

GET THE GIG COMMON SENSE CAREER CONSULTING

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GET THE GIG (COMMON SENSE CAREER CONSULTING) is dedicated to my crowdfunders, who pledged for this book as a reward on my Kickstarter campaign in March 2013: Dan Beck, Ken Blattman, Joe Deninzon, Brad Gale, Jim Gibson, David Hooper, Ariel Hyatt, Adam Klein, Jann Klose, Tim Leighton, Dr. Monica Mansfield, Felicia Villars.

Wow, thank you. I really like you, I do, I do! ☺

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FOREWORDS by Joe Deninzon and Jann Klose

You are lucky to be holding this book in your hands. If you are a musician, aspiring publicist, or anyone looking to break into the industry and raise your game, Anne Leighton's advice about being of service is as good as it gets.

She's moving on to her fourth decade in the music business, having worked as a writer, publicist, manager, editor, TV, Internet and radio person in the music business. Anne is a guru with encyclopedic knowledge, a warm heart, and sense of humor.

What separates Anne from the rest of the pack is that she deeply cares about her artists and is in the trenches fighting with them for the long haul. This is more than a job for her, it's a deep passion and commitment. A way of life. This book is chock full of valuable information about the ins and outs of consulting where you have to work your music business, and with all kinds of businesses.

In this book, Anne helps you become a source of empowerment for your artists as they navigate the treacherous terrain of the music business.

-Joe Deninzon, New Jersey

In GET THE GIG, Anne Leighton invites you to her unique approach to a music business that has both changed and stayed the same. We all know that the biz is not what it used to be and I certainly never experienced its Heyday. However, Anne has and she has managed to take what was best about those days and what's most difficult about today's scene and tied it up into a loving, human and educated approach to one of the hardest and most competitive fields of work.

So, what has changed and why do Anne Leighton's words deserve your time? Well, there are a few reasons and I shall illustrate how she's been getting me MY gigs.

It takes humanity and patience, because it's art and the media. This is perhaps her strongest suit. After a few failed experiments in the biz during my college years in the Midwest I took the plunge and moved to New York City. After a couple of years of living in The Bronx I suppose we had to run into each other but it was through our mutual friend Joe Deninzon that we met. When Anne took me on first as a publicity client I was not able to pay her much but the expression "you get what you pay for" is certainly untrue when it comes to Anne's work ethic. She works equally hard for her developing acts as she does for big name music legends like Jethro Tull or Tower of Power.

Getting gigs for me was NOT what we had planned but here we are, 10 years down the road in a career and a working relationship that has had its ups and downs but that has grown into a full time, 24-hour job for both of us and that pays the bills. Relentless and never a fan of the word "No," Anne will knock on doors and scream from the rooftops

until someone pays attention. Well, maybe not the rooftops (unless it's a one-story building) but, believe-you-me, that velvety voice has a built-in megaphone button just itching to be pressed.

So, whether you're just starting out or already on-the-road in your long-haul trek on the music bus of your life, take a cue from someone that's been in the driver's seat and has mastered quite a few twists and turns.

-Jann Klose

INTRODUCTION

Most consulting is gut instinct combined with knowledge. There are always new things to learn. Consultants take people who own businesses and change them for the better, usually on a small budget. People don't want to waste money and take chances, but sometimes they need to take chances. The consultant helps give clients the confidence to walk on a career development path that has to be right for them. The same is true for how consultants grow.

If everybody found success in all the major channels right off the bat, there would be only one way to develop businesses, and everyone would have equal access to both horrible and quality work. There would be no need for the independent development route for any business. Everybody would be using the same product, enjoying the same music and probably not even needing help in exposure to people, industry, and consumers. Success in the mainstream sense of the word would be automatic, and life would be perfect...boring, too!

Guess what! Life and work are not perfect. We need consultants!

Consultants—be they involved in product development or marketing—have to work in and outside the box. Consultants have to set goals and roll up their sleeves.

Consultants should be writers who take notes and combine all their clients' emotions with the practical ideas to create objective goals. Consultants need to create plans and to encourage clients to grow. We write and evaluate ourselves, as well.

Your specialties develop as you involve yourself with novel projects and stay informed about your field. What do you know a lot about? How involved are you in work for your different kinds of expertise, and where are you going with these skills?

You'll be doing all kinds of self-consulting as you grow your consultation business.

You'll be developing allies whom you can consult and vice versa.

Consultants need to have a legitimate field of expertise (mine are creating work opportunities, rock music industry, publicity, creative writing, cat folklore, and research). Some of the other specialties are Internet marketing, media coaching for media personalities, graphic/art...

This short book focuses on how you can get that gig, grow that gig, and show others what to do with their gigs.

It's about being of service, making money by helping others develop their skills. It's about doing homework, building your observational skills, and getting paid to help people. Make your client happy. Make him smarter. Tell the truth. Give honest feedback.

No matter how bad the state of the economy is, you can create your own business and career if you have great ideas that can help people. Just find clients in need, as opposed to waiting for an employment agency to find you a job supporting someone else's dream for a company that probably doesn't believe in you.

The purpose of this book is to help you get paid by helping other people and their business. You would develop strategies that service businesses to be inspired and grow. In turn you grow and help yourself by working in your field and evaluating where you need to improve.

As a consultant, you will grow as a human being, because consulting is basic customer service.

CHAPTER 1: KNOW YOURSELF, WHAT DO YOU HAVE TO OFFER?

GET THE GIG is written for someone who enjoys working. You should be able to work on your own, steadily, and in group situations. Realize that what you offer and do is for the good of the whole project. Be a team player.

I look at everything as a chance to grow because each consultancy is a new experience. In my case, I get to work with great musicians most of the time. No two campaigns have been the same. So I'm willing and able to grow and be better at what I'm doing.

You can grow in all ways: career, self-worth, talent, and fill in the blank. Be open to what comes in and from whatever business, and have fun with the projects.

The idea is also to be capable of building a team, and devising ways to get the public and industry involved with your work or your client's work.

Just as receiving help is important to your self-improvement, you're more valuable when you use your skills for helping people.

Consulting is about being of service. It includes having a budget and contacts plus knowledge of potential leads so you can determine the best workers for a job. You can also assign people to do work that you'd rather not do!

In 1985, when I first came to New York City to claim my future, the then-current job on my resume was: ANNE LEIGHTON with skills: typing 100 wpm, filing, answering phones and the line, “What do you need?”

I knocked on doors at radio stations, music and publishing companies. I was called to be a receptionist at a Jewish radio station and to be an assistant to music journalists whom I had read through the years. I took the Jewish radio station, because they called first.

I was not called back to be an assistant to a President. One reason was I had no idea how to dress for business and used a manual typewriter font similar to courier on my resume. The receptionist did, however, say, “You’ve got corporate skills, but you need a special typeset on your resume.” Elsewhere along my journeys, the temp agency said, “the type of dress you should be wearing is a jacket and skirt, (not a pretty dress with a delft pattern).” At least my dress was fine for a Jewish radio station receptionist gig. I could also wear pants. They helped me a bit in my personal growth, too; it was a Jewish radio station with super motherly staffers!!!

Soon after settling in there, I set up meetings with various music-world people I had contacted through the years. One was HIT PARADER editor Andy Secher, who had encouraged my writing and love of heavy metal. HIT PARADER’s sister mag ROCK & SOUL was printing my interviews with Atlantic Starr, a group from my community.

When I met with Andy, I told him that I rented myself out as an office temp worker, so he offered me a job as HIT PARADER's managing editor. For \$150 a week, I redefined the job, and did great customer service work, which included writing back to fans and forwarding complaint letters about certain advertisers to our ad directors. It included getting permission from publishers to reprint song lyrics in the magazine, and writing. This temp job went on for nine years before I decided to move on and become a music publicist!

I had opportunities to interview rock stars along the way. I remember talking with Matthew Nelson from the singing group Nelson. They're sons of the great '50s teen idol Ricky Nelson, whom I wrote to in the 1970s, and received back an autographed photo. He was the only rock star who did that for me back then. Others just mailed a photocopied paper asking me to join their fan club. I still remember Ricky's mail, fondly.

I think because I wrote back to fans, I got notes and calls back from some of them. I will remember industry people who wrote to me when they liked something I wrote. Former music publicist to the stars Howard Bloom sent me a letter after I wrote an editorial about censorship for REVOLUTION, a national rock magazine. His major lesson is to respect the people who buy your product.

I wasn't perfect but I was working, and I base that because I was being of service to people who paid me and to their customers.

The first thing that gets you in the door is being of service. How do you do that? Ask what they need, and find ways to supply their answers. My Dad said, “Everybody has some sort of insecurity, they're all shy. If you show interest in them, they'll be interested in you.” For the past 20 years I'd been showing interest in folks to the point that I've naturally become a very, very supportive person who honestly wants everyone to succeed. I like the real me.

Once we're in touch with our client's goals, we are able to think of the best ways to build a career by developing a reputation as the “go-to” person for certain work. Therefore it becomes possible find other businesses with similar needs.

Consulting is an easier field to enter if you've paid your dues, built up good connections, and feel like you want to own your career as opposed to “working for the man.”

However, new talent can do it in a more focused community in one or two fields that they have interest in. Chances are the range of services for new consultants should be more focused so they can develop skills and contacts bit by bit.

Most people who love working, especially as independents, tend to evaluate themselves, daily. I think the self-critique is important if you're able to learn from what you did right and wrong. If you are too self-negative, you'll have a hard time selling yourself for your true worth. Too much self-positivity and you'll start believing your own hype.

Day to day we struggle, so we really have to take care of business and give attention to details. We have to pay attention to other critiques even if they're not diplomatic. Use them, file them, or trash the critiques. But keep your cool.

There are different ways people criticize. Sometimes it's cruel, and that's destructive in many ways. Most people won't be motivated to work with people who are mean, losing their tempers and scolding. Remember that about yourself and how you treat others.

Having a negative outlook on your co-workers also makes you less able to stick with a vision of potential greatness. I believe people can have harmonious relations with everybody they connect with in their careers. There are many businesses and many, many people in this world. Hope you can always work with allies!

I love criticism when it's presented with the attitude of "What is needed to make this situation or project better?" We all go through enough negatives—let's get happy. Find the resources for your weaknesses—if I'm unsure of some math, I'll ask both my older and younger brothers what they see. They went to MIT and Georgetown University. Lately, more often than not, I've been doing my own math instead of calling them. (Thank you, Lumosity.)

When I do a project, I learn about myself, not just my strengths and weaknesses, but my value as a human being, what new talents I can add to my arsenal, and also my limits (which I can either choose to improve on or not).

I learn from mistakes, and understand that everybody's projects have imperfections, but they also have stunning perfections. I learn about my temperament.

Self-Consulting is reflection on yourself, and finds inspiration from yourself and other influences. You want to know what you're doing, what your goals are, and what your commitment will be to achieving those goals. Whom do you ask for help or to get involved with what you are doing?

LITERALLY HELPING FOLKS IS VERY IMPORTANT

Contrary to popular belief, both consultants and business owners should be rolling up their sleeves as much as capturing the glamour for their efforts.

Why? Because we should be doing work we love doing. Work is a wonderful experience. Do you remember smiling and coming up with cool answers when people asked, "What do you want to be when you grow up?" Did you think of works like "passion," "purpose," "being useful," and "doing what you wanted to do" when you were a kid?

You're more productive when you're working.

Center on doing what you love. Whether you read THE ART OF THE DEAL by Donald Trump or THE BIBLE for your wisdom, the people who succeed, say, “Live the life you want.”

Don’t listen to parent types who say, “There’s no money in [whatever field].” There are tons of folks who do glamorous work in glamorous industries like the music world... and some of them are pretty raunchy-looking or crass-talking, and they make it work. Look at some of the misfits that millions got behind, including the Ramones, Howard Cosell, Rosie O’Donnell, Meatloaf and Elvis Costello, plus some of the suicidal ones. You should stay sober and do good things for yourself—that should go without saying in a career book.

Be disciplined. Everyone wants to curate shows and pick performers. But not everybody wants to sell tickets or work on contracts. There are other parts of the job that take a lot of time and are a bit more difficult than the fun work. It is important to know how to do the required work. When you consult, know that you should be able to do and understand all the detail jobs. Know which ones you will be able to delegate as you grow your business. One of my favorite rock and roll moments, as a publicist/manager, was going to Ian Anderson’s concert at the Paramount when the venue’s booker/talent relations person Scott Seltzer was selling tickets in the box office on show night; I respect those types of business owners. They are hard-working, humble, and can do anything they set their mind to do!

I wrote earlier of how ideal it'd be if life were always joyful. When it's not, comfort and remind yourself that some folks are negative, and you don't need to change them. There are enough people who do things for themselves. Calibrate yourself to be aware of other people's negativity, and be objective in how you respond to them. Take your time, and understand that you can be calm. Ignoring those people also helps!

Focus on good things.

Evaluate yourself—your performance. Should you always be on a roll or should you take a step back and change strategies? You've been promoting the past two weeks and now into the third week, no one is responding to your e-mail pitches. Should you change your message? Should you make phone calls? Should you call a colleague for advice? Is anyone calling you responding to your offbeat pitches or another service? What might you change?

Some of this work takes time, and it's also important to keep databases, do research.

You need to generate money. It requires investing in yourself, especially through your sweat equity. You can buy whatever you need if you're bringing in money. How do you make that company you're consulting generate money?

When I started my publicity business in 1993, I did not have a computer or a fax machine. I bought my first computer, in part by splitting a loan from my brother (yes, I

paid him back) and my own savings. I've continued to buy my own computers and backups, and expand my company. I also kept my eyes open for affordable furniture, affordable stationery, ballpoint pens, and suits for business meetings.

Entrepreneurs develop themselves while they help others develop themselves.

Michelle Obama says, "Work with people who build you up." That includes you. Let's determine your worth and self-worth and take immediate stock of your offerings.

What are you working on now? Is it one project, and do you like it?

Are you just gazing at what everyone else is doing, and you are not doing anything? Are there things you'd like to do?"

What parts of the newspaper do you really read?

I ask that so you can realize where your passion lies and what you find yourself doing the most. What activities do you find you most wish you were doing? How does the work you'd like to do relate to what you're currently doing? What skills overlap both careers? Could you see ways that you can get from where you are to what you would like to be doing?

The rule I make is the projects I'm working on and responding happily to would be what I pursue. I want to develop knowledge of that field, and find ways to get myself in the light.

When you write down your two or three main talents and fields, it has to be an honest evaluation and definition of what you are. It would be a combination of what other people have said about your work (aka "service"), and how you believe you can be of service.

Go through your work history and write down all the work you did and what you thought about specific work duties through the years. See if there are things in common with previous jobs and feedback from those involved with your company. Mine was customer service or public service. I wrote public service announcements at all the radio stations in my history. I was great at understanding what struggling people and fans went through, 'cause I struggled. I also listened to people and, fearlessly and usually diplomatically, helped them fight city hall to get what they needed.

I chose show biz, because I was a music geek—always reading the entertainment section of the paper, listening to records, going to concerts and really getting into the music. I liked that even more than being on stage or talking on the radio. I was always on the phone, reading the rock magazines and seeing who were coming out with new music. I had a big record collection, would listen to lots of demos. I remember songs from 1970—lots of songs that were never on commercial radio.

I got to know struggling writers, photographers, and music industry people. They had me interviewing bands.

I would help this local band and that struggling singer find gigs and articles in the media.

In 1989, when I was working at a rock magazine, the record label across from my office lost its publicist. The boss there said, “You do the publicity for this tour, and I’ll pay you \$25 a week to publicize my band.” At the end of the first week, he decided to pay me double.

From 1992-’93, two of the bands I wrote about—Trapeze and Warrant—asked me to do their publicity. I did, and was really methodical in finding leads by calling venues and asking for media contacts.

I began disliking the day job as a writer at a rock mag. I liked doing publicity.

So I quit the day job, and began looking for clients AND doing office temp work again.

It took about two years but with some luck in getting to do Jethro Tull’s publicity from 1995 to date, I’ve been able to find many more equally satisfying gigs based on both my seeking out projects, but more so just based on word of mouth...

HARD WORK—MY FAVORITE REWARD!

I have a confession. I love the journey and doing this analytical, creative, enthusiastic and inspiring kind of work—writing, media packaging, and promoting. I love the projects when they're complete. I love the praises people give—they say, “Anne’s efficient, she gets it done, she’s functional, asks good questions, is creative, knows music, is sensitive, and is a good listener... She likes to make the impossible possible.”

Thank you!

When I started my publicity business, I was able to build on skills and relationships from my past, mainly with music, administrating, researching, writing, and talking on the phone. Every job I had was a customer service gig. I also liked that I was able to get paid to talk on the phone and write, use the Internet, and get to know people for a good cause—spreading great music to the world!

I like growing, learning, being confident of my growing skills, and adding to them. I had to develop the skill to listen to people, but it has been easy since the get-go. What is harder is my bubbly enthusiasm in which I lose discipline and need to rein in when I get too comfortable with people. I take workshops, do tutorials, and ask questions which help me learn new skills or trades related to my needs.

