

Artist Branding

A Direct Study Lillian Steinweh-Adler

## **Situation Analysis**

In the summer of 2020, my sister Julia and I wrote and produced several songs. We were both interested in taking the project to the next level and releasing music, but we didn't feel satisfied releasing the music as it was. As my sister was the only one performing vocals, it was most marketable to release the music under a one-person act rather than a duo. From this point on, my sister became the artist, and I became her brand manager. The song that was closest to being finished was a pop song we co-wrote called "Out Of My Mind." We decided that we would refine the brand and then revisit this song, making sure that matched the feel we were going for. This would be her first single and would pave the way for an EP. Before developing specifics about the brand, we already knew a couple of basic facts that would help me conduct research. First, regardless of what style or subgenre the final album would be, we knew it would be pop music. Second, she is twenty years old, which narrows down the prospective listeners and categorizes her as a "Gen Z" artist.

Throughout this project, we wished to network with other young professionals who had knowledge in specific areas that might be able to make the final product as professional as possible. It was crucial for us to collaborate with only Gen Z creators because, in order to make the album and the brand as real and authentic as possible, it could only be influenced by those who truly understood the experience.

## Refining the Brand

To begin my research, I read the articles posted on the website of an independent distribution company, *Artists Without A Label* ([www.awal.com](http://www.awal.com)). According to Soundfly CEO Ian Temple (2018), there are several methods to develop an artist's brand. One approach is to refrain from communicating what the artist is doing, and instead communicate *why* they're doing it. Temple suggests examining 1) what it is that compels you to publish sounds and share them with the world, 2) how the music you make reflects that drive, and 3) what type of music it is that you make. The article goes on to say that the next step is to communicate these "whys" to the fans through the use of an interactive website, social media, album covers, and on stage. Julia and I decided that what compels her to share her music with the world is the need to make sense of the world creatively and to connect with others about this understanding. The music she makes reflects this mainly in her lyrics, which differ from traditional pop songs by dealing with subject matter that relates to real gen z audiences. For example, "Out Of My Mind" describes the struggle of wanting to go out and have fun, but not being able to let go of your anxieties and inhibitions. Additionally, she likes to use organic-sounding digital sounds to make something a little grittier than you might hear on the radio to create a darker feeling.

Another approach is outlined by business author and speaker Jim Collins. On his website, he suggests that companies or brands can improve themselves by developing "A deep understanding about the intersection of three circles: 1) what you are deeply passionate about, 2) what you can be the best in the world at, and 3) what best drives your economic or resource engine" ("The Hedgehog Concept," n.d.) We considered what Julia is most passionate about with her music-making, and came to the conclusion that she gets most excited about learning new things, whether it be new bits of music theory or knowledge of production or mixing. When it

came to what she is best in the world, we tried to think of her specific niche. We came to the conclusion that she is the best in the world at creating pop music that touches on real-life issues in young people's lives and focuses on genuine feelings. Finally, we considered what parts of her music would be most likely to drive her growth. We decided her biggest potential moneymaker would be a small group of dedicated fans (profit per fan communication).

On *AWAL*, Temple asks a series of questions that serve as a step-by-step guide for defining an artist's brand (2018). We worked together to answer these questions.

1. Find 3-5 other artists you admire and define their brands.

Her main influences are Dayglow and Lennon Stella. Dayglow's brand is shaped around his production abilities; he produces everything himself and is able to create a very distinct and rich atmosphere. He also uses a lot of grittier acoustic-sounding digital tools to create a very vintage and retro sound. Lennon Stella's brand is defined by her unique ability to make indie-pop songs sound both fresh and more emotional than typical pop. Additionally, she admires the works of Barrie and Holly Humberstone. Barrie is defined by her ability to reimagine dream pop with a twenty-first-century lens, and Holly Humberstone's brand is shaped around her ability to incorporate a lot of emotion in her pop songs with very little instrumentation.

2. Define what makes you unique in no more than two sentences. This will be your core brand statement.

Julia strives to explore and push the boundaries of pop music while still relating a common human experience. With powerful lyrics and the use of blending organic and acoustic soundscapes into modern pop, she strives to tell her story and convey themes of growing up and self-discovery.

3. Define 3-5 core values that fit with your brand statement.

The first core value that fits in with her brand statement is the root of her story: curiosity. This has been a lifelong trait that has inspired her as an artist and pushed her to grow creatively. This leads to the next core value: growth. Her music deals with themes of growing up and addresses both the ups and downs of coming of age. Additionally, authenticity is a trait that defines the brand. Finally, creative exploration is an extremely important value to her.

