CHRISTIAN GILLETT
PORTFOLIO



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- **Module Title: Creative Music Management**
- **Assignment Title: Portfolio**
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PROJECT OUTLINE

For the Creative Music Management assignment, we were tasked to implement a single release strategy for an aspiring band or artist. This involved traditional music industry methods including A&R, recording, mastering, artwork, creating media assets for marketing, digital distribution and live performance. For our group, ‘Orange Crush’, we set out a campaign for rising jazz and R’n’B artist Jerome Thomas, alongside a remix produced by Tileyard Education alumni Toma Lazarov. This portfolio will detail my role within the campaign and document the artefacts I contributed to the team’s combined efforts. It will also include an account of my methodology, research and resources. This portfolio will also provide an analysis of the outcomes to each asset.

GROUP ROLES & VIDEO MEETINGS

Orange Crush consisted of Aston New, Alexandru Oprisanu, Caitlin Skea and me. Due to COVID-19 restrictions, our group was unable to schedule in-person meetings. Because of this, we were able to organise weekly video conferences via Zoom. Using the free version of this application permitted us a 40-minute allowance for each session. However, during the campaign process we discovered the ability to reset the allowance time by re-entering the conversation by using the same meeting link once the original time had expired. We used this platform for all group discussions. Zoom became an integral tool for all our communications, including an A&R session to decide which artist and producer to work with, allocating individual and group tasks throughout the campaign, and updating each other on progress and evolving strategies. This technology ended up being fundamental to our success, as this ease of connectivity and communication would have likely been inaccessible or too expensive in previous years.



Fig. 1: Screenshot of a Zoom meeting with Aston New, Caitlin Skea, Christian Gillett and Alexandru Oprisanu (left to right).

In the first conference meeting, the roles I were delegated included drafting up contracts, creating basic social media content, collaborating with Alex on the finances/budget spreadsheet and contributing towards the Electronic Press Kit, which have all been documented below. Zoom also allowed us to record each session, meaning we had the ability to review these sessions if needed when discussing topics such as creative ideas or our marketing strategy.

TIMELINE & DOCUMENTATION

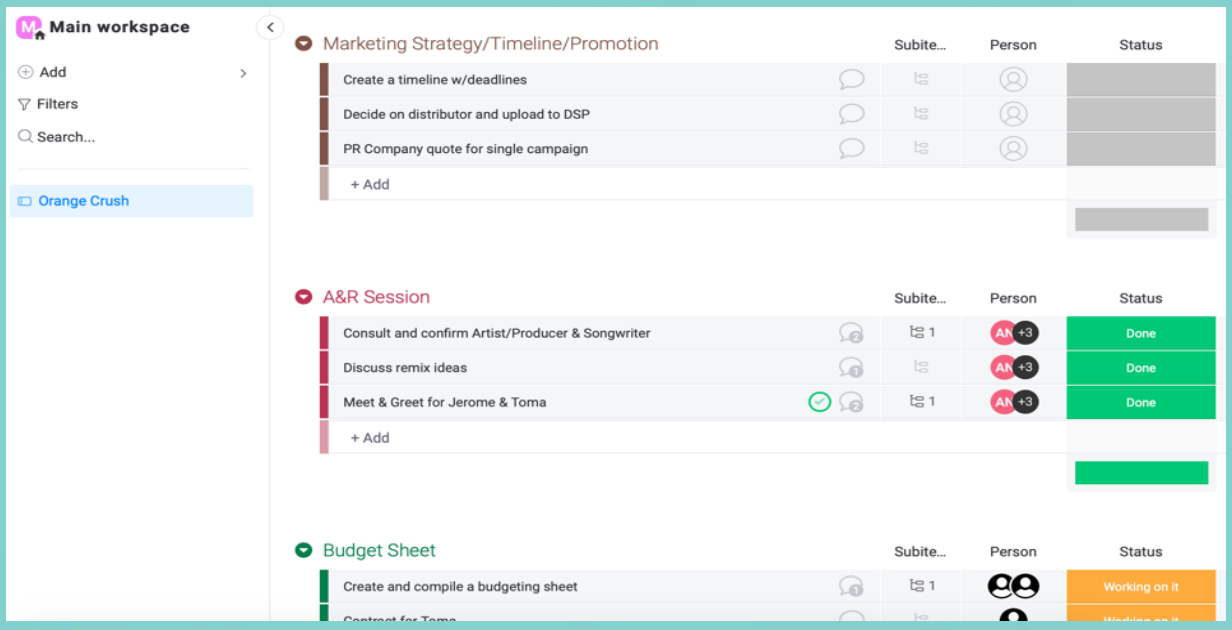


Fig. 2: Screenshot of the group's Monday interface

We began using the project management website *Monday* due to its versatility and easy-to-navigate interface. This platform was ideal for breaking down duties into separate categories and sub-categories to make the tasks easier to digest and implement.

