

DMMC 101: 80/35 2016

Tuesday, July 12 / 8-10pm

Eatery A on Ingersoll

Panel/Group Discussion

Moderator: Lindsay Keast, DMMC Outreach Coordinator

Panelists: Mickey Davis (MAIDS), Lisa Burner (Odd Pets), Harold Davis Jr. (FRO), and Jill Haverkamp (On Pitch, 80/35)

Topic: How to build a larger fan base of local music supporters, i.e. how do we build our audiences to include fans of other genres and people from the community at large?

Attendees: Andy B, Luke B, Wesley B, Rae F, Eric B, Beth Y, Courtney K, Hannah K, Kyle F, Bryan B, Chris S, Megan I, Cherish A, Drea R, Adam B, April A, Margi W, Tobi P, Mike T, Marquas A

1. We talked at the last DMMC 101 meeting (May 31, 2016) about some of the ways we could potentially reach larger audiences in the community, including...
 - a. Strategic promotional efforts to reach new people
 - b. Eclectic/mixed genre shows to blend current music fans
 - c. Broader cultural events that incorporate art, music, literature, etc. to draw from crowds outside of the music scene
 - d. Playing new venues/festivals, playing out of town, etc.
 - e. Even if we aren't personally out to garner new fans - the more fans we draw, the more we help touring bands who come through Des Moines
2. **Question:** What tactics have you tried in attempt to reach new audiences?
 - a. Ask yourself what is universally accessible about your music/band/event. Posters just say the band name; not everyone will recognize band names and be drawn to a show. Build a brand around the artists - don't have your event dependent on the artists, but based on what makes the event, or theme of the event, unique.
 - b. To reach people who don't know your band, make sure your music is accessible online. Make it easy to find in one click with a direct link on the event page. People are often unwilling to search for a band's music beyond one click.
 - c. Fliers. People can be bombarded by social media. Having fliers in tandem with social media helps to reinforce the upcoming event. Fliers help to build relationships when you hand them to people. Sometimes it's just a rad flier that can draw someone to an event.
 - d. What makes this event worth going to vs. everything else going on in the city? Write a good hook for your event or press release. You're competing

with everything beyond just music (art, comedy, film, etc.). What can you do to get people talking and spur conversation about your event? Your poster or description should help create mystery and interest revolving around your event. Think about what's going to get the TV station talking about you? What are you doing different?

- e. Hand out business cards for your band or fliers with general info to drive people to your music and website. It's important to network with people outside of your music circle.
 - f. Advertisement doesn't end after a show's been played. Advertising after the event about what a great time you had will make people feel they missed something and will excite them to come out next time.
 - g. Collect email addresses during shows or create a way to connect with them beyond the event (e.g. Courtney passing out flowers at 80/35).
 - h. Remember there is a huge difference between a venue and a promoter. You need to manage expectations for different venues and talk up front with the venue about what role they will play in advertising for the show.
3. **Question:** "The Mastering of a Music City" by IFPI (International Federation of the Phonographic Industry) and Music Canada lists the essential elements of a Music City. One of the elements is a "receptive and engaged audience" (p. 76-81) defined as:
- i. "The involvement of the people most affected by music strategies is critical to the success of a Music City. Collaboration across the different segments of the music community doesn't always come naturally as the sector is composed primarily of small and medium-sized businesses. Many operators of these businesses wear various hats, work only part-time in music, and struggle just to make a living. However, evidence shows that cooperation and collaboration across the sector can lead to significant improvements to the regulatory and business environments, and are also the most effective means of gaining support from political leaders."
 - ii. It goes into further detail regarding the components that need to be in place:
 - 1. "Live music strategies should include specific goals to expand access to all ages events and facilities."
 - a. **Question:** In regards to the current ordinance that bans under 21 music fans from alcohol-licensed venues after 9pm, have you as a musician noticed this as a hindrance to the music scene?

- i. Do you have fans that cannot attend your late shows? Plenty of underage musicians, music fans, and college students.
 - ii. Do you try to play an equal amount of early shows to compensate?
 - iii. Do you feel it divides your fan base?
 - iv. Have you heard of venues struggling financially because the audience is divided? Don't generate alcohol sales, but you're building fans with lifetime engagement. Showing them that the city supports their interests and wants to keep them here. Shouldn't we be focusing on youth for long-term audience development? Especially through education, youth can learn to appreciate the time and skill that goes into a music performance.
 - v. Create music fans early in life. Expose them to culture and keep them out of trouble. Develop youth music education programs.
 - vi. Also need to market these events to the appropriate audience. Wamza has an all-ages category. The Mews and Lefty's can be counted on to have all-ages shows. Wooly's and the Social Club are able to meet the requirements of the ordinance. All Ages Des Moines website and FB lists events.
 - vii. Create *awareness* of a music scene to the local government body. How do we interact with music venues vs. bars - time and patience and constant nagging.
 - viii. Get a city official to come to the next meeting (Frank Cownie?).
 - ix. Why was this ordinance passed in the first place? An understanding of this can help us frame our strategy.
2. "Joint marketing of live music events should be coordinated by music associations, cities or tourism agencies, to ensure information on the full breadth of available options is available to music fans."

- a. Again creating a theme around the show that people respond to. Sell a concept for the event, such as an evening of visual art and music. Have a cohesive idea and lean on the idea rather than the content (bands). When the content is good, people will keep coming back.
- b. People are out to have a good time, generally not to be stimulated by art and music. Music should heighten the experience. Think about the take-away from your show and what you want to accomplish.
- c. Sometimes people come out just to see one band. Des Moines is not full of music consumers; this is not a culture of people who support live music regardless of who's playing. People go out for drink specials and no cover. Why do we not have more people open to discovery? Our radio stations are limited. Would be great to have Iowa Public Radio launch a 24-hour stream of local music online.
- d. There aren't enough venues with the right experience; the right ingredients. Social club, yacht club, and gas lamp treat their artists well. It needs to be about more than just the music.
- e. We need to cultivate venues that people trust to book good music and experiences that people like.
 - i. venue size - smaller venues is where it's at. There is a good energy when a band can pack a small venue.
 - ii. music scene is moving toward festivals.