



DOWDEN
PRODUCTION ACADEMY

MARKETING FOR PRODUCERS

A five-part marketing guide for
producers who want to get
their music heard.

WHAT IS A BRAND?

Most people overthink branding. They picture logos and artwork. That's design. Design is part of it, but not the part that matters most.

A brand is the answer to a single question: what comes to mind when someone hears your name?

If the answer is nothing, you don't have a brand yet. You only have a name.

If the answer is vague, there is room for improvement.

If the answer is specific, that is ideal.

Your brand can be a sound, a feeling, a kind of track, a kind of set, your personal style (both musically and aesthetically), even a gimmick, clothing, attitude; that's all branding. That's the goal.

I absolutely love this quote: *'Branding isn't what you say about yourself. It's what other people say about you when you're not in the room.'*

Why this matters for producers specifically

Brands are what help you stand out amongst thousands of others trying to reach the same goal.

A label A&R might open hundreds of demos a week (or a day). A DJ listens to hundreds of tracks in an evening, looking for something memorable. A potential fan opens Spotify, and you have only seconds to grab their attention.

Without a clear brand, every track you release and every demo you send might feel unknown to the listener.

With a clear brand, your reputation does some of the work before the play button is ever pressed.

If someone can identify with your brand before even hearing your music, they already have an expectation of you. When you meet (or exceed) that expectation in terms of quality, that's when you can really start to solidify yourself as an artist they are a fan of.

THE THREE PILLARS

I will break down my interpretation of a brand into 3 main pillars.

Pillar 01: Sound brand

This is the most important one. The recognizable signature sound of your music.

Some producers have built their entire careers around pushing boundaries and curating their own signature style. Artists like Skrillex, Disclosure, Avicii, Dusky, Guy J, Black Coffee, Keinemusik, Flume, Fred Again... all have unmistakable identities.

You can usually identify a Skrillex track within 10 seconds. Not because every track sounds the same, but because he has a specific style that is uniquely his. This does not mean you need to reinvent the wheel. You don't need to be the next Skrillex to be successful. But you should be *you*.

A sound brand emerges naturally over time if you make enough music. It can't be forced in three tracks. Try paying attention to what you keep coming back to: certain chord progressions, certain sound palettes, emotional registers, layering choices, presets, arrangements, etc. Lean into those.

My style was constantly pouring into my music, and I was fighting it because it sounded 'different'. I started to really enjoy my music more and more once I allowed myself to write the music that came naturally to me. This is also when people started telling me I had my own signature style and sound.

You can even create your own drum sample packs, preset packs, kicks, etc. to use on many of your tracks. This can give you a subtle brand on its own, as you will be using familiar sounds in every track.

Pillar 02: Visual brand

Your photos, your artwork, the way you post on social media (not yourself specifically, we'll get to that), even your colour choices and fonts on posts can be your brand.

The key to approaching this is to be consistent. Pick a direction and stay with it across every platform. SoundCloud banner, Spotify covers, Instagram stories/posts, press shots, etc.

Even if you have no budget, you can start to build this brand. Find a colour palette you like, take some photos on a decent phone camera, and paste them around your socials. The best time to start was before; the second best time to start is right now.

But, I will say: having low-quality content/branding can do more harm than good. If you're not confident in your branding or photos, it's probably better to wait until you can get some higher-quality material to share.

Pillar 03: Personality brand

Socially, the way you write captions, how you respond to comments, what you talk about, and the way you are when you're physically in front of people. How you act during interviews or when meeting people, your vibe when sharing stories or posts, how you present yourself on stage and before and after your appearances, etc.

My advice is to be authentic. If you represent something that doesn't resonate with you, it won't feel genuine, and people will likely see through it, which can damage your reputation.

Let your personality shine. People are appreciating authenticity more and more on social platforms.

THE POWER OF EXPECTATION BIAS

Humans tend to have mental biases towards things, especially things we consider to be true or enjoy. We also have a bias towards things that other people tend to like and appreciate.

For example, if someone shares a song with you and says 'this is the biggest song in the UK right now!' You are basically pre-conditioned to interpret the song in a positive light because 'if everyone else likes it, then it must be good, right?'

Socially, we want to fit in. We may even subconsciously look for ways to like the song, even if it's not our cup of tea (*got the UK on the mind*).

This also works on social media with viral videos. The more likes, reposts, shares, etc., a post has, the more likely it is to be shared even further. We subconsciously agree with the social norms and want to 'fit in' and already think 'I should like this since everyone else does.'