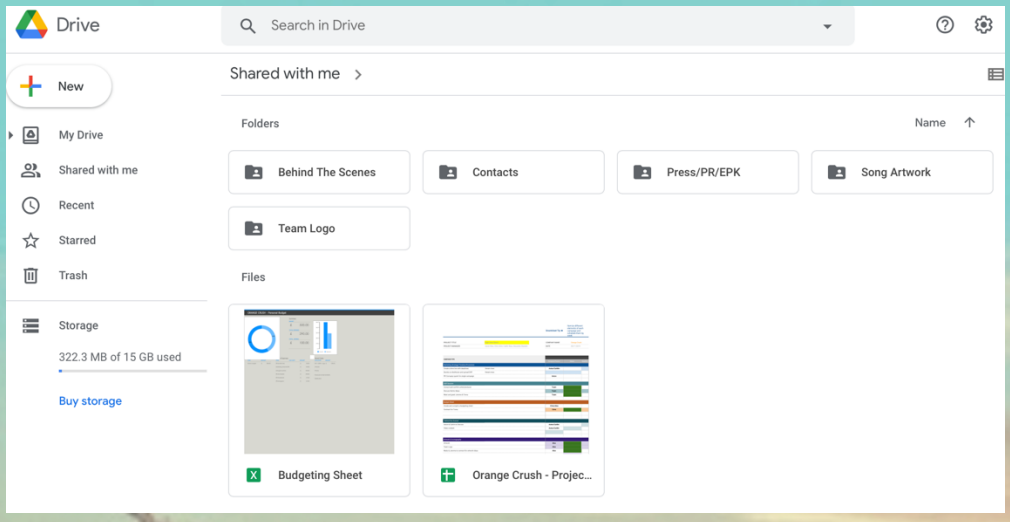


Fig. 3: Screenshot of Orange Crush Google Drive interface

We soon realised that all members had to pay for a subscription to add and edit files to the Monday website after an initial one-week free trial.

We pivoted away from this site to save unnecessary costs which could heavily impact the pre-established £500 budget set out by Tileyard Education, thus switching all documents to Google Drive, a free-to-use cloud storage system. Although it is not as aesthetically pleasing, clearly defined or structured as Monday's interface, we were still able to upload and edit documents where necessary, separating into relevant folders.

As both Monday and Google Drive are cloud-based sites, they have become preferable to popular applications such as DropBox in recent years as these photo and video files are not taking up hard-drive storage on our laptops and desktop computers.

CAMPAIGN TYPE		Assigned Person	Status	Deadline
Marketing Strategy/Timeline/Promotion				
Create a time line with deadlines	Details here	**Aston/Caitilin**		
Decide on distributor and upload DSP	Details here			
PR Comapny quote for single campaign		**Aston**		
A&R Session				
Consult and confirm artist/producer		**Team**		
Discuss Remix Ideas		**Team**		
Meet and greet Jerome & Toma		**Team**		
Budget Sheet				
Create and compile a budgeting sheet		**Chris/Alex**		
Contract for Toma		**Chris**		
'Behind the Scenes'				
Aston & Caitlin to Discuss		**Aston/Caitlin**		
Video content		**Aston/Caitlin**		

Fig. 4: Task Spreadsheet

While these sites proved to be beneficial for sharing and collating content, the above screenshot portrays how we collectively failed as a group to designate precise deadlines to the timeline, which led to some aspects of the project being inevitably delayed and ultimately being completed later than originally desired.

CONTRACTS

PHOTO RELEASE FORM

ORANGE CRUSH RECORDS & PHOTOGPRAPHER

This contract is an agreement between the parties Chiara Melchior **(known forthwith as 'The Photographer') and Orange Crush Records (known forthwith as 'The Label'), for the assignment of rights to the agreed use of photographs for promotional purposes only.**

The photographer hereby grants and authorizes the label the right to take, edit, alter, copy, exhibit, publish, distribute and make use of any and all pictures or video taken of Jerome Thomas (known forthwith as 'the artist') to be used in and/or for any lawful promotional materials including, but not limited to newsletters, flyers, posters, brochures, advertisements, fundraising letters, annual reports, press kits and submissions to journalists, websites, social networking sites and other print and digital communications, without payment or any other consideration.

This authorization extends to all languages, media, formats and markets now known or later discovered.

This authorization shall continue indefinitely, unless the photographer otherwise revokes this authorization in writing.

The photographer waives the right to inspect or approve any finished product in which the artist photos appears, including written or electronic copy.

The photographer agrees to this release without being compensated and waives any right to royalties or other compensation arising or related to the use of the artist photographs.

The photographer understands and agree that these materials shall become the property of the label and will not be returned.