With that kind of encouragement and focus, I feel like I can consult for any kind of music event. I know that—with who is in my database—I could create a major event, media project with time and—of course—someone else's money!

Each of my clients has taught me amazing things, especially Jann Klose whom I worked with starting April 2004. He and I have—usually—helped each other unconditionally and selflessly helped each other in many ways, but most notably as artists and business people.

While I was growing his career, I was also growing mine, and developing skills geared to organization, understanding the value of money, and persistence. He taught me art and Internet savvy from basic web design to marketing, and the difference between having a domain and having a server.

In addition to being a music publicist, I became a music manager out of necessity to help grow his career. That gave birth to Music Services work. Once in a while artists hire me for a small consult, helping them get on the right track or researching information. It can be as simple as some SKYPE consults (which require homework on my part because everyone has different needs) or as complicated as rolling up my sleeves and delivering.

CASE STUDY: DAVID HOOPER AND HOW HE CREATED KATHODE RAY MUSIC, AN INTERNET MUSIC OUTREACH COMPANY FROM THE EARLY 1990S.

From South Central Ohio, David Hooper was that college kid who thought he'd be working at a label or a publishing rights organization like BMI. He started as a musician in a band, and was the guy who was convincing people to come to the gig.

"I had the knack," he said. He also was on computers in 1994. He decided to be the first person on the Internet to have a non-porn business.

Since he was the guy who was street marketing by literally climbing telephone poles to put up posters for indie bands, Dave decided to create a web page for a company he'd invent! He also ran a music conference for five years, and got 2000 people to come to it.

Twenty years later, David continues to evaluate himself, always wanting to push boundaries. He's able to consult to "civilian businesses" and push the sexiness of the music world for their events and even work procedures. Dave writes, most recently the book, *SIX-FIGURE MUSICIAN*, which offers musicians both motivational philosophies, including good ways to build revenue streams!

CHAPTER 2: KEEP A NOTEBOOK

Self-examination is as important as client observation when we work a project. Whether it's keeping our poise and being aware of when we're either focused or going off the grid to prove a point, let's think of Jesus' phrase. "Physician heal thyself," teaches us to take control of who we are, and stay on track! If we're striving to be the best consultant, then we're going to be our own best self-police person. It's advisable to take prompts from those who know us.

We need to contribute to the betterment and not the detriment of life. Make good choices in who you're going to consult. Make good choices in working for the client and keeping your own sanity when you work... and play!

A practical self-evaluation includes asking yourself questions so you can see where you're going. I ask my clients questions to understand them. I periodically ask myself questions. "To be or not to be, and if I'm not being, why?"

Scientists, business people, and artists dialogue with themselves while they're working. Consultants should, too.

These are questions I'd ask myself about doing consulting. Ask yourself these and make up some that are relevant to qualities that will help you be a better consultant.

- 1) Do you like people?
- 2) Can you listen to people's needs?
- 3) Are you able to visualize what a completed project could look like?
- 4) What standards do you have for discerning people who could be either beneficial or hurtful to your cause?
- 5) Are you interested in all facets of how things in your field tick? What are you most interested in? What else?
- 6) Do you like the Internet?
- 7) Can you devise practical solutions on a local level that could help improve creative, and perhaps political, world, international problems? Can you discuss practical ways that specific projects could improve? Can you teach that or do you know someone who could teach that work? Do you know a few people who can do that work?
- 8) How good a listener are you? Can you write quickly and coherently?
- 9) Do you enjoy talking on the phone? Are you able to understand when someone wants to end a conversation? Seriously, if your family is upset at your phone bill, tell them you're going into consulting to get paid to talk on the phone. Your talent might be handling phone pitches. If you love to gossip, focus your energies to pitch your client all the time.
- 10) How do you behave when you meet people face-to-face? Do you listen to them?
- 11) Are you good at planning events and meetings?
- 12) Are you good at remembering and appearing promptly for appointments?
- 13) Are you smart enough to use someone else's money to create a project?

14) Can you convince other people to do favors for you?

15) Are you ambitious for other people/s concerns?

16) How much time can you put into starting a consulting company?

Consulting involves knowing what you want to do, finding clients, and shepherding them by convincing them that you are the right consultant, and keeping their trust as you develop their projects with whomever is on their team.

It involves regular communication, sometimes in person and sometimes on the phone or Internet. If you're consulting a retail outlet, your job is to improve how the store is run. Most of that involves analyzing day-to-day in-person relations.

I'm a media consultant, so most of my work is done from home, because it's a World Wide Web society. I find I get a lot done, from confirming tour dates to getting reviews of my artists in various media outlets. I'm like "Charlie" in the TV shows and movies, CHARLIE'S ANGELS. His beautiful spies never saw him, but they still followed his orders.

Speaking of self-evaluation, you do need to keep your calm and really understand what your clients say and what they don't say.

One of the most important points in this questionnaire deals with the LIKING of people.

I'm lucky—I'm a writer and can find the humanity in folks who are curmudgeons!

Whether you're an artist or a business person, it's essential to have compassion, and interest and thoughtful feelings for other people. It's all about collaboration and being a team player.

Pay attention to your weaknesses, as well. Remember, I'm the person who contacts both her brothers to help her on math problems, generally percentages. Hire lawyers to finalize contracts. Periodically people have asked me to negotiate for them because they needed an advocate.

I think the more self-aware you are, the better you'll be aware of whether your client has problems or is doing okay. You'll understand the troubled feelings your client might be having because—at one point—you had them. But now you'll be calm enough to see if they're pre-occupied, in angst, or functional in an either positive or negative way.

CHAPTER 3: SETTING UP YOUR CONSULTANCY

Whether you impose a corporate or hippy-styled structure on your consultancy base, it's important to know you can set up shop in an office or at home. Basically you need a desk, and appropriate storage for physical and computer resources.

You should have a computer, but even if you don't, you will aim to bank your first earnings on buying a good computer and printer for your business.

It's not necessary to move to New York, Los Angeles or Chicago to start a consultancy. You can do that in your own hometown. It's only necessary to plan and work, to make your own opportunities happen, and to work within your own means, whether you have limited funds or all the money anyone could ever want. (Chances are you have to work within your means.) It's also important that you improve your means, by being compensated for your work.

This is where I should bring up the importance of being paid for the project, developing an estimated pay scale and knowing when to compromise. You spent time to develop those skills. People are depending on you to help them develop skills. Put your work in the proper perspective.

One of my Martial arts grandmasters William Chung (of the Wing Chun school) teaches that comforters need to be comforted. Even though I am a magnanimous person, I need to work for people who are going to respect me and show it. Otherwise I'll be unhappy.

We need expense money for the project, as well. All outreach plans should have a budget.

What time you work depends on how communicative you need to be with your clients and folks to whom you are marketing, as well as the actual work you do.

Most of my work is based on e-mail communication and long-range writing projects. I tend to work till 2 AM because the phones are less busy then, so I can relax and think clearly.

Since consulting is your own business, you need to be “whole-listic” about what you feel like at this stage in your life.

Do you like commuting or working from home?

What skills from your current job and recent jobs can you take to the work you want to do?

Can you use your expertise to help other businesses?

What projects have you helped to make money?

What are projects that have found rewards (a happy time? network of new people? a useful creation?) other than money?

What activities have you planned for other people?

What were the successful and unsuccessful things about these projects?

Who are your allies in your field and in fields in which you are interested?

Which of your friends are great communicators and have been supportive of you? Those are the people with whom you will brainstorm. Chances are they have a sense of purpose and care about you as much as you care about them. They probably have other friends who are also supportive.

What have your allies said about you?

Can you set up any kind of win-win working relationships with them?

Can you be happy and get by with life's basic necessities for seven to ten years while you're working to make your ship come in? Or are you materialistic to the point you "need" things that you seldom use?

How many hours a week are you able and willing to work on your new business, even though no money is coming in, until you find a client? Six hours? 10 hours? Three hours?

Re-evaluate your availability every six months. As you've got to find time for family, personal fitness, your day job (whatever is making you money), and this new endeavor, set a timeline for your new business. That will help you evaluate your progress. If you think this project is going to take the rest of your life to fulfill while you rely on your day job, that's fine; that's life. You may end up being the best part-timer in the world for your unique gig. I practice poetry about an hour a week for maintenance, but I write, deal with fans, and market via mail and internet probably two hours a week. When I'm editing a book I work several hours a night. If I'm planning a tour, I need to work on my performance, and practice at least five to 10 hours a week. I have to give up time on

other extra curricular activities, like writing new projects or marketing older works.

Also, I have to focus on my image and marketing, so I might be working 10 to 20 hours a week on my craft during the time I need to tour.

Liken developing a new project to working out. Doctors' minimum recommendation is a half hour a day with one day off. So you need to spend at least that amount of time on creating your new consultancy gig or you're going to be professionally flabby.

I think you'll develop better results if you work 10 hours a week on your new business.

Momentum: if you're being paid, then you are servicing your clients. Work in correlation to the amount of money they're paying you.

Understand some of this work is seasonal. I tend to work more on my projects during the winter months and do more outreach for my artists from April through September/October. That's just peak season for touring bands. The winter is when less money comes in. I've analyzed my financial pattern, and found that I have to save my money for winter hibernation!

Be aware of your patterns. When does money come in and when do you go through dry periods? What can you do during that time to drum up business and find Christmas or holiday-time support? Should you take a break and work extra hard on starting up your new business? How can you use the quiet times to the best of your abilities and needs?

What about parts of the year when you're busy and working too much—how do you find balance during the busy times? Are you giving up your privacy? Do you need to use a cell phone more or less?

How can you do new work, your long-term project, and keep up with e-mail?

How can you delegate your work responsibly? Should you ask for more money in order to delegate work to other people? Whom do you trust to work for you? Will another person actually help improve your business as an artist?

Practice presentations and record them. Follow advice for public speaking or phone work when you prepare your pitches. What are ways you can coach your clients to improve their presence?

Analyze your personal presence. Do you need to overhaul how you look? Do you need to improve your company's promo materials?

My friend Steve Dale hosts the pet radio shows in Chicago, IL, writes for USA WEEKEND, and has an amazing media presence. He also does his own publicity and spends time analyzing past, present and future interview situations. He records his interviews to study them. His best advice is to talk with a smile, "Listen and plan what you're going to say, wear. Do your homework about who is interviewing you, and stick to the topic. Be serious and full of interest for the subject and interview."

Steve wants to also let you know that you should “Never expect print interviews to quote you right. If they misquote slightly, the intent is there.” In general, Steve says to let go of misquotes. If they’re on the Internet, they’re easy to correct, so I would write to the journalists if you have to set the record straight.

Steve says it’s okay to ask for questions in advance, and it’s better to have shorter answers so you’re in control with them, “Less than a paragraph is good. Don’t diverge from the topic at hand.”

Identify image issues from the web to in-person vibes. Think about the presence of all your work materials—biography, web site, business cards, photos in jpg formats. Know when you need to make appearances that you also need to work on planning appropriate wardrobe for an event. A lot of us ask friends or hire professionals who understand how to look the part for any career-related occasion; there are all kinds of consultants. Talk with your friends, and ask for constructive feedback on what you need to be aware of when it comes to how you present yourself.

CASE STUDY: A TYPICAL MUSICIAN

Touring musicians, whether on a major or independent labels, need to make new music so their fans will see them as current, and also so they can sell the music and improve their income.

Because it's really hard to write and record new music while an act is on the road, they tend to stay off the road or tour a little less heavily while they're making new music.

In addition, a musician has to schedule writing and rehearsal sessions with other musicians. A musician meets with people to discuss business, and take on new meetings with prospective collaborators. There is also fan correspondence.

Some musicians make music full time, and others wish they could work on music 40 hours a week without holding down a full-time job.

We have our obligations to others and ourselves when we work.

CHAPTER 4: SERVICE YOUR CUSTOMERS

Before any campaign begins, it's important to home in on "The Golden Rule," which is to "do unto others as you would have them do unto you."

Even for selfish reasons—specifically career longevity and sustaining a positive reputation—being respectful to other people and servicing them properly is good for you. Who wants to be unemployed and disrespected?

I also find that being of service helps me as an artist because I learn from people by listening to them, and I also end up improving the quality of my work by taking my time and studying my craft.

Finally, others will be happier if you treat them the way you need to be treated.

I tend to take on projects, first because of the belief that I can do the work and feel supportive of the project and its goals. The second reason I take on projects is for the money. Yes, I want to make lots of money, but if that were my primary goal I would be working in a more lucrative field than show business.

The important things that come into play in servicing customers are:

- 1) VALUE: money and money substitutes.
- 2) CRAFT: Skills, how the project manifests itself.
- 3) NEEDS: What the customer needs as the project progresses.

- 4) LISTENING: It's important to understand what the client wants.
- 5) COMMUNICATION: Making sure you understand what the client wants, and that the client understands what he is expected to do. Making sure everyone understands what is happening, including you the consultant.
- 6) SUCCESS: Dealing with different degrees of success, and how to evaluate and define failure, victories, lessons, and understand what is of value in any campaign.
- 7) (THOUGHTFUL) RESPONSE: Because I've had anxiety (or angst) in my life, I've also learned to understand where that sort of stress comes from and find ways to rein in my emotions. It's taught me to be still, spend some time just breathing and taking time to respond and not react. We want to keep arguments to a minimum.
- 8) CUSTOMER RELATIONS: Friends (customers, industry, family and real friends) can help you and your clients develop their reputations. Internet marketer Peter Shankman calls friends "trusted sources." Perhaps, they'll help when you set up a social media page and offer suggestions and invite their friends to be involved. Pay attention to strangers who reach out to you on social media. Pay attention to your most enthusiastic customers.

Peter told the story of being stranded at the airport. He and the folks he was with, decided to tweet to their airline about being kept in the dark on flight status. Another airline saw the tweets and came to where Peter and company were stranded, and offered them flight assistance.

"Be honest with what you can do," advises Felix Romero, whose Media Consultation-Packaging and consumer marketing firm Demo Goddess Productions specializes in

creating infomercials plus handling man-on-the-street reaction for health food and vitamin supplements. Your company's media kits, he advises should be "kept simple and straightforward."

When Romero first started Demo Goddess Productions with Elba Sanchez in the Bronx, the two combined many decades of film and television production experience, and work as writers. They were more focused on creating video demonstrations. As they evolved in building their client roster, Elba and Felix found lucrative income in the health field. Romero's marketing emphasis is to find clients, but he uses the same one-on-one communication skills that a survey taker uses when dealing with the public and finding out their reactions to various health foods!

You know you're going keep learning about yourself along the route, but I encourage everyone who goes into service to learn about others.

In your trade, you deal with a range of people—some amazing and others that I like to note as "the people that Frank Zappa warned me about"—characters with self-centered behavior.

That's way it is. You need to teach them to care, at least while you're working on their dime. They might be grouchy to you, even cruel at times. That's them; they are probably most concerned about their livelihood. Teach them, that, in order to be successful about their businesses, they need to really listen to their customers.

It's taken me a long time to be able to discern the positive people from the negative.

Even though I was finding work because I was of service, I was choosing needy people, those who wanted money to keep their lives going. I hired them because I felt sorry for them, not because they were of service. In fact, they did the minimum, and also lied about the amount of work they did.

This was a significant lesson to learn, and boy, was that painful, because my talents and Rolodex are bigger and better, and should only be about people and their capabilities!

CHAPTER 5: THE CLIENT, PROJECT, FIRST PROJECT, ASKING FOR MONEY

The courtship period of consulting begins when you find a potential client and lasts till the client commits to working with you.

Clients are people who use your professional advice. They spend their hard-earned money to improve their work or life, and you're the one responsible for guiding them.

Consulting is your responsibility.

You're going to put together advice that will help them with your specialty, be it increasing their client base, finding media attention, helping them make money, whatever you're capable of helping them achieve.

Bear in mind, the advice you give must first help the client not you or your other clients. If there are conflicts, you have to study the situation and decide out how to make it win-win. It may include talking to a mutual colleague. It might include letting other clients know you can't help them. You have to listen to determine what is best for everybody in a negative situation.

It's very easy for someone to say, "We're definitely going to hire you, just send us a marketing plan." And you'll submit a marketing plan, explaining your ideas for a realistic and low-cost campaign, with a polite cover letter.

The first rule of thumb is to work only when you get paid. And if you're on a retainer, you're paid a month in advance, and work the project after you've created a letter of agreement (an easy-to-read contract) that both you and the client sign off on.

More established consultants will be paid two or more months in advance depending on their field of expertise, usually political, corporate fields, and porn.

The reason it is advisable to work a project with a letter of agreement is that both you and client need to have it in writing what is expected of each of you.

So how do you get to the phase of signing on a client? There are a variety of ways to achieve the most important goal for a successful campaign.

Professionals have to be diplomatic hunters, and state what they need, in a well thought out and calm way. To stalk out the needs of different businesses, it is advisable to create a realistic media kit for your business. One page is fine, as is initially creating a web page using a blog format like Wordpress or Blogger. In time you will have testimonial one-sheets and pages devoted to particular types of projects that you've done and can do again.