For you as a producer, this means the right brand creates positive bias before someone listens.

If you look professional and if you give off the vibe and brand that you are someone that people *should* like, then subconsciously that person already has more inclination to like your music.

REFLECTION QUESTIONS

- 1.** Can you recall a time when you felt this bias for liking something before even recognizing why? An artist? A restaurant? A movie? Even a reel?
- 2.** If a stranger heard one of your tracks and looked you up, what would they think about your sound or brand based on your social media or releases? Is that the conclusion you want?
- 3.** Which three producers' brands feel closest to where you want yours to be? What specifically about each of them? Think both specifically and broadly.
- 4.** Is there anything about how you currently present yourself online that doesn't match the artist you actually are? Even just one thing?

THE THING NOBODY TALKS ABOUT

Most producer marketing advice tells you to broadcast to as many people as possible. Post more often, optimize algorithms, and run ads. But they don't talk much about community.

It's no secret that social media has become an essential tool in marketing ourselves. But investing your time into building your community is also important for building your career.

A community is not solely your fan base. It's your network of peers, collaborators, producers, supporters, and reciprocal relationships. Other producers at your level, a few slightly ahead, a few slightly behind, promoters, label owners, DJs who play your style, etc.

These are the people who:

- Listen, share, and support your music before anyone else
- Prioritize including your music in their mixes, charts, live sets
- Tag you in posts
- Share contacts with you and network with and/or for you
- Tip you off about gigs and opportunities
- Give you honest feedback on tracks
- Genuinely want to support you

You can't buy any of this. You have to build it the slow way: by being genuinely useful to other people before you ever ask anything of them.

Communal Reciprocity

Help others, and eventually, some will help you too. Be generous, and in time, some will return the favour. Some will not, and that's okay. The goal is not only to give to get back but to build each other up. A rising tide lifts all ships.

Keep in mind, some people will take your help and never say thank you, never mention you, and never return the favour. Some people are only looking out for themselves. It's a good idea to prepare for this, as this may cause you to resent some relationships. It's usually better to make friends out of business than to make business out of friends.

In Practice:

Be the first to share

When a producer in your scene releases a track you like, share it, comment on it, compliment it, include it in a chart or add it to a Spotify playlist. Do this not only as a strategy to get ahead, but because you actually like it and want to help them.

Give strong feedback when asked

When someone sends you a track for feedback, give it real attention. Spend 5-10 minutes. Be honest. Be specific. People remember who took them seriously when nobody else would.

Connect people

When you meet someone who'd benefit from knowing someone else in your network, introduce them. This costs you nothing and creates community.

Show up

Go to local events, support opening DJs, buy tickets when you can, stand close to the booth, introduce yourself to people. Many producers don't do this consistently, which is exactly why it can set you apart.

FROM MY OWN EXPERIENCE

I've been doing this for as long as I can remember. From the beginning, I realized the value in lifting each other up. I started my educational career by offering free workshops in my condo building. This is where I made my first business relationships, some of whom I still work with to this day. I helped them learn production, and they introduced me to local promoters, which led to some gigs early on in Toronto.

To this day, my growing community is what I'm most proud of when it comes to my music career. I have people helping and learning from each other within the community. I wouldn't be where I am without them.

BECOMING A SMALL AUTHORITY

There's a turning point in every producer's career when they shift from being someone trying to get into the room to someone others want to learn from or meet.

When you have a track signed to a label that someone else is dreaming about, or you understand a production technique they're struggling with, you're an authority. When you've played a gig at a venue they're trying to get into, you are an authority.

Authority works the same way as branding. It creates positive bias before anyone hears your music. Producers who see you as someone worth learning from are also producers who share your tracks, tell their friends about you, and stay invested in your career over time.

You don't declare yourself an authority; you act like one. Share what you know. Be generous with information. Answer questions when you can. When someone sends you a track for feedback, give it the attention you'd want for yours.

Being an authority means you have achieved what others are still trying to. You have reached some of their goals. They may see you as someone who can help them, and for that, they will likely respect you and look up to you.

A warning

This will likely attract people who **only** want to take from you. The ones who never reciprocate, never attempt to help back, never message first unless they need something. It's fine to give them less (or none) of your time. Generosity has its limits. You're investing in people who invest back.

REFLECTION QUESTIONS

1. Name two or three producers slightly ahead of you who you could realistically build a relationship this year. What specifically could you offer them?
2. Name two or three producers slightly behind you whom you could help. What's one piece of knowledge you have that would help them?
3. When was the last time you commented on another producer's track unprompted? Or messaged them to compliment something about their music?

