

NCRC43: Music Departments (FACTOR SESSIONS)

 Thu, 08/07 17:09PM · 59mins

Transcript

Unknown speaker 00:02

Welcome to our music department question marks workshop.

Unknown speaker 00:08

The intention here, I'm going to read a little synopsis about myself to give some context for where my questions have come from.

Unknown speaker 00:16

Um, I basically, yeah, I'll read this, but um I'm Jenny. I'm the volunteer and mobile studio coordinator for CFRU in Guelph.

Unknown speaker 00:25

Um, so that has nothing to do with music departments, but I am also a musician and have temporarily been helping with music submission. So that is where this intersection came from.

Unknown speaker 00:36

Um, I'll let Troy introduce you. He, him, they, them? Him?

Unknown speaker 00:41

Uh, music director at CFRU, uh, him, been in our music department, uh, this workshop for nine years, now assistant, music director for a year, has also spent ten years in the music department studying music submissions, charts, all of the points, various panels of conferences trying to help artists produce and then, etcetera.

Unknown speaker 01:00

Yeah, that's long. So um, I'll read my introduction. Uh, I recruited Troy because I felt like if I'm going to have any kind of session around music departments to have somebody who's incredibly knowledgeable and has gotten to work professionally in that specific department would be a really great um asset.

Unknown speaker 01:18

Uh, however, I'm going to really hope in this workshop that it's going to be conversational and there's going to be contributions kind of equally spread around. So as a general kind of format for how I anticipate this working, there's paper and pens for anyone who's just arrived if you don't have a device or something that you already write on.

Unknown speaker 01:37

Um, but I basically I centered myself in my biggest questions and points of wondering, uh, and in some cases prompts that maybe I feel confident that I have an answer for myself.

Unknown speaker 01:49

The idea is that um there'll be a series of prompts, they're sort of broken out to music department staff or volunteers in one column, and then music or publicist mail out radio mail out folks and uh you can have an intersectional identity. You can be unsure if you are either of these, possibly, you think in the future you might be supporting somebody in one of these roles. Uh, so there's no pressure to feel like you have answers or thoughts on any or all of the prompts.

Unknown speaker 02:16

But um this basically is going to start with free writing where you're going to use these prompts. We're going to leave these up here. It's 206. I'll probably leave these up there for about like seven minutes for people and if people look up and they're all like really definitely done writing, we might end it sooner, but um you without talking to anyone else and getting their opinion or thoughts are going to independently answer what um you were prompted to say from these prompts.

Unknown speaker 02:43

And then we're going to kind of get a like raise of hands of who has answered which ones and then where we have a lot of volume of like a lot of people had thoughts, then we're going to see where we have like thoughts in common and where thoughts are truly divided. And we're going to explore that. So the hope is that we will organically come out of this session with a better understanding of like maybe slight modifications we can make as an artist or a radio person uh that might benefit a lot of people uh or we may come out of here just reassured that our great areas and our question marks are very universal and we might not feel so bad about that.

Unknown speaker 03:22

Um, but I will read a little kind of intersectional. So basically for the past six months I've been assisting in our music department at CFRU while our music director's been on leave. Um, this is coming from me having had roughly twenty years. I've tried to think 2000 is when my band started and around maybe 2002 or 2003 would have been my first radio mail out. So I've been wearing the hat of musician independently sending uh submissions to radio stations for a lot longer than I have worked in a radio station. My first set foot in CFRU at fifteen, uh twenty-five years ago um as a musician and a teenager.

Unknown speaker 04:00

And then uh yeah, I have kind of been surrounded by this world and I think when you're surrounded by it it's in some ways gives you more confidence that you know what you're doing and then also can make you feel like you know nothing when you meet more and more people.

Unknown speaker 04:15

Um, so yeah, when I first sat in as a temporary kind of music submission sorter, I opened the inbox that was starting to have emails forwarded to me and I really was pretty confident that I was a great choice for being helpful in the music department as a musician and as the days unfolded I became less and less confident that I knew anything. So I reached out about doing this session because I don't know if music directors are hit with that same identity crisis every day when they open their inboxes or if they just totally know what they're doing. So I figured that it will be helpful to get some answers and thoughts because

Unknown speaker 04:56

musicians might be just as confused as me and music directors might be pretty sure they know what they're doing and may discover that they have solved some problems that a lot of other people have uh or that they are doing something that is less common than they think.

Unknown speaker 05:10

So that is the uh the overall philosophy and structure of this. Do you have anything you want to contribute yet?

Unknown speaker 05:16

No. Okay. So we're going to start with uh now it's 209. So I'm going to add about uh 210 to 12. I'm going to just kind of be looking for heads raised if people feel like they're done. Um, and we have more prompts, but we just kind of broke them out for our sanity.

Unknown speaker 05:34

Um, so the prompts over here uh do you feel like you know exactly what the perfect music submission would look like? Uh, if you're sifting through hundreds of submissions on a daily or weekly basis, what do you prioritize? And do you have strategies of how to find it? Um, do you look for you know maybe recognizable names or are you looking for the opposite for totally new to you? And maybe what are the top pieces of information

that are often not included uh when you're going through that might make your life easier. That's sort of the music department you're receiving at side.

Unknown speaker 06:03

And then from the sending at side, um how do you determine who you send your albums to? How do you find the contacts for the stations in the first place? Are there certain features such as uses Earshot Distro, accepts digital albums, accepts physical that are deal breakers for you? That there are things that you won't go to that station because of it or you will only go to stations that include certain details. Uh, and you could list maybe some of what those deal breakers or essential items are.

Unknown speaker 06:30

Uh, if you use the Earshot Distro, do you also do an email mail out? And when trying to summarize your submission in an email, what details do you always include and what do you sometimes omit?

Unknown speaker 06:42

I could add to that that maybe you have things you are unsure if you should be including. So these are our first prompts. So any of them that you feel like you have an answer or a thought on, you can write on your piece of paper or device of choice.

Unknown speaker 06:55

And we're just going to do some free writing, okay?

Unknown speaker 07:00

Everyone comfortable this idea?

Unknown speaker 07:01

Yeah.

Unknown speaker 07:01

Okay.

Unknown speaker 11:18

People still writing? People feeling pretty good?

Unknown speaker 11:21

Kind of a mix. Looking, yeah, maybe this like I watched for a couple of last times.

Unknown speaker 11:29

So it's 215. So I do want to make sure we got all the split between writing and talking.

