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2007841

CREATIVE _ ELEMENT 1

WRITTEN PROPOSAL

THEORY UNDERPINNING MY FINAL PROJECT.

Introduction:

In this proposal I aim to outline a path that I propose to take that will also show and support the development and learning I have undertaken and achieved so far. I aim to provide a theoretical framework with which to evaluate and present this proposal.

Methodology underpinning this is based on and supported by the following resources: Academic books, journals, newsletters, documentaries, online publications, research, case studies and personal experiences. The UWTSD library also proved an invaluable resource.

The kind of music I want to create:

The current focus surrounding the music I propose to make; is towards creating a substantial body of work depicting music for song, production, and media. My writing will cover all aspects and types of music e.g., orchestral, mood music, symphony, electronic and acoustic instrumentation. Music of contrasting styles and for varied purposes.

Writing music for sync, one approach I have recently begun to take is to familiarise these processes more by undertaking targeted research. Through this research I have been able to appreciate and realise greater shift towards listening to; and not just watching TV. Research has shown that for a growing number of independent musicians writing music for sync supplies the greatest earning potentials. (12) <https://caitlynfurlermusic.wordpress.com/2018/05/21/a2-music-research-report/> (accessed 03 March 2021)

Primary research:

Music sales have fallen dramatically over the past 10 years. Scripted shows have increased. Over this period physical album sales and digital downloads have decreased whilst streaming service have increased. This led me to look at and consider my own circumstances, and why undertaking this MA seemed to be the right course of action for me to take in re-signposting and looking at ways in which to actively advance my career.

I found this article interesting, hearing how other musicians were managing to survive with the cancelled work and engagements throughout the Covid 19 global pandemic: (1) [How Two Musicians Are Dealing With Cancelled Concerts \(digitalmusicnews.com\)](#) (accessed online 24 Feb 2021).

My first aim is to spend a minimum of an hour a day listening to the music underscoring random TV shows and programmes. Taking concise notes about what I heard e.g., the production quality and instrumentation, the interplay between the music and vocals, lyrical/vocal content, type of show, target audience, paying attention to the end notes and credits, details of music supervisors, music writers/contributors, production companies etc. From here I was able to begin to develop a picture of the general landscape and formats.

Systematically writing out these notes gives me specifics. It helps to critically analyse and begin to recognise obstacles that gets in the way when writing and producing my own music.

Feedback on demo's Element 1:

The feedback received during the first demo's produced in element 1 was useful in highlighting areas of my work that simply needed to improve if I were to reach a higher level of knowledge and understanding of the principles and processes of music production.

Utilising the extensive range of course materials and online lectures has afforded me a clearer process of critical reflection and self-analysis and awareness, setting up a benchmark by which to regularly assess my own development and progress made so far both throughout the course, and as an independent music producer.

The feedback received during this process has been useful in supplying specifics and helping to shape my focus even more towards the principles of paying of attention to detail. I found the feedback to be positive and reassuring. In having taken advice that has been given I now feel better able to recognise the progress that I have made alongside areas for further development.

Targets/Deliverables:

- Accessing commercial opportunities
- To monetise my skills, talents, and abilities
- Create a benchmark by which to evaluate and critically assess the level and quality of work produced.
- Comparisons in terms of outcome. Showing how I can recognise when, why and how things go wrong and how to fix them. An example of this is when mixing and mastering.
- Chart my involvement in and show my understanding of the contemporary music industry.
- Upgrade studio tools, resources, and facilities
- Further develop collaborative opportunities and to build contacts via positive relationships within and around the industry.
- Create demos from my home studio (20-30?) tracks, written, recorded, and mastered and within the timescale/s.
- Affiliate to a range of established services, resources, and platforms to support me and promote my product/s within the marketplace.

Here the primary target is to create music that meet with the required industry standards for sound quality, sound design, production techniques and knowhow with a wider knowledge and picture of the industry and landscape. Also adding to, and further developing a pronounced body of work which charts the developmental process that I have undertaken in being able to quality control, find and iron the flaws and inconsistencies that appear within my own works.

Developing the ability to analyse, evaluate and measure the results of my own creations against those of significant others within the industry has now become both a priority and desired learning outcome.

I intend to support this by accessing further tuition and learning for example: (6) [Latest news from the leading music and post production blog | Production Expert \(pro-tools-expert.com\)](#) (accessed 27 Feb 2021) providing additional podcasts, blogs, tutorials, reviews and resources: (7) [About Why Logic Pro Rules - The Website Dedicated to Logic Users](#) (accessed 28 Feb 2021) (8) <https://www.musicgurus.com/> (accessed 25 Feb 2021)

Primarily, being a Logic Pro user, I consider accessing these example tutorials to be hugely beneficial in setting up a coherent system of organisation that aid and support good workflow and ethics. Setting up file management systems that allows for easy access to information and resources when searched for. My increased knowledge of Logic Pro will add to a speedier and more cohesive workflow, along with the achievement of better sounding mixes, soundscape, and productions.

