should produce your music or how you need to do your mix-down or mastering, so I am just going to start with what you do AFTER you finish a tune; uploading your music on the most well-known website there is for this exact purpose: SoundCloud.

SoundCloud

SoundCloud is being used all over the world by the biggest artists and record labels, so it is important for you to use SoundCloud to its full potential. One of the things you absolutely need to know is that every song on SoundCloud is downloadable. Even when the downloads are disabled, there are tools anybody can use that can rip songs off SoundCloud with disabled downloads, e.g. [Offliberty](#). So keeping that in mind, what should you upload as a preview on your SoundCloud?

Well first things first: you need to get yourself at least SoundCloud Lite. Why? SoundCloud Lite gives you more downloads per track (10 times more), a much bigger upload limit and most importantly: you can replace uploaded tracks with a new version.

Now I know what you're thinking; 'Why would I need to replace my tracks? They're second to none right from the get go!'. Well see, it's not about that. The thing you need to use it for is this: when you have a really good track and you are pretty much done with it, pretty much done meaning you might change a few things here and there but the track is ready for club testing - you need to upload it in full on SoundCloud and set it to private with downloads enabled.

Now what you want to do is send the private link to a few DJ's and producers close to you, and some DJ's and producers that are already well known and might be interested in your track. Throw them an email or private message with your track and ask if they would be so kind to give you feedback or a comment on your track. After a few weeks and after you've gotten a bunch of plays on your track, some feedback and comments, go back into your track and make necessary adjustments wherever needed. Re-upload the track by replacing the old file and delete any comments that were feedback comments and are of no more use. Now you are ready to look for the right record label for your music.

After you have found a couple of record labels you like where you would want to release your track, start making up a good email for them. Remember to give them a personal email and not a mass-mailing. You don't like to receive mass mailings, they don't either. Also make sure to make a good first impression. If your track is bland and uninteresting you might not get the attention you want the next time you email the same record label with a tune that is actually feasible.

So what do you need to include in your e-mail? Well you need to give them a good amount of information but not go all out crazy with it. Things you must keep in mind: do not attach the track in the mail itself. It's time consuming and just annoying. Just give them the private SoundCloud link. This way they can enjoy the track easy, fast and see that you are getting support from DJ's .

This is particularly important for record labels. Most labels do not want to take a gamble with an unknown artist. A label like any other company, needs to make profits to survive and I don't need to tell you that mister unknown sells a lot less records than Nicky Romero, Vato Gonzalez, Afrojack and so forth.

You also need to provide the label with enough info about you so send them a promo pack of yourself along with the track. Do you have a logo? Drop it in there. Any promotional photos? Dump them right in. Have a website? I'm sure you can provide a nice little URL of that as well.

I do want to stress that a promotional picture of yourself is important. I have heard of some other guy who made a pretty good track, sent it to a record label and got invited to their office to discuss signing with them. As soon as he set foot in their building they said: "Damn son, how young are you? Like 12? Get out of here man." Okay maybe they didn't say it exactly like that but he really was refused because he looked too young. I can't blame them. If you look like you just got out of elementary school, you are kind of hard to market.

So now you've been mailing with a record label and they are actually interested. What now? It depends on the label. There are a lot of small labels that do everything via mail and never meet you in person. I am not a fan of this way of doing business. If you do get invited by a label for a meeting, remember you are NOT required to sign a deal right there and then. See it as a business meeting. You are there to discuss further plans. What are your plans for the future? How do you want to release your track? Do you want remixes? How many? When do you want to release it? It's things like that you need to discuss during a meeting like this.

After this is done you'll get a contract. Read this carefully. Chances are you won't understand a single word in this contract, so get it read by someone who does understand legal gibberish, and by someone who understands legal gibberish I do not mean your friend who released a track himself. I can't read contracts myself, but I do know some pointers you absolutely need to watch out for:

What options do you have?

This gives the label the right to the first couple of tracks you want to release after the track you have signed with them. Remember, for a record label it is an investment to release a track by an artist so they want to make as much money from it as possible. I know there are a lot of record labels that say they are there for the beginning artist and want to make a difference, but they still need to make money one way or another. This is why they want options. So for example: I release a tune, and the first three tracks I make after are theirs to release. They can decide whether to release it or let it go in which case you can take it to a different label.

Exclusivity

Where is the label releasing the track in the world? A lot of labels just release in specific regions in the world like just one country, or a continent. If you release on a label that only releases their tracks in Holland, you can get them to license the track to a different label that covers a different part of the world for maximum profit!