Unknown speaker 11:36

Um, okay. So in terms of which of these we're going to have a little bit more open dialogue about um, uh can we get a show of hands for who had an answer or thought on do you feel like you know exactly what the perfect music submission would look like?

Unknown speaker 11:55

Okay, so one, two, three, six, seven, eight, I'd about nine. Okay.

Unknown speaker 12:01

Um, that's awesome. That's all I need.

Unknown speaker 12:05

Okay. Uh, if you're sifting through hundreds of music submissions, what do you prioritize? Did people have an answer for that?

Unknown speaker 12:11

Okay, sweet. Okay, so it's a bit more of that one. About ten-ish people or so. Okay.

Unknown speaker 12:18

Um, ten or eleven.

Unknown speaker 12:21

Uh, and what about what are the top pieces of information that people don't include? That people have. Okay. That one's so that's maybe kind of even, but it's also probably a smaller more like list and less conversational maybe. Okay. Um, but that one's good. Okay. So it's kind of a fairly even split, but I think maybe question number two got the most hands up, so I might start there for that one.

Unknown speaker 12:45

Um, and then uh in terms of the other side, um do people have an answer for how do you determine who to send your albums to?

Unknown speaker 12:56

Okay, so one, two, three, four, five. Okay. And I'm going to give space to both columns, so we'll go with the most thoughts on a column if that makes sense. So question one in the second column was about five people.

Unknown speaker 13:10

What about um are there certain features that are deal breakers and or like yeah, like that you always look for or you won't use.

Unknown speaker 13:20

Okay, we won't worry about that prompt. Um, if you use the Earshot Distro, will you also do an email mail out? Um, that one I don't know if we need to have a conversation, but maybe we could get a show of hands for who does also do an email mail out if they use the distro?

Unknown speaker 13:36

Interesting. Okay. How many people use the distro? How many musicians here have submitted to the distro? Okay, so one, two, three, four, so about five people in the room are musicians or PR people who've submitted and about two of those also send an email. So that's interesting. Okay.

Unknown speaker 13:53

Um, when trying to summarize your submission in an email, what details do you always include and what do you sometimes omit? Do people have thoughts on that?

Unknown speaker 14:01

Okay. Okay. So that I think that on the musicians side it's kind of maybe evenly, so maybe we'll blend the um first prompt and the last prompt into sort of a more um blended conversation. But we'll start with the other side since generally there's more folks in the room in that um unless you think we should break out conversations, but I want to hear what people have to say.

Unknown speaker 14:23

Yeah, okay. Interesting thoughts. I have interesting thoughts, too. I don't want to be left out of anything. Okay.

Unknown speaker 14:28

Um, so let's start with prompt number two. If you're submitting through hundreds of submissions on a daily or weekly basis, what do you prioritize and what are your strategies? So uh in no particular order, if people want to put up their hand who have

thoughts on this, we'll just get somebody's thoughts and then the other folks what I'm hoping is if you have the same

Unknown speaker 14:48

feelings, you can sort of reinforce that by being like yes, you're putting your hand up if you agree. Um, but I also want to figure out where the points divide. So as people share ideas rather than you saying the exact same idea, um share where you have a new or different opinion. Okay? That's how this will kind of build. So does anyone want to start uh with their thoughts on if you're sifting through hundreds of submissions, what do you prioritize? Is that you Jesse, if you're here, there? Okay.

Unknown speaker 15:19

Uh, whether we have a program or a plan for a program for specific genres. Okay. Uh, how relatable they are that definitely is something we look at and on obviously.

Unknown speaker 15:31

Um, and yeah, um, so for release independent labels, etcetera, that does come into play a little bit as well, so.

Unknown speaker 15:42

Okay. Okay. So you would say specific genre of programs is like a leading thought that you're sifting for. Yeah. Because obviously I want the programs to have new music and for planned programs like say for example, right now we don't have a reggae show, but historically speaking we've had significant amounts of reggae shows.

Unknown speaker 16:03

Yeah, okay. And there maybe a reggae show in the future. Uh, we'd probably not have a gap in our library and you know. Okay, okay. So um I'm hearing like genre led by existing shows and then genre led by making sure there's a general representation and then independent would be sort of criteria three that would kind of be the highest ranking.

Unknown speaker 16:24

Yeah.

Unknown speaker 16:25

Okay, okay. Other thoughts?

Unknown speaker 16:28

Um, I will kind of like look at the bigger promoter emails first because they are typically more likely to help me if I go up with five of them. Um, and then after that I look at the like Earshot like a loose letter and I just like put like a bunch of campaigns on from that and then for like individual submissions, uh stuff with MP3s and like info on whether there's swearing in songs are way more likely to get added and like Canadian content obviously and it's just clutter because it's our purpose.

Unknown speaker 17:01

Okay, so um let me see if I can articulate this back and I should probably be typing this instead of uh well I could type it right into the doc. That'll get so weird. Okay, no I won't read that. Okay, so to hear back from that, so

Unknown speaker 17:16

uh the biggest promoters kind of maybe are first, but partially because they are diligent and repetitive and hounding. Just interesting. They'll bother you. Okay, so that's part of the incentive there. Um, they hound them. Uh, and then after that uh you were saying things like did you say if they use the distro it's helpful or Yeah. So the distro and MP3, so then it's like a function that is helpful like the actual kind of material sent to you as opposed to if you have to change something or dig for us.

Unknown speaker 17:47

We'll find out if they really can convert all the way to a file and then.

Unknown speaker 17:52

Yeah.

Unknown speaker 17:54

And then uh after that like so would that be sort of the priority order would be like biggest first and then it would be like the ease of use and then you would be looking for sort of the um maybe marginalized or less represented identities.

Unknown speaker 18:11

Probably put that like higher in that list. I am more willing to like do extra work if like an album is like a hard genre.

Unknown speaker 18:20

Um, I like that. Okay. I'm just going to stick to that because it's going to be simple.

Unknown speaker 18:25

Um, okay. So this is yeah, I think it's interesting. So the ease of use bumps people higher generally, but the willingness or comfort with like sort of putting the work in comes from a place of feeling like they could use a win or they could use that extra support. So that's kind of the dance there.

Unknown speaker 18:46

Um, okay, interesting. Um, yeah, okay. I should have gotten on the internet here. There we go. Okay.