One obstacle that requires immediate action (and currently prevents me from moving this plan forward) is the state, condition, and low-level performance of my Apple Mac computer. Whilst in the final stages of completing Elements 2 & 3 (from term 2), I experienced a severe malfunction of the computer. This adversely affected my ability to successfully meet deadlines for course work submissions.

My approach in rectifying this problem is to take a step back, evaluate and fully consider the implications of going forwards without a reliable machine. What would this now mean? The first consideration became one of finance. How may be able to fund the replacement of a new Mac? Given that without achieving this I would not be able to create music and potentially finish upcoming assignments etc. Working within the set timescale could a suitable replacement be achieved?

In considering the importance of having a reliable machine running to the highest available spec, and with a long working shelf, I first decided upon - and then set a budget. I then set about researching the topic. (3) [Mac mini - Apple \(UK\)](#) (accessed 27 Feb 2021).

Withing the agreed budget range searches revealed the 'Mac Mini' as the most practical choice. Within this range I was presented with three model choices.

Extending the range of research, I contacted my local Apple store and spoke with Paul, who also gave me further performance related advise related the 'Mac Mini'. Having explained to Paul the intended purpose and usage of the machine he advised that potentially an 8-core, 64 GB of Ram, 1T of storage was the type of system my money could buy. The task in hand was now to ensure that the money I was about to spend would secure me the best possible deal available. (5) [Apple Store Nottingham | KRCS](#) (accessed 27 Feb 2021).

Based on my findings I have decided to go with Mac Mini Intel, with 64GB unified storage and 1TB PCIe-based SSD storage. This gave further rise for considerations towards a possible further investment in added tools, equipment and resources all

looking towards the expansion, range and capabilities of my studio set up and workspace.

What is my personal goal/s?

Monetise: The primary aim of this proposal is help me to clearly find and be able to succinctly outline those necessary steps that I will need to take and follow in being able to fully utilise my skills, knowledge, and experiences gained so far to the betterment and maximising the achievement of measurable financial success. In researching this topic, I came across this article where three so-called experts reveal their monetisation tips aimed at informing new artists and independent musicians etc. (2) [It Took Years for These Music Industry Experts to Learn These Pro-Tips \(digitalmusicnews.com\)](https://digitalmusicnews.com) (accessed 01 March 2021)

A strategy that I will deploy, is to develop a clear SWAT analysis from which to create a coherent business plan that is underpinned by the principles of marketing, branding, product development and analysis etc. The methods and approaches that I will take towards achieving this are informed choices based around the tutorial information and supported learning gained from the 'Foundation' and 'Development' elements and modules of this course. Track releases etc. will be accompanied by the methods of imagery and branding as studied within Elle.

Another method of monetising and creating an income stream is via the affiliations to services and resources such Music Gateway.

"Music Gateway is a global platform with a team of people behind it that work passionately to provide products and services that help create a level playing field of opportunity and productivity for creative professionals worldwide through unique solutions and cutting-edge technology":(12) <https://www.musicgateway.com/about-us> (accessed 01 March 2021)

Collaboration:

My aim is to seek out and to generate opportunities for collaboration with other likeminded people. In attending Tileyard Song writing camps for example I was able to connect with a range of songwriters, musicians and vocalists, sound designers and producers also looking for opportunities to further their individual careers building personal networks etc.

One such opportunity came about with a fellow student Sam Crawford. Having built up what is so far a mutually beneficial connection/. Sam and I have discovered that we both had skills that complemented each other. Sam's background in music production and song-writing alongside my own background as a session player, songwriter, studio instrumentalist, recording engineer and producer have all contributed to this combination being a good fit.

Sam and I instantly got on well together and have managed to build a positive relationship based on mutual respect, communication, and trust. This was all enabled via Microsoft Teams, Zoom and WhatsApp. From here the respective platforms 'Seditious Mind' and 'Addicted Groove' was created. The focus here is towards the collaborative writing of music for song, film, TV, and other broadcast

media. More information can be found here: (4)
<https://seditiousminds.bandzoogle.com> .

Via Seditious Mind/Addicted Groove collaboratively the aim also to create music for commercial library and sync sound studio services. Example extensions to these services will include creating beats and sample packs for online sale and distribution. We also have in mind to have a summer release, by way of increasing our visibility and viability within the industry and marketplace.

