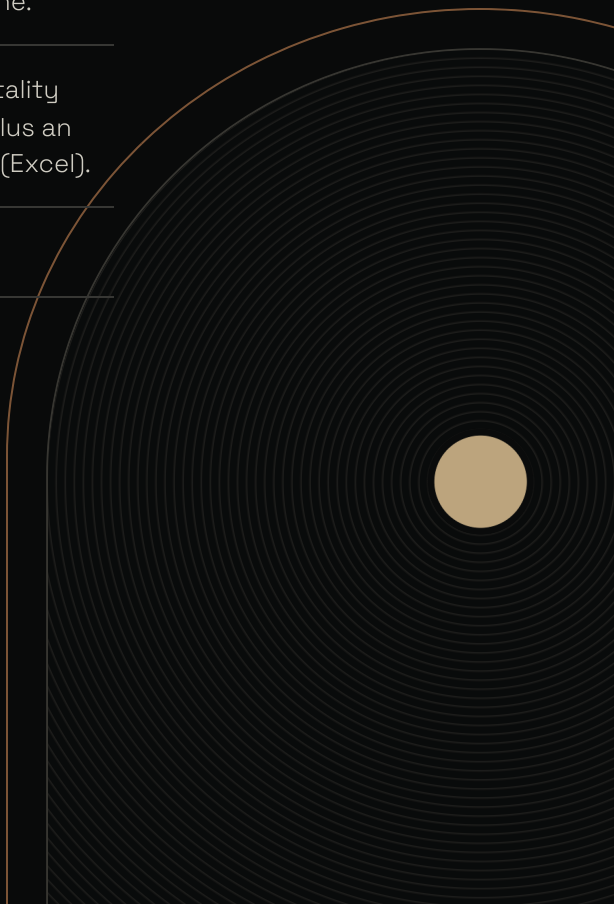
Your show in one link.

The EPK promoters actually open.

What a talent buyer checks in the first 30 seconds, the twelve pieces of a press kit that works, and the U.S. paperwork, riders and booking emails that come with it. With templates you can fill in today.

The guide	18 pages: a method, specs for every piece, U.S. forms and deal terms, riders for U.S. clubs, booking-email etiquette, and a real EPK annotated line by line.
The templates	Press release, tech rider for U.S. clubs, hospitality rider and bios in three lengths (Word files), plus an EPK and booking tracker with an invoice tab (Excel).
The checklist	One page to run before every send.



Free to use and share. This guide doesn't promise bookings, streams or press. It shows you how to make the decision easy for the person who books you. General information, not legal, tax or immigration advice.

Puressência

INSIDE

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USE IT THREE WAYS

1. **Audit in 30 minutes.** Open your current EPK on your phone, logged out of everything. Run the phone test (page 4) and the one-page checklist in the pack.
2. **Build in a weekend.** Follow the ten steps on page 8 with the templates.
3. **Before every pitch.** Update dates and numbers, then run "Before you send your EPK".

IN THE PACK

This guide	PDF, 18 pages
Press release	Word template
Tech rider · U.S. clubs	Word template, DJ and live versions
Hospitality rider	Word template
Bios 50 / 150 / 350	Word template with formulas
EPK & booking tracker	Excel: 12 pieces, booking log, show advance, invoice
Before you send	One-page checklist, PDF

How we wrote it. From the EPKs and campaigns Puressência produces, from public industry and government sources (dated on page 18), and from the paperwork U.S. venues and promoters commonly ask for. Where rules vary by state, venue or your situation, we say so.

01 · THE 30-SECOND TEST

What a talent buyer checks in 30 seconds

A talent buyer, promoter or booking agent opens a lot of links in a week, and most of them decide whether to keep reading before the first scroll. Design for that first half-minute; put everything else below it.

0-5 SECONDS

Who and what

Your name as billed, a one-line description, genre, where you're based and where you play. If they can't say what you are in one sentence, they move on.

5-15 SECONDS

Press play

One tap to music that starts strong: a track or a DJ mix, with no login, no download and no wall. For bands and live acts, a live clip.

15-25 SECONDS

Proof

Recent shows, rooms, releases and support, each with a date. A few real, dated lines beat a long, vague list.

25-30 SECONDS

How to book

A name, an email that gets answered, and the territory it covers. A contact form on its own slows them down.

WHAT THEY ARE REALLY DECIDING

Will people come?

Draw is the first risk a room takes on your night. Show it honestly: rooms you've played and their size, ticket counts if you have them, your local audience.

Does it fit the night?

Genre, energy, set length and the lineup around you. Make the fit obvious. Buyers book for a specific night, not for "music in general".

Will it be easy?

A clear rider, fast replies, paperwork ready, on time. Buyers remember who was easy to advance, and they call those acts back.

WHY IT MATTERS NOW · TWO PUBLIC NUMBERS

16%

Of 134,147 DJ profiles listed on Resident Advisor, 21,351 (16%) had at least one future booking.

Attack Magazine, "The 1% reality: what the numbers tell us about DJ economics", June 9, 2025 (RA data as of May 26, 2025). Checked Oct 22, 2026.

22%

Share of Chicago's independent stages that reported being profitable in 2024.

Chicago Independent Venue League (CIVL) and NIVA, Chicago State of Live, released Jan 21, 2026. Checked Oct 22, 2026.

What that means for you: rooms are careful with risk, and there are many acts to choose from. A clear EPK doesn't create demand on its own, but it removes the easy reasons to say no and gets you to the part of the conversation where your music does the work.

02 · STRUCTURE

One link, two layers

Your EPK is one web page at a fixed address, plus a one-page PDF for people who print or forward. Photos, logos, riders and bios hang off that page as downloads.