4. Define your brand's tone of voice with 3-6 keywords.

Some of the keywords (and phrases) that define the tone of Julia's music include "down-to-earth," "childlike sense of wonder," "authentic," "comfortable in her own skin," and lastly, "emotionally vibrant."

5. Make a list of all the key activities you do as an artist, and then how you can adjust each one to better reflect your brand.
  - a. Design → As a design student, Julia has a deep interest in human-centered design, which she strives to bring to her sound.
  - b. Collaboration → Julia's love for collaborating with others heavily influences her music. She is constantly borrowing from other creators and working with them to help develop her unique sound.
  - c. Perform → As an artist, Julia derives inspiration from her audience and prioritizes fan engagement. The feeling of performing on stage is a major part of her love for being a musician.
  - d. Fashion → Julia's love for art and design has amounted to a deep appreciation for fashion. With her eccentric style choices, she approaches fashion the way she

does making music– unafraid to make bold, new choices that come together to create a fresh, cohesive look.

- e. Fun → Part of what makes Julia *Julia* is her unique, childlike sense of wonder, which allows her to have fun with her music. Throughout all her angst and growing pains, there is a playfulness to her brand that serves to make listening to her music and engaging with her as a fan an *experience*.

## **The Brand**

Because of the childlike core of her brand’s image, we decided to use her childhood nickname, Jubbies, as her artist name. After considering going by her real name and a series of stage names, nothing felt *real* to her like Jubbies did. Therefore, we decided to channel this authenticity and playfulness and craft her image around these traits. At this point, we were able to narrow Julia’s brand down into a single mission and story.

## **Mission**

Innovative, authentic, and fresh, Jubbies strives to explore and push the boundaries of pop music while still relating a common human experience. By blending organic and acoustic soundscapes into modern pop, Jubbies creates a unique sound that captures the imagination. Her mission is to make music that communicates her experiences of self-discovery and growing up in a way that connects her to a world of twenty-first-century thinkers.

## Story

Jubbies' passion for imaginative sound began in her small beachside hometown in Rhode Island. More precisely, in her dad's garage, where he kept a couple of old keyboards and a computer. As soon as she realized what a keyboard hooked up to a computer program could do, she was hooked. In just two years, Jubbies intense dedication to her craft has given her a thorough understanding of music theory and production. Both on her own, as well as collaborating with other young producers, she has managed to create dozens of indie-pop songs that touch the soul. Her first single, "Out Of My Mind," was chosen to launch her career because it tells a real story of struggling with anxiety. She doesn't want to shy away from topics that aren't pretty; she's not here to release the next dance song. She is devoted to connecting with the world through real music about real feelings, both positive and negative. Through mixing organic instruments with digital sounds, field recordings, and channeling elements of folk and hip hop, Jubbies is truly reimagining the pop genre.

## Production

With these aspects of the brand established, we revisited the song we had designated as the single, "Out Of My Mind." Though the song was finished, it never felt like something she wanted to release under her name; it didn't feel *her*. This was the first point in the process where we consulted another Gen Z creator. We reached out to rising Gen Z alternative-pop songwriter, Bishop Ivy. Ivy, who produces his own work in his home studio in Dallas, released his second EP *Limbo* in the middle of this year's quarantine. Ivy's website ([bishopivy.com](http://bishopivy.com)) describes *Limbo* as "A coming-of-age record, with songs that tackle post-Millennial issues like romance, the rigors of academia, the challenges of looming adulthood, and the demands of the modern

world...[combining] the lushly synthesized soundscapes and electronic elements of modern pop music with the heavy pulse of hip-hop, [resulting in] a sound that's fresh, focused, and representative of the streaming generation, where genres are often blurred" ("Bishop Ivy," n.d.)

There are many elements that Ivy incorporates into his music that we felt matched Julia's story. Besides the subject matter, he chooses to write about, his ability to make music more intense than typical pop with the use of elaborate soundscapes and the fusion of genres would be a crucial asset to the production. We were very pleased when Bishop Ivy liked what he heard and admired our vision. He was happy to work with us and finalize the production of the song. With Bishop Ivy as a producer, we were able to bring her single "Out Of My Mind" to a place where she felt comfortable releasing it. Originally, the track was very polished and classically pop, and Julia felt that it didn't reflect herself as an artist. Bishop Ivy's contribution to the song was invaluable and helped give it a more emotional feel. By incorporating acoustic-sounding digital instruments as well as his own bass-playing and backup vocals, the entire feel of the song felt more real and grounded it in a very real place. The result was a song that was both pop and very trendy, but that was also poignant and reflective of her experience. This new sound fit the newly formed aesthetic we were going for and helped to inform the direction of the other songs on the EP.