The Photographer: Chiara Melchior Signature: C. Melchior

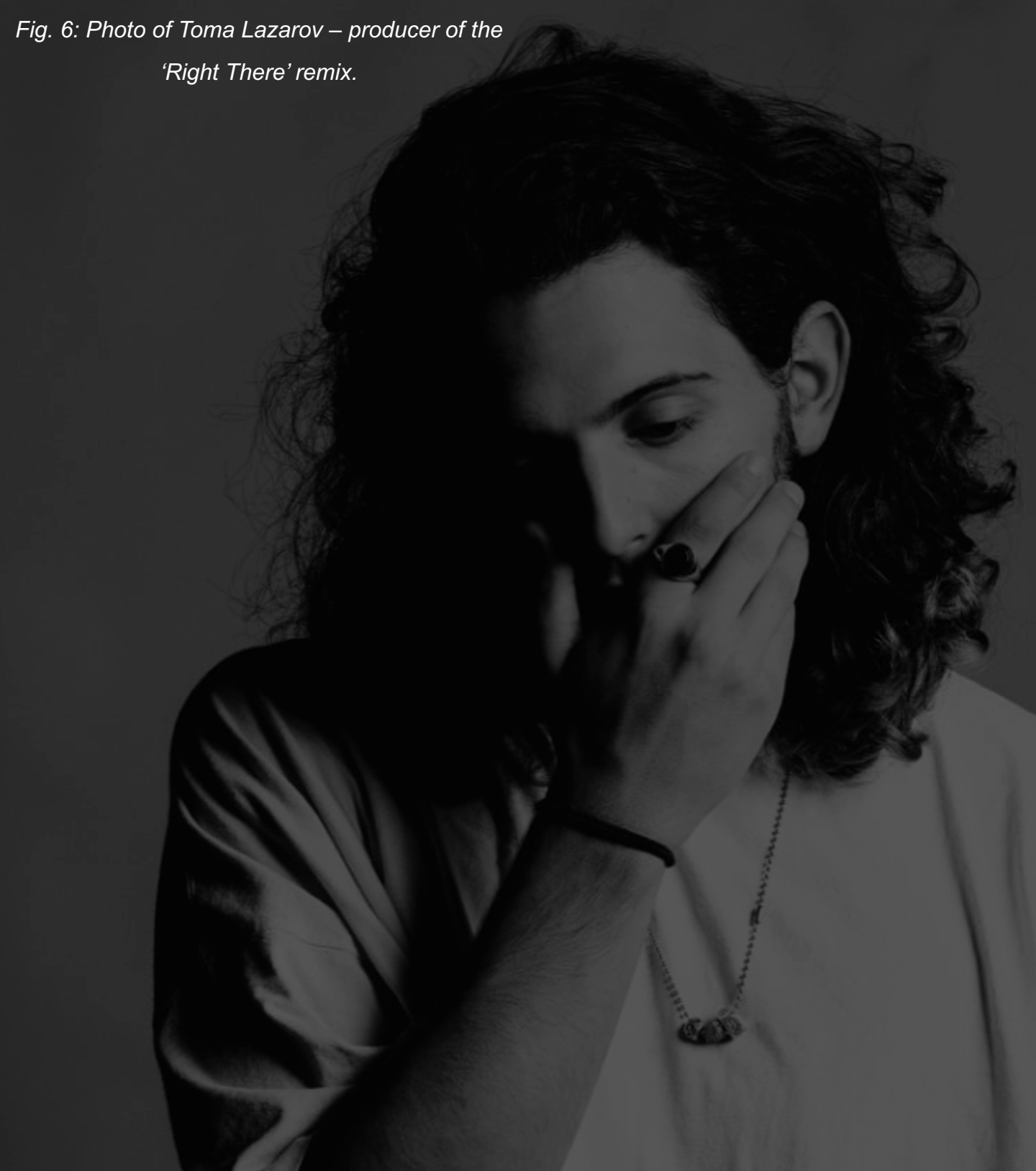
Date: 16/11/2020

The Label: Orange Crush Signature: _____

Date: 16/11/2020

Fig. 5: Signed photo release form agreement between Orange Crush and Chiara Melchior

Fig. 6: Photo of Toma Lazarov – producer of the 'Right There' remix.