Mastering

A lot of record labels want a properly mixed and mastered track. A lot of the times an artist doesn't provide this and they will want to master the track through an external company. They can charge this on the artist. So make sure it says in the contract they can only do this with your *consent!*

Sample Clearing

Lately there has been a surge of tracks that has sampled an old track and released it as something new. (i.e. 'Cry Just A Little'- Bingo Players, 'Anyway'- Ducksauce, pretty much all of Daft Punk's tracks etc.) Something you absolutely need to know is that when you sample anything - **ANYTHING**. Even 1 second samples, whoever told you, you can use a maximum of 12 seconds without paying is a big fat liar - you need to clear it before releasing it on a label or even releasing it as a free download.

Failure to do so can result in some pretty bad fines and claims if the original artist or the label owning the rights to the sample finds out. To give you an example, back in 2000 there was a UK 2step track released in the UK ('I Don't Smoke' – DJ Deekline). It used a 30 second sample from a pretty unknown comedy sketch. The track became a huge hit and got played pretty much everywhere in the UK. It reached the UK top 20 and even still it took almost 6 months before the comedian found out that it was his sketch that was used in the track. He immediately took action and received every single earning from that track (which in 2000 was still quite a lot compared to nowadays) and took a little something from every booking that guy received because of his hit as well. Safe to say, the comedian got rich, the artist did not.

So how do you go about clearing your samples? Well it's the easiest when you let the record label you want to release it on do all the emailing and making deals. But you can do most of the work yourself if you want to. Just find out who has the rights to the sample you are using. Is it the artist? Or is it the label it was released on? Be careful when researching this because a lot of tracks get released on multiple labels, so it might take some emailing before you get to the right people. If you are not sure where to look, [Discogs](#) is a very good place to start your search.

Now after you have found out who has the rights you can get to an agreement about how you are going to pay for using the samples. This is different for every track. The rights holder of the sample might ask for a couple of hundred bucks or want 50% revenue of the track. Whatever the sample is, most of the time you can get to a mutually profitable agreement. Just don't expect to use a Beatles sample anytime soon. Yoko Ono will tear you to shreds if you do!

Producing for a group

This is something you need to remember if you are going to produce for a group. I have an example for this ready but I can't use any of their real names because its insider info, and I don't think they'll be happy with me if I were to reveal all their secrets in this eBook. So the following has factual events, with fictional names:

There's a producer called Charley. He's having some minor success and is an overall good producer. He meets 2 friends who are into DJ'ing and MC'ing. They decide to just have some fun in the studio and make a couple of tracks. They have a good time and just release the track at a label without really thinking too much of it.

Unexpectedly the track becomes a huge hit and the two friends of the producer are getting a lot of bookings from this hit and are playing at pretty much every festival around the country. The producer now finds out that he didn't secure everything in the contract. He is receiving only a small portion of the money from the track he produced with them, but they are getting insane amounts of money because of all the bookings they are receiving. Sadly, the contract said nothing about getting money for live performances so he's still driving around in his Fiat Panda and his two friends just bought a brand new Audi A4.

It might seem extreme but this is happening right at this moment. Charley is going to a process to have new contracts made so he will get money from every booking his two friends receive.

So what is the message I want to give you? Whatever cooperation you do, whether if it's a collaboration or a ghost production, be sure to have a contract that absolutely covers everything and doesn't leave any room to take advantage of. You never know when a track is going to take off so it's better to be safe than sorry. And to say the most obvious; no, a 1 to 2 page contract cannot and will never be adequate if you want to be serious about your music

Pay out

Getting paid is something you want. However you need to realize that you won't be getting rich anytime soon from just releasing a couple of tracks here and there. Keep in mind that releasing tracks is a way to raise your fee as a DJ. That's where the money is. Now normally you will receive around 50% of the sales from the original track and 25% of the sales on the remixes. On bigger labels you are likely to receive even less or just get paid out in advance.

You also need to know that if you want to get paid you need to send them an invoice for it. So you need to be able to make these by having registered your own company. Without this you are basically working for free.

You can expect to receive around 50 euros for an average release, so don't quit your daytime job just yet.

After you've signed the contract, the record label is probably going to make a good sized preview version for their own SoundCloud/YouTube. Just use the same one for your SoundCloud and replace the old file or make your own small preview.

So those are pretty much the things you need to consider when releasing a track. With some luck and hard work you will be well on your way in making a name for yourself and paving the way for bigger things to come. Just remember to stay true to yourself, be prepared to work and never be afraid to experiment with your music in new ways.



GOOD LUCK!

Credits by original websites and books!

Got any questions?

info@dj-lounge.com



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