### **Target Audience**

When it came to researching the market, the first thing we considered was who the target audience we would be targeting to market would be. As we established, our target market was Gen Z. At this point, I researched Gen Z and marketing, and what makes this generation as unique as an audience and consumers. Understanding this demographic was fundamental to the



project because it was made entirely by Gen Z collaborators, for Gen Z, about the Gen Z experience.

In *Marketing to Gen Z*, authors Angie Read and Jeff Fromm explain that generations are defined by a number of factors, including the most impactful moments in their early lives, which impact how they view themselves and the world. For Gen Z, some of these events include The Great Recession, ISIS, Sandy Hook, marriage equality, the first black president, and the rise of populism. Chapter 1 states, “While many describe Gen Z as “Millennials on steroids,” we not only disagree but will illustrate clear proof otherwise...based on what we learned in our 2017 research study with Barkley, ‘Getting to Know Gen Z: How the Pivotal Generation Is Different from Millennials,’ we think the most fitting term for members of this generation is “Pivotals.” They are pivoting away from common Millennial behaviors and attitudes and veering toward a socially conscious and diverse era reminiscent of the no-nonsense consumers of yesteryear” (Read & Fromm, 2018). Read and Fromm establish key factors in marketing to “Pivotals.” Including the fact that “Pivotals can smell marketing from a mile away. Forget “always be closing” and think “always be collaborating”—the new ABCs of marketing require collaboration with a savvy consumer who expects it” (Read & Fromm, 2018).

### **Comparable Artists**

In creating a release strategy for her first single and a long-term strategy that would set her on the path to stardom, I researched the release patterns and rise-to-fame stories of comparable artists Julia mentioned while brand-defining. In my research, I found that all of these inspirations were under the age of 22, and were independent DIY musicians, having created their music on their own from home studios. This is not an uncommon phenomenon; it is clear that

independent musicians are the future of the music industry. A recent *Forbes* article states, “Not only are more musicians making their way in the business without the aid of a label, but independent musicians are actually the fastest-growing segment of the global recorded music business. A new report from MIDiA Research fielded in partnership with digital music distributor Amuse says independent artists generated more than \$643 million in 2018, a 35% jump from the year before” (Daniels, 2019). This was very encouraging, and I firmly believe that she has just as big a chance of succeeding as any of these rising popstars.

Julia’s top influence was 19-year-old musician Sloan Struble, otherwise known as DayGlow, and so I analyzed his career. A recent interview with *Austin Monthly* states “Struble marveled as his album’s songs amassed millions of plays on streaming services like Spotify, YouTube, and SoundCloud—a phenomenon he credits to help from the platforms’ algorithms, which placed his tracks on popular playlists and exposed him to a sea of online listeners. Similarly, a YouTube influencer with nearly 9 million subscribers featured a DayGlow song on her Instagram story” (Ackerley, 2020). Struble communicates with his fans regularly through Instagram, where he posts stories every day and pictures every few weeks. His first picture was uploaded in 2018 and was promoting his single “Run The World.” The post was a painting of him created by a fan, who he shouted out in the comments. By responding to comments and reposting fanart, he has managed to keep himself very human, making fans feel like they could be one of his friends.

Singer Lennon Stella was also a major influence. Though the 20-year-old was an actress, she has transitioned to music officially in the last several years. An interview in *News Week* explains that even before she was an actress, her music career started online: “Stella, now 20, first made waves on the internet when she and sister Maisy debuted their version of the “Cup

Song" to Robyn's 'Call Your Girlfriend.' The pair wowed YouTube users with their stunning harmonies in the 2012 video, which now has upwards of 30 million views" (Wynne, 2019). Her main forms of fan engagement come from her Instagram, which she posts to at least once a week, and Snapchat, which she posts stories to every day.