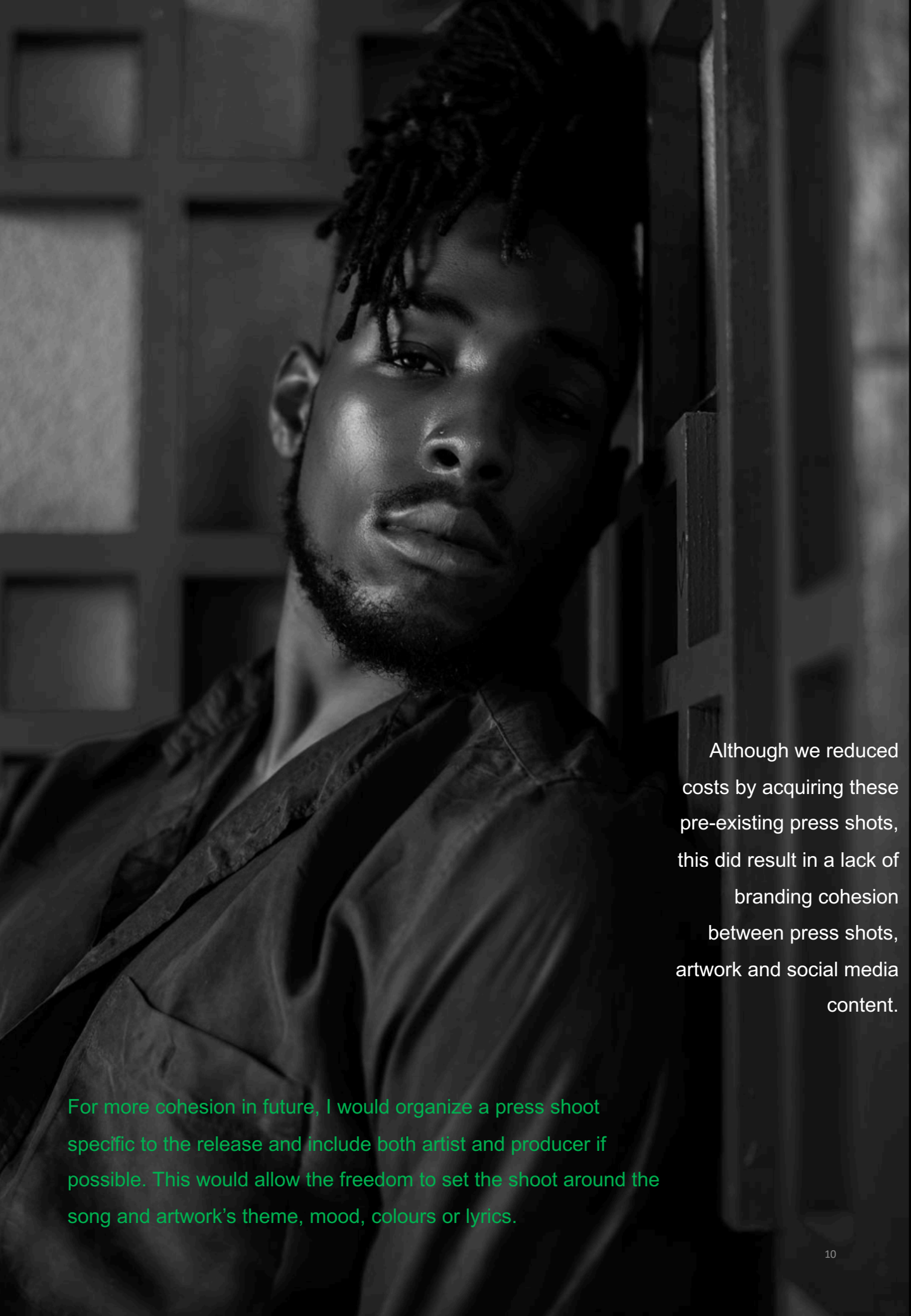


Operating as an independent record label, we felt it was imperative to follow standard legal frameworks within the music industry by creating contracts for the assignment of rights, specifically for the recording of the remix and press photos to the label. Using free, downloadable templates I found on websites *Music Austria* and *Docsketch* [see Appendix B and C], I was able to imitate the formatting, structure and tone of these legal documents while editing the wording to make the contracts applicable to our 'label' and the creators involved with this project.



Fig. 7 & 8: Press photos of artist Jerome Thomas, assigned to Orange Crush via photographer Chiara Melchior.

Similar to the video conferencing software, these types of templates would have likely been available behind paywalls a few years ago, and we may have had to rely on contacting a lawyer to assist in the process – both of which would have been detrimental to our allocated budget.



Although we reduced costs by acquiring these pre-existing press shots, this did result in a lack of branding cohesion between press shots, artwork and social media content.

For more cohesion in future, I would organize a press shoot specific to the release and include both artist and producer if possible. This would allow the freedom to set the shoot around the song and artwork's theme, mood, colours or lyrics.

REMIX CONTRACT
JEROME THOMAS – 'RIGHT THERE REMIX'

Orange Crush (Label), Jerome Thomas (Artist) & Toma Lazarov (Producer)

This contract is an agreement between the parties involved Orange Crush Records, referred to in short as "the label", Toma Lazarov, referred to in short as "the producer", and Jerome Thomas, referred to in short as "the artist", for the commission of a remix for the title 'Right There'.