THE MYTH VS THE REALITY

The Myth

You write a great track, you submit it to your dream label, they sign it, and your career changes.

The Reality

Established labels receive hundreds of demos per week. Most never get listened to past 15 seconds. The ones that do get full attention are often filtered through other criteria entirely, like who sent it, whether the A&R already knows the producer, whether they have a past working relationship, or whether someone the label respects has brought it to their attention.

I know this might be disappointing, but once you understand it and meet the criteria, it can actually benefit you as a serious producer in the long run.

The signed producers I know rarely got their breakthrough from a cold demo submission to a major label. They got it through one of these paths:

1. A producer friend already signed to the label shared their track with the A&R
2. A DJ played their track in a set the label was watching
3. They started smaller, signed to a sub-label or compilation, built credibility, then moved up
4. They built a relationship with the label over months or years before sending anything
5. They built their career to a point where the label has noticed them, and either reaches out to them first, or is much more receptive when they see and hear your demo because they are aware of your brand and music

In almost every case, the demo is the most important factor. But the demo on its own isn't what secures many of these signings, especially to bigger labels. If you take your time building a strong foundation of solid music, reputation, and community, it will be much easier to get signed to labels.

THE STORY BEHIND ONE OF MY BIGGEST SIGNINGS

A Specific Example

A few years ago, I sent six demos to a dream label of mine. I had researched the label, made sure the tracks fit their sound, and sent properly formatted submissions.

I waited a couple of weeks, then politely followed up.

I never heard back. Not a yes, not a no, not even an acknowledgment. Six demos and complete silence.

A producer friend of mine, Simply City, was opening for the label's showcase a few weeks later. He'd been listening to my tracks and asked if he could play one of them out at the showcase. I said of course.

He played it to over five thousand people in front of the label's A&R team and a row of DJs they trusted. By the end of the night, the A&R was asking him for the track ID.

A few weeks after the event, Simply City drafted an email properly introducing me to the A&R team, and even though they didn't like the other five demos I sent, they wanted one single track, and I happily signed it with them.

The point isn't that demo submissions are pointless. It's that submitting demos works much better as one of several paths than as your only path. The producers who get signed consistently are the ones running all the paths: they submit demos, they share their work with peers, they get tracks played by friends and big DJs, they show up in person where the people they want to work with are and make connections/network.

You absolutely *could* only send demos and hope they get signed. But the above-mentioned ways can drastically increase your chances of getting signed.

PRACTICAL DEMO STRATEGY

Research before you submit

Open the label's Beatport page. Listen to their last few releases. If your track doesn't fit with these tracks, don't send it. You're wasting your time and the A&R's. There are labels for every style. Find the right one.

Send fewer but better-fitting demos

Three carefully chosen labels beat ten random ones. The response you get from a well-targeted submission is dramatically better than spamming.

Use the format the label asks for

Most have a submission page or a specific email. Use that exact channel. Sending tracks via DM to an A&R who has a public submission form makes you look like you didn't do your research.

Write a short, specific submission email

Three or four sentences. Who you are, other labels you've released on, DJs affiliated with the label who have supported your music, and why this track fits this label specifically. Don't give them your life story. Just the music and a few short highlights of you as an artist.

Don't follow up more than once

Send your demo. Wait 2-3 weeks (3-4 if it's a big label). No response? Send a polite and short follow-up (not the same email submission), just a quick reminder that you've submitted demos. If a label hasn't responded in six weeks total, they're likely not signing it. That's not a reflection on your track. Labels turn down music for a hundred reasons that have nothing to do with quality.

Don't take it personally

Just because a label says no does not mean the track was bad. Labels can be very picky and are always evolving. The songs you hear today may have been signed 6-15 months ago. They may be trying to shift their sound, or even have a full release schedule.

Even the absolute best producers in the world have to shop around for labels to sign their music. It's part of the process. So try not to let it bother you and just take it as one door closing and another opening.

THE LONG GAME

The long game looks like this: You sign somewhere. You release a track. Hopefully, it performs well. Another label notices. They invite you to remix. The remix does well. They invite you to another. Now you're in their roster of regular producers. That roster gets you better placements, bigger remixes, eventually a remix for an artist you've been listening to for ten years.