Spend some quiet time thinking and writing a list of your strengths and interests as they relate to what you think you can do for people. This one-sheet might change as you develop a client roster and see what challenges you most like rising to, and which work

seems interesting to you. Go through the thought questions at the beginning of this chapter.

Think about your skills. Are you a good writer? Can you do graphic arts and make everything look fantastic? Maybe creating media kits is your strength, and you can be the media relations firm that designs kits. Do friends like the way you present parties? Your strength as a consultant may be handling the details related to event planning.

Are you the person everyone says is so well put together that they ask you to help them with their hair and makeup? Maybe you have it in you to design the image for your client! Although one must have a cosmetology license to style and cut hair, consultants can help improve a client's public image by telling them how to dress and what hairstyle they should be wearing. Packaging is essential for business.

Do you know people at different newspapers and magazines? Who do you know in the media world? If you know two or three people at a daily newspaper, that's a little encouraging. But realize you're ultimately going to have to connect with them on monthly, weekly or daily basis if you have appropriate clients. Don't despair if you don't know anybody at any paper, because—this is going to be your mantra—it's not what you know but who you know. And if you don't know 'em, you go out and meet 'em! If you're on a mission, then your desire to meet with someone famous is legitimate.

Take notes about your interests as they pertain to your specialties. If you find that you spend a lot of time on the Internet, now you can feel guilt-free about the situation, because there are consultants who use the Internet in their work. Some consultants show people how to use cell phones, design web sites, set up internal communications systems or market product online. I show bands how to connect with people on their social networks.

To find a client, start collecting newspaper articles and advertisements about local business. Talk with people. Pay attention to the community news media to know who is coming to town, and who might be allies or potential customers. Make friends with the greats in your field, both behind the scenes and in the forefront.

Once you've taken stock of your skills and interests, choose two or three of your best skills and your most dynamic interests. These will define what your consulting company will be and what field you'll represent.

MONEY!!!

I believe in raising your rates periodically, and in having a sliding rate scale for clients whom you really want to work with. If you start with great paying clients, please give us some tips. But most of us start with smaller clients who don't have as much money because they were new to the consulting field. Keep going after better-paying clients at different money and status levels while you're servicing the roster you have.

For the first few years, your rates might be as much as 20 or 30, even 50% less than what others, with similar services, charge. Some potential clients have told me their budget was only \$1500, so I offered them a package for that amount when I should have stated, “I can work within that amount but here's something for \$2500 that includes tour press and Internet marketing.”

Sometimes I check back on that client's website and see that the most expensive publicist was hired. Sometimes they do a great job, and sometimes they have the wrong connections for that artist because the mainstream media are not interested in any artist—of any age—who is not on a charting record label.

I have also been contacted by record companies and consultants, and managers who were stunned that their artists received very little media coverage from a major publicist. If they complain about what the publicist charged them, I suggest the same amount. It's possible they might talk me down, but—hopefully—not to a rock bottom rate.

It's important to charge what you'd like to be paid... at least work towards that in the negotiations for their second chance. Don't sell yourself short, and they'll pay you—perhaps—a little bit more than they would have if you had not have spoken up for yourself!

Why undersell yourself and what you're worth to those who can afford to pay more? The more a client is willing to pay for my work, the more I'm willing to work for them. I work

about ten hours for accounts who pay me \$1000, unless there are some tough things that need extra attention, and then I just deal with them. Do not take a client who tries to make you feel sorry for them. Take a client who you can enrich because you know they will also inspire you. If they inspire you, they will probably inspire many other people. Those clients are worth building.

To break it down, 40 hours a month into \$1000 is \$25-an-hour. If I hear that a publicist earns \$100 an hour, then the \$25 an hour publicist is delivering a big bargain.

If you don't get a project you really wanted, it's okay. Shrug your shoulders and keep doing what you're doing. If you have good contacts and are amiable, consistent with your self-marketing, and delivering service to your clients, you'll have the right roster. The idea is to set new trends.

Use some of the time when you're not working to solicit for new work, improve yourself and your company.

When it comes to hiring workers, at first you should be hiring freelancers. What one part of the job could they do. Start them at \$10 to \$12 an hour if it's simple follow-up or research or data entry.

I'm still on the fence about interns. I have met some young adults who are smart, and already finding gigs for themselves and being proactive with their careers... by actually

having careers. Someone who is that young and works for me has got to want to work and be doing work they love already. Rule breakers. Proactive entrepreneurs at a young age.

I would find a way for someone like that to grow with the company, by both creating opportunities as well as doing some of the menial work like stuffing envelopes!

Someone who is college age and hasn't shown any work initiative is someone I don't want to hire. Where is this person's passion? I'd rather hire an old lady to work off the books by stuffing envelopes, because I know the work would get done, than dare ask some kid who doesn't know the meaning of "paying dues" to work for college credit, which they already have to pay for!

If it's someone who has a work history similar to yours, you can just say, "do this work," with minimal instruction. They would work hours comparable to yours, but for no more than half of what you would make at that hourly rate.

Consider negotiating with potential clients a percentage in addition to a low base pay, if they don't have a lot of money. For instance if they are paying you \$2000. a month for a job, and most consultants get \$10,000, then you should negotiate a commission if you are bringing in possible revenue in addition to your base. Start with 20% for an "agent's fee," and they'll get you down to 15 or 10%.

If there is a project that is up to your standards professionally but not financially, it is all right to get involved if you believe you can bring them money. Ask for more of a stake in their business.

Most established professionals are not going to take on an indie artist, as there is significant work to do and they want to earn lots of money right off the bat. Let's pretend I got my indie band a gig for \$500. If my percentage is 10%, I'm making \$50 from the gig. \$50. So someone at that level would really have to BELIEVE in them. Passion over profit works for folks in some way, but not always in a financially big way.

Wherever you believe your clients to be, you must be aware of expenses and give them reasons for why tools cost so much money. If they say no to an expense, then you cannot charge them for it. It's essential that the consultant works within the budget of the plan. Often a client will be upset when a consultant spends too much money, and will choose not to work with the consultant in the future or say, "You told me this project would only cost \$200 in expenses, and you spent \$600. I'm justified not to pay you the extra \$400."

If the client says, "Hey, I need you to do a mail out," and it's over budget, you must send a written memo alerting him of the facts. Hopefully he'll send a check for the expenses; your client has to be made aware of the facts. The client always pays for the consultant's expertise AND expenses.

It's hard to build and sustain your career, and also hard work to help your clients make money. My goal for any indie musician I develop is that they consistently make a minimum of \$500 per show. That can take 10 years to achieve! But that price is exceedingly low for most music agents, even those who make as little as 10% commission. They want to make big commissions. Someone joining a team to make a low commission of low earnings would have to both believe in the project and devote meaningful time to the project.

What I learned from working with Joe and Jann is how overly busy different industry workers get, because paying work and taking time off are more important for most people.

When you get involved with that kind of relationship, it also means everybody learns the business together. Fail and learn from it. And there's no such thing as failure if you work on a project, as there are multiple rewards in addition to gaining or losing money.

CASE STUDY

I combined some of my life experiences (media outreach, the Internet, and how to research) to create a service I can give to any Bronx business. I show them how to use the media.

I turned my skills that I developed in the music business to help my neighbors. Spread the word about their businesses by teaching them how the media works and what they can do to control it.

This one-sheet is also a web site.

Create both a web page and a one-sheet that describes your company. Half the page should be a biography about your related experience. Have a literate friend read what you wrote, and offer suggestions in sentence structure and topics. In fact your friend might note that you've sold yourself short.

CHAPTER 6: MEDIA MATERIALS

Build The BRONX Business By Business

04 May, 2011



Contact: 718-881-8183 Anne@AnneLeighton.com

Within three hours, your business can be on the road to being noticed locally, on the web, regionally, nationally, and internationally.

This is a \$450 offer to Bronx businesses only. (I generally charge well over a \$1000.00 for this sort of consultation.

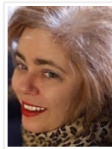
This consultation includes a couple of phone calls, then a two-to-three-hour consultation, and then monitoring your growth with follow up phone and SKYPE consults over the course of six months.

The two-to-three-hour meeting at your business focuses on your goals, defining your service and how it can be exploited on the media. I show you how to assemble a basic web site, write a press release, and help you figure out which of your stakeholders can be put to work in the media.

You get homework, and so do I. A follow up phone consultation within 10 days and an accompanying e-mail includes 10 media resources appropriate for your company, and ways to find potential media resources. We'll talk on the phone after that, and then every month for the next six months, discussing ways you can build your public and media outreach.

Shops, freelancers, manufacturers, sales people, laborers, charities, artists, entrepreneurs can all get their skills and talents noticed locally, on the web, regionally, nationally, and internationally.

My name is Anne Leighton, and I've a 35-year track record as a motivator and media person. Since 1976, I've worked in the media, on radio, TV, Internet, and in print mediums for show businesses, mental health and charities. Over the past 17 years I've been publicizing some of the greatest names in music, including Jethro Tull, The Family Stone, Grand Funk Railroad, and the Straws; these folks are still my clients. I've also helped build the careers of self-made musicians, most notably the Bronx's Jann Klose, Joe Deninson and the band Stratospherius. My address book of local service-oriented professionals includes web designers for more complicated projects, writers, networkers, party and event planners, artists, musicians, radio and TV producers, and financial consultants.



In light of the economy, some Bronx-ites are unsure of how to let their services be heard, and how to knock on doors. Putting yourself on the map includes announcing your service through the media. You can control how you're perceived in the media some of the time. If your service is great, then the media will be supportive of you most of the time.

Here's how:

- 1) Defining your service.
- 2) Adding the Internet to your outreach. You can create a simple web site and put it online for free, and network just an hour a week on Facebook, if you have a computer.
- 3) Speaking up for yourself and finding out how to be valuable to your current and future customers.
- 4) Understanding the basics of writing media copy.
- 5) Finding insight on how people within your close circle can help build your company, and having them grow with you, as well as establishing their own non-competing business.
- 6) Analyzing the types of media resources that can help you, and giving you the techniques to promote your business to both your industry and the public-at-large.

affiliated with an organization the public knows about.

Your media materials need to reflect you in word and image. For my poetry book, I created a font that has a circular design. The T-shirt will have that vibe, as it'll be using the font and my name.

Ideally, you will want to update these materials at least every two years or when you're coming out with new product, or have taken a major step in your career and are

For some of my projects, my clients will do mini updates as new developments happen. I also have a press release template that would serve as the base for special projects or events related to my business. But I tweak them to support a specific event.

Let's start with a phrase that defines what you do. A slogan like AJAX is "Stronger Than Dirt" or Maxwell House coffee is "Good To The Last Drop."

When I'm running my business, my mission is to motivate and inspire people to do what they need to do to finish their work. My company is Leighton Media * Music Services * Motivation. As a music publicist, I'm "bringing professional fans closer to their faves" or "making my musicians more famous." As a manager or consultant I'm "teaching my clients to create their own opportunities."

When I work with the local Bronx companies, I'm "building the Bronx, business by business." I "help people set goals and achieve them in their careers." Some of the phrases I've used to describe my business are really energetic like GO GO GO! And UP AND AT 'EM! Those slogans are on my business card.

You need to come up with a slogan that defines your business, or a phrase that defines your service, or recall a line that you might give to your clients to get them to do whatever you're consulting. Consider the three or four word phrase that you would use to the public as a mission statement.

Creating a short phrase can be fun, especially if you confer with friends about this assignment. Choose friends who are into helping you and vice versa. Maybe you can inspire them to follow a parallel path of utilizing their talents.

THE ONE-SHEET

Let's focus on your specialty. Take a look at your resume and reflect on your work experience. How is the work you want to do related to the work you currently do?

I have a theory about the skills I learned in the music business being useful for other professions. A lot of our work involves writing and talking on the phone. Other things that come into play include branding and figuring out cross promotions, legal matters (contract study), helping our co-workers, asking the co-workers to help us on our projects, creating promo material, updating it as we go along, just getting things done, teaching, Skyping, mailing, customer service, generating income... and then the mandatory skills and knowledge of my field (new developments, politics, the inner workings—how these fields make money, and studying both the established and up-and-coming revenue streams).

What kind of business doesn't require that wide range of knowledge and work?

Go through all those points, and see what your jobs through the years have in common with the work you want to do.

Once you've decided what you want to do, let's take some notes on where you are currently in your career and what you have to do to get to where you want to be doing.

Your one-sheet will represent the skills you have for the industry you're in PLUS the industry you want to be in. Organize it with the first paragraph stating what service you would offer to prospective clients. The next two paragraphs should describe what you can do in relationship to that need and how it improves the client's business. The last paragraph could include whom you have serviced or types of campaigns you can do. It could also show how a project could have terrific results.

I was a music writer who was aiming to do regional marketing in the music business. I ended up being a tour publicist.

But when I first started my business, I thought I would work more in a band development capacity than media outreach. It took from 1993 to 2004, really, to get into that capacity as a music manager. In 2013, I realized I was a manager to the point that my artist had a career, one that was happening, although it was independent of the "mainstream music industry" as we were getting more out-of-the-box results, and other acts were asking me to work with them.

BIO

The basic rule in writing bios is that they should be one page. The exceptions would be for a famous person with a long history. It's good to have a two-or-three page bio or an added fact sheet in case you are dealing with a media outlet that requests extra information.

Try this format for a one-page bio. First paragraph: What the business is, and what about their company is relevant to the campaign you're working on. Next paragraph is how the business came to be. The last paragraph would be what and how the business is hoping its current project will affect its future plans.

These paragraphs can be split in halves or thirds, but the bio should be one page.

Contact info should be on it and every other written work you issue.

Create a one-paragraph and one-sentence bio.

I vary my one-paragraph bios for publicity, writing, and music business. I'll also adapt one depending on the need. The secret in this is to have an attractive opening line, that could be a motto. "Anne Leighton believes artists can create their own opportunities. That's what she's done as a poet, as her friends (and fans) have supported her by pledging \$3500. to help fund her new poetry book and tour!"-

OR “Anne Leighton believes artists can create their own opportunities. That’s what she’s done as a music manager....”

You get it.

Take note of this bio of the Gipsy Kings that was written by VIBE editor/ROLLING STONE freelancer Alan Light. He sets the band in a historical perspective and describes what kind of impact the group has made over the course of its career.

GIPSY KINGS
SAVOR FLAMENCO
KNITTING FACTORY RECORDS

It has been twenty-five years since the Gipsy Kings captured the world's imagination with their self-titled debut album—a record that became a genuine phenomenon, certified gold and platinum around the globe, introducing millions of listeners to a unique, irresistible blend of traditional flamenco styles with Western pop and Latin rhythms. Since then, the band has toured virtually non-stop, to the farthest-flung corners of the planet, and sold almost twenty million albums, all the while retaining the same line-up of virtuoso musicians.

Now the Gipsy Kings return with SAVOR FLAMENCO, their ninth studio album and first new release in six years. The project marks the first time in their storied career that the Kings have produced themselves and written all of the material. It also starts a relationship between France's most successful musical group of all time and a new label, Knitting Factory Records.

"Music has always been a passion," says lead guitarist Tonino Baliardo. "Even after all this time, after all these years of touring and working. It has given us so much. We have matured, we have developed in music, and it has been so good for us."

Twenty-five years is an eternity in pop music, but the story of the Gipsy Kings reaches back much farther. Theirs is a music that extends through generations, to the sounds of their ancestors, and reflects the eclectic and peripatetic history of the *gitanos*, Spanish Romani people who fled the Catalonia region during the Spanish Civil War. The group's unchanging roster consists of two bands of brothers—the Reyes (Nicolas, Canut, Paul,

Patchai, and Andre) and the Baliardos (Tonino, Paco, and Diego). The father, Jose Reyes and Baliardos' uncle Manitas de Plata, formed a celebrated flamenco duo, which counted the likes of Miles Davis and Pablo Picasso among its fans. When the pair parted ways, Reyes became even more popular after starting his own band, backed up by his sons and called Los Reyes.

When the senior Reyes passed away in 1979, Nicolas and Andre began playing with the Baliardo brothers in the Southern French town of Arles. They traveled throughout the country, busking on the streets of Cannes, playing wherever they could—weddings, parties, festivals. Having adopted the perpetual motion of the gypsy lifestyle, they eventually translated "Los Reyes" and changed their name to the Gipsy Kings.

"World Music" is often a meaningless catchall phrase, a marketing shortcut, but as one of the acts that first helped define the phrase, the Gipsy Kings create music that really does cross all borders. From the beginning all the way through SAVOR FLAMENCO, their sound has reflected the constant travel and diverse influences of the gypsy heritage. Their 1987 debut album, which spent forty weeks on the US album charts, introduced the world to "Rumba Gitano"—South America's rumba rhythm married to the fleet attack of flamenco guitars. That record's "Bamboleo" became a huge, breakout worldwide hit (more than twenty years later, it even turned up on an episode of the TV series *Glee*).

Over the years, the music of the Kings incorporated elements of Latin and Cuban styles, Arabic music, reggae, and jazz guitar reminiscent of the French Gypsy master Django Reinhardt. Yet, as heard on the new album, they have never lost their intense connection to the traditional flamenco of their heritage, keeping a spotlight on Tonino Baliardo's fluid guitar work and Nicolas Reyes's powerful vocals. This broad cultural mix has enabled the Gipsy Kings to be embraced wherever they play—from China to Brazil, New Orleans to Russia, Australia to Africa.

