

YOUR PROMOTERS

When it comes to booking gigs, the biggest mistake you can make as a musician, or as a booking agent, is not knowing exactly who you're trying to reach.

Even in a genre as niche as jazz, there are a lot of promoters out there. And if you just try and fire out newsletters, or randomly reach out to people, you're not gonna have a lot of luck. And it's going to be a bit frustrating for you and a waste of time for everyone involved.

Whatever niche of jazz you're working in and whatever stage of your career you're at, it's important to find your promoters. Now these are the people running festivals and venues that have a proven interest in the specific type of music you're making, and a proven track record of booking bands on a similar level to you. It's not enough to have a vague idea of who you're aiming it, or to see gigs pop up on your newsfeed, and wish it was you that was doing it.

You need to figure out who these people are, and once you've done that, you can forget everyone else, for the time being, because you're gonna have a really focused list, a very specific list, written down, of the promoters that are most likely to book you. And once you've got that, it's going to give you the confidence to push harder with these people, because you know they're more likely to book your project. And it's going to make your bookings much more effective.

You'd probably love a complete list of names and contact details of all these promoters. But it's not actually something you can

buy or borrow, because, firstly, it's unique for every project. That's what makes it so effective. And actually, the process of putting it together yourself is gonna give you a much better insight into your bookings for the future.

So, actually, one of the most crucial things you should take away from this whole course is also one of the simplest, and something that we should be able to get together in just a few hours now. And that's a spreadsheet with the names of all the promoters that are most likely to book your project.

All the other stuff that we're gonna cover in this course, from presenting yourself in the right way, to sending great emails, and creating a buzz for your project, only really matters if you're directing it at the right people. So, the better this list, the better the results from the rest of the course.

And it's not just a one-off task, either. As an agent, I have a pretty big database of contacts. But I'm still researching every week, to find new ones, and grow this, because there are new festivals and new venues that are popping up all the time. And, just like you, I build target lists for each artist on my roster, to make sure that we're reaching the people that matter for them.

Now I know that because you're taking this course, you're probably not a beginner. You've probably been gigging a bit already, maybe even internationally, and it's just a case of booking *more* gigs than what you've already got.

But, whatever stage you're at, and however many contacts or promoters you've already got, I'd just advise: go through these steps that we're gonna go through in the next lesson, just so that

we're all starting in the same place, and you've got the solid foundation.

Because this is not just a beginner's process. This is a process that should be repeated every few months, at every different stage of your career.

So, continue on to the next lesson, and go through the simple steps that I'm going to explain about building our target list. Try to think of it like this: every relevant and focused promoter that you can put on this list is a possible gig for your project in the next few months.