It is clear that rising musicians of this generation gain their fame through the internet and maintain it through social media. These artists also tend to gain the most publicity from interviews in online music journals rather than targeted ads. In the case of Dayglow, his biggest form of advertisement was when a popular Instagrammer posted a story with his song playing in the background. Gen Z is much more receptive to advertising that comes from a place of authentic endorsement. This supports the aforementioned point in *Marketing to Gen Z*, "Pivotals can smell marketing from a mile away" (Read & Fromm, 2018) and is backed up by countless studies. An article in *Marketo* states,

Many brands succumb to the temptation of buying random data and email lists and sad attempts at one-size-fits-all marketing and hoping for the best. If you know you don't speak Gen Z's language, learn it. Find someone who speaks it and does so authentically. Use the power of social media. Meet your customers where they are. Gen Z has necessarily developed a strong marketing sleaze detector, so creating and delivering authentic marketing content is required and there are no shortcuts. Make it real. Make it practical. Make it meaningful (Gadimova, n.d.).

## **Marketing**

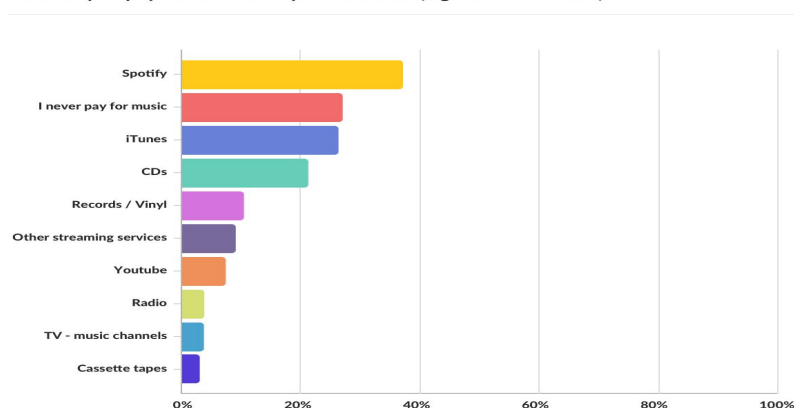
Research shows that Gen Z prefers to stream music on Spotify. An article published by Medium states, “The platform continues to recruit under-25s en masse. Almost 2 in 3 (63%) use it to listen to music, slightly less than the free YouTube service (67%), but much more than the radio (41%), iTunes (29%), and CDs (20%)” (Scott). This proves that it is crucial to release to Spotify at some point in the process. It is clear that Gen Z tend to prefer virtual experiences, especially if it is through an app on their phone.

According to a 2018 study by the Pew Research Center, “YouTube, Instagram, and Snapchat are the most popular online platforms among teens,” and “95% of teens have access to a smartphone, and 45% say they are online 'almost constantly'” (Anderson & Jiang, 2018). Additionally, streaming has become the main way the Gen Z demographic consumes music consumption, changing the way artists release music. Alyssa Golden writes in the *Berklee College of Music Business Journal*, “74% of sixteen to nineteen-year-olds prefer to stream singles as opposed to albums, while 85% say that music is an important part of their life (Golden, 2018). It is clear that GenZ see most of their ads through social media, but it is important to understand the amount of time they spend on these apps, as well as their attention span. Gen Z has multiple outlets of information being thrown at them every day; more information than any other generation has ever had. Therefore, they can quickly detect which ads are relevant to them or not, and decide which videos they want to watch or skip. Golden writes, “For music marketers, it is important to quickly grab their attention before they move on to something else. The key is the time limit” (Golden, n.d.).

This time limit is part of what has launched the app TikTok into popularity, as it doesn't allow for videos over one minute long. The app has become so popular, it has launched the

music careers of hundreds of Gen Z artist. Mike Caren, CEO of Artist Partner Group, weighs in on the app's popularity, stating, "It's too big alone to be the spark for a song. Now it's the wood in the fire" (Makropoulos, 2020). Jeff Vaughn, senior VP of A&R at APG, states, "If you think of the music consuming demo as 11[-year-olds] to 24[-year-olds], you reach the bottom half of that audience through two platforms: YouTube and TikTok" (Makropoulos, 2020). TikTok differs from other platforms because it has the highest follower engagement rates across 100,000 user profiles sampled in an online research project ("53 TikTok Statistics," 2020). For all of these reasons, it is important to include TikTok in our release strategy. Linking her Spotify in her bio will help create traffic because statistically, many TikTok users will also have a Spotify account.