LAYER 1 · THE PAGE

yourname.com/epk

The first screen answers the 30-second test. Depth sits below: highlights, live video, bios, photos, riders, press, downloads, contact again at the bottom.

LAYER 2 · THE ONE-SHEET

1 page · PDF

The top of your page on paper: name, one-liner, photo, 5 dated highlights, music and EPK links, booking contact. Keep the file small (under 2 MB) so it never bounces.

THE DOWNLOADS

Named files, one click

Every file says what it is, its format and size: “Press photos (ZIP, 6 images)”. No “request access” unless management handles it, and then say so.

Why a page beats an attachment

- You update it once, and every link you’ve ever sent is current.
- It opens on a phone, where a lot of first looks happen.
- No inbox size limits, no big attachments caught by filters.
- Downloads stay organized; nobody has to dig through a thread.

Address rules

- Use your own domain if you can: **yourname.com/epk**. A link-in-bio page is a menu, not an EPK.
- One address everywhere: email signature, social bio, booking emails, invoices.
- Never put a password on the EPK. Keep private items (fees, contracts) out of it.
- If your music sits on a private streaming link, test it logged out.

THE PHONE TEST · DO IT NOW

Phone, mobile data, private browser window, logged out of everything.

- [ ] The page loads quickly and nothing jumps around while it does.
- [ ] Name and one-liner are readable without zooming.
- [ ] A play button is on the first screen.
- [ ] The booking email is tappable and opens a new message.
- [ ] Downloads open on a phone without forcing an app.
- [ ] Nothing autoplays with sound.
- [ ] Every link works; nothing points to an old page.

FIRST SCREEN, IN THIS ORDER

Name / one-liner / play / booking contact

Then highlights, live video, bios, photos, riders, press, downloads, and contact once more at the end.

03 · THE 12 PIECES

The twelve pieces of an EPK that works

For each piece: the spec, how to build it, and the mistake to avoid. Pieces 1, 2, 7 and 12 belong on the first screen.

01 Identity line

The sentence a buyer repeats to a colleague. It decides which night you fit.

SPEC
Your name exactly as billed, then 10–15 words: what you are, genre, base city, where you play.

HOW TO BUILD IT
Fill the formula: "**[Name]** is a **[city]**-based **[role]** playing **[genre / energy]** for **[rooms / audiences]**." Use the same line in every bio, post and email signature.

AVOID
Stacks of adjectives ("visionary, genre-defying"). A buyer needs a category to book, not a mood.

02 Music to press play

The piece that does the convincing. Make it one tap away.

SPEC
2–3 tracks, or 1–2 DJ mixes that sound like the set you'd play in their room. Streaming embed or link; the first 30 seconds should already work.

HOW TO BUILD IT
Pick for the room you're pitching and put the strongest first. Title mixes with context and date: "Live at [venue], [month year]". DJs: tracklist underneath.

AVOID
Downloads only, private links that ask for a login, a three-hour archive with no timestamps. Mixes contain other people's music: host them where the platform's terms allow DJ mixes.

03 Live proof

Shows a buyer what the night looks like with you on it.

SPEC
30–90 seconds of a real show: you and the room visible, decent sound (board feed or a good mic). Landscape for the page, a vertical cut for social.

HOW TO BUILD IT
Choose a moment with energy and a clear view. Caption it with venue, city and month/year. For bands, one full song from a real gig helps.

AVOID
Studio or rehearsal footage presented as live; clips with music you can't show; phone footage where nobody can see the room.

04 Bios in three lengths

Press, promoters and festival programs each need a different length, today.

SPEC
50, 150 and 300–400 words; third person, present tense; plain text anyone can copy. Label each with its word count.

HOW TO BUILD IT
Use the formulas on page 9 and the bios template. Start every length with the identity line; end with what's happening now.

AVOID
One 900-word life story. The 50-word version is the one people need most often, and the one most artists don't have.

05 Press photos

What ends up on the flyer, the listing and the article. Make them easy to use and safe to publish.

SPEC
3–6 images: at least one landscape and one portrait. A high-res version (3,000 px on the long side is a safe target for print) plus web versions.

HOW TO BUILD IT
One clean portrait, one live, one with character. Put the photographer's credit in the file name and the caption. Get the photographer's written OK for press use.

AVOID
Heavy filters, text on the image, crops that cut off your head when a flyer goes square, photos you don't have permission to share.

06 Logo and artwork

A promoter making a flyer at midnight needs your name to look right without asking you.

SPEC
Wordmark as transparent PNG in black and in white (SVG if you have it). Current release artwork at 3,000 × 3,000 px.

HOW TO BUILD IT
Package exactly what a flyer needs: logo + one photo + the correct spelling of your name and any styling (caps, accents).

AVOID
A logo only as a JPG on a colored background; old logos left in the folder next to the new one.

07 Highlights (fact sheet)

Your proof, in lines a buyer can scan in ten seconds.

SPEC
5–10 lines, each with a date: shows, residencies, releases, support, notable rooms. Linked to a source when one exists.

HOW TO BUILD IT
One format for every line: **[Month Year] · [What] · [Where / with whom]**. Newest first. Cut anything older than it is useful.

AVOID
Undated claims; "shared the stage with" when you played a different night; logos of brands, labels or venues that haven't agreed to it.

08 Press and quotes

Third-party words carry more weight than yours, as long as they're real and findable.

SPEC
Short quotes with outlet, writer and date, each linked to the article. Interviews and premieres count.

HOW TO BUILD IT
Quote the line, not the whole review. No press yet? Leave this block out. An empty section hurts more than a missing one.