The band's music has also remained visible over the years throughout popular culture. They recently performed their version of "Volare," which was an international hit in 1989, on an episode of *Dancing with the Stars*. Their rendition of "Hotel California" was included in the film *The Big Lebowski* and on the HBO series *Entourage*. The 2010 film *Toy Story 3* featured a Gipsy Kings version of the movie's popular, Randy Newman-penned theme, "You've Got a Friend in Me."

Following the release of their last album, 2006's *Pasajero*, the Kings looked at the chaos that was dominating the 21st Century music industry and opted to take a break from recording. They never stopped writing new material and developing songs on the road, though; they began recording SAVOR FLAMENCO two years ago, feeling free to write their own arrangements, select the additional musicians they wanted, and produce their own tracks for the first time ever. When it was time to re-enter the marketplace, they also found an innovative new partner in Knitting Factory Records, an independent label that recently oversaw an ambitious campaign to reinvigorate the catalogue of Nigerian musical/political icon Fela.

For the band, the new album represents both a look forward and a look back. Nicolas Reyes says of "Samba Samba," the lead single of *SAVOR FLAMENCO*, "It's a song very much from our early years—it was written for parties, sun, joy, and beaches." Yet Patchai Reyes also points out the new directions taken in this collection. "There are some Brazilian songs on new album, a mix of cultures," he says. "It's beautiful. We are delighted."

The Gipsy Kings have spent a remarkable two-and-a-half decades at the top, in a category that's all their own. Yet in those occasional periods when they aren't touring, the band members still live with their families in the south of France, the area that defined their identities and their sound. Each time, they return to their isolated enclave, and then recreate the experience of immigrants coming to a new land. Certainly, their lives are different from those of their ancestors, but something fundamental still remains; as they continue to travel the world, absorbing new cultures and styles, this mobility, curiosity, and adaptation drives their music ever forward.

And as active as this remarkable collective remains, they are also looking to what the longer-term future will hold for the Gipsy Kings—and for the family bonds that define the group. "Even though it's been 25 years, we want to keep on making new music because it's our life, it's who we are," says Nicolas Reyes. "But I think there will be a time when we pass down the Gipsy Kings to our sons."

"They will take over what we have started," says Canut Reyes. "This way the legacy will survive."

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After the bio was done, I was hired to do tour press for the band. I used the bio, then trimmed it, and added research information for the press release because I found the band's "family tree" to be fascinating. Because this is a heritage band, I decided to make some info into a trivia list. (To be really forthright, I found that there was a significant amount of information that I had trouble working into the flow of the press release's story because I did not want to dilute the story of the elders—the father and uncle of members of the Gipsy Kings!)

After I finished my draft of the bio, the band's manager made factual corrections. That is significant; when you work with clients—even if they miss the deadline of when you'd like the media materials—you never issue anything or confirm anything without your client's approval. This delay also helps you get more ideas for the project before it hits the real world.

The format I use for a media release includes contact info and client web site either at top or bottom of the page. Next comes the headline, which includes the most glamorous aspect of the story.

The first paragraph would have “the who, what, when, where and how much” info. Use specific info like addresses and phone numbers. Next two paragraphs would have background info about your clients. Final paragraph would wrap it up and show the future plans.

Contact: Anne Leighton
718-881-8183
Anne@AnneLeighton.com

www.gipsykings.com
www.facebook.com/thegipsykings

The Gipsy Kings' 25th Anniversary U.S. Tour, January 17-25
(Leading World Music Band Returns to the USA to Kick Off 25-Year Celebration)

The Gipsy Kings will be kicking off their 25th Anniversary in support of the group's new album *SAVOR FLAMENCO* on Knitting Factory Records, with dates starting on the East Coast in January 2014. *SAVOR FLAMENCO* is the group's first new release in six years. The project marks The Gipsy Kings' 25th Anniversary of their first U.S. Release, *GIPSY KINGS* in 1987. It is also the first

time in the group's storied career that the Kings have produced themselves and written all of their material.

Please stay tuned to the band's web site www.gipsykings.com for more show dates.

The group is conducting advance interviews on SKYPE for the 25th Anniversary Tour. We will have a translator on hand because group members speak fluent French and minimal English.

Based on the Mediterranean Sea in France, The Gipsy Kings are made up of two families--the Reyes Brothers (lead singer/guitarist Nicolas, vocalist/guitarist François "Canut," vocalist/guitarist Paul, vocalist/guitarist Patchai, and vocalist/guitarist Andre) of Arles and the Baliardos (lead guitarist Tonino, guitarist Paco, and guitarist Diego) from Montpellier. The father of the Reyes brothers and uncle of the Baliardos brothers are flamenco superstars Jose Reyes and Manitas de Plata, who toured together in the 1960s. There is music by Manitas de Plata y Jose Reyes on youtube. Their fans included Miles Davis and Pablo Picasso.

When the fathers parted ways, Jose Reyes became even more popular after starting his own band, Los Reyes. His sons backed him up. When the elder Reyes passed away in 1979, Nicolas and Andre began playing with the Baliardo brothers in Arles. They traveled, busking nearby on the streets of Cannes, playing weddings, parties, and festivals. "Los Reyes" means "The Kings," and the band changed their name to The Gipsy Kings.

The Gipsy Kings' musical style has been called "Rumba Flamenca" which allows The Gipsy Kings to combine traditional flamenco styles with Western Pop and Latin rhythms, Latin and Cuban styles, Arabic, reggae, jazz, and--of course--gypsy styles!

The band speaks French, and performs music in Spanish dialect of Gitane, the native Gipsy language, that is a mixture of Spanish, French, and Catalan. The root of the Gitane culture is in the southern part of Spain that includes Seville and Granada. One of the economically depressed areas of Europe, this region has given the world flamenco music, bullfighting and Moorish-influenced Architecture. The people in that area are known as "Gitanos," Spanish Romani people who fled Catalonia during the Spanish Civil War (1936-1939). (The term "Gitano" comes from "Egiptano," a Spanish term for "Egyptian" as the English word "Gypsy" comes from "Egyptian.")

The Gipsy Kings have sold over 25 million albums worldwide.

The Gipsy Kings' first U.S. album, GIPSY KINGS was released in the United States in 1987, and charted for 40 weeks. This 25-year-old album has been

certified gold or platinum in at least 15 countries. The group is a multi-GRAMMY-nominated act.

The single from GIPSY KINGS was "Bamboleo," which was used in a Burger King commercial and recently covered on the TV show, GLEE.

The Gipsy Kings' "Hotel California" is in the movie, THE BIG LEBOWSKI and HBO series ENTOURAGE.

The 2010 film TOY STORY 3 featured a Gipsy Kings version of the movie's popular, Randy Newman-penned theme, "You've Got a Friend in Me." The band also performed the song on DANCING WITH THE STARS

PBS filmed a documentary about The Gipsy Kings called TIERRA GITANA.

CONFIRMED GIPSY KINGS TOUR DATES JANUARY 2014

FRI 17 Atlantic City, NJ - Revel (Tickets on sale: Nov. 15 at 12 noon)
 SAT 18 Mashantucket, CT - Foxwoods (Tickets on sale: Nov. 15, 10 am)
 SUN 19 New Brunswick, NJ - State Theatre (Tickets on sale: Nov. 15 at 10 am)
 MON 20 Alexandria, VA - Birchmere (Tickets on sale: Nov. 15 at 12 noon)
 WED 22 Northampton, MA - Calvin Theater (Tickets on sale: Nov. 15 at 10 am)
 THU 23 Lynn, MA - Lynn Auditorium (Tickets on sale: Nov. 14 at 10 am)
 FRI 24 NYC - City Winery (Tickets on sale: Nov. 21 at 3 pm)
 SAT 25 NYC - City Winery (Tickets on sale: Nov. 21 at 3 pm)

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Another piece of info is the CURRICULUM VITAE, the study of your life's work. A CV is similar to a resume as it shows your work history. However it is more intensive and emphasizes EVERYTHING you've done. A resume hides many accomplishments and just focuses on work experience related to the job that the resume writer would be going after.

A CV is a list of the major accomplishments for every aspect of a professional life.

Clients who are respected and give instruction or are teachers should have a CV.

To create a CV you'd list all the major accomplishments for every professional aspect of your life. Update every year. Even if you don't use it in a marketing plan, you'll be happy to see those accomplishments. I'm adding my CV in a PDF format to my web site on my WRITINGS page. Think about that for your site.

FREQUENTLY ASKED QUESTIONS: One page of questions that are applicable to what the public thinks about you.

Here are some of Ian Anderson's ALL TOO FREQUENTLY ASKED QUESTIONS, and on www.jethrotull.com.

The following is an imaginary interview of the sort which I do several times a day at the peak of promotional activity, and where the most common topics eat up valuable time, thereby reducing the number of interesting and original questions and answers which might have been fitted in.

How did you get the name Jethro Tull?

Back in February, 1968, we had many different names which usually changed every week, since we were so bad that we had to pretend to be some new band in order to get re-booked in the clubs where we aspired to find fame and fortune. Our agent, who had studied History at college, came up with the name Jethro Tull (an eighteenth century English agricultural pioneer who invented the seed drill). That was the band name during the week in which London's famous Marquee Club offered us the Thursday night residency. So it stuck. Is it too late to change? I thought so.

Who are the current band members?

Ian Anderson, on flute, vocals and acoustic guitar. Florian Opahle on Electric guitar. Scott Hammond on drums. John O'Hara on keyboards and David Goodier on bass. With the additional vocal and theatrical input of Ryan O'Donnell on stage.

Why have there been so many changes in line-up over the years?

Lots of different reasons. Some of the boys left to get married, settle down, form their own bands, that sort of thing. Jeffrey Hammond-Hammond left to be a painter. John Glascock tragically died from a heart disease. And two were fired. We are all pretty good pals now. Like a big extended family of two football teams.

In 1976, you named a famous Tull track “Too Old To Rock And Roll”. What do you feel about this title, looking back on it now?

It was not, then or now, an autobiographical statement. It was an album track which was about the cyclic changes of fashion in culture, pop and rock music. Quite predictive for 1975 really, given the endless recycling of 60¢s and 70¢s musical influences which fill the charts these days.

In 1973, Jethro Tull disbanded following the bad reviews of “A Passion Play”. Why?

No, we didn't! Our then manager decided to respond to a bad review in the influential pop newspaper Melody Maker by cutting a deal with the editor for a front page “scoop” involving the band's supposed decision to quit. We knew nothing about it until we read it in the paper ourselves, and we were furious. It made us look petulant and silly. Which we probably were, but we didn't need the wrong kind of publicity. Tull have never disbanded, even for a moment. No come-back tours for us, thank you very much. We haven't yet been away!

Are you, like the song, “Living in the Past”?

I am not one for nostalgia or reminiscences and prefer to live in the present and the future. However, some of our audience obviously like the nostalgia bit, and the older material which we play is, for them perhaps, a trip down memory lane. For us, it's not about playing a song which could be thirty years old. It's about playing something 24 hours old, since that's when we probably last played it on stage. Our style of music is, I hope, a little bit timeless and not rooted in a particular music fashion.

Pop and Rock music have changed a great deal over the last 30 years. How do you view these changes? And do you listen to the new music like Techno and Rap?

Well, the really big changes were back in the early years of the mid-to-late sixties and the early seventies. The introduction of musical influences from many diverse world cultures and historical periods provided for a rapidly evolving and richly creative musical environment. Folk, Classical, Blues, Jazz and Asian motifs and forms broadened the scope of American-derived pop and rock. Tull were a part of that evolution. Since the mid-seventies, the development has been more technological rather than musical. Sampling, synthesis, sequencing and the personal home computer revolution have brought music making to the masses at an affordable price. But the music goes round in circles. Same old simple rhythms, melodies, harmonies and verse/chorus/bridge song structures. Nothing really changes: nothing is really new. But each new generation of young musicians rediscovers the wheel, The Beatles, sunglasses and stretch limousines. As long as they and their fans think it is new, why disappoint them? Give the kids a pot of paint and they will repaint their house. Same old bricks underneath. Techno and Rap? Just nursery rhymes with attitude. Nice idea but going round in very small circles.

You are now one of the old men of rock – over 66 years of age. How long do you plan to go on performing and recording?

As long as it remains a challenge and my health permits. One year: ten years – who knows? Then there are painting, writing and other creative indulgences to consider.

Which will go first: the eyes, ears or the hands? Fear of boredom in old age is my greatest concern.

Do you have Family? A wife? Children? Where do you live?

I enjoy the company and love of my wife of 37 years, Shona, two children, James and Gael, five cats, two dogs and some chickens. We live in an eighteenth century English country house with a recording studio, 400 acres of grassland and 30,000 trees situated about 100 miles west of London. Disgusting isn't it? Want to swap? Thought so.

Is it true you are also a fish farmer? How did you get interested in that hobby and will you retire from music to concentrate on it full-time one day?

In 1978, we bought a second home in Scotland, where I was born. We were looking for some way to off-set the cost of owning the property and I read, in an airline magazine as I recall, an article about Aquaculture. We set up a Salmon farm at the beginning of that new industry's development. A smoking and processing factory and more fish farms followed and the businesses collectively employed about 400 people in the Highlands of Scotland. But that was back in the 80s and 90s. The New Millennium brought about the harsh reality that I had to choose between being a full-time musician or devote more time to commercial business. More fun being a flute-player than a fish-salesman, I decided. Death may beckon, but retirement does not so, a deep breath, a clearing of rusty throat and off we charge, flute flailing, wailing but not failing. Into the sunset.....

Do you listen to new bands and who are your favourites?

I receive rather a lot of unsolicited demo tapes and CD's from would-be musicians as well as from more professional performers, so I listen to a lot of "new" stuff that way. The car radio and music television keep me as informed as I want to be. But I have never been a great listener of other people's work. Even when I first started, I listened only to a few things which really caught my attention. My favourite music to listen to these days is that of Muddy Waters, Beethoven and Indian Classical and pop music.

Jethro Tull and Ian Anderson are amongst the legends of Rock. Why do you think the band has lasted so long?

The loyalty of our fans keeps us in work and pocket money. Some artists have fickle fans who have short attention spans. More loyal and committed fans ensure that the work of some bands like Zeppelin, The Grateful Dead, Hendrix and the Stones won't fade away. Tull is just a lesser version of those rock giants whose music will go on to define the form in the history books of the future.

PHOTOGRAPHS

When you do your photo shoot, it is important to snap your subject doing the same action for at least 10 shots. It's inevitable she or he might have her or his eyes closed and thus appear unnatural here and there. In the case of our animal behaviorist, maybe we'll get

him playing fetch with the dog and move on to walking the dog with a leash. Maybe a few photos would feature a head massage, and then some indoor action where he's grooming or playing with different pups. Nowadays every photo is in a jpg format, and I encourage you to do a professional photo session yearly if you're in the public eye or have a major project coming out. You need hi-res jpgs in different sizes both between 3.5-10 MB and 1-2.9 MB). Depending on your needs you can do smaller ones.

You are always advised to ask for the specifics from the photo editor on what their requirements are for publication. Nowadays, a magazine will be asking for work in Internet proportions like 600 DPI. DPI stands for Dots Per Inch, and the amount of space that exists in the colored or solid-looking swatches of art.

Captions (a phrase that describes the picture or who is in the picture) are helpful.

Include the photographer's name in the jpg title. For instance JANN KLOSE BY CHRIS MAROLF.jpg is how I would title a slide that Chris Marolf snapped of Jann!

WEBSITES

I believe in having a website, and updating it every year or when you make a giant step in your career. A



one page site can have PHOTO or a full GALLERY of photos, ABOUT section NEWS AND APPEARANCES or TOUR DATES, CONTACT INFO, and PHOTO SAMPLE OF WORK. I like when sites have some sort of a mission statement and what the consultant is going to do.

We set up an EPK (an electronic press kit) to help The Kinetic King get shows. The page has contact info, gig history and a video showing his art and personality. We used Blogger, because it's free. As the business builds, you buy a domain, and, ultimately, get your own server with a company like GODADDY or BUYDOMAINS. In the meantime the Kinetic King's EPK is on Blogger. (My proofreader Dorie Jennings is the best; she researched and discovered "Blogger" (starting with an upper case "B") is the server and "blogspot" (starting with a lower case "b") is the domain name.)

YOUR BRAND

A 3/5 postcard can also help. You can use it for merchandise, too. Choose the main picture of the campaign, because branding and image are important. Keep the written copy light.

Some media materials can be merchandise. Printing out photos is good if you're creating projects geared to youth and industries with consumers who fantasize about the personalities. Gloss up that promo and give the photo a sleek, old-fashioned look with logo and contact info. Oh yeah, google the band "KISS."

For my poetry book, I'll be having T-shirts, pens and USB flash drive sticks of my published and unpublished/unproduced writing. I also will create a Café Press account, which will have my design on fan merchandise: cups, clothing, pillows...