Unknown speaker 18:55

So um uh other thoughts, Troy, do you want to weigh in on? I think I have responses to like each of those things kind of thing. So I feel like her Jesse's like you've got about like

Unknown speaker 19:05

still adding maybe if you don't have a reggae show and I feel like as a smaller station which you might not have a passion that is like maybe you shouldn't do that because the host coming in they're going to want the new reggae which once they have a show that's what you should be adding new reggae and your time adding that old stuff they can bring their own back catalog. I don't do that. I don't add that. Yeah. But I'm just saying like in that example, I don't want to be I don't add stuff for certain genres we don't have that show, but I still say submit it because eventually we might have that show. Yeah. So at that point is when I'll start adding because you're just taking time out of your day for those submissions if you were to do something like that. Like people bringing their own back catalog but it's new stuff like that they're going to pick and choose stuff on them. Yeah. And I feel like I do agree with like the three big ones first because otherwise hounding you're going to fall behind with those smaller ones they send out a lot every week and if you want to have a good relationship with them for when they are working on a reggae like you're going to have to be have them doing all that stuff every week.

Unknown speaker 20:00

also the priorities involved, like global and indigenous music, will take more time.

Unknown speaker 20:05

Okay, so I'll see if I'm capturing some of the thoughts here.

Unknown speaker 20:11

Um, uh, so in the case where, back here Richard, the biggest promoters perceived the annoyance factor of, "I'm gonna have to respond anyway, so I might as well get it over with."

Unknown speaker 20:25

But then for you it's also the same feeling, compelled to open those, but more from like a relationship-fostering or maintaining perspective.

Unknown speaker 20:34

So would you both agree that you feel like an expectation of keeping good relationships with the bigger promoter people feels like a higher priority than if it's like an individual person?

Unknown speaker 20:43

Is it more like the volume of people they represent or their kind?

Unknown speaker 20:50

I feel like it's a good way into my response of, where to send a perfect submission, like, do I have the time to go around and update?

Unknown speaker 21:02

So if you were to send a your independent person and you have an update, I'll prioritize you with that same bigger, longer updates.

Unknown speaker 21:06

And so I can, and I come, come in.

Unknown speaker 21:10

So um, I have another aspect comment as well. But um, my perspective on that uh is the larger promoters anyway that make a lot of noise.

Unknown speaker 21:22

I ignore them and never respond to them because they keep sending me anyway whether I respond or not.

Unknown speaker 21:23

It's the smaller promoters who are more like, feel like they're more legit and they're like a smaller little, you know.

Unknown speaker 21:30

I think for me the relationship isn't just them sending me stuff. It's like I wouldn't be able to get my volunteers like guest list to a show when they're like maybe even traveling, maybe like, "Hey, there's gonna be an" like I got

Unknown speaker 21:40

friend like guest list and it's been a minute and they'll still say you would take it to a show even if you've never responded to them in the last three years.

Unknown speaker 21:48

So so I wouldn't, I have yeah attention towards that and I never lost them and so I feel like I'm yeah I do have the other part of it is that I have so little time.

Unknown speaker 21:58

Station manager, I put in an hour, maybe an hour and a half a week.

Unknown speaker 22:07

That's getting new content.

Unknown speaker 22:08

Honestly, I have the time to do that relationship stuff for me.

Unknown speaker 22:10

Does anyone else have like a wildly differing feeling about the priorities?

Unknown speaker 22:12

Like like that that comes in very

Unknown speaker 22:17

Um okay, so I kind of have like full perspectives.

Unknown speaker 22:20

I don't really use for I'm not very involved in the radio station but I do the try for station live.

Unknown speaker 22:27

Um I used to be a music director long time ago on Left Bridge and um it was like passed down to me at the time that it was important to kind of shape the static of the radio station, what music that you put on the playlist.

Unknown speaker 22:44

So um just being conscious of like like I don't know what's cool, your tastemaker and you wanna kind of curate the selection and inviting to your programmers as well and then inspiring and excited about the music that's putting on and willing to radio and check things out just because you've selected it and put it in and that's

Unknown speaker 22:51

Cool. So the music you make available to your programmers is another type of message that you're sending to programmers.

Unknown speaker 23:06

So you're trying to compel them to be interested by considering what you put there or what you prioritize.

Unknown speaker 23:20

Yeah, it's that they're connecting with communities.

Unknown speaker 23:24

Yeah, awesome. Um I uh I wanna add like um when I came in I'm a I can be a bit spiteful. I don't mean to, but I got in and immediately the big promoters that were like flooding the inbox immediately filled me with like you can wait.

Unknown speaker 23:39

So like I literally was like looking for any independent email that was one album and that was one person and they're like I made this myself.

Unknown speaker 23:47

I'm like number one priority for me and I realized how impractical it was pretty quickly, but it is interesting that as a musician that's who resonated with me and it felt like the few people that have the resources of like big promoters

Unknown speaker 23:57

uh already had a lot of wins going for them or like had a had a machine. So it is interesting when you're able to have

Unknown speaker 24:09

um new thoughts here.

Unknown speaker 24:12

Um yes, so what you were saying as well like it's good to like don't take in the music from other promoters but you have to think about what people like want to listen to for smaller radio stations for as well.

Unknown speaker 24:20

There'd be something new, something different from like smaller promoter. So I think it's beneficial to have, you know, like broader music from like larger distributors but also smaller radio folks and that that then a new sound.

Unknown speaker 24:28

So that someone's tuning into that like for the first time might be able to discover something new and then want to keep kind of returning to that station not just

Unknown speaker 24:46

Yeah. So that one's kind of splitting the difference. It's like enough palatable universally kind of green lit in the community that you've got some there, but then enough diversity or new stuff to sort of challenge the people to check out these things.

Unknown speaker 24:56

Okay, so I think in general like for most like college community radio you wanna be a little more palatable but like yeah finding this balance but then also with what you said making sure it's like a program that makes sense for when you're playing, right?

Unknown speaker 25:10

You know, all suddenly have little you know suddenly play something like alternative and then you're like oh my god music instead of suddenly really specific just to that unless unless it fits in and there's a way to kind of break that segue down.

Unknown speaker 25:21

But from black metal to reggae all at once.

Unknown speaker 25:34

Okay, okay. So it really still does come down to the programmers you'll find your sense. Okay.

Unknown speaker 25:40

Um maybe is anyone yeah someone else hasn't answered.

Unknown speaker 25:44

Yeah, so I run an indigenous station dedicated to indigenous musicians, so they're already mostly independent.

Unknown speaker 25:51

Um which I love. So I'm able to prioritize first come first serve and I'm able to listen to all of them thankfully and not hundreds a week. That's kind of terrifying.