AVOID
Trimming a quote until it says more than the writer did; "as seen in" logos without an article behind them.

> **A rule that covers pieces 5 to 8:** only publish what you have the right to publish and can back up. A promoter who checks one claim and finds it inflated stops reading the rest.

09 Numbers, dated

Numbers help when they answer “will people come?”. Most don’t, so choose a few.

SPEC

2–4 numbers, each with its date and source: tickets at your last headline show, size of your mailing list, listeners in the city you’re pitching.

HOW TO BUILD IT

Local and recent beats global and old: “**[#] tickets, [venue], [month year]**” tells a buyer more than a lifetime stream count. Write the count date next to every number.

AVOID

Bought followers or streams; numbers without a date; rounding up. Buyers can check most platforms in a minute.

10 Show formats and availability

Lets the buyer picture you on a specific night without an extra email.

SPEC

What you can play (DJ set lengths, live set, hybrid), preferred slots, travel base, territory, availability windows or tour routing.

HOW TO BUILD IT

One line per format: “**DJ set · 1–3 h · house · club, late slot**” or “**Live · 45 min · 4 people · full backline needed**”.

AVOID

“Available anytime.” Specific windows read like a working act and make the buyer’s calendar decision easier.

11 Riders: tech, stage plot, hospitality

The buyer checks whether the room can host you before saying yes. Make that check quick.

SPEC

Tech rider 1–2 pages with a stage plot and input list (live) or booth spec (DJ). Hospitality rider, 1 page. PDFs, dated, each with an advance contact.

HOW TO BUILD IT

Use the templates. Split “required” from “preferred”, and write “we adapt to house specs” when it’s true. Pages 11 and 12 cover U.S. clubs.

AVOID

A rider copied from a much bigger act; requests out of proportion with the fee; a rider nobody can download.

12 Contacts and business details

The yes needs somewhere to go. And the money needs paperwork.

SPEC

Booking (with territory), management, press: role, name, email. Your response time. For U.S. buyers: a W-9 (or a W-8 form for non-U.S. artists) ready on request.

HOW TO BUILD IT

One line per role. Answer within one business day. Use the same legal name on your tax form and your invoices (page 10).

AVOID

A contact form as the only route; DMs as the main booking channel; three different emails across platforms.

WHERE EACH PIECE SITS ON THE PAGE

FIRST SCREEN	BELOW THE FOLD	DOWNLOADS BLOCK	BOTTOM OF THE PAGE
1 Identity line · 2 Play · 7 Top 3 highlights · 12 Booking contact	3 Live video · 4 Bios · 7 Full highlights · 8 Press · 9 Numbers · 10 Formats	4 Bios (TXT/PDF) · 5 Photos (ZIP) · 6 Logo and art · 11 Riders (PDF) · One-sheet	12 All contacts again · links to music platforms · last-updated date

04 · METHOD

Build it in a weekend

Ten steps, about nine hours of work, with the templates in this pack. Any site builder works; so does a page on your own site.

SATURDAY MORNING · GATHER · ~2 H

1. **Make the folder** on the right and copy everything you have into it.
2. **Pull the material:** photos, mixes, videos, press links, a list of past shows with dates.
3. **Choose:** 3 photos, 2 tracks or mixes, 1 live clip. Fewer and better.

SATURDAY AFTERNOON · WRITE · ~3 H

4. **Identity line** with the formula on page 5.
5. **Bios** 50 / 150 / 350 with the template.
6. **Highlights:** 5–10 dated lines, newest first.
7. **Riders:** tech and hospitality, from the templates.

SUNDAY · ASSEMBLE AND TEST · ~4 H

8. **Build the page** in the order on page 4.
9. **Export the one-sheet:** the top of the page as a 1-page PDF.
10. **Test:** the phone test, the checklist, then send the link to one person who books shows and ask, “Would you know how to book me?”

THE FOLDER · COPY THIS STRUCTURE

```
YOURNAME_EPK_2026/
├─ 01_BIO/
│   YourName_Bio_50w.txt · _150w.txt · _350w.txt
│   YourName_Bio_2026.pdf
├─ 02_PHOTOS/
│   YourName_Press_01_Portrait_by-PhotographerName.jpg
│   YourName_Press_02_Live_by-PhotographerName.jpg
│   web/   (same photos, 1600 px)
├─ 03_LOGO_ART/
│   YourName_Logo_Black.png · _White.png · .svg
├─ 04_MUSIC/   links.txt (streaming links, tracklists)
├─ 05_VIDEO/
│   YourName_Live_VenueName_2026-09.mp4
├─ 06_RIDERS/
│   YourName_TechRider_2026-10.pdf
│   YourName_StagePlot_2026-10.pdf
│   YourName_Hospitality_2026-10.pdf
├─ 07_PRESS/   press-links.txt · press releases
└─ 08_ONE-SHEET/
    YourName_OneSheet_2026-10.pdf
```

FILE NAMES THAT TRAVEL WELL

- **Name_What_Detail_Date**, no spaces: it survives email, zips and phones.
- Dates as **YYYY-MM**, so files sort in order.
- Photographer credit in the photo’s file name.
- Never “final_v2_FINAL”. The date is the version.

Keep it alive. Review the page every 90 days and after every big show or release. The tracker in this pack has a “next review” date for each piece.

05 · WORDS AND PROOF

Bio formulas, and how to write a claim

SHORT · 50 WORDS

Identity + strongest fact + now

Line 1: the identity line. Line 2: the single most useful, dated fact. Line 3: what's happening now (release, tour, residency).

Used in: listings, festival apps, social bios, press round-ups.