How do you pay for the music you listen to? (Ages 25 and under)



## Average Engagement Rate on Instagram, TikTok and Twitter in 2019

We analysed 100.000+ influencer profiles  
across leading Influencer Marketing Platforms

	<1.000 followers	<5.000 followers	<10.000 followers	<100.000 followers	100.000+ followers
Instagram	7.2%	5.3%	3.7%	2.1%	1.1%
TikTok	9.38%	8.57%	8.13%	7.23%	5.3%
Twitter	1.4%	1.2%	0.6%	0.4%	0.3%

After truly understanding the artist's target audience and how to best appeal to them, the logistics of music releasing needed to be researched. *Promoly* states, "Spotify may not be a good place to try generating revenue from your music. However, it is a fantastic way to get your name out there and encourage people to listen to your music" ("What to Know Before You Upload Music on Spotify," n.d.). Though this was disappointing, we understood that at this point in the journey, our main goal is getting her name out. The article helped to break down the process of releasing music into a step-by-step guide. Combined with the information provided from the

official *Spotify For Artists* website, I created a strategy for the song release, keeping in mind the release patterns of comparable artists.

## The Strategy

### Visual Development and Aesthetic Building

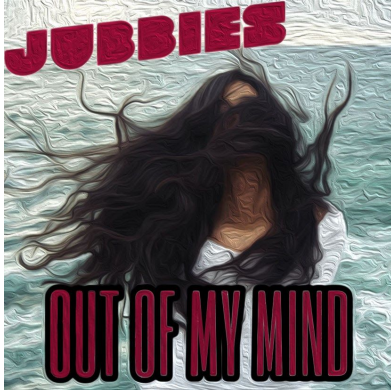
The first thing we did was create a style guide around Julia's story, establishing fonts, colors, fashion, and logo. We wanted to make sure that the image we chose to put forth matched the vibe of her sound. To keep everything consistent and as professional as possible, we worked with Gen Z Communications Designer Sophia Kim ([www.sophiasuyungkim.com](http://www.sophiasuyungkim.com)). Together, we established a color palette and logo.



This color palette reflects her fun, yet down-to-earth brand.



This logo incorporates one of our signature colors, a rich brick red that has a classic yet genderless appeal. The font gives it a vintage look that serves to highlight the retro element of her music.



We created this image for the single cover. We liked the idea of it being a cloudy beach, as that is what comes to mind when thinking of our New England beachside hometown. Therefore it makes it a very authentic visual representation of her. The oil paint effect gives it an artsy touch, and of course, we designed it around the color scheme and included the logo.

We also discussed fashion. As an article in *SonicBid* states, “Your fans build their perception of you based on your image. Your brand image includes the way you dress, how you present yourself in interviews, how you interact with your fans and the general public, and how you market yourself” (Gill, 2016). We decided that we would give her a signature fashion statement: blazers and pantsuits. This would help to distinguish her from other artists as well as help reflect her image. We chose blazers and pantsuits because they are both retro and almost ironically not age-appropriate. By pairing the look with crazy makeup, eclectic jewelry, we will give her an aesthetic sure to be memorable.

### Create A Website

With the visuals established, it was time to create the website. Industry experts agree that for musicians, having a website is essential. According to an article in *Magnetic Magazine*, “A



fully customizable website on the other hand gives the artist full creative freedom to design their page the way they want. Controlling design elements like layouts and colors that truly reflect the artist's vision means that any visitors get an immediate impression of what they represent" ("Music Marketing: Why Artists And Producers Should Have Their Own Website," 2019). I used Wix.com to create a website that communicated her aesthetic and tone, as well as important information that is needed to promote her music, including her EPK and contact information.

### Create Official Social Media Accounts

We decided to create official Twitter, Snapchat, SoundCloud, Instagram, TikTok, and YouTube accounts. We also decided that for Snapchat and Instagram, we would keep her personal accounts and use them as a platform. This is because she already has a built fanbase, with over a thousand followers she has personal relationships with, who are bound to be the first fans to engage. Additionally, after surveying the official Instagram pages of comparable artists, it became clear that many of them used the account before their fame. With Julia's brand of authenticity and relatability, this will be the most effective way of achieving our goal of creating and delivering authentic marketing content. For her Instagram account, we decided to keep most of her posts, choosing to archive posts that don't deliver a vibe of creativity, curiosity, and authenticity. Additionally, we chose to delete all pictures that were of her friends doing something unrelated to her, as professional pages do not focus only on the creator and their content. We set a goal of creating posts that are 70% music-related, allowing her to also document her personal life to maintain the personable and relatable vibe we are striving for. We also decided to change her username to @Jubbies\_ rather than her birth name to make it more clearly official. Our main form of engagement was through Instagram stories, which we knew

wouldn't bother followers to see every day, as opposed to posts. The same goes for Snapchat. Additionally, TikTok proved to be a great way to get fans engaged. After just one video was posted, she managed to accrue 4,175 views and 775 likes.

