

Muzilog

M A G A Z I N E

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Beyond the Press Release

Rethinking the Relationship Between Artists, Publicists & Independent Media

For many years, artists, publicists, and music media worked together in a straightforward way. Publicists gave magazines, radio stations, and journalists access to artists, press releases, interviews, photos, and interesting stories. In exchange, media outlets offered something just as valuable: exposure.

Often, no money needed to be exchanged.

Artists relied on the publication's audience, while publications needed artists and stories to keep readers interested. Advertising, subscriptions, newsstand sales, and support from larger companies helped pay for the media behind this exchange.

However, the financial situation for independent media is now different. Today, many independent music platforms run websites, magazines, podcasts, internet radio, social media, and other digital channels all at once. These platforms face costs for hosting, streaming, software, licensing, production, and, most importantly, many hours of people's work.

Still, the usual way of doing publicity has mostly stayed the same.

Each week, independent media outlets get press releases asking them to listen to new singles, share announcements, review albums, interview artists, add music to their shows, or help introduce artists to their audience.

There's nothing wrong with this approach. Media outlets still need good music and interesting stories. The real question is whether this relationship can keep working if only one side benefits financially.

Supporting the Platforms That Support Artists

Maybe it's time for publicists, managers, and independent artists to see media platforms that regularly support new talent in a new light. When an independent platform runs a magazine, makes a podcast, operates a radio station, creates original content, and promotes artists on social media, it's doing much more than just sharing press releases.

It's supporting a whole promotional ecosystem.

Supporting this ecosystem doesn't mean paying for good reviews, buying chart spots, or paying for guaranteed airplay. Editorial credibility still matters, and there should always be a clear line between independent editorial choices and paid promotion.

Instead, artists and their teams can think about investing in **promotional packages and partnerships** that boost their releases' visibility and help keep these platforms running.

For example, an artist might get radio play while also investing in an ad campaign. A podcast interview could stay editorial, but the artist might buy extra social promotion, video clips, graphics, or digital ads for that episode. A press release could lead to editorial coverage, while a bigger promotional package offers more guaranteed marketing opportunities.

This difference matters:

The artist isn't paying for someone's opinion. They're investing in promotion.

Publicists May Have a New Role

This change also creates new opportunities for publicists. Traditionally, publicists have helped find media outlets that offer real exposure. Now, their role might also include helping artists find

independent media ecosystems that deserve financial support.

Rather than seeing every publication, podcast, or independent radio station as just another place to send a press release, the question could be:

Which of these platforms truly supports independent music, and which ones should we try to build a stronger promotional relationship with?

This might mean setting aside part of an artist's marketing budget for independent platforms that offer journalism, broadcasting, podcasts, social media, and digital promotion. Big tech companies already get a large share of artists' advertising budgets. It makes sense to argue that some of that money should also support the independent music ecosystem.



A Sustainable Independent Music Ecosystem

Independent media can't survive on passion alone forever.

Artists need trustworthy platforms that are open to new music outside the mainstream.

Publicists need outlets that can introduce their clients to new listeners. Independent publications, podcasts, and radio stations need resources to keep doing this work.

These interests don't have to be in conflict.

They can actually support each other.

So, the future relationship between artists, publicists, and independent media might be less about just asking, "**Will you cover my artist?**"

It might also start to include another question:

"How can we work together to make sure platforms like yours are still here to cover the next artist?"

In the end, this could be one of the most important conversations that independent music media, artists, and publicists can have.



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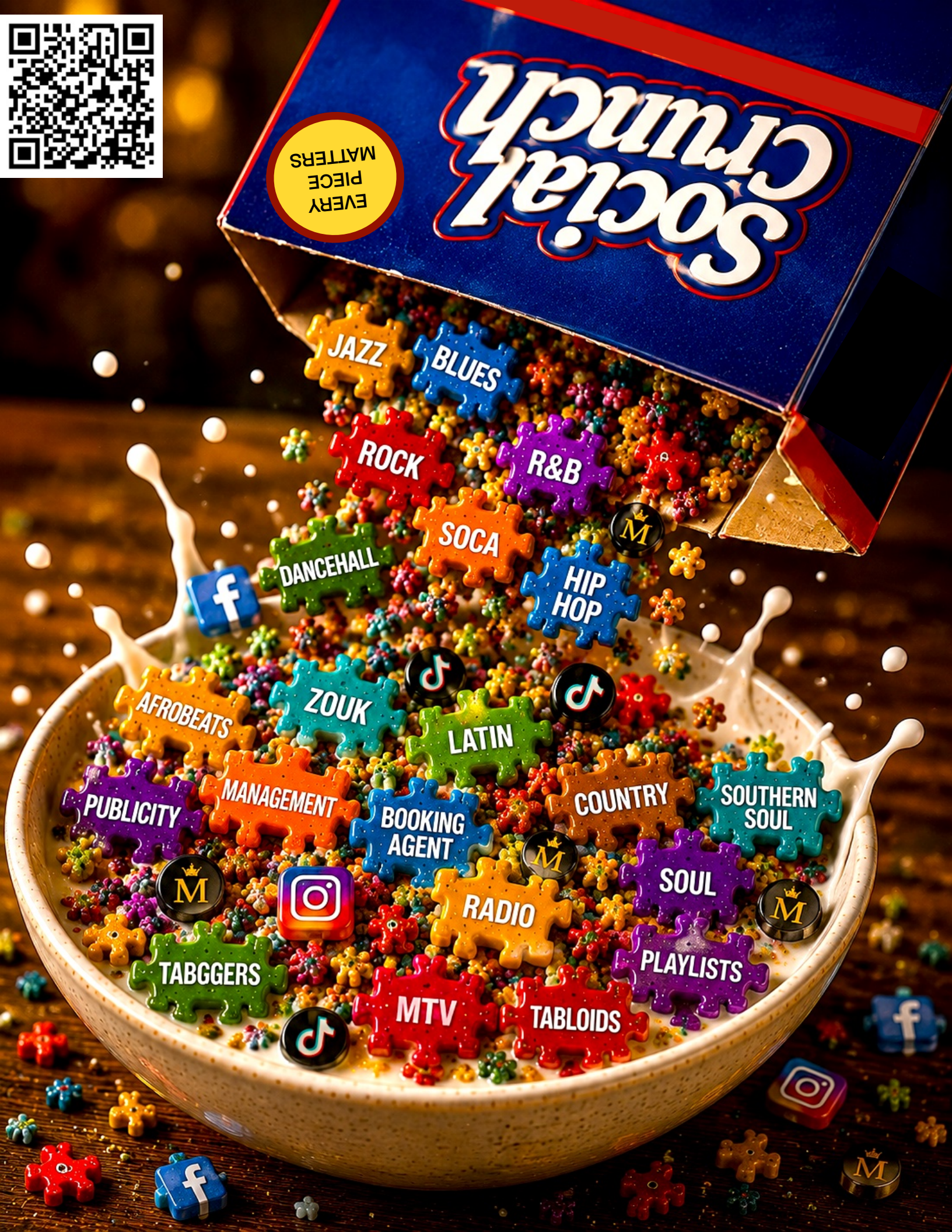


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