MEDIUM · 150 WORDS

+ origin, highlights, sound

Add where you come from (1–2 sentences), 2–3 dated highlights, and your sound described in plain words a non-musician understands.

Used in: promoter pages, event descriptions, most press.

LONG · 300–400 WORDS

+ story, collaborators, a quote

Add the arc of your work, collaborators you have permission to name, notable shows and releases, and one sourced quote. End with the current project.

Used in: features, festival programs, grant and showcase applications.

Rules for all three

- Third person, present tense. One claim per sentence.
- Every number has a date; every superlative has a source, or goes.
- Spell names, venues and releases the same way everywhere.
- Collaborators: name them only when the facts are public and you were part of it.
- End with what's next, so the bio never looks old.

How to write a claim

INSTEAD OF	WRITE
"Played huge festivals across the U.S."	"Opened the main stage at **[festival]**, **[city]**, **[month year]**."
"Thousands of fans."	"**[#]** tickets sold at **[venue]** (cap. **[#]**), **[month year]**."
"Supported by top DJs."	"Played by **[name]** on **[show / set]**, **[date]**" with a link.

The pattern: **what · where · when · source**.

Proof buyers tend to trust

Roughly from strongest to weakest:

1. **Tickets sold and repeat bookings** in rooms like theirs.
2. **Recent live video** with a full room.
3. **Residencies** and recurring nights.
4. **Releases** on outlets the buyer knows, dated.
5. **Press** with working links.
6. **Platform numbers**, dated, local where possible.

HONEST LABELS BUILD TRUST

If images are AI-assisted or concept art, or a voice is synthetic, say so in the caption. The Ali Love EPK (page 15) labels its film narration "synthetic voice, not Ali Love" and its paintings as concept art. Nobody has to wonder, so nobody doubts the rest.

06 · U.S. SPECIFICS I · FORMS, INVOICES, DEALS

Getting paid in the U.S.

General information, not tax, immigration or legal advice. Rules change and depend on your situation and your state. Confirm the details with a tax professional or an attorney before you sign or invoice.

U.S. ARTISTS

Form W-9

Venues and promoters usually ask U.S. performers for a W-9 before paying: legal or business name, tax classification and taxpayer ID (SSN or EIN). An EIN from the IRS is free and lets you avoid handing out your Social Security number. Send it through a secure channel, never a public link.

REPORTING

Form 1099-NEC

A payer may report what it paid you on a 1099-NEC early the next year. For tax years beginning after 2025, the IRS reporting threshold rose to $2,000 (it may be adjusted for inflation from 2027). Below it or not, all income is yours to report: keep a record of every fee.

NON-U.S. ARTISTS

W-8BEN and withholding

Not a U.S. person? You give a W-8BEN (individuals) or W-8BEN-E (entities) instead of a W-9. The IRS says a nonresident artist performing at a U.S. event will usually have 30% withheld from gross pay; a Central Withholding Agreement can lower it. Plan it with a tax professional before the tour.

NON-U.S. ARTISTS · WORK AUTHORIZATION

Paid shows in the U.S. generally need a work visa, usually in the O or P categories (for example O-1B for artists of extraordinary ability, or P-1B, P-2 and P-3 for groups and exchange or culturally unique programs). A U.S. employer or U.S. agent files Form I-129 with USCIS for you, no more than a year before the work. Visitor status (ESTA or a B visa) generally doesn't cover paid performances. Start months ahead, with an immigration attorney.

INVOICE BASICS

- Invoice number and date.
- Your legal or business name and address, matching your W-9 or W-8.
- Bill to: the buyer's legal entity (from the contract).
- Show: date, venue, city; a plain description ("DJ performance, 2 hours").
- Fee per contract, deposit received, balance due, due date, payment method.
- "Per agreement dated [date]". The tracker has an invoice tab.

Deal types you'll see

Guarantee	A flat fee, whatever the ticket sales.
Guarantee vs. %	You get the higher of the guarantee or a percentage of the door (gross or net, as the contract defines).
Door deal	A percentage of ticket income, no guarantee.
Guarantee + bonus	A flat fee plus an extra amount past a ticket count.
Deposit	Often asked on signing for agency-booked shows; club nights are often settled on the night. It's whatever the contract says.

Read these clauses before you sign

- **Radius clause:** where and for how long you can't play nearby before and after.
- **Cancellation:** who pays what if either side cancels, and weather or force majeure.
- **Recording and streaming:** who may film, stream or sell your set.
- **Merch:** who sells, the venue's cut, card payments.
- **Billing:** your name's position and size on posters and listings.
- **Times:** set time, set length, curfew. **Payment:** when, how, to whom.

Get every offer in writing (an email counts) before you announce the show.

07 · U.S. SPECIFICS II

A tech rider U.S. clubs can say yes to

A rider is a request list attached to the contract. Short, clear riders get honored; long ones get skimmed. Ask the venue for its tech pack (house specs) first, then adapt yours to it.

DJ BOOTH

- **Players and mixer.** Write exactly what you play on and accept equivalents. Many U.S. clubs run a Pioneer DJ / AlphaTheta booth (for example CDJ-3000 players with a DJM-V10 or DJM-900NXS2 mixer), but check the house specs instead of assuming. Models are named as examples of common gear, not as endorsements.
- **Linking.** Players networked (Pro DJ Link) if you play from one USB drive across all decks.
- **Monitors.** Two booth monitors at ear height, volume controlled from the mixer.
- **Table.** Stable, at standing height, nothing from the bar on it.
- **Your own gear.** Controller, laptop or drum machine: name the inputs you need ("2 stereo line inputs on the mixer") and bring your own cables.
- **Media.** Two USB drives prepared for the house players (one is the backup). Headphone adapter, 1/4" to 3.5 mm.
- **Changeover.** How long you need (5–15 minutes) and whether you can start on the previous DJ's mixer.