That happened to me with Mango Alley. They were one of my favourite labels for years before I ever got on their radar. The kind of label I used to say I'd sign with *one day*. After a couple of my tracks did well in the charts and got support from major artists, the label reached out and asked me to do a remix. That remix became one of their highest-selling tracks of the year.

I'll be honest, that signing caused a shift in my career. The signing seemed to shift how seriously the scene took me. People started messaging me to congratulate me, and other labels started reaching out much more often after that initial remix did so well.

Mango Alley asked me to do another remix. Then another. Eventually they asked me to remix the legendary Christian Smith. An artist I'd been listening to for over ten years.

None of that was the result of a single demo. It was the result of building over time, releasing consistently, and letting one signing turn into the next.

REFLECTION QUESTIONS

- 1.** Which five labels actually fit your current sound, not your aspirational sound? Have you researched their last few releases?
- 2.** Of those five, which one has the lowest barrier and could realistically sign you in the next 6 months?
- 3.** Who in your community has played one of your tracks in a public set? If no one, who could you ask?

WHERE MUSIC GETS DISCOVERED

A few years ago, music discovery happened on SoundCloud and Spotify editorial playlists. Today it happens across social media platforms, and the platforms keep shifting. From SoundCloud to Spotify, to Instagram, to TikTok, etc.

What doesn't change is the underlying principle: you build an audience by making content people actually want to engage with, in the places they're already paying attention.

For a producer, that mix usually looks something like this:

- Spotify: for the audience that listens to music as a primary activity
- Beatport: for DJs and dedicated electronic music fans
- Instagram Reels/TikTok: for short-form video, including studio processes and behind-the-scenes of your music production
- YouTube: for longer-form content like full sets and studio sessions
- Bandcamp: for the most invested fans (and decent revenue)
- SoundCloud: still relevant for the underground specifically; less so for casual listeners

You don't need to be maximizing all of them. You need to be present on the ones that match your audience, and post consistently on at least two of them.

WHAT WORKS ON EACH PLATFORM

Spotify

Claim your Spotify for Artists profile if you haven't yet. Pitch every release through their submission tool at least four weeks before the release date. Try to get on playlists for more exposure. Even smaller playlists can help build momentum. Spotify Pre-Saves can also push the algorithm in your favour.

Beatport

Breaking into the top 100 charts grants exposure to the people who are actually playing your tracks on dancefloors. Push every release to your network and socials in the first 48 hours after release (or during pre-order). Charts favour momentum: the more sales you get in a shorter period of time can push you higher in the charts.

Instagram Reels/TikTok

Artists have become famous overnight due to a viral video on these platforms. Some have built solid fanbases without going viral.

Unfortunately, what works for producers doesn't typically fit with what trends and what goes viral. Sharing a new track or a behind-the-scenes video likely won't gain much traction. My advice is to be authentic with your content (whatever it is), and don't necessarily follow trends. Spend some time learning how to gain traction with reels/Tik Tok. Your views can drastically increase with a few simple adjustments to your content.

Remember: With Reels/TikTok, the algorithm rewards the first few seconds. If those few seconds don't grab someone, the rest doesn't matter.

YouTube

Underused by most producers. Post your full sets when you play. A good set on YouTube continues earning views for years. I've gained fans from sets I uploaded who watched the whole thing months later. Long-form content has a much longer half-life than social media posts.

Bandcamp

Your most invested fans live here. They are the ones who buy. They support. They share. Treat Bandcamp like a direct fan channel for selling music. The downside is that releasing here doesn't give you the exposure a label will. On the plus side, you will not need to split your royalties with a label.

SoundCloud

Still the cleanest place to share unreleased tracks privately with DJs, A&Rs, and curators. Public uploads have less reach than they did before Spotify, but a lot of people still prefer SoundCloud over Spotify. Plus, the demo-sharing infrastructure is still what the industry prefers.

WHAT I'D FOCUS ON IF I WERE STARTING TODAY

If I were rebuilding my audience from scratch tomorrow, here's how I'd allocate time:

- 60% on the music itself. Better tracks are always my priority. If your music isn't connecting, no amount of exposure will fix it.
- 10% on YouTube. Post sets, releases, vlogs, studio livestreams, etc.
- 10% on Instagram Reels/TikTok. Highest discovery upside, lowest cost, and the format rewards consistency. One Reel per week minimum, more if I had the time.
- 10% on Spotify. Pitch every release. Build playlists. Engage with the platform. The compounding effect of a Spotify profile is significant.
- 10% on community building. The slow communal building work.