### Spotify

Creating an artist page on Spotify is a crucial step as it is separate from her personal page— if she becomes popular, people will associate her with her artist name. Then, we would need to connect the artist page with other services. By linking profiles to each other, we will maximize the traffic to all pages and help to get her name out. *Spotify For Artists* states, “Make sure you use your website and social media profiles to encourage your listeners to follow you on Spotify so they can hear your new release on their personalized Release Radar playlist. The way our playlist system works means that if you have 100,000 followers on Spotify, you'll automatically be featured on 100,000 playlists the week of your release” (“Release Guide: Preparing for Release Day,” n.d.). Once the song is uploaded to Spotify, the next task is to pitch the release for playlist consideration. Many independent musicians become popular by being featured on one of Spotify's editorially curated playlists. In order to gain a chance of being featured on a playlist, we will pitch “Out Of My Mind” for playlist consideration seven days before its release date, making sure to add details about the song, like genre and mood.

### Financial Limitations

Unfortunately, in order to create an artist page on Spotify, you must first upload your song to Spotify. According to *Spotify for Artists*, “To get your music on Spotify, you need to work with a distributor, or with a record label who already has a distributor. They handle all the licensing and distribution, and pay your streaming royalties” (“FAQ,” n.d.) After researching the distributors Spotify recommended that meet their standards for providing quality metadata and protecting against infringement, we found that they cost an average of \$60. The production of “Out of My Mind,” was good, however, without paid professional producers on the team, the mixing of the track wasn’t at a place where Julia felt comfortable spending \$60. She decided she would only pay this amount once the track was in radio-ready condition. *Spotify for Artists* also recommends a number of professional producers, engineers, musicians that artists can hire in order to make their music as polished as possible. After putting in the specifics of what we are looking for with the track, the website suggests professional producers for hire that would suit or project’s needs. However, the least expensive option was listed at \$700. For this reason, we decided to delay the Spotify release and to release it on SoundCloud. This way, we can gain some attention on the internet and proceed with launching her brand, while we continue to perfect the mix on our own with our (growing) production skills. We also selected the photographs and wrote up a biography for the artist page for when it does go up.

### Distributor

Financial limitations did not stop me from researching potential distributors. In the long-term plan, I decided that we would opt for DistroKid as a distributor. *Spotify for Artists* has a provider directory with a long list of preferred and recommended providers that meet their standards. Each artist distributor handles the music’s licensing and distribution to Spotify and

other streaming services. They all also pay the artist royalties when listeners stream their music and offer instant access to Spotify For Artists. From the long list of available distributors, I chose DistroKid to distribute Julia's music. After researching the options, it is clear that this company is the best choice for us. Their website ([www.distrokid.com](http://www.distrokid.com)) explains that unlike other services that you pay every time you upload something, DistroKid is the only service that lets you upload unlimited music to stores for one price. Additionally, the service is able to get music into stores faster than competitors, they offer excellent customer service and daily statistics, and an easy, simple interface. It is worth noting that that "Some of DistroKid's biggest fans are former founders of rival companies like TuneCore and CD Baby. In 2018, TuneCore's founder Jeff Price said 'As the founder of TuneCore I hate to say it but DistroKid is the single best music distribution company in the world. Light years ahead of CD Baby and TuneCore and far less expensive'" (Brown, 2020).