POWER · FOR ARTISTS FLYING IN

U.S. outlets are **120 V, 60 Hz** (NEMA 5-15 plugs). Check that every power supply says 100–240 V before you plug it in, and bring a U.S. power strip for the booth, not a single travel adapter. Brazil also runs at 60 Hz, but at 127 V or 220 V depending on the region, with different plugs.

LIVE AND HYBRID ACTS

- **Stage plot:** a top-down drawing, one page: positions, monitors, power drops, risers.
- **Input list:** every channel, in order (sample below).
- **Monitor mixes:** how many, and who hears what.
- **Backline:** what you bring and what you need from the house. Drummers commonly bring their own cymbals, snare and kick pedal.
- **Engineer:** house engineer or your own; soundcheck or line check, and how long.
- **Visuals:** input type (HDMI), resolution, who runs them.
- **Recording / streaming:** your policy, in one sentence.

SAMPLE INPUT LIST

CH	SOURCE	MIC / DI	STAND	NOTES
1	Kick	Dynamic mic	Short boom	—
2	Snare	Dynamic mic	Short boom	—
3–4	Synth L / R	Stereo DI	—	Artist brings synth
5–6	Laptop / tracks L / R	Stereo DI	—	Artist brings interface
7	Lead vocal	Dynamic mic	Tall boom	Artist may bring own mic
8	Talkback	Dynamic mic	—	Switched, at FOH

> **Two lines that help riders get honored:** "Required" and "Preferred" as separate headings, and "We adapt to house specs; contact [name, phone] to advance."

08 · HOSPITALITY AND THE ADVANCE

Ask in proportion, confirm everything

Hospitality should match the size of the show. Anything that changes the money (travel, hotel) belongs in the contract, not in a wish list.

A STARTING POINT TO ADAPT · NOT AN INDUSTRY STANDARD

ITEM	LOCAL CLUB NIGHT	OUT-OF-TOWN CLUB	FESTIVAL OR HEADLINE
Secure space for bags and gear	Ask	Ask	Ask
Water, non-alcoholic drinks	Ask	Ask	Ask
Drink tickets	A few, if offered	Ask	As offered
Meal or meal buyout	Optional	Ask	Ask
Guest list	1–2 names	2–4 names	Per contract
Travel and hotel	—	In the contract: paid by the buyer or included in your fee (say which)	Per contract
Ground transport	—	Airport–hotel–venue, in the contract	Per contract
Dietary needs, accessibility	Always listed, on every rider, at every size.		

The advance

7 to 10 days before the show, send one email to the day-of contact and keep the whole conversation in that thread. Confirm:

- [ ] Address, load-in door, parking
- [ ] Load-in, soundcheck, doors, set time, curfew
- [ ] Set length and changeover
- [ ] Booth or backline as per rider (or what's different)
- [ ] Who runs sound; their phone number
- [ ] Guest list names and the deadline for them
- [ ] Hospitality as agreed
- [ ] Payment: amount, method, when, from whom (settlement)
- [ ] W-9 or W-8 and invoice sent
- [ ] Merch: who sells, the split, card reader
- [ ] Filming, recording or streaming permission
- [ ] Day-of phone numbers on both sides
- [ ] Hotel and transport confirmations
- [ ] Anything in the contract that the venue staff may not know

> **Save it with the contract.** The Excel tracker has a "show advance" tab with these fields, so every show is advanced the same way.

09 · ETIQUETTE

The booking email: short, specific, one link

1. **One buyer per email.** No mass BCC. If you ever send bulk marketing email in the U.S., the CAN-SPAM Act applies (honest subject, who you are, a postal address, a working opt-out). Booking works better one to one anyway.
2. **Subject:** "Booking inquiry: [Artist] ([genre]) · [City] · [month or dates]".
3. **First line:** why this room. Show you know the night.
4. **One sentence** on what you are: the identity line.
5. **One line of proof** that matters to them: local, recent, dated.
6. **The ask:** specific dates or a window, and the slot you fit.
7. **One link:** your EPK. No attachments, or a one-sheet under 2 MB if asked.
8. **Signature:** name, role, phone, the same EPK link.
9. **Timing:** weekdays, business hours in *their* time zone.
10. **Follow up** once after 7–10 days and once more two weeks later, each time with something new. Then stop and try next season.

To: [buyer's first name] <[email]>
Subject: Booking inquiry: [Artist Name] (deep house) · Milwaukee · Jan–Feb 2027 (1)

Hi [first name],

I was at [series name] at [venue] in [month]. [One specific, true detail about the night.] (2) I'd love to be considered for an opening or late slot in January or February.

I'm [Artist Name], a [city]-based DJ and producer playing [genre]. In [month year] I closed [night] at [venue] ([#] tickets, capacity [#]). (3)

A recent mix, a live clip, riders and photos are here: [yourname.com/epk] (4)

I'm available [dates]. (5) Happy to work within your usual terms and house specs. (6)

Thanks for reading,
[Name] · [role] · [phone] · [yourname.com/epk] (7)

1	Subject a buyer can file without opening.	5	Dates make a yes easy to schedule.
2	Proof you know their room. Must be true.	6	Low friction: no demands in email one.
3	Identity line + one dated proof line.	7	The same link again, plus a phone.
4	One link, everything behind it.		

FOLLOW-UP · AFTER 7–10 DAYS

"Hi [name], following up on [Artist] for [window]. New since my last note: [new video, date or release]. Everything is at [EPK link]. Thanks, [Name]"

WHEN THEY ASK FOR A HOLD

Reply the same day with the dates, confirm in writing that it's a first or second hold, and ask when they expect to confirm.