REFLECTION QUESTIONS

- 1.** Which two of the platforms above are you actually consistent on right now? Which two are you neglecting that you should commit to?
- 2.** When was your last Spotify playlist pitch? Even older tracks can be pitched to playlists you discover later. No released music? Try to find 3 playlists to submit to once you release tracks.
- 3.** What's one piece of content you could film this week that's not promotional, but is genuinely interesting? It can be for a potential fan, another producer, it can be funny, it can be serious, but try to think of content that will grab someone's attention and keep it.

HOW RELATIONSHIPS OPEN DOORS

The producers and DJs I know who play the gigs they actually want to play didn't get there through luck or cold calls to booking agents. They got there through relationships and building their careers. Two stories from my own career that show how this works:

Balance

A few years ago, I did a mix for Balance Music, a label I had wanted to do a mix for for a long time.

I didn't get the opportunity from sending them a hundred emails. A fan of mine reached out one day. He was a friend of the label owner. He offered to put me forward for their radio show. I said yes.

The mix did well and was one of the most played mixes in their series. Years later, Balance Music hosted their first-ever Balance Festival in Croatia, and the promoters messaged me directly and asked me to play a surprise pop-up set. By the second year, I was officially on the lineup.

Not only that, but when I sent in demos to the label, they replied quickly and ended up signing my tracks 'Avalon' and 'Iris'. 'Avalon' went on to become their highest-selling track of the year. Again, giving me a ton of exposure and brownie points with the label.

When opportunities like this come up, it's a chance to prove yourself. I would suggest giving it your best effort to make a good impression.

My route from "I want to do something with that label" to "I've now done many things with that label" went through a fan I'd been kind to. He wasn't trying to do me a favour. He was just connecting two people he liked. That's how doors sometimes open. I wasn't even trying to open this door at this time, but someone held it open for me, and I did my best to run through it.

Alex O'Rion and Solaris

A few years ago I met Alex O'Rion. A DJ I'd been listening to for a long time, and someone a lot of progressive house producers like me cite as an influence. When I teach students who ask how to sound more "progressive" in the modern sense, his name comes up constantly.

Not only did we meet at an event, but he approached *me*. He sat right next to me, patted my leg and said, 'Hey! It's nice to finally meet you!'

I went from being the fan who was nervous to talk to Alex to being approached by him first.

Months later, he asked if I'd send something to his label, Solis Records. I sent an EP. It performed pretty well.

After that, Alex and his friend started a booking agency called Solaris. I was one of only three DJs on the original roster. My booking fee, the size of the gigs I play, and the frequency of bookings have all increased since I joined.

One conversation, at one event, several years ago, eventually led to a sustained business relationship that affects my career today.

This is the slow movement of a music career: a long string of small interactions that pay off years later. That is why it's so important to enjoy the process. It can take a long time to see the results!

HOW TO NETWORK WITHOUT BEING WEIRD

Networking is one of the most important aspects of the music industry. Without question, I've received more opportunities through networking than anything else.

Almost all of my early gigs came from networking. My agent? Networking. Releases on many of the biggest labels I've signed with? Networking.

Of course, the music still has to deliver. If my tracks weren't good, networking alone wouldn't get me very far. But once you've built a strong catalogue, a recognizable brand, and a solid reputation, networking is often what opens the door to those opportunities.

Show up (and show up early)

Events are one of the best places to meet DJs, promoters, and other industry professionals. If you arrive early, the DJ booth is often most approachable during the first 30-60 minutes after doors open, before the venue fills up. This is usually when you have the best chance to briefly chat with the opening DJ or the promoter, who is often walking around checking on the event and greeting people.

This is your opportunity to introduce yourself, show your support, and let them know you came specifically for the event. If you happen to gain access to the DJ booth, backstage, or the VIP area where many of the artists and industry professionals are gathered, even better. You may even get the chance to meet the headlining DJs.

Be respectful of their time. If someone looks busy, stressed, or focused, don't interrupt them. Instead, wait for a natural opportunity to introduce yourself, but don't let that opportunity pass you by. Once the club fills up or the headliner is preparing to play or has finished their set, meaningful conversations become much more difficult.

When you do speak with them, introduce yourself like a person, not a salesperson. Compliment the DJ on something specific about their set. Tell the promoter what you enjoyed about the event. Don't immediately pitch your music or hand them your SoundCloud link. Your goal isn't to make a sale, it's to make a genuine connection. Those relationships are often what lead to opportunities later.