Unknown speaker 26:03

Um but so I don't prioritize based on their label or anything like that because most of them are independent.

Unknown speaker 26:12

But if I have to do extra work and find their album art for really their files and working that's already made for MP3 then all gonna be made to label and be or something.

Unknown speaker 26:25

Okay. I will also reply to them and let them know future hopefully doesn't miss that message. Okay.

Unknown speaker 26:33

That's awesome. So you do have the time kind of that you can give that feedback to try to have the next time they do this they can go back to kind of order of received and

Unknown speaker 26:40

Okay, that's really interesting.

Unknown speaker 26:45

Um I'm just mindful of the time and how many prompts there are. Do we wanna if anyone has what they feel like is the most different thoughts compared to what's been said.

Unknown speaker 26:54

Just strategies, can we talk about strategies because I don't think we've talked about that yet.

Unknown speaker 26:58

The strategies for yes the second question on your second

Unknown speaker 27:04

um how do you oh yes yes yes. So what like what you are prioritizing. Oh it's the strategies. Yes please yes yes.

Unknown speaker 27:10

Because I have so little time when I'm doing this. I come up with like these totally ruthless strategies.

Unknown speaker 27:18

Yes. So I have I use everything from Gmail and I comb through with a saved search that just looks for the word Kancon Earshot.

Unknown speaker 27:27

Uh I list every major Canadian city. Uh I look for um let's say the band. I couple my favorite labels I know that are always gonna give me good stuff like Jared Paul for example was one of my faves.

Unknown speaker 27:42

You know, always gives me something good, right? So like those kind of things.

Unknown speaker 27:47

Um and then after that everything else is deleted.

Unknown speaker 27:50

And so it's so ruthless. Whoa, but ruthless we should say. Yeah. Almost there. So I do take some I leave the uh remnants of that stuff that doesn't fall out of that search and then if I have time I'll kind of cruise through

Unknown speaker 28:04

and see if there's things that I should have caught but sometimes I just don't have it. So that's your policy. What those key filters ruthless.

Unknown speaker 28:15

Kancon, all music cities, some cities and towns that I know they create a lot of good music. Um uh what else is happening. And some of my faves also some I wish there was a way for me to search if they even have a download link.

Unknown speaker 28:25

It's driving me crazy when something pops through that filter and I read the whole damn thing and there's no freaking download link.

Unknown speaker 28:34

Right. From my group but also stuff from other labels, you know, later. But not a lot of new stuff through. But anyway, yeah. Um but that's basically how I do that and then my favorite ones that Jared Paul or something in Canada or whatever, right?

Unknown speaker 28:45

And find the download.

Unknown speaker 28:47

Okay, so um that is really interesting and I will say like for the musicians in the room like this is really good for me to hear like whether somebody is doing a keywords or for Canadian or Kancon and like whether okay both okay because it's like if you

Unknown speaker 28:54

Kancon Canadian anything falls in that Earshot, then Earshot will always be Canadian almost 99%

Unknown speaker 29:08

Yeah. Canadians.

Unknown speaker 29:10

Um uh I mean that might really inform which I think we could spend super but then but the top pieces of information not included do folks just wanna throw a handful out there of like yeah.

Unknown speaker 29:24

You have an explicit track, label it obviously. If you have a clean version of that track, label it clean. Don't give me an unlabeled clean version or an unlabeled explicit version.

Unknown speaker 29:39

Um and also after you've labeled it clean double check to make sure it's actually clean.

Unknown speaker 29:48

Okay. Being seconds into a song but there's a word was about and it was a clean.

Unknown speaker 29:55

So clean track labeling is important. Forlike the ones they wanna prioritize, the songs.

Unknown speaker 30:02

Oh yeah. Okay. Okay, interesting.

Unknown speaker 30:04

Um, labeled explicit was there another one in there that you said?

Unknown speaker 30:09

Uh, length is clean. Yes, yes. Yep, yep, okay.

Unknown speaker 30:11

Um, some other ones that are often missing.

Unknown speaker 30:15

So there's a quick sort of related question from an artist's point of view.

Unknown speaker 30:18

Um, I know when it comes to submitting music to supervisors for syndication agencies, they will need any message that comes with an actual file in it.

Unknown speaker 30:28

Now only some stations accept downloads.

Unknown speaker 30:30

Yeah. So with radio stations, I've already mentioned a download, you got obviously like,

Unknown speaker 30:36

but sometimes you may have free attached. As a matter to you, is there a preferred do or don't download only, email or attached MP3.

Unknown speaker 30:40

Because obviously space, you can have all these MP3s attached a little more, better download link.

Unknown speaker 30:51

Usually I believe the multiple attachments are taking space. But yeah, if it's a little file, I will

Unknown speaker 30:56

also see his download too.

Unknown speaker 30:58

It's like sometimes it's a bulk, you know, it's a whole album.

Unknown speaker 31:01

But uh, file of the album art is great.

Unknown speaker 31:05

Yes. So that's that won't get flagged by your attachments, right?

Unknown speaker 31:09

The album art won't get flagged for like an attachment.

Unknown speaker 31:12

It's just But if you link to like a Google Drive or Dropbox, maybe you have a download in that sort of format.

Unknown speaker 31:17

What about something like if you're dealing with the disco program, disco does a thing.

Unknown speaker 31:21

If you get like a playlist with the album art, songs.

Unknown speaker 31:26

Yeah, I think anything external counts is not in the attachments. Let's go back here, yeah.

Unknown speaker 31:31

Um, I'll secondly, this is something that makes me crazy. Uh, other thing is like

Unknown speaker 31:36

Wait, what was that first thing?

Unknown speaker 31:39

Uh, the explicit thing. Yeah, yeah.

Unknown speaker 31:42

Yeah, kind of hurry and I kind of like exclusive things, so I'm by right. Uh, I think uh, I've got a little unclear about when they actually want their release and like the added into rotation.

Unknown speaker 31:51

And then I'm like, everything's coming from like, like, your songs too early, like when you actually want it out, like you're emailing it to me and then it gets released like the release isn't like three months and like, okay, like do you want me to add it now or like feel a little like tired of you get out of there like

Unknown speaker 32:04

I just do a follow up on that.

Unknown speaker 32:09

So our submissions page, not to cheat my own wording, I don't generally like to do it. I've received problems that's from some of these issues I've personally made. I love your form.

Unknown speaker 32:21

Um, I basically tell people upfront, we prioritize people who fill in the form.