The art has to be thought out. I'm known as a writer and I am cute, plus my art is cute, my merch will be cute and use the same circular font all through my art. My T-shirt will use a line from my poem, GOOD FRIENDS. The cover will also have that vibe.

It took two years from the start of my poetry book project for me to come up with a design idea. I had used a circular font technique many years ago when I create a self-portrait. The moral of the story is to pay attention to your doodles or whatever you create. They might lead to successful works of art.

RATE CARDS

I would not ever include rate cards if you're a consultant. This work is so individualized that there are no standards you can use, especially if it is your goal to work with interesting projects.

Each consultant and client has priorities, and only a certain amount of money to spend. Some might have lots. Develop a course of action on how you will supply their needs

VIDEO

Video clips are good in a MOV. Format, because you want to store that on your computer and e-mail it to people. Many people upload a video either to Youtube or to their own web site. We can also send video on physical DVD.

CHAPTER 7: MARKETING PLANS AND CONSULTATIONS

This chapter will help your marketing plan by breaking down the steps needed to help your clients achieve their goals. All you need to have them do is carry the steps out to the best of their ability.

The business model I have always used is that we are all independent manufacturers or salespeople. We grow our products in our backyards, and bring them to the market place. We find new customers each time we go out there. To improve the ways the public will be attracted to you, create an outreach plan.

While I certainly feel a kinship with the music business, I always emphasize to my clients and customers that it is MY music consulting business that I'm working. I am creating something for the world, not just THE music business. MY business is to help other people with THEIR business, mostly THEIR MUSIC business.

That makes the possibilities for what you can attain bigger. I don't have to worry that the "music business" is struggling because that's just one of the many potential customers for people whose careers I am helping to build. I myself need to be as aware of possible about new ways to increase revenue. The goal is to focus on solutions.

Also note I like using the word "build," as opposed to "breaking an act." Yeah, for decades the music business has been using the word "break an artist" for acts that they've made famous. No comment!

Think in and outside the box. Look at opportunities in education, government, corporations, non-profits in your own backyard (region), or nationally or internationally.

As an entrepreneur, whether as a publicist, manager of an artist, media packager or poet, I am also making the decision to solicit opportunities to perform my specialty for a variety of clients and/or partners. I love to work for myself and my clients on various avenues—education, government, corporations, and non-profits—locally, nationally, or internationally. I believe you can make a living by helping my clients work.

Investigate the whole field. Is there any avenue that's bringing dollars in a stronger way than an avenue you thought would work the best? For example, if a band makes money playing in schools instead of bars, then contact more schools for gigs. I found assignments from newspapers. I was always getting magazine assignments in music, fitness, and animal care. I was hired to start magazines. But—except for the Norwood News and my college papers—I've never found a gig that paid as well as the magazines.

If you're not busy working for clients and have no work on your table, then you need to be selling yourself and working for you. If you don't have a client it means you have to spend most of your workday looking for clients—setting up appointments where you can connect with potential customers and working on your own projects that build your livelihood.

Try to go after business that fits your aptitude. Much as I love science, there is no way I would ever be good at telling another scientist how to research, teach, instruct in their field. I'm not a scientist; I haven't lived it; my head and soul are not filled with information or insight so that I can be a resource to scientists, except to suggest songs about space travel or body parts! I am a resource for music and the media worlds; I'm the person who is called to handle out-of-the-norm bands and some difficult jobs where clients have to go after independent outlets as opposed to the biggest and most mainstream outlets. I'm also the one called to help people who don't have media skills. And over the past four years, I've been tapped to do Internet media and coaching, as well as putting together a local media list, writing press releases, or doing tour press. The more clients we get, the more skills we develop.

Still, building is building on what you know. If you apply yourself and spend extra time strategizing and getting advice, you could ultimately develop instinctual knowledge in this field. You should know how to write. You should be able to understand what the customer's mission statement is, and the steps required to achieve his goal. That includes knowing what resources would build the project. Resources develop through research and keeping in touch with the connections. See what work can be done together.

YOUR CLIENTS' IMPACT ON THE MARKETING PLAN

Once you connect with a potential customer, you want to set up a meeting with her or him. This is where you want to explore goals and how business is. Talk about the

workers. Talk with the workers to get a feeling for their communication skills. Who can represent their company and what do they need to learn to be great at their work?

In the Bronx, if a retail business has nobody who can speak and write both English and Spanish, they will not be able to service most of the people in the borough. I am not equipped to help businesses where only Spanish is spoken, so I can't pitch them. If I wanted to cater to the Spanish market, I need to hire bilingual folks to consult and communicate to my customers, plus let me know (honestly) what my Spanish customers' needs are. I would also need to understand the language and study their culture. I could proofread any of their English market projects.

I have to make sure that my client knows about the media and is cooperative. To prove that worker can honestly do the job, I need to find ways to test and evaluate her or him.

LET'S START IN YOUR OWN BACKYARD...

No company should ever be ashamed of itself. I certainly would turn down an unethical company, but if I found a business where the owner had come a long way to develop a clientele, I would encourage it to show how it achieved greatness despite the odds. If the company is currently having problems that would hurt their customers, then I could not work with them. However if the company is having problems and wanted help in getting rid of their problems, then maybe I could help them.

We exploit our strengths—the services. I would check the business on their customer service skills, seeing how they help people and what services they offer.

People need a certain amount of aptitude for business to be functional. Although I have worked as a teacher, when I run my own business, my assistants need to know how to research online, write and speak English well enough to use the right pronouns and tenses.

I used to try to teach everyone who worked for me to write properly and to develop some ambition. What I learned was people who don't work to be better are never going to get better; if you want to work in consulting or music or any industry, you need to be able to read and write.

Lack of confidence can be coached, but less confident people will get less money because they haven't learned that they can negotiate. Part of the job was learning to go after better paying clients. The third part is making sure you do work that you totally believe in, which is what I've always been good at doing. Those three points are the difference between having a good and not-so-good head for business.

I needed a better head for business, which is most important for being full-service media relations person. "How can I ever convince anybody to buy or go for my product? How can I ever make money without having a job where I go into the office and collect my paycheck?"

I read the biography, JOHN LENNON:THE LIFE by Philip Norman. Yoko Ono taught her beloved husband that none of the early rock and rollers would've ended up in their influential place in history had they not have understood the value of marketing themselves. She explained, "Business is an art, therefore you—as an artist—can become a great business person." To do that, focus on the goal, listen when you're negotiating, and show how you are of service to your client. Collaborate with your client on business. Determine what kinds of opportunities you will create.

CHAPTER 8: GET OUT THAT NOTEBOOK: THE BUSINESS PERSON'S CHECK LIST

I want you always to learn as much as you can, even if it means you, yourself, being your own best teacher while you're looking for work. Work within your means to establish yourself as the best service person that you can be. Learning could mean taking classes. Usually the local Small Business Development Center teaches different aspects of running a business. In the Bronx, Lehman College houses Small Business Association classes on Saturday mornings.

It does mean having an arsenal of friends and family members and teachers whom you can call for feedback and advice. My clients have unique ideas of how they prefer to run their own music business, because it's worked for them that way as opposed to waiting for a supposedly big record company to find them. I have best girlfriends whom I call about personal stuff. I also have friends who know the business, and some have strengths on topics that deal with ethics while others on specific career crafts from negotiating to creating thorough but brief e-mail subject lines.

All you need is one client and you will have a company, because you will be working—helping the client with his needs. When you work, if you endeavor to do everything right, it means that you will be doing the right thing more often.

If something goes wrong—let’s say forgetting to call a media outlet on Tuesday—you needn’t dwell on it. Call them on Wednesday. Do the best you can. That is important, and why you should be responsible but not stressed.

Are there any negative patterns that either you or your client are falling into? For instance, if you miss your Tuesday phone call continually, it’s time for you to solve that “I don’t follow my calendar” or “to do” list problem. You need a bulletin board, calendar or vertical file, so you can be on top of important work assignments.

Over the ten years I taught Entertainment Media Relations, the first thing I told my students was, “You, ultimately, have it in you to create a successful company that works with a variety of people, and does successful projects. Be they publicity, event planning, product or project development, music business or a band, you learn how to set goals, you can write, create a project, find targeted people to reach for the marketing or development of it. And also set up a team. Once you have a goal—which is to know what you’re doing—then, just do it.”

People have different strengths and weaknesses. As a publicist I’m pretty good at writing bios and press releases, BUT I need to be edited. I’m very good at doing tour press, and am able to find media outlets for any project in different towns. Believe it or not, I have a rougher time convincing the New York City media the values of a local artist. Then again, most every other publicist has a rough time convincing the media that their artist is best, because there are so many publicists dealing with the biggest media outlets. It takes

a while to develop strong relations because there is competition in bigger markets—Chicago, New York City, Nashville, Los Angeles, and San Francisco.

We need patience and pleasant tenacity when dealing with the media. We also need to understand that journalists might regard even the sweetest communication with contempt for really quirky reasons. Imagine how you feel when you're online and strangers send you instant messages while your focus is on something that's uniquely important to you.

Without being hard and self-condemning, it's important to be critical in the mindset of, "How would I fix this?" I tell friends to stop being jealous and harsh when they think about their competition, but to develop their analytical and creative mind, "How do you make it better?"

There are three types of consultants, one who just gives directions, another who rolls up his or her sleeves and a third who does a combination of the two who is able to show the workers how to do it.

You need to set an example and supply guidance.

How do you make this client do better?

Gentle brainstorming is something a lot of us "creative types" in public relations, writing, theatre, and advertising tend to go through in order to come up with a streamlined

product. Brainstorming also motivates the workers as they realize their opinion is respected.

Brainstorming requires you to do your homework in order to know what topics you'll be discussing and what points to raise, sometimes diplomatically.

This type of relationship also helps you get ideas for future projects.

To be more competent, ask one or two good friends to be honest with you, and provide constructive criticism of the work you're doing and your approach to it. Therapists and counselors help too! ☺

Have a sense of humor.

Keep files.

Now it's your turn to instruct the client in a very Zen way. You'll be learning about yourself as you learn about him or her!

You both want to develop a critical mind, but one based on problem solving. Publicists should not publicize the negativity of another publicist. Musicians, who go to open mics, shouldn't devalue another artist as they wait to get on stage. Better to analyze to yourself (and your friends on the way home NOT at the venue) what things the other acts need to

work on in order to be better performers. “If I were an A&R person, how would I HELP those people to improve their talents?”

CUSTOMER SERVICE CHECKLIST

Analyze the strengths and weaknesses of your client in relationship to the consulting you’ll be doing for them. Start with a wide canvas, and think about goals, what they want to achieve. As you write, you can certainly jot down some main points, Know you’ll be coming back to fill in more details.

Try that on yourself as you build your client roster. You should spend morning and parts of the day and week, month and year examining yourself and re-evaluating yourself. But the biggest discoveries will be made as you go about your work, servicing your customers. For instance, if the women business owners seem to be more negative to you, then market yourself more to male business owners!

1) The first thing that you ask potential customers is “What do you want?”

How do you find out what customers want? Ask them. Also try to remember at least one thing about the customer—besides what they want—when you leave them. I tend to remember voices more than I do physical characteristics when I meet a person. What do you seem to remember after you meet a person?

These are questions you can also use for learning the needs for the project you’ll be consulting.

- 2) What kinds of clients do you think you have the skills to help and make the most amount of money from? How can you connect with those customers? What kind of work can you do for them?

This question asks you what types of needy businesses and (ideally) money-oriented people can you service in the best possible way. Where there is money, there is a potential gig.

In order to be of service to these people, determine what skills are needed for the gig. Who should do the work on the different parts of the project? Can you fit learning the skills and education into the project?

Next, what skills do you need to tweak to get more of these kind of clients? You always should be learning about your new field so you can build on your craft. It will build your abilities. Have you hung out with those people and listened to them talk shop? Read books. Network online. Figure out how to keep money coming in by old and new ways. I don't know whether to give a warning or not if you want to enter a new field, like "the music business" and say, "Well, you might have some pretty lean years so be prepared." That route is going to be or not...

- 3) What is your client's goal/mission? Always find out what your client wants!

4) What's their real budget? That's important for you, as you need to be aware of the financial situation. So many businesses have money troubles, which is another reason we roll up our sleeves when we work.

By understanding their budget, you'll see whether your clients lean more to the financial or artistic. See if they need to be practical in order to make money. See if they need to be artistic in order to be attractive to the public. See what they're capable of doing immediately, too.

If you've not done consulting work, it'll be much harder to break in with major corporations unless you're truly doing something no one else is doing. Still the odds are you'll be working for clients with limited budgets. You can break in more easily with mom-and-pop businesses. They can sustain you if you work smart and give them a realistic assessment of how much time you can spend coaching them.

5) Devise a plan to help your clients achieve their goals; mostly to help them find more business and become better known. In addition to project development, you need to show them how to a) improve their service, b) build their contacts, c) find them collaborators, and d) develop their reputation.

How do you research a list of potential contacts for this client?

With the budget they're offering you, are there any people you can put to work or recommend for jobs as part of the work that needs to be done?

What governmental agencies would be helpful for your client?

Charities and corporate businesses can also be helpful.

Are there money-making, promotional projects you can do with schools? Are there ways they can generate more work?

How do you create a simple website that is effective as a temporary site till they build a thorough site? Start with a blogspot if a company has budget constraints.

6) How do you attract and contact the media, the public, customers, and industry for this client? How do you get your clients to become a vital entity in their field? How does your client choose special sales and services?

Who are you going to ask for help on a big and broad scale? That should be an unlimited list. Think of folks who were amazing mentors to you through both your formative and current years. Who could go into a complementary partnership? What services does your CLIENT offer?

Remember different instances in your life where you observed colleagues or mentors doing work similar to the project you're undertaking. What lessons did you learn about service they offered their clients? Ask them what they would do in whatever situation you are going to consult!

What events will you be going to in order to connect with those who are where you want to be?

What books are you going to read? What websites will you be researching to get more information?

Which of your neighbors works in this field? Take them to lunch, and ask questions. But first read the next chapter.

You'll be in the life soon enough... discovering your goals, taking baby and giant steps, even bouncing ideas off of a variety of people.

CASE STUDY: THE PETE SEEGER METHOD, THE LOCAL CONSULTANT

I work with mom-and-pop businesses in both the music industry and in the Bronx. Basically these are independent folks who have contacts both nationally/internationally, and locally. They are involved in their local community as citizens doing special events and making their community better. People enjoy them for public performances.

Sometimes they work with major corporations, too. I'm a music publicist. I have to convince the media to build my clients' reputations.

My clients, ideally, also develop a product line for mass consumption, and steadily grow their customer base throughout the world. Some will ship out product and some will make personal appearances.

Make a resource list. Think of product lines for local, national and international clients, and find a middleman who believes in the clients' products. Develop the channels of distribution with what a client pays us. The only time we should work on spec is if it is for a cause that we believe in that does not have a budget. Even folks who work for charities are paid for their efforts.

From September 2010 through Spring 2011, folk singer Pete Seeger and I had phone chats about how he kept a roof over his head during the McCarthy Red Scare of the 1950s through early '60s. This was a lean period of his life. It was always about playing in the schools and community involvement. This method—in addition to his songwriting—is what he was most known for.

CHAPTER 9: LEARN AND EARN (Learn Your Customers to Earn Your Customers And Your Worth)

If you learn about your customers, you will become richer—mentally, spiritually and financially.

I'm from the student of life school, and get inspiration from my connection with people, animals, surroundings and my ideas—life. Whether I use the info right away or file it, what I see, smell, taste, hear, touch and think about is part of my learning and living process.

I hope my customers grow, and that they learn something new every day. The best way for me to learn about my customers—their yearnings or objectives—is to ask them what they're working on and what they need done.

When I get a consultancy request, I ask my clients to tell me where they are in their businesses and what they need done, even if they end up writing many pages of info. They'll write whatever they need to, which is important because writing puts us in touch with our innermost thoughts. Let loose when you write.

For homework, I'll read their writing, and prep questions so that I can ask them enough to get specifics about their objectives.

I want to make sure my client understands protocol. For instance, I knew a lot of education was needed after a colleague asked that I investigate someone in my community who claimed to have facilitated Christmas lights in our neighborhood by asking a local private hospital and merchants for money. She felt something was wrong but couldn't put her finger on it.

I asked the claimant, "How?" and he stated he met with the local private hospital and presented letters from our merchants. I continued to ask him questions related to how he accomplished this feat, till he stated, "You want to know the Norwood protocol? It's called 'Stand up for your tax money rights'"

Nobody pays taxes to a private hospital or to our local merchants.

Your clients should talk about the problems they've encountered as well as their business successes. If they're unable to explain their goals or if they're at a crossroads, you need to ask questions about every detail until they can verbalize what is working and what isn't. Sometimes you need to ask their contacts some questions to get the truth or have a trusted mentor ask questions of your client.

Writing is the most important thing to teach your client to do as you consult.

Encourage them to write about their strengths and weaknesses daily. Writing helps you visualize things about yourself. Writing is a manifestation of someone determined to achieve her or his goals.