1. Subject of the Agreement

1.1 The label commissions the producer to remix the title Right There by the artist.

1.2 The artist and label will make the original recording of the title available to the producer for this purpose. The label guarantees to have carried out the rights clearance and to have all rights for the editing of the recording and work by the producer for remix utilisation.

1.3 The title of the remix will be Right There (Toma Lazarov Remix).

1.4 The remix will be made under the organisational management by the latest delivery date of 14 December 2020.

1.5 The producer has the right to record additional parts at the discretion of both the artist and the label.

1.6 The producer is obliged to secure all the rights necessary for the utilisation of audio recordings of contributors. If the producer uses samples, he is to secure the relevant rights at his own cost.

1.7 The producer and artist agree to communicate with the public to promote the remix release through social media channels, mailing lists

2. Exclusivity

2.1 The producer agrees to not re-record, remix or utilise the works in any form whatsoever for a period of five years from the publication of the remix.

2.2 The rights to the published work are transferred to the label upon delivery.

3. Share of Turnover

3.1 The artist's royalty (50%) for the remix is shared equally with the producer after the label's expenses are fully recouped, in line with the previous contractual agreement between the artist and the label.

3.2 100% of income from the remix is received by the label until all expenses have been recouped.

50% of income generated after recoupment to be distributed to the label.
25% of income generated after recoupment to be distributed to the artist.
25% of income generated after recoupment to be distributed the producer.

3.3 The producer is entitled to a share of 25% net revenues from intangible sales of audio media, sublicensing, music video royalties, advertising or film revenue.

3.4 The label will balance its accounts with the producer within one month of the end of each calendar half year.

3.5 The producer and artist have the right to review or have reviewed by a private party to audit the label's documents which form the basis of the settlement. Reviews can only take place every three years after publication.

The Label: Orange Crush Signature: _____

Date: 08/11/2020

The Artist: Jerome Thomas Signature: J. Thomas

Date: 08/11/2020

The Producer: Toma Lazarov Signature: Toma Lazarov

Date: 08/11/2020

Fig 9: Remix contract signed by Toma, Jerome and myself on behalf of Orange Cush.

Due to the quick turnaround of signatories on these contracts and lack of queries raised, I can conclude that these contracts were clearly defined, fair and unambiguous to the creative parties. For a future project in a professional setting, I would encourage the parties to seek advice and representation of an established music lawyer, as this assignment's time constraints and limited budget didn't allow for this aspect to be conducted feasibly.

SONG BRIEF

Jerome Thomas – Right There (Remix)
Orange Crush Records



Orange Crush is a brand-new record label based at Tileyard in London. With a diverse range of music industry experience over the past decade, Orange Crush came together to release incredible, under-the-radar music to reach a wider audience, regardless of genre.

'Right There' by Jerome Thomas is the label's debut single release, with the track already gaining airplay from BBC Radio 1 and Radio 1 Xtra. The tight jazzy kits meld perfectly with warm, soulful piano chords to create the backdrop for Thomas' uniquely smooth vocals, which

His previous singles Bruises and Lovesick have already amassed over half a million Spotify streams each but given the early indicators of how Right There has been received, we believe this track is on course be his biggest hit yet.

The aim for the remix is for Jerome to reach a wider audience. While his 'Right There' single sits comfortably in the jazz/r'n'b world, we are looking to diversify his sound with a remix which incorporates both electronic and hip-hop elements, without losing the core essence of the song's character.

For the Song Brief, I headed the document with Alexandru's Orange Crush logo to make the brief appear as professional as possible. I included descriptions of the label, our aesthetic, the original track alongside information on the success it has already seen, an overview of Jerome's discography, the target aims and audience for this remix, and a list of reference tracks for Toma to use as a stylistic guide. Much of this was in response to an initial video call between all members involved, including Toma and Jerome to discuss the direction of the remix. This document was created to cover all the points we had conferred in the video conference call and to put a formal deadline in writing.

Requirements:

- Lo-fi vibe
- Downtempo, electronic or hip-hop rhythms
- Added or replacement synth parts over the bass
- Soulful vocal arrangements, original or new vocal parts welcomed
- Maintain the character and vibe of the original chorus, but other sections can show more creative freedom

Reference tracks:

Bonobo – The Keeper (Alex Banks remix)

Nina Simone – Feeling Good (Joe Clausell Remix)

Aloe Blacc – I Need A Dolla (Tensnake Remix)

Please send finished remix to info@orangecrushrecords.com

Closing date: 14th December 2020.

The Reference tracks I included were quite broad in style. This selection could have been refined by including more similar samples.

Fig. 10: Song Brief

The outcome of Toma Lazarov's remix is testament to the Song Brief's success, as he produced a track which covered all the key aspects required for the remix.