We both view this partnership as a long-term venture and are currently looking at ways to help remote working. We are currently researching available platforms that will allow us to independently access each other's computers for writing, production, mixing, and master of our music etc.

Yet, we have not found a practical way to set up remote operation and control of each others computers. We recognise that this is still an ongoing piece of work and will require further substantive research.

Musical Duo's who are successful:

Research shows that throughout music history musical duos have enjoyed success within the industry. Spanning several decades these duos have become an important part of music history.

Famous names would include Lennon & McCartney, Simon and Garfunkel, Hall & Oats, and the Carpenters etc. Recent names to that list would also include Daft Punk, who have recently announced that they are to split after 28 years in the business. They are examples of people to have hugely successful from collaboration and joint working with other big and popular names within the industry. (11)
<https://uk.search.yahoo.com/search?fr=mcafee&type=E211GB0G0&p=daft+punk+split> . More information and examples of successful duos can be found here: (10)
<https://www.ranker.com/list/music-duos/jacob-shelton> (accessed 23 Feb 2021)

How will I measure success?

On the basis that money is needed to live, an ultimate level of perceived success I guess could be measured through financial gain and accumulated wealth. However, The route to achieving this level success I believe, and backed up by research is, through achieving respect and recognition from my peers and fans within the industry, alongside successful placements of music leading to a steady stream and pool of ongoing work, visibility, and a credible identity within the industry. I view this being supported via platforms and systems that supply stability through memberships with affiliated collection bodies like PRS, MCPS, PPL etc.

"The MIDiA survey also examined the motivations and mentalities behind what musicians consider success in their chosen field - and there was some variation between independent or label artists. Both groups ranked achieving respect and recognition in their scenes as the top sign of success, but the response was greater among label musicians (87%) compared to independent artists (53%).

Half of independent artists said success looks like building up a fan base of any size, which only 35% of label artists said. Those numbers were almost reversed when

musicians were asked if success looks like building a large global fan base —37% of independent artists agreed, compared to 52% of label artists.

Still, fewer than one in five artists said they think signing to a label is a measure of success - as the report puts it, "artists now see labels as simply one more possible means to an end."

These findings show that the vision of what it means to be a professional musician is changing. While the dream of a worldwide tour and magazine cover may still live in the minds of teenagers plugging in an amp for the first time or hopeful singers posting video after video of pop song cover, the artists who choose to make their living in music are not necessarily seeking a traditional path - or even a very luxurious one."

"A lot of people are doing it out of their passion for music, rather than the commercial success," Farias said."

(9)<https://www.forbes.com/sites/melissamdaniels/2019/07/10/for-independent-musicians-going-your-own-way-is-finally-starting-to-pay-off/?sh=6625a7ee14f2> - (accessed 26 Feb 2021) (Paragraph 13)

Conclusion:

Writing this proposal has been a useful and welcomed exercise. I recognise that there is a similarity in thought processes and desired outcomes previously found in my Mentor statement and has aided me a structured path by which to proceed towards achieving my intended aims, goals, and aims through measured, concise, and evaluative steps.

Reference list:

1. [How Two Musicians Are Dealing With Cancelled Concerts \(digitalmusicnews.com\)](https://digitalmusicnews.com) (accessed 24 Feb 2021)
2. [It Took Years for These Music Industry Experts to Learn These Pro-Tips \(digitalmusicnews.com\)](https://digitalmusicnews.com) (accessed 01 March 2021)
3. [Mac mini - Apple \(UK\)](https://www.apple.com/uk/mac-mini/) (accessed 27 Feb 2021)
4. <https://seditiousminds.bandzoogle.com>
5. [Apple Store Nottingham | KRCS](https://www.apple.com/uk/mac-mini/) (accessed 27 Feb 2021)
6. [Latest news from the leading music and post production blog | Production Expert \(pro-tools-expert.com\)](https://pro-tools-expert.com) (accessed 27 Feb 2021)
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9. <https://www.forbes.com/sites/melissamdaniels/2019/07/10/for-independent-musicians-going-your-own-way-is-finally-starting-to-pay-off/?sh=6625a7ee14f2> (accessed online 26 Feb 2021)
10. <https://www.ranker.com/list/music-duos/jacob-shelton>
11. <https://uk.search.yahoo.com/search?fr=mcafee&type=E211GB0G0&p=daft+punk+split> (accessed 23 Feb 2021)

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12. <https://caitlynfurlermusic.wordpress.com/2018/05/21/a2-music-research-report/> - (accessed 03 March 2021)