Just as you defined your past, where you are in your career, and what your goals are, so must your client be able to be specific in her or his goals. A client needs to get in tune with the budget and today's realities. There are times in your consult you may work twice as long as what you're being paid to do. If you're used to making \$200 an hour, you might make \$100 an hour.

Going into the project, identify the five most important things they need to work on in relation to their Internet presence. For instance, what might be the minimum needs of their web site? Maybe they need to work on their Youtube page or another social network, like American Express's Open Forum. Maybe they need to register their site as a domain as opposed to having a blog URL as a page.

As you begin to understand your client, find out about other companies that are similar. Observe those that are your client's size and bigger—including the biggest. Google them. See what Wikipedia writes. Who are their owners? Put some contacts in your database in case you need them for research. Study who their customers are and how they brand themselves.

Now look at the notes that your clients made about where they are and where they want to be. Brainstorm with yourself and your mentors. What kinds of people should I be reaching out to for them? Maybe you have a friend in the same field as that business.

Go back to the things the other business wants to achieve, and hone it into whatever your client's budget allots. Some things are free, like getting a Twitter or Facebook account.

Now hide those notes and go to your first meeting, and take stock of the business.

VISITING YOUR CLIENT'S BUSINESS

Evaluate your client's business location for effective outreach. It needs to include both purpose and appeal if it is a location that the public or industry will have to visit.

Does the owner have a private place away from the public? How clean is the property? Who can visit them? Can they improve the look of the retail part of their shop? How can they make it better in an affordable way?

What about the workers? Which ones are good communicators? How are their personalities suited to customer service? What do they offer the company, and how should they be directed to improve their skills?

Find out if they have the willingness to improve what they do. You will need to discuss with them the limited appeal they will have if they're not willing to make their business premises become more appealing.

As you converse with your clients, take notes. After the meeting, look at the notes and see if there is a theme with the advice they are to follow? See what three to five important things they need to work on.

After the meeting, update your notes with what seems to be priority. Talk with your most helpful mentor, do some more study online now that this company showed you their business. Discuss with them the priorities. Ask your mentor advice on which topics you might have to be more diplomatic in approaching. Make plans and see what resources make sense for this part of the project.

Can you learn something from a more established company in their field? Ask colleagues the different ways they are getting work and their products to the public.

It's almost time to process those notes.

CASE STUDY

Once upon a time in the real land of Cortland, NY, some kids named Ronnie, Doug, Dave, Gary and Nick. They had a little band called Elf. Although Elf didn't become

famous the group worked so hard together for five years, that they grew, got popular in their region. In 1972, Ronnie got a gig singing lead for the band Rainbow, and Doug moved behind the scenes, first as a booking agent, and then he became a famous music manager, building the careers of Pat Travers band, Motley Crue, Bon Jovi and Skid Row with a friend named Doc McGee. None of these bands were famous until Doug and Doc started working with them.

I tell this story because we do grow, make some sort of impact with our business and either stick with it, do some transitions, move on...

I also tell it because everybody walks his or her own path. Nobody was bigger than Bon Jovi or Motley Crue back then. 30 years later, both bands are still going strong.

Here's another example. Brian Epstein was a guy working in a record store. He, not someone with a track record, became the Beatles' manager.

It's a lot of work. I know this because I've developed working artists and have stuck with them. I'll consult other acts for \$100 an hour. The feedback I give is a variation on the theme of, "Get someone who believes in you and has good communication skills to work with you. Know what to do and when to delegate to them."

Remember that Mrs. Obama quote about finding someone who can build you up (and vice versa). Management is about protecting the artist, setting goals, and commitment

(knowing you'll stick with that artist). All of us have development issues, including fears, confusion, abandonment (losing the job) issues. I encourage artists to learn business and managerial duties (booking themselves, promo outreach, studying contracts, uploading content online, studying and negotiating contracts) in the same vibe as the line "He who helps himself also is helped."

You should develop managerial skills so you can decide whom to hire when you get the budget. No hired worker should work for free but for a retainer, salary or an hourly rate. Managers and agents work for a negotiable percentage. Put things in writing. You know the drill.

CHAPTER 10: REASSURANCE AND THE GO-AHEAD

Connecting With Your Customers

The follow-up call will offer reassurance to both you and your client. Your clients will continue to ask questions and show signs they're ready to get you on board. There is some fact-finding on both sides of the fence. They want to be sure that you're worth their hard-earned money. If they haven't made an offer by now and you want to work with them, then you'll need to convince them.

When you follow up, within a week of your pitch, take notes and pay attention to their questions. Give reassurance to the clients that you've been thinking about them, and try to access their phone manner.

Though you are calling to offer help, they need to be in a position to carefully evaluate you. That's normal, and if you're caring in this conversation, answering one or two free questions (with a little advice), they'll see your service potential.

Evaluate them. Are they decent human beings? See what they say about other people. Try to observe strengths and weaknesses in their organizational ability. See if you even want to work with them.

Determine which of their qualities have the potential to improve with a little bit of your coaching. You might be wrong when you actually start working, but try to imagine what could happen for your clients under your direction.

Ask them what they think of their businesses. They should be able to see both their strengths and what they need help improving. Take notes on what they say.

ADAPTATION

Continuity is part of the art of servicing clients, seeing who has helped them through the years and how they felt. Teach clients to take notes and keep files, plus a database of their previous projects and contacts. Building on contacts helps a company grow quicker because the contacts tend to be sympathetic to the client.

Relations is the act of dealing with people. You relate to people, and hope it's positive.

In all relationships you need to remember the give and take. Both my Dad and Jann used to tell me the story of a narcissistic actor who would talk about his career and who he was meeting and working with. The actor would talk about the food he was eating and how good he looked in the clothes he was wearing. Finally at a lull in the conversation, the actor said to his friend, "Well, enough about me. Let's talk about you." The actor asked, "What do you think of me?"

Selling is never 100% about, "Here's MY product, please buy it." You want to vibe and see what is of interest to your potential client and his people. You want to know, sincerely, if you have something they're interested in. You'll have a better relationship with them even if they do not hire you.

Be interested in everyone you meet. If you hear a quality in a receptionist or custodian's voice that is interesting, respond to it, just as you would if a famous person walked into the room.

Do homework about your potential client. It's great that the web exists. Look for info about the company or the principals online. Likewise, encourage your clients to do homework about you.

Be honest and be prompt with them.

Converse with them.

Now you are ready to finalize their master plan.

CHAPTER 11: WRITE YOUR PLAN. CONSULT, CONSULT

Writing is a record of communication that people can refer to whenever they need to remember facts or discuss work duties. It's a way of planning and organizing your feelings and ways to solve your challenges. It also shows you what is on your mind.

When you create a marketing plan, the first part is the mission statement. What does the customer want?

If you're at ground zero—let's say you're working with an independent band that wants to headline Madison Square Garden—you need to break that large goal up into baby steps. “How do I find a show to play” and “how do I get people to see me and pay me at least something for my performances” would be your first two goals. At first those, along with masterful performances are easier said than done.

Estimate how much money this is going to cost your client, as well. A lot has to do with the number of hours you and the other workers will be working on the project AND in what you believe is your worth, and how you convince the client of your worth. If you think that bringing free download cards to college campuses and hiring people to research and call important music people in towns along the tour route will get them to shows, do it. Will it? Can you ask your fans to work it in exchange for a free ticket to the show and a free CD?

Find the most cost-effective way of getting work done, and determine who would do what work.

What will the budget be for your client's new endeavors? If you're consulting a shop, research how the shop's product can get picked up by a major department chain, how the product can be made affordable and how that product can be shipped or transported to the consumer. How will it be paid for? How will this product sell?

Do they need free product to entice potential consumers?

Will you think of ways that your client can pay less for the new product? In what ways are they going to be able to mobilize their staffers, and what work would they do? In what ways does the client need and want to improve this business? Whom does this organization need to attract? What does this business need to change, improve, and keep the same to succeed and improve customer service?

It's important to list the basic things that need to be done, and two or three examples of the types of companies they should contact. But don't give them any in-depth plans or any leads until they hire you.

You should charge if the client wants specific details—half a month's pay is the going rate. Again, that is negotiable.

Components of marketing plans should emphasize ways in which the company can see revenue increases. If I'm working with a performer, I need to think of businesses that would hire the performer and pay him.

If I'm doing a publicity plan, money takes a backseat to media attention. But my publicity work has to show why the client is valuable.

The work you do should support the goals. Marketing folks work both in and outside of the box. If you have doubts about the esoteric potential of a project, keep it totally in the box. The response you receive should give you ideas about what you should build on. For instance if you're finding that 20-30 year old males are responding to your product, then get it in front of more 20-30 year old males. If 20-30 year old females are not responding to your product despite concerted knocks on their doors and follow-ups from you, then use the time you have for outreach on another demographic that works.

It's important to devise ways to use social media. On Facebook, you can have dialogues in the comment page of your client's fan page, as well as announcements of new product lines with photos.

Initially I was going to have my T-shirts designed and manufactured by T-Shirt Barn out of Michigan, so let me give them a plug. I encouraged them to take photos of the T-shirts they manufactured for different clients and post them on the Facebook page with a

caption that tagged the name of the band and their Facebook page. I also encouraged them to trade LIKES with their clients.

One more important note was my willingness to re-examine the definition of value with T-Shirt Barn, and trade services. \$100 of free shirts is one hour of free work, including a phone consult.

I would have created some copy that describes the company and suggested they put it on their Facebook page. Maybe I would have reached out to local media to see who writes about new businesses, and created a pitch about how some companies think having a Facebook page and no website is a more efficient way of getting customers.

Three weeks later, I would have done another follow-up on the business with traditional media, asked the business owners what new projects they're working, and have them add new photos to their Facebook.

Separate from the gig, I would also have given them credit on my page as a sponsor, even written a blog posting, probably calling it an "advertorial" in the actual copy for the blog post.

If you write articles or your own blog, and you include your clients in a piece, it's important to state they are your clients. It's proper ethics and known as "full disclosure," and it also gives attention to your clients in an honest way. The third reason, since this is

a chapter on writing, is it gives you, the writer, and them, the clients, a bit of personality in the piece. I am a big believer in using the first person as often as possible. It's honest writing, which is always the best kind!

PERSISTENCE

Even if you have a perfect memory, you still need a "to do" list every week. It helps you stay better on track with your clients and potential clients. I list five specific things I need to do for each client, and then hand-write new things. The following week I go over that list and cross out what I did, and then write a new list.

I tend to do the specialty one-on-one, "work-related" outreach for my clients, and delegate Internet uploads and e-mail pitches to my assistants. I put them on the clock when I'm describing the work they have to do and also when they're writing the pitches. I go through their entire list and talk with them about each e-mail they have to write.

CASE STUDY

If I were working with an internationally known project, something that has a better chance of getting media attention, I would use a pecking order of the most important outlets that should cover them.

THE NORTH SHORE ANIMAL LEAGUE is one of the most famous animal shelters in the world. They take in unwanted animals and strays, and claim not to put them down no matter how temperamental or unhealthy the animals might be. The animal shelter has a

lot of different programs that are worth sharing with the public. Supplementary campaigns help build their reputation.

It's common for them to hype the need for donations and adoptions. A few times a year they might have adoptathons. Maybe every weekend their mobile adoption unit goes to different communities. They make TV appearances with some of their adoptable animals. The shelter might encourage folks to keep their pets and campaign about the wisdom of their animal behaviorist.

Let's pretend we've been hired to hype North Shore's animal behaviorist, who will answer questions about how people can train their pets. After a fact-finding interview with both your boss and the behaviorist, you've discovered some wonderful facts. The behaviorist went to Cornell University where he studied veterinary science and psychology. He believes in gentle coaching, and has a dynamic enough personality to make television and radio appearances enjoyable.

The Consultant takes note of these elements, plus the fact that most people get rid of their pets because of behavior problems. A good pitch could be the ten secrets of housebreaking dogs and how to get them to stop chewing up the furniture. News tips or media advisories could be sent to the newspapers or local TV in hopes that maybe they'll cover him or he could get a column or regular spot. Once I come up with the angles, I would have my assistant or the shelter call media (national or regional radio, TV, print,

internet) to pitch the animal behaviorist. The hiring of that work depends on the budget—who is being paid to do that chore.

For the newspaper, we'd probably deal with the rising number of unwanted animals and why working with a behaviorist could save them. A TV show might want the behaviorist to come in with a dog and do tricks, and then talk about the importance of teaching them to behave! Maybe we'll pitch them to Animal Planet just to interview the behaviorist for quick answers.

When I first began creating marketing plans, I developed them in conjunction with client goals. After I did about 20, I realized they were templates. I re-read the plans, changed some details to customize a plan that was right for the client. Then I edited over the course of 15 minutes to an hour to create a one-or-two page marketing plan. Save all your proposals, and review them as you prep for new gigs. You'll get ideas for the new proposals you're putting together.

The budget is important for your proposal. It puts a value on the plan and tells your client that he or she is financially responsible for the whole project. In addition to the retainer (your pay), estimate phone and transportation, mailing (including envelopes and folders for the media kits), faxing, and photocopies. Estimate what you'll be paying folks to work for you, and add 20% for smaller companies to 50% or even 100% for large corporations. Don't skimp—go after real expenses. If they are well-to-do and giving you a lot of responsibility, you need a bigger budget so you can put people to work.

If the client needs promotional items for a campaign, that's significant. Have at least three marketing specialists who can supply some catalogues of personalized merchandise so you can make the best choices for merch.

It's wise to create an estimated budget for the full campaign, and then break it down for each month. Expenses have an arc of their own—big mail-outs some months, smaller other months. Certain supplies are needed. The more you do these campaigns, the better you will become at planning when peak months are for different aspects of campaigns.

So once you complete a simple marketing plan plus a budget, write a straightforward cover letter introducing the plan to your potential client. The cover letter should be two paragraphs—the first introducing the marketing plan, and describing why you are most worthy for the account. The second paragraph is a “thank you” and that you either look forward to hearing from them or hope to hear from them. You have to decide how insistent you want to be with the people you're reaching out to. Some people feel that if you state you are looking forward to meeting them, you are being just too darn pushy. I love using it because I am determined to meet with them.

MEDIA PLAN SAMPLES, AND WHY I DID THEM THIS WAY.

No two of any projects I've ever done were executed in exactly the same way. Nor did they yield the same media placements. Years ago, I publicized Warrant who were on an indie label and had career goals that included sustaining the audience size of their live

shows, and keeping their fans aware of new albums. Two year later I publicized Great White who had a new album, and found them placements in BILLBOARD with an editorial that I had not pursued for Warrant.

Likewise, I have worked for Ian Anderson and Jethro Tull for many years. One of those years I was commissioned to work for Kansas. Even though both progressive rock acts were famous in the 1970s, they were unique bands. More members of Kansas were good for talking with the media. With Ian, very few people wanted to talk with Jethro Tull's guitarist, drummer or anyone else in the group.

It's important to realize that if your marketing plan is truly working, you won't get to all your ideas. Often ideas are created as a way of getting things on the road, there are very few times that every idea is needed or can actually be used when it comes to building a project.

SAMPLE MARKETING PLAN WITH COVER LETTER

Dear Jorge and David,

Enclosed is a media outreach proposal for Micah Bentley.

I will say that it's evident he'd like to be a touring artist, and I encourage you to develop a street team, done through outreach with posters and dropcards to music departments on college campuses. That's not part of my proposal and is geared more to marketing.

I can also feed leads to you for folks who book colleges.

Anne Leighton, 718-881-8183

MEDIA OUTREACH PROPOSAL

I'm proposing that I charge \$1500 per month for media outreach for Micah.

Separate from the \$1500, there are costs that the client will incur for a photo shoot and from hiring a bio writer (see below). There will be very little mailing to be done at this point, as most of the outlets we'll be connecting with are Internet sites for MP3s/streaming and video.

We need a very dynamic photo shoot that shows Micah as a rock star, not a shy boy. I can get suggestions from friends in Phoenix.

We should also create a bio. I have a few folks who would do good work for him, and they would charge less than \$200.

We also want to establish an Identity. Just from studying videos and looking at his photos, and also his Internet presence, I feel that there is some media coaching needed here. Being more relaxed and understanding/savvy of the media, and putting his best foot forward is something I'd like to help him with. Note that one doesn't suddenly become perfectly dynamic overnight--every artist is a work-in-progress. But he can be really confident about both Internet and visual media, which will help make him more attractive to fans and journalists.

I'll be responsible for Internet focus: My assistants will help with the website, Twitter, Facebook, mechanics for look/branding. Internet-wise, we also want cross-promotions in his e-mails, web links from Twitter to whatever platforms he's willing to maintain a presence on.

Music Media Outreach: Will be servicing each single to the media and sites for free download. I don't want any single released until we get his Internet, bio and photos all functioning together. That (along with media coaching) can be done within two months.

Can service video of each song to various video outlets online. I also recommend creating a music video with the lyrics.

IF YOU HAVE AN ACCOUNT WITH DMDS, WE CAN ALSO SERVICE VIDEO TO FUSE, MTV, and OTHER BIG CHANNELS. We may have to service the video, physically, to some outlets in BETA and DVD. (Attached is DMDS info).