Follow up the next day

A short, friendly message: "Great night yesterday, appreciated your set/event, I'll try and make it to the next one as well. Happy to support." That's it. No pressure. You're planting seeds.

Do this consistently over the year

Not every conversation will lead somewhere. Most won't. But by month six, you'll be a familiar face in your scene. By month twelve, you should be on people's mental list when bookings come up.

Help small first

The fastest way to build a reputation is to do small favours before anyone owes you one. Promote someone else's release. Connect two people who should know each other. Buy a ticket for a friend's show. Share the event you are going to, tag the promoter, and tag stories after the show showing you were there.

Be authentic and professional

Be authentic, be kind, be respectful, and don't be weird, judgmental, annoying, or egotistical.

It might sound blunt, but your reputation matters. The fastest way to get blacklisted in any industry is to consistently come across as difficult, disrespectful, or unpleasant to work with.

Leave your ego at the door. Confidence is important, but arrogance isn't. Know your worth, but don't expect special treatment simply because you're an artist. This is especially important in the nightlife industry, where big egos are unfortunately common.

Be kind to everyone, not just the headlining DJs. Promoters, photographers, opening DJs, sound engineers, lighting technicians, bartenders, security staff, and venue managers all contribute to the event. Treat everyone with the same level of respect. You never know who may recommend you for your next opportunity.

When giving compliments, be genuine and concise. A simple "Great opening set!" or "Those photos are going to look amazing from that angle!" is far more meaningful than excessive praise that feels like you're trying to win someone's approval.

Don't overstay your welcome. Avoid hovering around industry people, forcing conversations, or trying to insert yourself into every interaction. If the conversation comes to an end, let it end. People will remember that you respected their time.

Finally, avoid getting too intoxicated or flirtatious with the club patrons. You're there to enjoy the night, but you're also representing yourself and your brand. Think of every event as both a social gathering and a professional opportunity.

One more thing: you're probably going to experience an awkward situation, feel rejected and ignored, and meet some people who rub you the wrong way, disrespect you, or fully attempt to exploit you.

I've had situations where I have been invited by the promoter to 'discuss potential gigs in the future' only to arrive at the venue with my name not on any guest list, standing outside for 20 minutes before the aforementioned promoter was being carried out of the club for being too drunk by 11 PM. I wish I could say this is the only bad situation I've run into.

CLIMBING THE MOUNTAIN

Building a career is like climbing a mountain.

Most producers quit halfway up the mountain. They've been posting consistently, sending demos, going to events, and they don't see anything happening. So they stop climbing, eventually losing momentum, and sliding all the way back down.

As you climb the mountain, you may pass others who have given up. You will get passed by others who may be climbing faster than you, and that's fine. No one's journey is the same.

Your career is not linear. It's not a smooth route up. It's long flat stretches followed by sudden cliffs you climb. The flat stretches are where most people quit. They don't feel they are climbing anymore; they are stuck and can't push on. The cliffs you climb are the demos you've sent, the introductions you've made, the gigs you've already played, etc.

These are all things that are slowly building your career, even if it doesn't happen overnight. Just because you don't notice them happening right away doesn't mean you aren't still climbing.

ONE MORE THING

The most useful thing you can consider: it almost always takes longer than you think, and the work you do today usually pays off 12 to 24 months from now. Not next week. Not next month. Sometimes years from now. Plan for that. Build things you can sustain for years, not months. Keep trying to make better music. Keep showing up. Build relationships you'd want anyway.

The producers I've watched succeed are the ones who didn't sprint to try and make the finish line and give up from exhaustion. They are the ones jogging the marathon.

REFLECTION QUESTIONS

1. Name three relationships you've been investing in for over a year. What's their current state? What's one thing you could do this month to deepen each one?
2. What's something you've been waiting for someone else to give you that you could create for yourself with a smaller version first?
3. If you could only commit to one thing, one platform, one practice, one relationship, for the next 12 months, what would compound the most? That's probably what you should actually be focusing on.

END OF COURSE

THAT'S IT - YOU DID IT!

Five parts. Brand. Community. Releases. Audience. Gigs.

None of it works on its own. All five reinforce each other.

The producers who get where they want to go are the ones who give time to all five.

Make the music. Show up. Make better music. Keep showing up. Promote yourself. Make better music. Network. You get the idea.

Thanks for completing the workbook and for trusting me with all of this.

Keep on pushing. I was once where you stood, and everyone I look up to stood where we both once stood.

— Dowden