10 · COMMON MISTAKES

Twelve mistakes, and the fix for each

#	MISTAKE	WHY IT HURTS	FIX
01	**The EPK is a link-in-bio menu**	The buyer has to hunt for each piece	One page with the twelve pieces in the order on page 4
02	**Music behind a login or a broken private link**	They can't press play, so they don't	Test logged out, on a phone, before every send
03	**Undated highlights**	Reads as old, or as inflated	Month and year on every line; newest first
04	**Bought or rounded-up numbers**	One check undoes your credibility	2–4 dated, sourced, local numbers, or none
05	**Only one long bio**	Press and listings need 50 words today	Three lengths, labeled with their word counts
06	**Photos without credit or permission**	Nobody can publish them safely	Credit in the file name and caption; the photographer's written OK
07	**Big attachments in the first email**	Bounced, filtered, or ignored	One link; a one-sheet under 2 MB only if asked
08	**A rider out of proportion**	Marks you as hard to work with	Required vs. preferred; adapt to the house specs
09	**Different names and spellings across platforms**	Flyers, listings and payments go wrong	One name style everywhere, including the invoice
10	**No direct booking email**	Slows the yes, or loses it	Role + name + email; reply within one business day
11	**Paperwork not ready**	Payment waits for a W-9 or W-8 you don't have	Forms filled and stored; invoice template ready
12	**Mass emails and endless "just bumping this"**	Ignored, or flagged as spam	One buyer per email; two follow-ups, each with news

THE THIRTEENTH MISTAKE

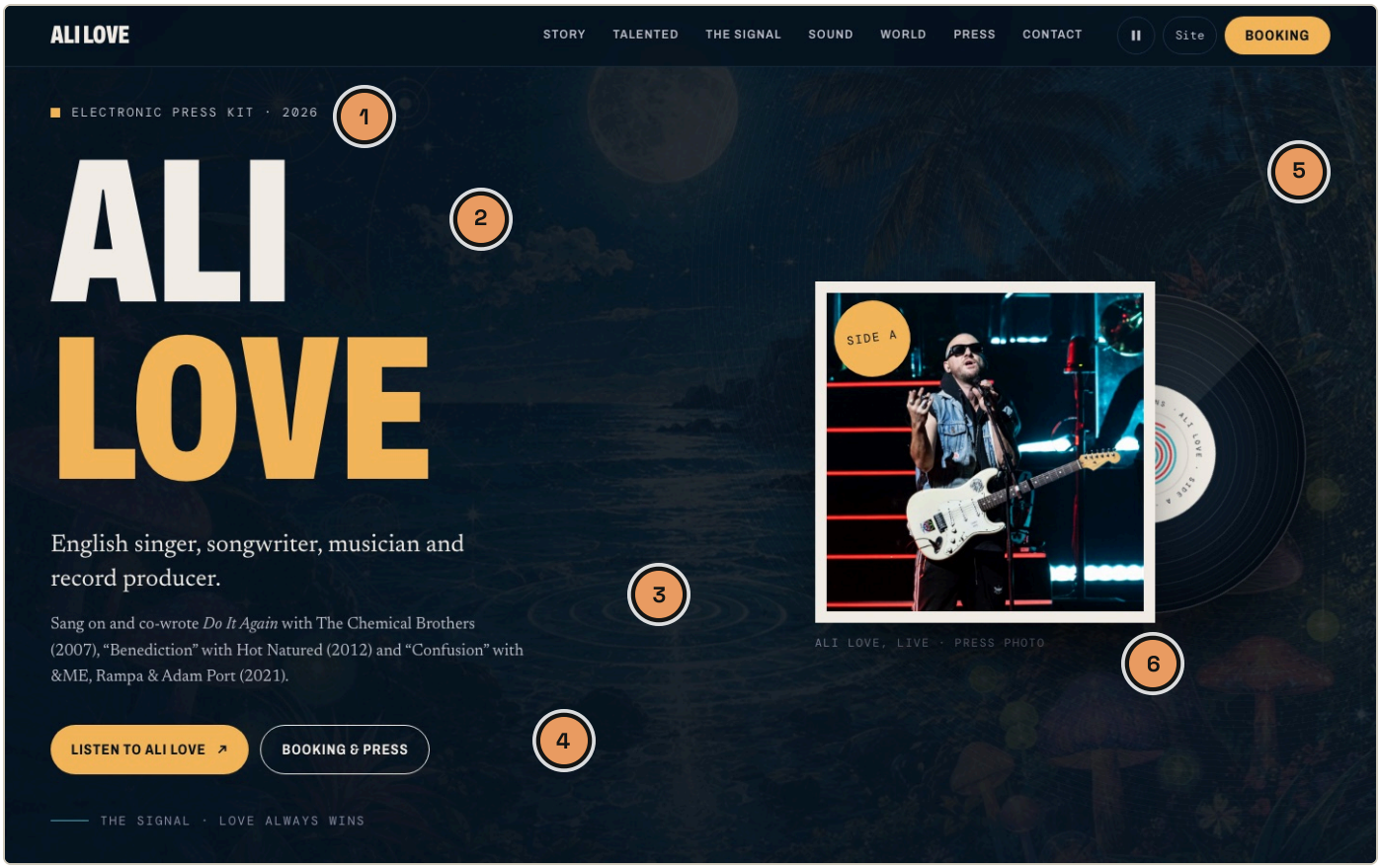
Old information on a live page

Dead links, a residency that ended last year, a manager who left. Put a "last updated" date at the bottom of your EPK and review it every 90 days. The tracker in this pack reminds you.