P.S. MUSIC SUPERVISION OUTREACH: Separate from my publicity, I have a song plugger with a wing of my company, SOUL MOVES MUSIC in LA and we work with ad agencies in New York City. We charge a 25% commission on the placement and backend of song.

I can also reach out to music supervision outreach folks, who would charge their commission. We all do that if someone hears songs that fit their projects. This is separate from publicity campaign.

This is a non-exclusive deal, and can go on forever.

<http://anneleighton.com/soul-moves-music/>

ONE OF MY FAVORITE EVER CAREER BUILDING PLANS FOR ARTIST FOR LESS THAN \$10,000 PER MONTH. Note how we focused on two basic platforms: media attention and finding work.

COPERNICUS MEDIA AND INDUSTRY OUTREACH PLAN

Contact: Anne Leighton: 718-881-8183/ LeightonMedia@aol.com

<http://www.anneleighton.com>

Co-partner: Hank Bordowitz.

<http://www.bordowitz.com>

Angles: 1) Copernicus' longevity: Because he made a splash initially back in the day, we could take advantage of it. Also intriguing events through the years--portraying King Lear, opening for Jeff Buckley. I'll wager the NYC hip media, including PBS and NPR, would revisit the guy.

2) Introduce him to the poet, spoken word, and performance art community. This will take a little research, but we'll do outreach to publications like PAPER, POETRY and related web sites.

3) Copernicus' players. Can get cred in some of the better music mags.

4) "The Poetical Philosopher Laureate of All That Is Nothing." How do you like that angle?

Outreach for Copernicus will include creating both career and media relationships. In the past, Copernicus has received tons of mail out but it's been hard to follow up. Sometimes press would be sent back to the artist.

Media, who has been serviced: we will need the list, and connect with some names on it, aiming for folks who could be allies, initially. We'll work on targeted poetry markets, plus parts of the world where Copernicus has performed.

I will create a media list, as well, choosing

- 1) Old timers who've written about Copernicus through the years,
- 2) Outlets that have covered recent releases from Gil Scott-Heron and Laurie Anderson.
- 3) Some jazz, space, poetry and literature media
- 4) Folks who've been open to listening to Leighton's other projects.

We'll need to do a photo shoot. I'd like to have Copernicus in a few vibes, with some expressionistic, earthy, possibly body-related (BODIES exhibition at South Street Seaport?), and futuristic settings. Let's discuss and choose a photographer of Copernicus' liking. I have a few ideas. My first choice is Chris Marolf:

*<http://www.flickr.com/photos/chrismarolf/>

No cheap or general headshots.

Purpose of bio: to get media. We've got to push the most dramatic things about Copernicus.

Brainstorm--our gang on the FREQUENTLY ASKED QUESTIONS list, as well. We need a good fact and philosophical explanation sheet on Copernicus. Does Copernicus/Joseph have a CV, resume?

We can work with two to four venues in New York City to find a gig. If it's Copernicus solo with pre-recorded tracks, we'll try both the Nuyorican Cafe and the Bowery Poetry Club as the first choices. Push for the Howl Fest. We'll try for Copernicus to have an in-store meet & greet at Borders. I want to go more for the multi-cultural poetry places. I'd like to get Copernicus' reaction to Poetry Slams, as well. It's just a lot more vibrant than the angry white girl/guy media--the literary/MFA types. We'll take both if we have to, but some interesting things on Copernicus resume.

We'll work for poetry readings between upstate New York and Washington DC, Pittsburgh, Chicago, San Francisco.

National MEDIA: PBS, Echoes on NPR, NPR, Def Poetry, publications including Alternative Press, Magnet. Websites including Pitchfork, Popmatters, All Music Guide, some blogs.

Re-connecting media: In addition to the folks who've covered Copernicus through the years, I'll connect him with markets that he's performed in. In most cases, it

will be media research. I have a South American publicist I can put to work in that capacity.

CAREER BUILDING

1) Determining what international market is suitable for a major event. It should be a festival geared to spoken word, and we will need to work with international folks at that country to build this event. Looking for festivals in those markets. At that point we'll hire someone in that country to do the outreach to build the festival on a partial commission and a partial salary--use Leonardo's contacts. I don't know the budget. The person should also consider doing outreach to bring a live band, hire a live band or have just Copernicus doing the voice. Let's discuss.

2) I believe we can find schools that have multi-media majors (music, drama/tech, performance, computer/recording, and literature) to employ a multi-disciplined program that can create a show starring Copernicus at a Planetarium. By the third or fourth month of this campaign, we'll be focused on that.

Budget: mail-outs from our list: \$500, initially. (done by 2nd month)
I never do a big mail out at first. This one will be approx. 160-200 CDs, which is large. Independent records grow over the course of two to three years. The philosophy is more to see how the career grows, and who's interested. That's what happens with niche artists.

Photo shoot: Try for \$1000. Might be more. We have to plan it.

Salaries: I want to start with \$3500 (before expenses) for this campaign.
As we build people for international outreach, we'll reinvestigate the figures.
\$3500 per month

These rates will be adjusted as project evolves. This will be the campaign for starting the media outreach, and spinning a few other projects.

CHAPTER 12: CONFIRMATION

Even when a client says he's hiring you, you still must be paid. Ideally you would be paid at least a month in advance, and then each month of the campaign. Your client sends your pay at the beginning of the month. Some businesses demand a six-month campaign, and prefer three months be paid, and then each month from the fourth month on. Agreements are negotiable.

Many consultants need to have either contracts or letters of agreement to conduct campaigns. I think it's better for the consultant to write the contract or letter of agreement, and that it should be kept simple!

The basic format I use is "I agree to do this work for the client. The client agrees to pay me at the beginning of each month."

"I ____ (THE CLIENT) agree to pay consultant \$____. to handle ____ (THE DUTY) for my company between the dates of _____. _____ (CONSULTANT) agrees to do _____ for this pay plus expenses."

Contracts are always negotiable and set up to help both parties as the consultant needs to be both of service to the client and respectful of his or herself. The consultant should demand "right of first refusal" in case the project or business achieves a goal that includes support from a big organization, especially one that might be a recognizable name. It's basically claiming a way of growing with your client.

In support of the consultant, create an escape clause by setting up (probably through negotiation) a pay scale in case the client decides to cancel the gig. Decide if you can earn a percentage off a client's earnings if you get her or him a significant pay off and the client is unable to afford a standard retainer. If you've been working with the client over two years and they are not able to give you a raise, see about taking percentages of earnings if you set out to work on building a business's finances.

It's important that the client give the consultant a month's notice for ending the work relationship if they've been working together without a cut-off date. If the relationship starts off with the client stating, "This is a three or four month campaign," then the client is responsible for paying all three or four months...provided the consultant is legitimately working.

Contracts are set up to help both parties. In working with new businesses, a consultant might demand "right of first refusal," that says if the project is picked up by a major company, the consultant has the option of staying on the team, arguing that it was because of his or her work that the project got bigger.

THE INVOICE

It's easy to write an invoice, and you need to stick to the plan of sending out invoices the last weekend of every month. Include the date, which you're invoicing with their address. Write how much you're invoicing them for and what work you will be doing for them. Write down how much they're paying you. Include your contact info. Put your

social security on just the first invoice. Most clients will issue 1099 forms every tax season.

April 10, 2000

Invoice Number 017-B

Invoice to PEGASUS PRODUCTIONS
Box 1490
Maitland, FL 33472

For March expenses, mailing, phone calls, publicity expenses	10.90
For retainer May 1, 2000-May 31, 2000	\$2000.00
Total due	\$2010.90

From: Anne Leighton SS # 111-11-1111
Box 670922
Bronx, NY 10467

WHAT IF YOU DO BAD BY THE CLIENT?

I've refunded a sizable portion of my clients' money twice for significant reasons. It's not wise to issue a full refund if the project did not "succeed." It's wise for the consultant to point out the successes of the project so the client can learn what she or he did right, and the base needed to build on.

These were the reasons I returned money to my clients: one was because I did not secure enough in-person events for a client. One notable accomplishment was getting them into the New York Times. The other was because the client was looking for help for his Windows computer campaign, and midway through the campaign, both of us realized

that a Mac person should not be his publicist. On a positive note, we've remained friends and I helped him and his family to become very media-aware.

Even when clients complain, we still work and focus on helping them as much as possible. Some people are just complainers. Others believe they're motivating you by being cranky. If it's something that crosses the line, part of the consulting job should be making them aware that their moaning is hurting the project. Most of their negativity can be calmly brought down and rendered ineffective when you stay steady, act more mature and polite, and realize that their bark is significantly worse than their bite.

It actually is important that the nasty client is made aware of his or her ornery side, because collaborators don't have to work with those types of people. There are lots of talented people in our fields.

It's important to be understanding and to listen to a complaining client. You might be wrong and might have come up short in some aspect in the campaign. You're human. Some of the problems were other people's fault and some were the fault of a group effort. It's good to keep our cool in these encounters, accept the blame, and go over our steps to make future improvements in this work.

MORE NOTES RELATED TO CONTRACTS

Every major contract I get, I share with a few lawyers including my brother, who is a business attorney. Work with people you trust. Remember you have advisors, and you do advise your close friends.

I know some consultants don't bother with reports, because they're in the loop with daily e-mails. Most clients need reports, which are lists of accomplishments with in-depth info or articles or writing materials (like press releases) when needed. Each work dynamic is different.

When you receive the upfront retainer, contact the client's bank to verify that there are funds in the account to cover the check. Immediately deposit the check, and start work.

Congratulations, you have a project; you are a consultant.

CHAPTER 13: DEFINING CONSULTING

A consultant (from Latin: *consultare* "to discuss") is a professional who provides expert advice in a particular field.

It can be any field (Accounting, Law, Marketing, Finance, Science, Art). Most of the time I do some aspect of career development or media outreach in the music industry for my clients. Usually it's a combination of both, as musicians can always become more media and business savvy! Come to think of it, we can all improve in every aspect of our work. One of my favorite quotes about professional and personal development comes from Jonathan Daniel. He's the manager of Butch Walker, Courtney Love, and Train, and says, "Every artist is a developing artist!"

I thought about my roster which includes Jethro Tull's Ian Anderson and Martin Barre, and how both those artists—now in their '60s—are evolving in their new projects.

Consulting has not always been considered a "hands-on" kind of thing, and I think that part is the most important attitude for this type of gig, especially in this day and age. People want to get their money's worth and need proof that the consultant knows what he's doing as well as being able to motivate his clients and their staffs.

It used to be that the consultant was a motivator—a Tony Robbins type, high atop a platform, some kind of larger-than-life know-it-all figure who would say, “Just think this way, and it shall come to pass.”

We had a radio consultant the second year I was working at a Buffalo radio station. His job was to improve our ratings, so he trimmed our record library, but didn’t do any radio shifts at the station.

One of the reasons the public saw Pete Seeger as the real deal is because in addition to talking about ecology, he lived it. He really did chop down trees and use a wood-burning stove. He really did build a boat with his friends.

A consultant should have a wide range of skills with some expertise in as many areas as possible, have an innate sense of how to visualize and get things done. A consultant should roll up her or his sleeves when needed. A consultant should understand business, negotiations, and the importance of getting and giving one’s money’s worth, and the understanding of being supportive of his client.

The consultant has to know how his team members feel. What’s it really like to be a co-worker or team player? What’s it like when you hear “easier said than done” by an employee who just doesn’t know it all. Inspire them.

Being a consultant means understanding the people you're guiding. Identify their strengths and weaknesses. Take mental notes. Are they future co-workers or are they schlubs? What kind of personalities do they have? One that makes you feel sorry for them or one that motivates you?

Understanding your customers and their staff, having a big database of contacts, and the insight to break down a variety of related chores will help build your business. My background in media has taught me how to organize live events, make an educational DVD, design a web site, and run a media campaign.

I've developed standards for making the work sound and look great, and can delegate those chores to a variety of folks who can execute the work much better than I can. Of course, I also know when I can contribute some creative aspects of a job, if needed. I've hired myself to write, do talent acquisitions, program music, and supply voice-overs for projects.

It's important to create a budget, which includes expenses for expose hidden costs (from rental to licensing), hiring personnel, and selecting manufacturers to create product. Do homework to find out what things cost. Set a timeline and then plan your way backwards from when the product was produced, and how long different components take to be completed for the final product.

How do you know what needs to be done in this case? Talk with at least three people who've done this work. Take notes. Most people nowadays are looking for gigs and will give feedback, hoping you can hire them. Everyone offers unique perspective and ideas that you can take and either use or file.

Ask about legalities, challenges that have come up, and the realities of this work. Find out what folks would need to be paid.

Do Internet research. Go back to the people you talked with, if you have more questions. Hopefully the budget is big enough that one of them can partner with you for the project.

CASE STUDY

This pitch/cover letter/marketing plan is a one-page letter that shows what I can do for a potential client in terms of building their Internet platform. In most cases I submit a cover letter AND a marketing plan with a budget. This time I combined it as an e-mail, as the client seemed to want all the information in a concise package. Since it was an e-mail, I also needed to keep the writing to a minimum.

Hi Bill and Peter,

Thank you for the conversations on MENTAL MONKY BALLET. There is work I can do for them, and it is media coaching. Three-fold approach for Youtube, Twitter, Facebook. I'll show them how to interact on each side, and be there over the next year to monitor how they're doing. That is important, as it's hard to build media personality habits that will be engaging as our careers build. It's good for musicians to be vibrant performers, too.

I'm proposing \$1500 a month for four months, and then the rest of the year I'm there on a consulting basis. This rate is higher for bigger acts.

First month will be a general overview on little bits of the web site, plus ideas about interacting and monitoring interesting aspects of their lives.

Month two will be Youtube or Facebook

Month three will be Youtube or Facebook, depending on what wasn't done the month before.

Month four will be Twitter.

The idea is to get Mental Monky Ballet interactive with the fans and potential fans, and touring markets. It will also make an impact in relationships they develop as their career grows. They'll learn to be interested in other people.

In addition we will do Internet outreach to various journalists, blogs and folks in the indie media.

If the label needs information on mp3 distribution and VEVO and videos, I am here to offer supplement information.

Thanks,
Anne Leighton

CHAPTER 14: MARKETING AND DEVELOPMENT

Brainstorming is great.

If you're working steadily, and notice people are asking for your opinion, consider capitalizing on it. How can complete strangers become interested in your work? It's good to join one or two bulletin boards online in your field, where you can answer some questions from newbies. Another way is to develop a blog—either written or video. Do a variety of drafts or takes until it looks right. Then have trusted friends go over your work, checking grammar and coherency.

I worked with Feng Shui master Carole Meltzer, and we created a column on Feng Shui tips for fashion and for home design for her web site. MTV asked her, on the strength of her talents, to consult for a segment on one of their reality shows.

Even as a publicist, I believe it's most important to do your work, rather than talking about it, like hype! In other words, "Attraction works better than promotion," but when you combine the two, you will receive more attention; you're doing two good things that make your work attractive. Teach your client to have press materials available to anyone who asks for more information.

Once you have received the big dollars from your plan, and you're completing the media kit, it is necessary to make intensive outreach plans. You NEED to help your clients

achieve their goals. Be passionate and intellectually balanced, and you'll do amazing work.

Visualize your client's potential. Consulting is usually done through outreach of both existing and new professional contacts.

Put together a list. I like organizing my database as follows:

NAME CONTACT, COMPANY, ADDRESS, TOWN, STATE AND ZIP. ADDRESS 2 (a second space for an address in case it's bigger than a street), PHONE, FAX, E-MAIL, WEB SITE, COMMENTS, CAMPAIGN (meaning which client I'm contacting the journalist for). I think the database should be on a computer and organized in a spreadsheet format that others can use.

BROADCAST INTERVIEWS ARE WORK

If you or your clients are going to do interviews, chances are you'll do all right as all of us have grown up with media and probably practiced being on TV late at night. However you can always get better. Practice answers. If it's TV or radio, two or three sentences go a long way. It's important to have different sounding elements on broadcast media to keep people interested. In print, you can get to know your interviewer by asking him or her one or two questions about the work they do—you will end up learning things that can help your career. A person wants to feel like other people are interested in her or him. Let's face it people develop themselves better by paying attention to others.

Keep most of your interviews focused on your work. Most journalists are not your friends.

I took these hints from animal personality Steve Dale when he spoke to the Cat Writers Association.

Like most motivated people, he does believe you should have a social media account, and use it to help promote your product and events, including TV and radio appearances. Post a few days in advance of when your public appearances and broadcasts will be happening. Post day before and day of an important event.

Use common sense in what you post online or say in interviews, and in how you respond to media requests. “Be honest, be prompt. If you don’t know the answer, tell them you can find out, and then research it.”

When you work with the media, please note that neither your product nor you are the most important thing that people hear. Your message is the most important thing. Think it out and present it as clearly and flawlessly as possible.

Know the format of whatever show you will be doing. Listen to the radio station or TV show in advance of your appearance. Read the paper or website in advance. Ask questions about what homework you need to do before your appearance. Give them a

press release, and even a list of questions they can ask, within a week of being scheduled for the interview.