Unknown speaker 32:27

And it basically also have a date, this is the supreme release that you want us to be playing. This is the credibility, you want us to have in the library for the release date, etcetera.

Unknown speaker 32:37

Or is this already different? And um, yeah, uh, those who fill in the form are great.

Unknown speaker 32:45

Okay. Versus those who just send me an email.

Unknown speaker 32:50

I will say, um, so for some clarification there for musicians in the room, um, we the term add date should be when it's allowed to be added to the library for programmers to have access to it. Yes, regardless of the album's release.

Unknown speaker 32:54

So you could have a release if you have like it's coming out whatever. But if you use the language add date, then would that be fairly universally understood by music directors as a safe date for going into the library for programmers to have access to?

Unknown speaker 33:05

Okay, okay. So that's something that when I

Unknown speaker 33:09

another another little thing I know I'll release is now on Fridays, but for some reason the US college thing is always Tuesday.

Unknown speaker 33:10

Yeah.

Unknown speaker 33:11

So if you make it to the closest Tuesday, they're allowed. That's when I could put the music on Tuesdays. And so I don't know if like if it's that ready like I might add it three days early. Okay. That Friday or we're gonna have to wait for next Tuesday after Friday, so

Unknown speaker 33:33

And that third thing is like standard across the music department. So I think right like probably most music directors would find there to be some advantage for that timeline. Uh, okay. Is RYYL being mentioned?

Unknown speaker 33:47

Um, because we haven't wanted to look the perfect submission way can but

Unknown speaker 33:50

Yeah, yeah. Yeah, yeah, yeah. Um, maybe this, uh, one more thought over here.

Unknown speaker 34:01

Yeah, I just had some concerns about the favorite search thing. Um, like do you ever miss out on like indigenous content, content from marginalized people?

Unknown speaker 34:07

Oh, that's sorry, that wasn't an issue. So I mean that's hard. I mean I looked at a lot of people who are submitting music will send it pretty late.

Unknown speaker 34:20

So yeah, I do that's my key thing.

Unknown speaker 34:23

Okay, I was just wondering because I know sometimes um, there are a lot of independent artists that I see sometimes that they

Unknown speaker 34:28

Yeah. They have some sort of all through. I guarantee it. I'm gonna if you only have an hour a week, that's what happens. So you have to that's why music directors should hear, right? Because they need to know what I'm doing so that they can know follow up.

Unknown speaker 34:33

Right. And I think what we'll do because we will definitely run out of time on this conversation, which is an amazing problem to have. Uh, I'll in the Slack, which hopefully a lot of people have access to, but we can figure out another way if they have people, but I'll make um, a Google Doc with my prompts in it. Uh, I'll I'll share the one that we see here so people can populate it with answers. So it could be like a growing thing

that's just a bunch of resources possibly. So if anyone's feeling like we're really um, strapped in your you have a burning thing. But um, yeah, so like I think the what are the top missing pieces and what is the perfect submission. I would love to hear your opinion on perfect submission for sure.

Unknown speaker 34:43

Uh, for me, like in the subject line it's like saying music submission because I don't need to have some weird catchy title. Uh, the add date that you wanted to be started to be played, so add date and like your name and

Unknown speaker 35:00

In the subject line.

Unknown speaker 35:02

Okay. Yeah.

Unknown speaker 35:03

I like the one sheet attachments because I can easily save that attachment to our programmers gonna also read it and I'll mark working somewhere either timestamp or in your download link, which download link could be your shot distro, Dropbox, Google Drive. Uh, if you have a paid me transfer account because the non-paid me transfers and expired and I might um get that email and there will be already expired. Uh, Bandcamp codes, uh, that kind of thing. Uh, and then yeah, as

Unknown speaker 35:39

I recommend you be like or like sounds like like if you can compare yourself to something that's great for everyone to know.

Unknown speaker 35:40

Maybe they like that artist they can play that. So having that is great for promotion. Okay. MP3 and one more thing. Yeah. So like I sometimes still have a download link and I'm reading through the whole thing but it's not obviously that it's a single.

Unknown speaker 35:50

Yeah.

Unknown speaker 35:51

And I have a rule of addition we don't accept singles. Yeah. We don't so then

Unknown speaker 36:00

So drive me crazy but I finally clicked on that and it just stupid single thing. Yeah. Yeah. Make it clear if it's only a single. So like it'd be like yeah, single submission or album submission. Yeah. Um, I'll quickly add that um, I first thought it was so polite when people emailed to be like, would you want my album? Like here's where you can listen and then you can let me know if you want me to send it and I'm like, do you just send it. Now I know. Now I know. Don't be polite.

Unknown speaker 36:31

Don't.

Unknown speaker 36:32

It's like not reviewing at the same time I'm downloading, so I'm downloading everything if it's side of year someone and just by reviewing, so they're that's not happening at the same time as I'm viewing your email. So I'm trying to download have a lot of information later. Kind of know. Um, okay. Um, any other ones that people would add to the perfect submission?

Unknown speaker 37:07

Yeah, just like a quick thing our station does and we have I don't know if other stations do this, but we have them love our staff and um really active community members keep these um, like business cards on and they have like how to submit your music and it has steps on that and it's um to promote local artists and find either artists and in the world if you talk to some of their going so we've been that kind of thing. We have a ton of them and we just hand them out over and it has very specific instructions for how to submit it. Um, this is not always explicit.

Unknown speaker 37:40

Yeah, and we have one on our website that like gives people a rundown of your best possible. Yeah. Uh, it's a kind of keep finding uh,

Unknown speaker 37:48

track numbers in song. Yeah. You don't like them. Well, like it's be called track number. Yeah, track. Oh, only track numbers, no song titles.

Unknown speaker 38:00

That's weird. That's super weird.

Unknown speaker 38:07

But you don't like there being

Unknown speaker 38:09

Well, well, so like you have the song title. Yeah. Which should just be the song title. But sometimes the track numbers is in there rather than in track. Yeah. Many does that really.

Unknown speaker 38:17

Oh well, but if you open it in Google Drive, I find that if you downloaded it just sends up a pile of song names in your folder. I do like the track number like zero one, two, three.

Unknown speaker 38:24

Yeah.

Unknown speaker 38:27

Yeah, I think this is actually one where it probably divides depending on how big your file is talking about metadata. Oh, okay. Okay, interesting. Also those some independent artists are not gonna have metadata in there at that stage. Important. Right. Probably talking metadata because that's actually super super important.