11 · A REAL EPK, ANNOTATED

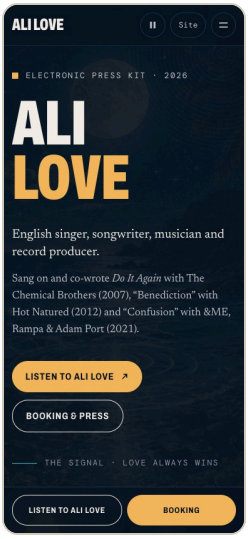
Ali Love: the first screen

www.alilove.world/epk · captured October 22, 2026. Credits: Puressência — creative direction · A.MOTION — visual studio.



ALILOVE.WORLD/EPK · DESKTOP, 1440 × 900 · NAMES IN THE ARTIST'S CREDITS ARE THE ARTIST'S OWN; THEY DON'T ENDORSE THIS GUIDE

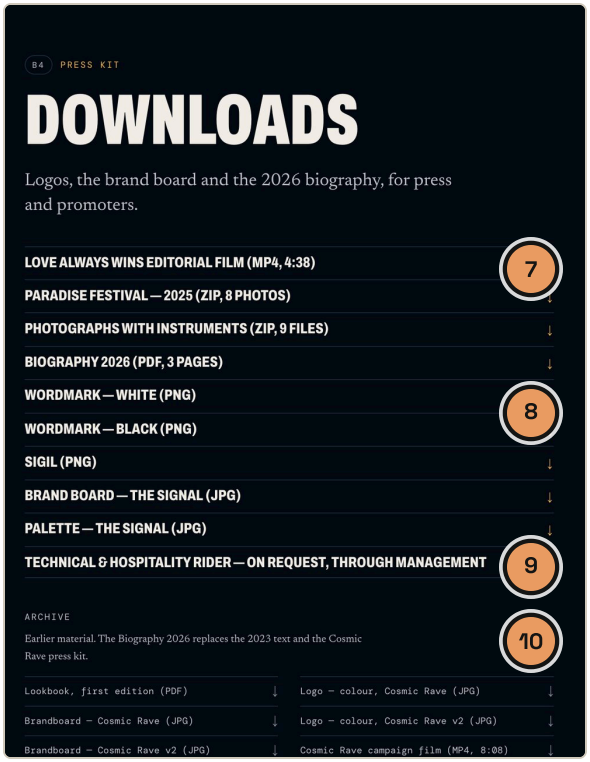
1. **It says what it is and how current it is:** "Electronic press kit · 2026". A buyer knows the page is maintained.
2. **Name, then the identity line:** "English singer, songwriter, musician and record producer." Piece 1, in eight words.
3. **Proof on the first screen:** three verifiable credits, each with its year, in a single sentence (piece 7).
4. **Two buttons, the two things a buyer needs:** listen, and booking & press (pieces 2 and 12).
5. **"Booking" stays pinned** in the top bar at every scroll position. The yes always has somewhere to go.
6. **A captioned photo:** "Ali Love, live · press photo". Context in the caption; the press section credits each photographer (piece 5).



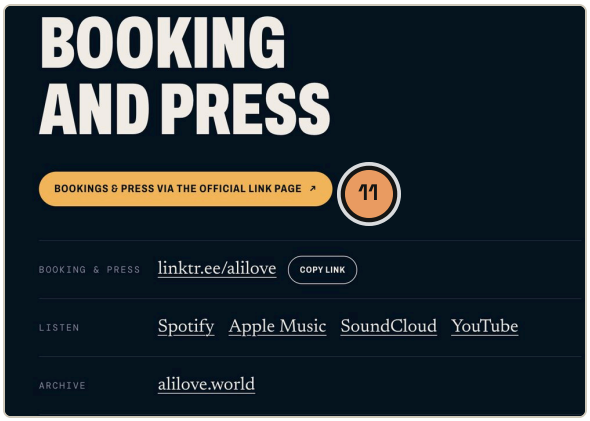
ON A PHONE, 390 PX WIDE: SAME ORDER, AND A BOTTOM BAR KEEPS LISTEN AND BOOKING IN REACH.

11 · A REAL EPK, ANNOTATED

Downloads and contact



SECTION B4 · DOWNLOADS · CAPTURED OCT 22, 2026



SECTION B6 · BOOKING AND PRESS · CAPTURED OCT 22, 2026

7 **Every file says what it is:** “Biography 2026 (PDF, 3 pages)”, “(ZIP, 8 photos)”, “(MP4, 4:38)”. No guessing, no surprise downloads.

8 **Wordmark in white and in black, PNG,** plus the sigil and brand board: what a promoter needs for a flyer (piece 6).

9 **“Technical & hospitality rider — on request, through management.”** An honest choice for a managed artist. If you aren’t represented, publish your rider as a PDF (piece 11).

10 **An archive, clearly marked:** “The Biography 2026 replaces the 2023 text.” Old material stays findable without being mistaken for current.

11 **One booking and press route,** with a note that the Email button on the artist’s official link page reaches management; listening links grouped on their own line (piece 12).

12 **Honest labels across the page:** the film’s narration is “synthetic voice, not Ali Love”, paintings are concept art, and a sources line closes the page.

COPY THIS

- The order: identity, play, booking, then depth.
- File labels with format and size.
- Dated, sourced facts; honest labels on images and voice.
- One booking route, repeated top and bottom.