Knowing the format will help you plot how you will answer questions. Kathy Lee and Hoda have two-or-three minute segments on their show, so you have to give short answers on a variety of topics, and be upbeat. If you appear on DEMOCRACY NOW, your segment might be 10 minutes, maybe longer.

Lean into the microphone when you speak.

Act like the expert you are, be yourself.

CHAPTER 15 JUST DO IT REQUIRES A LITTLE BIT OF PLANNING AND COMPANIONSHIP

Marketing is based on human relationships, and it is really hard to stay in touch with important people while you're also reaching out to contacts that are appropriate for specific projects you're working.

You have to focus on the projects at hand, and—nowadays—have legitimate reasons to contact most people. Most business people are on either on a social network like Facebook, Twitter or LinkedIn, or have a web page or blog that will offer contact information. If they don't have a web presence, the company they work for would probably be in the phone book. These days it's hard to develop a relationship with people you're not working with regularly. If you have the urge to stay in touch with certain people, then do some homework to determine common ground and projects you might be able to work on. Go after their competition. Respect their protocol; for instance film producers might only work with new people submitted by agents they know. Someone like them might be interested and have protocol that you might be able to follow in order to get the opportunity to service them.

Do the research, write a draft of your pitch, and then call them.

Social networking innovator Peter Shankman reaches out to two to four people a day. I go out of my way to reach out to two old friends (includes someone I met in the past year) per week, as I tend to talk on the phone for extended periods.

Always assume that data lists are out of date, because people lose jobs or decide to work in new places. Make contacts with people when you start working new campaigns. In most cases they won't e-mail back. If you need contact info, check with the receptionist, and see if there is a second contact at that company. Again, find competitors.

Call bosses. Perhaps you might be leaving a message on a boss's voice mail but call back, press the "O" to talk with the operator, and ask, "I need to find contact info." If you come across another recording, leave a message. Always leave messages—it improves the odds of a second communication with someone else.

Also, call back again to talk with the operator to give you the mailing address to reach this editor specifically.

In addition to developing a list that is appropriate for your project's activities, you need to look objectively at your client's or project's potential. Who are their customers and what do they need to do to be more successful. How can they get more customers? How can they get media attention? Should they create new product? How affordable should it be?

Who can they collaborate with? Realistically, who will be supportive of your clients where they are currently?

Your pitch comes out of your media outreach plan and visualization of your client's potential. My Continuing Education students spent at least one third of their time in my class, developing, practicing, and doing their pitches. A pitch is direct; it's like asking for a kiss as opposed to hoping your flirting works. A pitch is the summation of how you picture the beginning of an article or event for your client.

JUST DO IT

The marketing plan and the outreach list will inspire the actions of the campaign. You're also going to need a kit, similar to one for your company—it should have a photo, bio and possible sample of your client's work. It should be represented on the website and available in downloads for your client's web page, maybe under the category of MEDIA or PRESSKIT.

Let's say a client is a fitness instructor; you'll want to see photos of him working out, emphasizing what a fine physique he has. If your client is a craftsperson, use a sample of his or her craft—a CD, piece of jewelry or color photo of the artwork.

It's good to have video footage of your client practicing his craft if you're going after television. These extra images are necessary, as the media likes to create productions without investing in producing new footage. If you can supply new footage to a video

outlet, they will use it if they have a good story to go along with it. And again it is desirable that media outlets use different visuals and sound elements to keep people captivated by their productions. Watch a newscast, and you'll really see how many different images are shown on TV. In listening to a professionally done radio cast, you'll also hear a few different voices through the course of a three-minute newscast.

Keep track of your pitches. Schedule time, ideally within a week or two, to do follow ups of your initial pitches. Keep after them every few weeks or months with progress reports. For my managerial clients, because I have so much at stake in them, I follow up forever.

This is a sample report for articles on the animal behaviorists. (NOTE: This is made up. I have never publicized animal behaviorists.)

MODERN MATURITY-- Editor is interested in how seniors can make their dogs become more gentle, and discipline habits for the week. Would be in October issue. Will need interview by April 15. Will need a photo shoot by June 15.

NEWSWEEK MAGAZINE -- Not doing a trend piece for real investments on animal supply company. Long shot.

TALK RADIO WABC -- Pass all around-- animal topics are too obscure for them. Let go. Instead go after: WOR Animal Behaviorist.

WHFC-Radio, Long Island --Has an animal issues talk show, will announce workshop on it, also will put in PSA pile. Animal issues show might schedule him in two months....might not. Let's keep after him. Need to get date for announcements.

NEWSDAY PET COLUMN- Booked through spring, may do something then if no other paper does in their column. Let's try and get a features writer on him, as a Long Islander who is active in the community. Contact Feb 28/March 1

NEWDAY COMMUNITY EVENTS-Listing events this weekend. Send calendar listings by 20th of every month.

THE VIEW-- will see

ANIMAL PLANET-- YOU LIE LIKE A DOG (GAME SHOW)- we need to plan trip to California. Will we? What else is there on the channel?

In analyzing this list, we have one definite assignment with MODERN MATURITY; they want an interview. So we memo our client and the subject to set up an interview date. It's necessary to coordinate times to set up the interview. Most interviews are phoners, in which the subject will call a writer for the magazine and answer questions.

Because the interview wasn't done in person, it's a good possibility that the outlet will need extra media materials in order to make the article look up-to-par with everything else in the magazine. Therefore you need to schedule a photo shoot with your client. Make use of a professional photographer. Don't skimp; your client should be willing to pay for it.

Just as the whole idea of consulting is you will be paid for your expertise, so will other experts for their skills.

Part of consulting is educating your clients that growth happens through collaboration. Everyone involved is to be respected, just as you do your client, and you teach your client to do that for his customers. In turn, your client will respect you and that will include payment!

CHAPTER 16: FINDING GIGS FOR YOUR CLIENTS AND YOU

Similar to developing a list of potential clients and ways to find potential clients for yourself, consulting is about devising different ways, including potential partnerships in which you can build your clients' businesses. Steal leads. Where have other companies like your clients found their opportunities?

Start collecting newspaper articles and advertisements about local businesses related to your clients. Keep an eye on some of the quarter-and-half page ads in the neighborhood newspaper. Those companies are interested in building their businesses. Talk with people. Pay attention to the community news media to know who is coming to town, and who might be allies or potential customers. Make friends with the greats in your field, both behind the scenes and in the forefront.

Get your clients' resumes and sell sheets out to friends so they can partner with some of them or share needs with other people.

While you are working for a friend or neighborhood business, it's important to find some of the bigger businesses in your area. If you have a love affair with comic books, you might want to contact the local Dragon's Den collectible shop, and see if the storeowner is an expert and can be on TV.

With whom can you and your clients climb the ranks of your industry?

When you make cold calls to businesses, be prepared to send a media kit or a one-sheet. Media kits should include your company's description, specialty sheet, and business card. Include your client's success list and one sentence that describes what your client does. See which of the folks the client has worked with, and could serve as references.

Unless your potential customers ask for the rates, I would leave them out, because you need to find out what the clients need done.

Then you want to include a personalized but brief cover letter that pitches your service as a media agent for that particular company.

If I were to work with a behaviorist, I check out pet shows, rescue and shelter groups, as well as veterinary schools. When I'm publicizing Jann, I find some leads by subscribing to GOOGLE ALERTS about artists like him. I go to web sites for singer-songwriter venues in different parts of the country, and then find new leads for venues on singer-songwriter sites. Talk about a changing field. Both musician careers make dramatic jumps and venues open and shut!

I also like using my REGIONAL RELATIONS MODEL, looking for opportunities regionally, nationally and internationally in fields that include charities, education, politics, and corporate industries. In music I go beyond just music leads. In the animal

world, I look beyond the animal industry. If you work inside the box too much, you limit your potential and your ability to evolve.

But if you work outside the box too much, you won't reach your core audience. It's important to reach out to a good balance of people, but also be sensitive to who is responding to you favorably.

Understand that events and projects help build a client's reputation. Make business cards, postcards and other swag to give away or sell (like T-shirts and cups) to people attending your events. The idea is that your brand makes enough of an impact on them that they remember you.

Do your homework before you pitch people. Use the web. See if their pictures exist in Google images. If you're friends on Facebook, visit their pages. Make eye contact as you meet people. Listen to them, and remember as much as you can about the meeting. Find time to reconnect with them on the phone. E-mail them. Perhaps spend a week every month just working on contacts. Perhaps there is potential for collaboration. The coolest accomplishment is when you can play "matchmaker."

I love the words "public relations," because our work is about public service and customer relations. We're creating visual product (merchandise) as well as creating events like workshops where your client can interact with the public. It's also about figuring out the different avenues that you can garner support.

THE MEDIA

In its most fundamental terms, the media refers to communication—both the channels and the messages. You create a piece of media that you hope is used over and over again by different media companies. I think it's possible to apply service principles and use tools like a press release to convince the media to be supportive of your client.

In one sentence you need to make the media care. First pick the media outlets that could care, and then choose the most important and recent accomplishment of your client, and plot the pitch. It could be an event coming up in six weeks or a new organization. There you would show off your client's specialty in a media release and a verbal pitch.

CORPORATIONS

I think it's important to hook clients up with established and growing companies. After getting contact info, ideally you want to talk with that person to find out what his or her job is at the company and what her or his goals are. You'll have to angle your cover letter to state why you're targeting this company, what you bring to the table, and what you're hoping they will bring to the project.

The vision in working with an established company is to create a co-promotion, which would gain some new exposure for your client. Your client must be able to service this business. For instance, if your animal behaviorist has a way of training dogs that involves using special food, he could become the spokesperson for a pet food company. You might, instead, suggest a co-promotion in which the trainer does a print ad that

promotes his book. The trainer would have the food company's banner at all his workshops.

A man with a love song album might approach a makeup or clothing company to get them to list the album in their catalog. Maybe 10% of the catalog sales could go to the Heart Foundation. He may also hook up with a cruise company to perform on a big romantic cruise, and earn a percentage for every ticket sold.

To set these projects up, a consultant needs to gain approval from all the clients involved. These are campaigns that could take up to a year in planning, but are entirely worth it.

CHARITIES

A consultant works with local charities to set up benefits for specific causes. I prefer working with established charities, as they have a higher profile, and don't need much investigation to determine their integrity. You will need a minimum of four months to set up campaigns. After both parties have a clear idea on how the event should run, a plan will be put in place. Contrary to what people on the outside think, everyone employed by charities do make money. It is all right to also earn money if you're involved with events for charities; it's part of being a professional.

GOVERNMENTAL AGENCIES

If you are working with corporations and charities, it's advisable to either register your company as a business or set up a federal Tax ID. Elected officials will also find work

for non-profits, and if your client has a specialty that could help a segment of the population—let's say school children learning a craft—then it's advisable to look into forming a non-profit. Whether creating a non-profit or establishing a tax ID number, you need to fill out appropriate documents. Chances are staffers at your elected official's offices can tell you whether you need to go online and contact a local, state or national agency to fill out the appropriate forms.

There are other ways to find government-related work, and that is usually through local connections. Musicians can contact all their local politicians and the Parks Department, and let them know they are available for shows.

Finally, make sure you are paid for this work. Politicians are notorious for their corruption. If they're running for office, and ask you to work for them, demand a retainer up front. Never volunteer for anybody in government, established businesses or charitable work unless it is something you definitely believe in and are financially able to forgo being paid.

COMMUNICATION(S)

Consultants are every bit the communicators that writers, entertainers and radio announcers are.

Therefore it's up to us as communicators to offer pitches to potential collaborators without taking up too much of their time. Consider this: if you've ever gone online to

read a message board about your favorite topic, did you really read the long posts? I bet you were bored after the first two sentences, and skipped to a post that was no more than one paragraph!

Assuming that our most revered contacts are hearing 10 pitches an hour, we need to make our invites brief but with the most information possible. We want to know that they understand our message. Do keep it simple. Also you do not want to give away your full plan. Keep focused on what you're selling, and teach your client to be focused on selling until their proposal is approved.

Once we have our project, then we can elaborate.

There are many reasons why communications skills are important. If you are specific, you have a better chance to achieve your desired goals in life, love, liberty and the pursuit of happiness and—in my case—hippieness! All reasons for communication are truly emotional, and let's face it-- it's really good for you to be happy as often as possible.

Successful communication—whether you are pitching or delivering a story, or reading the story—is based on five important principles:

1) Understanding what you want to say.

-- What is it you wish to share with another person? How deep do you wish the impact to be?

2) Understanding with whom you are communicating.

-- What does it take to get this particular person to understand what you want to share? Is this person able to receive your message in a usual way, or does this person have special challenges? Will humor make the person respond in the way you hope, or will you need to adapt your outreach methods for success? Send email? Pick up the telephone or snail-mail your product to them?

3) Knowing what you want out of the communication.

--How will the person respond to your style of communication? If you have an angry message, take into consideration that this person may respond with absolute wrath because you yelled at them! Haven't you felt like that, when someone you hardly know, yells at you? It takes time to rebuild friendships from arguments.

Will you have to emphasize in order to convince the occasional skeptic? You need to offer something for them. My parents went through demands and threats to try to persuade me to take typing in school. I refused to take the course until my mom calmly said, "You're a writer, and you want to produce TV. All producers type their own scripts." She convinced me by knowing exactly what I wanted out of life.

4) Getting the message across.

-- When you are ready to transmit the message to your recipient, all you need to do is prepare it and let it go. But make sure you pay attention to what the other

person says, and how they respond to your message. That way you can continue to communicate successfully with them!!!!

Communications is the entire manner in which messages are delivered and perceived. Media-wise, the history of communications started with modern man, although pre-historic man did a pretty good job, working within his means to send messages.

Once he knew how to light a fire, people from other parts of his region would see smoke rising, and knew there was life at the base of the ash.

And now we have the phone, mail, e-mail, cell phones that perform a variety of functions. The hope now is that folks will respond to you in the affirmative!

EPILOGUE

It's not what you know but who you know and if you don't know 'em, go out and meet 'em.

Whether it's you or your client, the most important concept is that you need to be consulting in order to be a consultant. You need to run in order to be a runner. I need to have a client to publicize in order to be a publicist. I need to sing in order to be a singer.

It's hard to get gigs at first in any field. Hard has never been equal to impossible, just possible.

When I first started as a publicist, I didn't always have clients. Sometimes I wrote bios, Sometimes freelancers have a hard time sustaining gigs and sometimes there are too many. Sometimes I went after a job, held one at the New York Post Classified Dept., and lost it in three weeks, but that's fine 'cause I'm a freelancer. But I got paid, and the money lasted as I continued to look for gigs and be of service to my clients.

Use your connections. Get people on the phone. Find out what they're working on. Decide whom you can help with their projects. Is there a small aspect of their project that you can work on, like putting together a database for local media in Oshkosh, WI? When you read the business section of the paper, you're going to think of famous strangers to

connect with for professional purposes. Work on pitches to them, showing how you will be of service to them.

Do your research. In addition to finding out their mail or e-mail addresses, learn what moves them. Even if they had not responded to your previous notes, send them updates on your projects. Write some one-on-one notes, and also have a blog and a newsletter.

Keep busy. Don't make one phone call and hope that person calls you back. Spread your wings.

Create a media kit for your own business. Send a release to trades announcing your business. Find out more trades—browse the web or get a copy of THE WRITERS MARKET. Go to the library. Go to places in your town where you might meet workers in your field.

Does your major city have bookstores or places people you respect would frequent?

How can you develop allies? Make phone calls to friends from high school or college or previous gigs who might be working in your field. Find friends in government, relevant corporations....

Chit chat with strangers.

Watch some of the Sunday morning business shows on PBS. I like UNDERCOVER BOSS SHARKTANK or THE APPRENTICE. Look at people's work ethics and see how they embrace challenges. Study the pitches—listen to the feedback on the pitches and see if you have an answer, because it's important to speak up for yourself and correct misconceptions. Be diplomatic. When things go wrong, speak up for yourself calmly. Know how to sell yourself and teach that skill to your client. Teach diplomacy to your client by showing her or him the positives we all can learn from failures.

Listen to the problems different people have, and think about what you would say to them to make their business better.

Get better at what you do. Being tough is a skill.

Find a trade organization to join. I belong to NAARAS, WOMEN IN MUSIC and the CAT WRITERS ASSOCIATION. Research the benefits each of your chosen trade organizations.

“If you can't find a partner, use a wooden chair.”—Jerry Leiber and Mike Stoller in “Jailhouse Rock.”

Fall in love with the Internet. Explore it.

There are lots of people to connect with on Facebook. Friend some old visionaries in your field, but also read up and connect with some of the smart 19-, 20-, 30- years olds.

Skew young, skew international, skew local, and see who lives in your block. Respect those who have paved the way for you in your field, and set your own precedents.

Have a contest for your company in which the winner gets free advice. Send press releases about it.

Use spellcheck.

Do interviews for your business. Ask the journalists if they can send you the questions in advance so you can do your homework.

Create a fan page on FACEBOOK. Use that for creating awareness of who you are, and for damage control. Study other business fan pages.

Talk with a smile. Listen to people.

Enjoy!