### Create a professional EPK

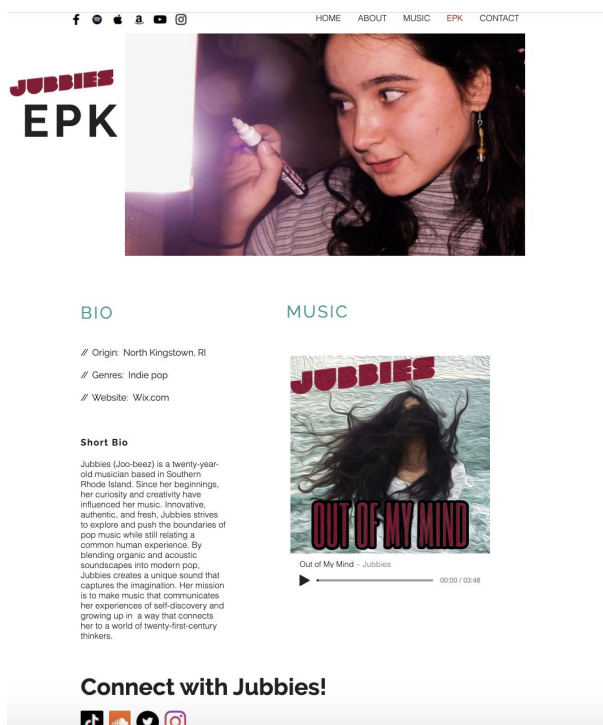
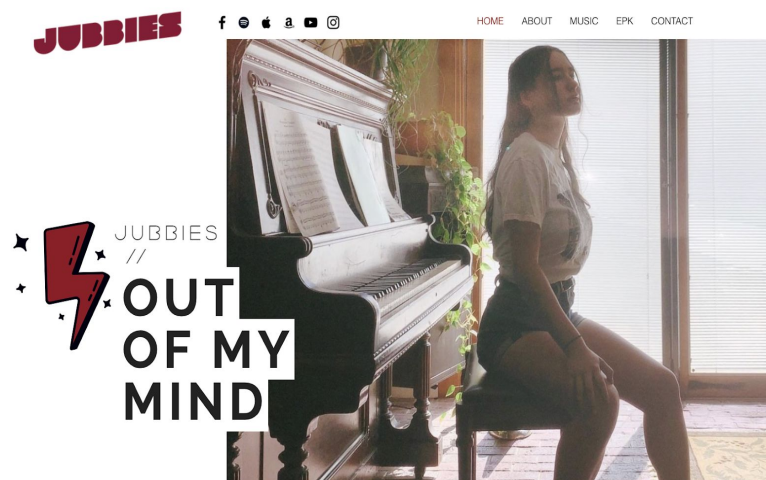
Before launching the website or reaching out to the press, it was necessary to create an electronic press kit. An EPK is used in order to communicate the narrative we built around Julia's brand; I included her photos, biography, featured music, social media links, and more. This way, when writers need any details, they have the straight from the source. *Music On A Mission* states, "[Electronic press kits are] a place where promoters, venue managers, journalists, and music supervisors can find all of the info they need to promote you" ("How To Make An EPK (That Blows The Press Away)"). Once the EPK was completed, I made it a page of the Jubbies official website, because "To make it easy for media and industry to find the information they need, the best thing to do is create an Electronic Press Kit (EPK) section on your website" (Cool, 2015).

Her completed EPK (<https://lilliantly.wixsite.com/jubbies/epk>) was sparse due to her lack of music and press coverage. However, it came together in the end because she has such a great story and aesthetic. When there are more songs to upload, the website will definitely come together effectively.

### Create a professional EPK

The last step in this project, but certainly not in the long-term endeavor, was to reach out to the press. An article in BandZoogles states, “Look up the contact information of members of the press that write about your style of music specifically, and then send email after email until you get responses. It might feel soul-crushing at first, but it’s 100% necessary to engage new listeners and build momentum around your music from outside sources” (McGuire, 2018). Unfortunately, most blogs require a fee, but industry professionals highly suggest if they accept you, it is weeks of real press and PR, which you can later include in your EPK, and which will help create buzz. Additionally, many are free to submit to. After having the website ready, I created a brief email pitch that I sent to the following websites:

- AVA Live Radio
- Indie Music Spin
- Indie Shuffle
- A&R Factory
- Indie Music Filter
- INDIE88
- Xune Mag



## Works Cited

Ackerley, Lee, and Lee Ackerley. "How UT Student Sloan Struble Turned Into a Pop Sensation." *Austin Monthly Magazine*, 2 Apr. 2020,

[www.austinmonthly.com/how-ut-student-sloan-struble-turned-into-a-pop-sensation/](http://www.austinmonthly.com/how-ut-student-sloan-struble-turned-into-a-pop-sensation/).

Anderson, Monica, and Jingjing Jiang. "Teens, Social Media & Technology 2018." *Pew Research Center: Internet, Science & Tech*, Pew Research Center, 14 Aug. 2020, [www.pewresearch.org/internet/2018/05/31/teens-social-media-technology-2018/](http://www.pewresearch.org/internet/2018/05/31/teens-social-media-technology-2018/).