Unknown speaker 38:39

Yeah. Because uh, that's a lot of time having to do things.

Unknown speaker 38:46

Yeah, I well, I'm gonna quickly say that I'm not every like musician especially super independent or from underrepresented groups are gonna have the wherewithal or capacity or knowledge of how to properly do metadata. So in my feeling, that's one I would let them be not amazing at and hopefully each station would have their standards for editing metadata so that it meets your criteria because even giving a download link to your customer doesn't get good enough.

Unknown speaker 39:00

No, I mean you're gonna like an artist is gonna try to be perfect and then they're gonna not be perfect. I think it's just a systematic thing. Yeah. Um, I want to so we have like this stuff from some of the stuff from perfect emissions and some of the missing pieces of info. Um, I'll add I really find genre helpful. I know that people like to have this. It sounds like this other band, but it just makes me mad when I don't agree. So personally, yeah, I'm like you don't sound like MJ Lenderman. I'm sorry and I may be mad and now I'm having a moment. So I like genre personally. That was enough for me to like steer

towards programmers and I can let them decide and do the thing. So that's just a little point of difference for myself.

Unknown speaker 39:13

Okay, like you still email everything. Yeah. Well, no, in the body of the email. I just found like um, if I don't know the genre, I always

Unknown speaker 40:00

already don't know

Unknown speaker 40:02

if it's something we don't have a lot of.

Unknown speaker 40:08

So if we're trying to like just get enough and we're like we want loud and no one has told me if this is loud and I can't tell

Unknown speaker 40:17

it's like it's like the bottom of your Bandcamp in another browser then like it's gonna be hard for me to like prioritize it.

Unknown speaker 40:20

So I think putting genre right in there personally would be really helpful.

Unknown speaker 40:28

And yeah, I think it's wild how many we're missing like where they're from,

Unknown speaker 40:33

whether they're Canadian at all and like if you are like, First Nations or Indigenous like please let us know if you're comfortable disclosing it because I don't want to like identify somebody or label somebody, right?

Unknown speaker 40:42

Um, my station uses something called Mood.

Unknown speaker 40:44

I don't know if any other station does this, but um we're in the process of like trying to standardize like how we get our submissions and stuff.

Unknown speaker 40:55

But uh I find that a lot of people don't include a mood or in their biography or whatever.

Unknown speaker 40:57

They they don't tell us exactly how they sound.

Unknown speaker 40:59

Do you think genre is a bigger placement for mood or

Unknown speaker 41:00

It probably depends on people's music libraries, right?

Unknown speaker 41:04

And what they're including in info in their databases, I'm guessing.

Unknown speaker 41:09

This is the music department staff or the

Unknown speaker 41:11

I'm kind of just running show, but like I have a submission form and we can see the stuff from like various sources of like

Unknown speaker 41:22

Um yeah, we should go to the musicians side I think for sure.

Unknown speaker 41:29

Um just to be clear uh so um

Unknown speaker 41:30

the one that had the most I think was the uh how you determine who you send your albums to.

Unknown speaker 41:40

I think we figured out that like nobody really had strong feelings about the uh deal breakers.

Unknown speaker 41:45

Um so yeah, let's let's do a little bit about like how do you determine who to send your albums to and like how do you find the contacts of stations in the first place.

Unknown speaker 41:54

So who had some thoughts on that?

Unknown speaker 41:56

Um I use the Earshot charts.

Unknown speaker 42:03

501 stations listed there I believe.

Unknown speaker 42:07

And um I just go through every time I do it and I'm kind of like you, I've been doing it since early 2000s.

Unknown speaker 42:17

And uh I just go through and I've been over to that site and make sure the music directors if there's been a change or something and try to make sure

Unknown speaker 42:24

and then I uh basically send them out via their satellite radio

Unknown speaker 42:31

So you send them out using the Earshot machine system kind of thing or do you send them like

Unknown speaker 42:35

I certainly believe individual emails.

Unknown speaker 42:44

Yeah, every time I do it I just go to the station website and see if there's gonna be some director listed.

Unknown speaker 42:50

Okay.

Unknown speaker 42:51

Um other other systems people are using to determine

Unknown speaker 42:57

Yeah, I mean I'll go on uh various community radio station websites and see if there's relevant shows whatever the album is.

Unknown speaker 43:06

And there's actually a person listed, you know.

Unknown speaker 43:10

So especially if you could say that, you know, like trying a couple years ago they didn't seem to have any electronic show on that same

Unknown speaker 43:17

Okay.

Unknown speaker 43:18

Um so you will straight up not submit it if you don't see the potential in the uh unless they make a release.

Unknown speaker 43:27

Just like they have a form on their website, yeah.

Unknown speaker 43:29

Okay.

Unknown speaker 43:30

Um and so I would say there's one more piece in that which is if your websites and program schedules are not up to date with the genres of the shows or they're not accurate or not capturing everybody.

Unknown speaker 43:47

There could be someone like that that's not sending to you because they don't know you have a reggae show or a loud show.

Unknown speaker 43:51

So that's probably a learning piece for

Unknown speaker 43:52

In that case I would also just send you to the ballot show.

Unknown speaker 43:53

Always send directly to the show in addition?

Unknown speaker 43:54

Yeah.

Unknown speaker 43:55

Yeah, okay.

Unknown speaker 43:59

Um don't have a genre show.

Unknown speaker 44:00

Uh any other um yes.

Unknown speaker 44:03

Um so my experience is a bit dated, but um I would prioritize markets that I would go with your radio stations at

Unknown speaker 44:13

and um I would also audit charts as well.

Unknown speaker 44:27

I'll go through each station and make sure that they were actively charting before sending them at that time of physical release because that was expensive.

Unknown speaker 44:30

Um and now that it is primarily digital I don't feel like there's much of a risk to just sending everyone uh just a link to your chart.

Unknown speaker 44:42

Um but if you want to like be able to prioritize the different markets of places that you want to ultimately go to to review

Unknown speaker 44:46

or if um those stations have shows that have like a niche subculture that's in line with what you're trying to promote um then you send it there.

Unknown speaker 44:57

And even if a station isn't actively charting um I would still service those stations just to connect with that community.

Unknown speaker 45:07

Yeah, I think that's a really good point.

Unknown speaker 45:09

Okay.

Unknown speaker 45:19

Um even if they're not charting um you might still want to service that station.

Unknown speaker 45:20

Uh I do like I yeah, I had a lot of the same points.