SINGLE https://drive.google.com/file/d/1xPnnd0dt9paoUQ8iWFTiWRVjjEDwXPYD/view?usp=sharing

REMIX https://drive.google.com/file/d/1KJI_UIE5dvdmD5DFMxR7XNLW_TaYXmll/view?usp=sharing

ARTWORK

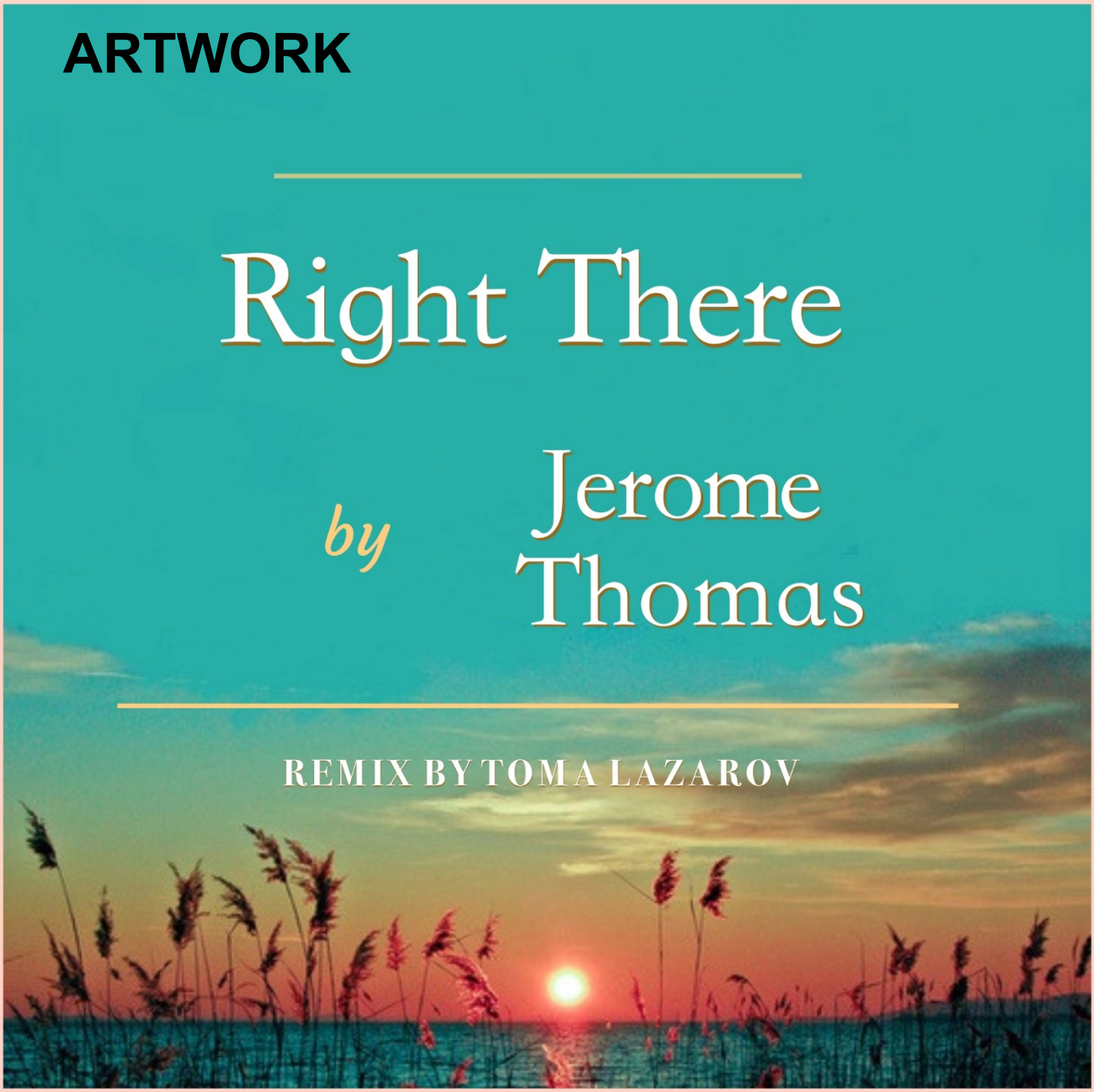


Fig. 11: Artwork for single and remix by Alexandru. Feedback notes and signing off by entire Orange Crush team.

ELECTRONIC PRESS KIT

For the Electronic Press Kit (EPK), I visited the Sonicbids website and blog as a resource as this site has consistently been considered a useful online tool for collating assets for a professional looking press kit.

JEROME THOMAS UNVEILS NEW SINGLE, "RIGHT THERE" OUT FEB 5

TOMA LAZAROV REMIX – OUT FEB 19

SINGLE LAUNCH LIVESTREAM SHOW ANNOUNCED – FEB 26

Press



Release

"**Jerome Thomas** has talent to burn. Exquisitely soulful, it's an invitation to express your feelings, no matter what those feelings may be."- *Clash Music*

*****

Following sold-out performances at The Jazz Café in London and Alcazar in Rome, as well as a slot at the prestigious Meltdown Festival last year, 'Right There' shows the rising soul singer and East-Londoner is back, and better than ever. With strong support and airplay already from the likes of BBC Radio 1 and BBC Radio 1Xtra, Right There is on course to be Thomas' career-defining moment.