Brown, Craig. "DistroKid Review: Is It Worth It?" *Music Gateway*, 22 Aug. 2019, [www.musicgateway.com/blog/how-to/distrokid-review-is-it-worth-it#:~:text=In 2018, TuneCore's founder Jeff,said DistroKid is "amazing"](http://www.musicgateway.com/blog/how-to/distrokid-review-is-it-worth-it#:~:text=In%2018,TuneCore's%20founder%20Jeff,said%20DistroKid%20is%20%22amazing%22.).

Daniels, Melissa. "Why Independent Musicians Are Becoming The Future Of The Music Industry." *Forbes*, Forbes Magazine, 11 July 2019, [www.forbes.com/sites/melissamdaniels/2019/07/10/for-independent-musicians-going-your-own-way-is-finally-starting-to-pay-off/?sh=f261cc314f26](http://www.forbes.com/sites/melissamdaniels/2019/07/10/for-independent-musicians-going-your-own-way-is-finally-starting-to-pay-off/?sh=f261cc314f26).

Fromm, Jeff, and Angie Read. *Marketing to Gen Z the Rules for Reaching This Vast and Very Different Generation of Influencers*. AMACOM, 2018.

Gadimova. "Marketing to Gen Z: Come for the Authenticity, Stay for the Experiences." *Marketo Marketing Blog - Best Practices and Thought Leadership*, Marketo, 9 July 2020, [blog.marketo.com/2020/03/marketing-to-gen-z-come-for-the-authenticity-stay-for-the-experiences.html](https://blog.marketo.com/2020/03/marketing-to-gen-z-come-for-the-authenticity-stay-for-the-experiences.html).

Gill, Lauren. "Ask a Publicist: 5 Tips to Brand Yourself Like a Superstar (Even If You're Just Starting Out)." *Sonicbids Blog - Music Career Advice and Gigs*, [blog.sonicbids.com/5-tips-to-brand-yourself-like-a-superstar-even-if-youre-just-starting-out](https://blog.sonicbids.com/5-tips-to-brand-yourself-like-a-superstar-even-if-youre-just-starting-out).

Makropoulos, Monica. "TikTok for the Entertainment Industry." *Popular Pays*, 9 Dec. 2020, [popularpays.com/blog/tiktok-entertainment-industry/](https://popularpays.com/blog/tiktok-entertainment-industry/).

McGuire, Patrick. "7 Top Marketing Strategies for Musicians." *Bandzoogle Blog*, Bandzoogle, 29 Sept. 2020, [bandzoogle.com/blog/7-top-marketing-strategies-for-musicians](https://bandzoogle.com/blog/7-top-marketing-strategies-for-musicians).

Scott, Norval. "Generation Z Loves Spotify, Older Generations Less Convinced." *Medium*, Street Voice, 3 Apr. 2018, [medium.com/street-voice/generation-z-loves-spotify-older-generations-less-convinced-37cbe23facfa](https://medium.com/street-voice/generation-z-loves-spotify-older-generations-less-convinced-37cbe23facfa).

Temple, Ian. "Don't Be Boring: A Musician's Guide to Branding." *AWAL*, 6 June 2018, [www.awal.com/blog/musician-branding](https://www.awal.com/blog/musician-branding).

"The Hedgehog Concept." *Jim Collins - Concepts - The Hedgehog Concept*, [www.jimcollins.com/concepts/the-hedgehog-concept.html](https://www.jimcollins.com/concepts/the-hedgehog-concept.html).

"What Is DistroKid?" *DistroKid*, [distrokid.zendesk.com/hc/en-us/articles/360013535454-What-is-DistroKid-#:~:text=DistroKid is a service that,minus banking fees/applicable taxes](https://distrokid.zendesk.com/hc/en-us/articles/360013535454-What-is-DistroKid-#:~:text=DistroKid%20is%20a%20service%20that,minus%20banking%20fees/applicable%20taxes).

"What To Know Before You Upload Music On Spotify." *Promoly®*, 4 May 2019, [promo.ly/before-you-upload-music-on-spotify/](https://promo.ly/before-you-upload-music-on-spotify/).

Wynne, Kelly. "From 'Cup Girl' to Pop Star: Here's What You Don't Know about Lennon Stella." *Newsweek*, Newsweek, 25 Sept. 2019, [www.newsweek.com/lennon-stella-interview-1461335#:~:text=Stella, now 20, first made,upwards of 30 million views](https://www.newsweek.com/lennon-stella-interview-1461335#:~:text=Stella, now 20, first made,upwards of 30 million views).