Unknown speaker 45:28

Um I think for mine uh I start with the stations that submit to the charts.

Unknown speaker 45:37

Like I look at who reported to Earshot and I go back a couple weeks in case anybody didn't that week but has historically.

Unknown speaker 45:46

Um and then from that a subcategory is if they use the distro I'll do my distro once.

Unknown speaker 45:56

Um I kind of do any that have the same method.

Unknown speaker 46:07

I try to bundle them.

Unknown speaker 46:19

Uh but I use the charts and then after the charts um I would say that it's my either that either aspirational like cities I would like to go to or my favorite cities.

Unknown speaker 46:28

And so I always send my albums to Golden even though their reggae station is not reporting uh because they just straight up like Golden BC.

Unknown speaker 46:38

And when I go someday they're gonna know me because I'm one of few people always sending them stuff probably.

Unknown speaker 46:47

So yeah, I think like if you are a station that would like to attract artists to come tour to you and be a stop especially if you're like maybe doing a competitive area

Unknown speaker 46:50

as music directors or stations you might want to consider whether or not that's kind of a pitch.

Unknown speaker 46:56

So send to us because you might be building that relationship with the musician and attract them by being really friendly too.

Unknown speaker 47:00

Yes.

Unknown speaker 47:01

Um I have to say that getting an email with your link to your shot distro definitely gives you a leg up.

Unknown speaker 47:07

Yeah.

Unknown speaker 47:08

Like so we don't have a music director.

Unknown speaker 47:12

Uh I am a music librarian who's been trained by me uh through our models for the music department.

Unknown speaker 47:20

But we basically break down the two groups, those who checked uh the form system and those who checked all the other stuff that gets sent to us.

Unknown speaker 47:30

And um we're actively checking the Earshot distro like all the time now.

Unknown speaker 47:39

Okay.

Unknown speaker 47:40

One thing that you even go further these days um is kind of you're not doing physical submissions anymore and you're trying to get into all the stations.

Unknown speaker 47:52

But there's like particular stations that you want to um

Unknown speaker 47:53

do an extra step with like I appreciate the follow-up.

Unknown speaker 48:00

Like it's really nice to know that somebody's coming into town.

Unknown speaker 48:06

It really gets you top of mind and you're like okay, refer them to the events calendar.

Unknown speaker 48:10

Promote on air on like our you know breaks between sets and you know so you get some bodies in the room and stuff like that.

Unknown speaker 48:16

The stations that do have music directors often have tracking errors.

Unknown speaker 48:22

So their may not be updated but like your chart stuff uh tracking errors will say updated or the website might say updated.

Unknown speaker 48:30

Or if they prefer email or phone number but

Unknown speaker 48:31

I can do both.

Unknown speaker 48:32

Um anything else from the musician side of how you prioritize or strategize mail outs?

Unknown speaker 48:42

Any interesting kind of twists that people have thought of for

Unknown speaker 48:43

Um and I guess like a general feel.

Unknown speaker 48:50

If anyone doesn't use the distro as a station you're not gonna like get mad if there's an Earshot distro link included in an email, right?

Unknown speaker 48:53

Because it's not gonna do anything.

Unknown speaker 49:00

Like you don't need to click on it.

Unknown speaker 49:07

So at first I was like if people hate the distro and I put a distro link they're gonna be like Jenny's a distro person and that's not my rule.

Unknown speaker 49:20

So like now I've stopped worrying about that but like that was Yeah, no literally that was on my mind and I was worried if there were gonna be strong distro feelings of distrust or love and that I'd have to like send separate emails to two different kinds of stations.

Unknown speaker 49:30

So yeah.but still kind of like, oh, they saw my email, they know where we are.And but still I just I don't have the CD now.I'm like, right now, I'm just trying to get my chart.

Unknown speaker 49:36

Yeah, it's great, but great, but great, but yeah, that's my favorite way to get my press.

Unknown speaker 49:57

I will say like um that I was really heartbroken as a musician when the last time I went to do a submission there were so many that refused physical because I felt like my letter to a station was generally how they remembered it was me.

Unknown speaker 50:02

Sometimes I had like drawings from my kids or whatever and so it felt like I had no so I loved this option as a meeting at middle spot.

Unknown speaker 50:11

And I will say that like if you're sending anything physical and you're sending an email because you're trying to make it easy, just make it so definitely obvious they are the same submission.

Unknown speaker 50:18

Because we've had a few times where Emily's like digitizing something and I've already added it because we were dividing up the tasks of music submissions.

Unknown speaker 50:36

So I think um if you are sending physical art or letters, make sure there's a picture of your album cover like so super clearly um to kind of connect the two.

Unknown speaker 50:45

Um uh okay. And uh um this I know that we're not gonna have time to go through the other prompts but I don't know that they're necessarily directly super important but I think um

Unknown speaker 50:52

I want to there was something I saw here that I wanted to ask. Um uh oh yeah, is there like um a certain amount of time that is somewhat universally agreeable for how far in advance they should send you their release before the add date.

Unknown speaker 51:01

So I know some people need more time than others but I would love if there was like a sweet spot where somebody like myself who it would be really hard to do staggered mail.

Unknown speaker 51:18

I know there's scheduled send and all that but like it's honestly kind of brain breaking if we have to divide it up too too much.

Unknown speaker 51:29

So is there sort of a standard across the sector that is somewhat manageable for everybody's unique situations.

Unknown speaker 51:43

So like two weeks, three weeks, one week. Like does anyone have a a strong thought maybe even starting with you but

Unknown speaker 51:50

uh I have passed me to do stuff a week out but I know that the stations don't. Okay.

Unknown speaker 51:55

But I know like it's nice to get it far in advance and I just add download it and add in the changes about when the date it's adding and I was waiting till that week.

Unknown speaker 52:04

Okay, so that's I think when it was a physical sometimes you you get some months early because they mailed it then mail have different times sending releases so

Unknown speaker 52:11

I could see a month that would be fine.

Unknown speaker 52:15

Okay, so a month that would be fine in your case.

Unknown speaker 52:18

Yeah, so I say like it's good to scale probably to who needs the most time to process.

Unknown speaker 52:28

If people with more resources can receive in advance and it's not a super big deal. Um how far out like does somebody have a pretty big amount of time they need.

Unknown speaker 52:33

Two months is what I like that.

Unknown speaker 52:37

Two months because of our lack of resources two months is open.