'Right There', released 5 February, centres around tight jazzy kits, warm piano chord flourishes and Thomas' signature velvety vocals. Sewn between Jerome's comforting harmonies, is a message of acceptance and validation, inviting us all to open up, regardless of how we are feeling.

"Right There is about simply explaining to a loved one that might be tied in life's trials and banalities that they have a safe space to come to, in you."

Accompanying the single comes a remixed version of Right There by the talented, Hungarian-born Toma Lazarov – released 19 February. The promising, young producer re-imagines the song within a fresh, new context of electronica-led hip-hop fusion, without losing the core essence of Thomas' original recording. With musical influences from Logic to Jack Garret,

Lazarov describes his sound as a *"collaboration and infusion of different genres, including Pop, Hip/Hop, Electronic and Punk."* Continuing on, Lazarov states *"I enjoy listening and working with so many different sounds and genres, I try to use different aspects of all of them when I am producing"*.

The photos were acquired from Jerome and Toma with the consent from their respective copyright owners, while press quotes were found through google searching some of Jerome's previous single releases to find blog reviews.



This remix is sure to introduce Thomas to a whole new legion of adorning fans, as he continues to win over new listeners organically, one day at a time.

Thomas will be rounding off the campaign with a rare livestream performance on February 26. With tickets available from Eventbrite, the soulful singer will be debuting 'Right There' alongside his earlier hits for this must-see set, as he plays acoustic versions of fan favourites, answers questions and includes a very special guest.

Links
https://www.instagram.com/jeromethomasfoe/?hl=en
https://soundcloud.com/jeromethomasfoe
https://www.youtube.com/channel/UCgAmdyZ93YjhShUYhzyAD3w
https://open.spotify.com/artist/3w3vmT2hRskRBwDZdjUlAp?autoplay=true
https://twitter.com/jeromethomasfoe
https://www.facebook.com/jeromethomasfoe/

Fig. 12: Press Release

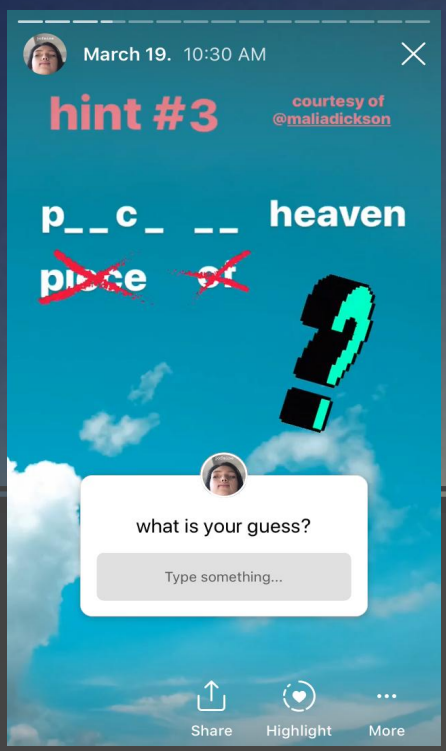
I was responsible for creating the Press Release as part of the EPK due to my background as a Music Journalist. For this, I based Jerome Thomas' Press Release on the format of Mabel's 'Mad Love' single release [see Appendix A] (Open Mic UK, 2018). It combines many aspects of an EPK in one place, albeit a compressed version such as photos, tour dates (where applicable), social media links, press quotes and text akin to an artist biography, weighted towards the product instead of the artist.

The structure shown in Jerome's press release matches that of Mabel's and I was successful in covering all the key features we were trying to promote with this campaign – the initial single release, the remix and the ticketed livestream.

MARKETING STRATEGY AND ASSETS



1. As Jerome Thomas had already established over 4,000 followers on Instagram, we decided to target this social media platform to market the releases through. I hypothesized that fan-engagement would be the simplest and most effective way to build up the anticipation for the initial single release, and created some basic, interactive media assets (next slide) by implementing a hang-man style game atop the artwork.



2. These would be spread out over numerous days in the lead up to the single launch to build up momentum, along with a competition element to encourage participation.

3. The idea was inspired by an active, aspiring singer-songwriter Jasmine Kelly, who I had previously met in Hong Kong.

4. She used a similar strategy to promote an upcoming single earlier this year, encouraging friends and fans participation by offering shout-outs on her next livestream, or taking song requests to perform.