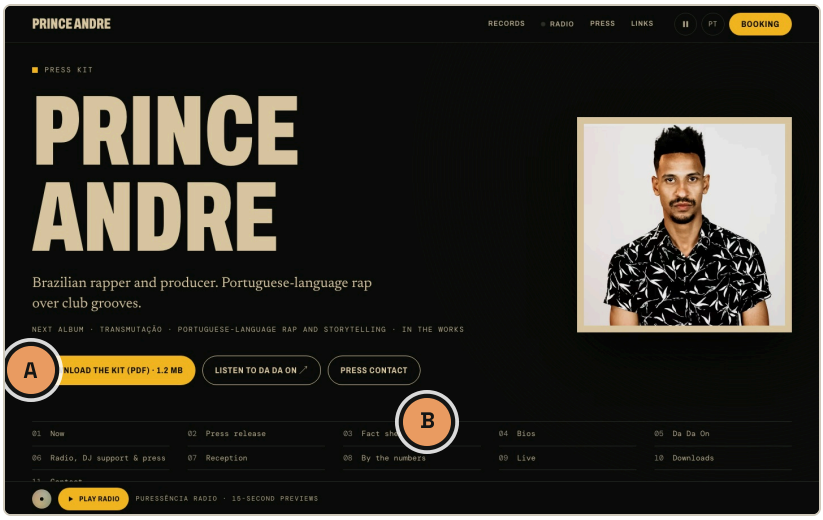
ADAPT THIS IF YOU’RE NEWER

- Put a mix and a 60-second live clip on the first screen.
- Publish your rider yourself, as a dated PDF.
- Swap a long chronology for 5–10 dated highlights.
- Add show formats and availability (piece 10).

12 · ANOTHER STRUCTURE

The numbered press page

www.midiaoficialamosboliveira.com/en/press/ · Prince Andre, a Puressência house artist · A Puressência campaign · Powered by A.MOTION · captured October 22, 2026.



PRESS KIT PAGE · DESKTOP, 1440 × 900

A **The kit PDF shows its size** on the button ("PDF · 1.2 MB"), next to listen and press contact.

B **An 11-part index on the first screen:** Now, press release, fact sheet, bios, the key release, radio and DJ support, reception, numbers, live, downloads, contact. A journalist jumps straight to what they need.

"Now" comes first

Before any history, a short block answers "why this artist, why now": what's in the works and what changed recently.

Bios labeled by length

Short, medium and long, each with its word count and a copy button, plus plain-text versions to download.

Dates on numbers, names explained

Every count says "public count" and the day it was counted, and an "also credited as" line lists every name the artist has released under.

YOUR 7-DAY PLAN

DAY	DO	DONE WHEN
1	**Audit what you have**	The phone test and the checklist are run; gaps are listed in the tracker
2	**Identity line and three bios**	50 / 150 / 350 words, read aloud once, saved as text
3	**Photos and logo**	3–6 credited photos and a logo in black and white, named by the rule on page 8
4	**Music and live clip**	2 tracks or mixes and one 30–90 s clip, tested logged out
5	**Riders and paperwork**	Tech and hospitality PDFs dated; W-9 or W-8 filled; invoice template set
6	**Build the page and the one-sheet**	One URL, first screen in the order on page 4; one-sheet under 2 MB
7	**Test and send three emails**	One person who books shows says they'd know how to book you; three one-to-one emails logged

GLOSSARY

TALENT BUYER	The person at a venue or promoter who books acts and makes offers.
HOLD	A tentative date reservation. A first hold has priority; a second hold moves up if the first is released.
OFFER	The buyer's written terms: date, fee, deal type, times. Comes before the contract.
GUARANTEE	A fixed fee paid whatever the ticket sales.
VERSUS DEAL	The higher of a guarantee or a percentage of the door.
RADIUS CLAUSE	A limit on playing within a distance and time window around the show.
ADVANCE	Confirming all logistics with the venue before the show.
SETTLEMENT	The end-of-night accounting and payment.
BUYOUT	Cash in place of a hospitality item, such as a meal.
HOUSE SPECS	The venue's tech pack: sound, booth, backline, stage size, power.
STAGE PLOT	A one-page drawing of the stage layout seen from above.
ONE-SHEET	A one-page PDF summary of the EPK.

SOURCES · CHECKED OCTOBER 22, 2026

- Attack Magazine, "The 1% reality: what the numbers tell us about DJ economics", June 9, 2025 (Resident Advisor data as of May 26, 2025). attackmagazine.com
- CIVL and NIVA, Chicago State of Live, press release Jan 21, 2026. media.desotostate.com
- IRS, Instructions for Forms 1099-MISC and 1099-NEC (12/2026), "Increase in threshold". irs.gov
- IRS, Central Withholding Agreements (nonresident artists and athletes). irs.gov
- IRS, Forms W-9, W-8BEN and W-8BEN-E. irs.gov
- USCIS, O-1 visa: individuals with extraordinary ability or achievement; P categories. uscis.gov
- FTC, CAN-SPAM Act: a compliance guide for business. ftc.gov
- Examples: www.alilove.world/epk and www.midiaoficialamosboliveira.com/en/press/, captured Oct 22, 2026.

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ABOUT PURESSÊNCIA

Puressência Produtora is a production company, label and art direction house in São Paulo. We build what sells an artist's show: music, website, EPK, booking page and release campaign, in English and Portuguese. In the U.S., we work with a partner in Milwaukee.

NEXT STEP · NO COST

Want it built with you? Book a 15-minute call.

Artist Launch: site, EPK and campaign, in three levels, with a written proposal. Talk to Sam, Puressência's partner in Milwaukee: [CONFIRM: Sam's booking link / phone]

Or write to us: puressencia.com.br/en/contact/

We don't promise bookings, streams or press. We show you exactly what you'll receive before you pay.