Unknown speaker 52:45

Okay, so okay so

Unknown speaker 52:47

it's like another calculation maybe actually so they have like six months out or four months out so

Unknown speaker 52:58

Okay, so mailing. Um so a station with resources even a week um but uh under resource as much.

Unknown speaker 53:06

They get it in on Tuesday afternoon and so we get a second announcement.

Unknown speaker 53:10

And then I'm gonna like add some context here that like with the points earlier where people were talking about what they prioritize if you can't do two months in advance but you meet some of their criteria of like you are a marginalized underrepresented identity or you're mailing on behalf of one they might cut you a break.

Unknown speaker 53:23

Um but it also sounds like having a big promoter might move you up the chain a little faster if you don't have that role up but um okay but uh does anyone have longer than two months as a sort of or is that a pretty decent example of the range.

Unknown speaker 53:29

Actually nothing are going to be considered it's just you get it in when you get it in.

Unknown speaker 53:40

Yeah, I think that's a strategy for trying for charts.

Unknown speaker 53:46

Yeah, it's everything, right? It's like the best idea is you want to be charting at the same time to get those national charts to be able to get the next level of factor grants.

Unknown speaker 53:51

So being in getting us all to be able to get the release at the same time it's like most ideal. Yeah. Yeah, and I think that like um some a station like Troy's that has a very small period of time that you're eligible for charting. I think that you might have the smallest period. Yeah, we do three months. You're only on their release for three months. Yeah, so about three to 100 dollars every week so Right, right, right. I can't give a big ballpark. Um sub question of that though is it from when you've added it? Yeah. Okay. From when it was added. From when

Unknown speaker 54:02

that was added.

Unknown speaker 54:04

So folks in the room, this is another thing maybe to keep in mind that if we are clear about the add date we're going for, then that might catch some of that variation between really long and really short.

Unknown speaker 54:14

And for the music directors in the room that have maybe inconsistent amounts of time honoring the add date if it's explicitly shared might give us the advantage of trying to have our charts line up.

Unknown speaker 54:25

Um on the topic of charting if we made this clear.

Unknown speaker 54:31

Well we've got two minutes I think so

Unknown speaker 54:33

you you only chart for three months.

Unknown speaker 54:36

Um maybe this is a little a lunch.

Unknown speaker 54:42

Well oh yeah well yeah I I think ours is six.

Unknown speaker 54:46

six.

Unknown speaker 54:47

Yeah. I think mine's four to six depending on if it's like if it's individual content or the stuff that I want to play and really have longer playtime or get longer life.

Unknown speaker 54:57

But ours is around three months.

Unknown speaker 54:59

Three months is also hard by getting as many artists chart as possible because that is refreshing and prevents people are getting this appearance on the chart.

Unknown speaker 55:06

I also added some context for the CFUV from when I was at the charting session the other day.

Unknown speaker 55:11

There's also a requirement for your programmers to be playing 30% new music.

Unknown speaker 55:15

So if the programmers all have to play 30% new music, you can imagine how much more eligible charting material is being submitted and why three months might make sense.

Unknown speaker 55:23

So there's some context here for instead of like feeling salty about a station but this was helpful for me because I didn't know that like you got stations to three months all in.

Unknown speaker 55:32

Okay.

Unknown speaker 55:33

Yeah.

Unknown speaker 55:33

Um maybe because uh I am gonna I'll share the doc in the slack and people can kind of populate answers.

Unknown speaker 55:44

I'll do a little bit reformatting so maybe watch for it like Monday or something I don't know but uh the I kind of wanted to end with like a single biggest piece of advice like whether it's philosophically whether you want to reassure an underdog independent releaser or uh if there's just something that is feeling like a burning final thought.

Unknown speaker 55:52

And it was probably opened a lot of question marks who didn't necessarily solve all of the mysteries but any final thoughts or like a station ID you'll be a friend all forever.

Unknown speaker 56:04

Yeah okay I used to do that that's still love.

Unknown speaker 56:05

You like that.

Unknown speaker 56:06

Okay.

Unknown speaker 56:07

Yeah.

Unknown speaker 56:07

Yeah so if any means you didn't catch that if you have the means of sending a station ID along with your release it's something that some stations really enjoy.

Unknown speaker 56:22

Uh that wouldn't get flagged as an attachment.

Unknown speaker 56:25

Um or small enough I guess. I thought it's it it just it annoys me to see an attachment but it said if I recognize that it's a station ID then all of a sudden it's okay.

Unknown speaker 56:33

Okay. It's good to the station and brand new.

Unknown speaker 56:38

And by the way I had a really cool ID. Well I did I did I made a new one for every single station and then I debuted at 16 on the charts that time like on the national charts so I think it works.

Unknown speaker 56:47

Yeah yeah yeah.

Unknown speaker 56:48

Yeah. So so position to yeah just really yeah.

Unknown speaker 56:52

Yeah. It's like the big the big radio makes their artists do that so if you're ever like getting feedback they just have their artists be up like hey this is this you'll see the four letters like pretty basic like even makes.

Unknown speaker 56:55

Okay so that was a good piece of advice make it personal and cute with like postcards and stuff do a station ID if you have the capacity something that maybe sets you apart but also like individually connects you with the station.

Unknown speaker 57:09

Any other burning piece of advice in the room. We we have form for station IDs so it can like be submitted and linked to and

Unknown speaker 57:20

I will say so every time uh this is my criteria when I go through any station that requires me to fill out a form gets bumped to the bottom because I have to do all of my same type of approach for everybody and the forms are gonna take me more time and it's gonna break through my ADD tunnel vision so they're good.

Unknown speaker 57:35

It's a guide too. Yes a guide is great.

Unknown speaker 57:46

A guide it's good to have like a national one where it's like you you spend the storm it's going to all stations where they all have artists like we talked about years ago like this around like and it was like ours review that would be even more forms great.

Unknown speaker 57:58

Yes okay but to that point NCRA community folks uh director if you're gonna have one station take one for the team and be the form that you only have to fill out at one and it goes to all the stations somehow make us know that because if your call letters are lower on the earshot charts and we did all of our individual mail outs and then the last one we open is the one that would have gone to every station.

Unknown speaker 58:02

That's not the ideal time to find that out. Yeah yeah but I I had that thing happen where I found that after and I'm like I don't think it can be okay.

Unknown speaker 58:22

Well folks thank you I do have more prompts loaded down so when I share the doc there might be some more prompts you can add some thoughts to but hopefully this gave you some helpful kind of considerations. Thanks for coming into the session. Thanks folks.