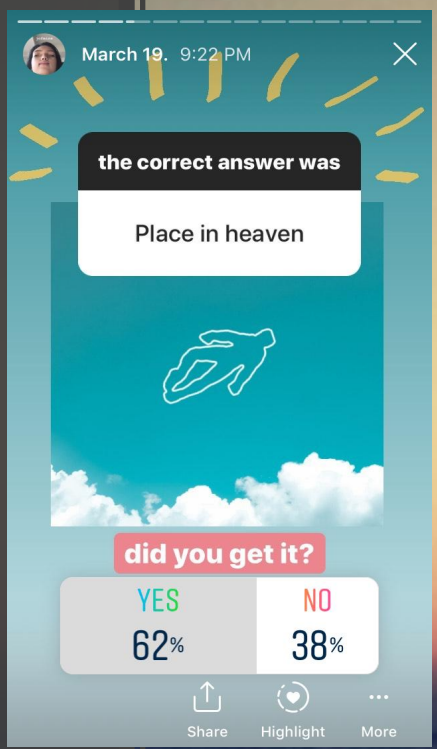


Fig. 13, 14 & 15: Screenshots of Jasmine Kelly's interactive Instagram Stories, 2020

Fig. 16-22: Interactive assets I created for Instagram using the original artwork background and iconography















I took this idea of competition and participation, but instead tried to expand on this notion and monetise it through a ticketed livestream. The competition element here was simple. The first five participants to guess the single's name correctly and share the artwork (while tagging Jerome) to their Instagram Stories would receive a free ticket to the upcoming livestream concert. The principal idea here is directing the fans to promote Jerome Thomas and the upcoming single to their friends and followers, potentially introducing him to new listeners and ultimately creating a buzz and momentum in the lead up to the impact date, while simultaneously promoting the ticketed livestream.

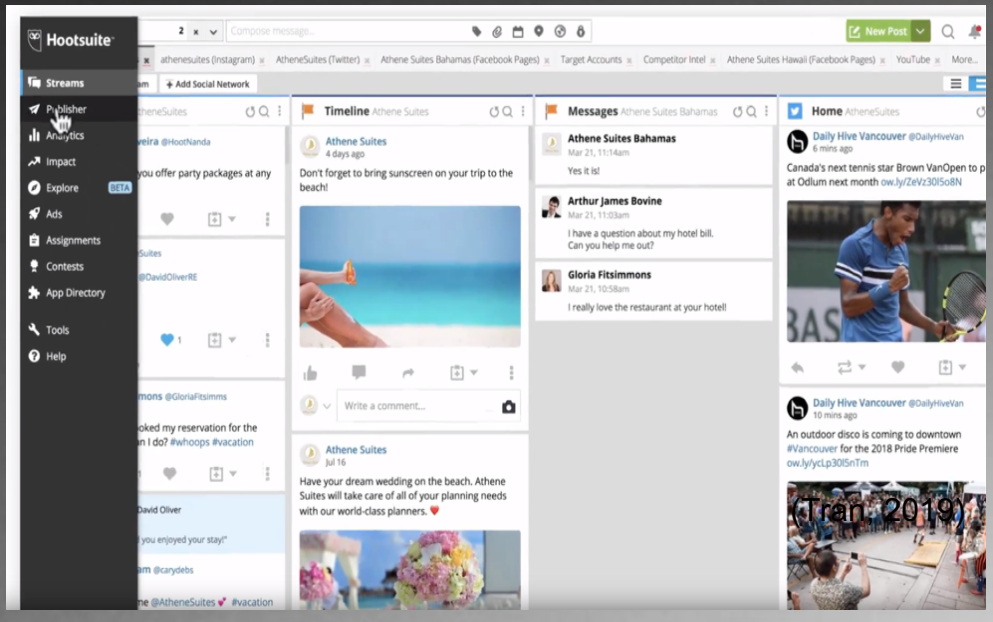


Fig. 23: Hootsuite Interface (Tran, 2019)

By utilising Hootsuite, a social media marketing tool, we could schedule these assets (alongside teaser videos) at a specified time on a daily basis, with the assets being uploaded to other social media platforms such as Facebook and Twitter in simultaneously for maximum outreach to his existing followers.

Once the song name has been revealed, we plan to release the full artwork and iconography as a paid-for Instagram advertisement. This would guarantee a wider reach, with pre-save links to the Spotify page available for when the track is released.

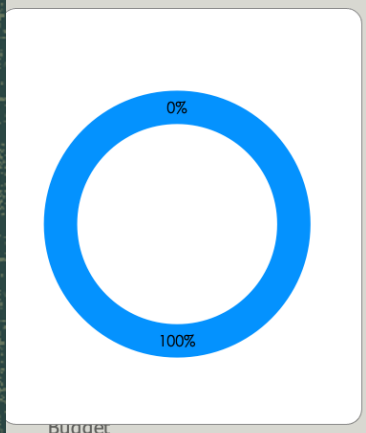
Sprout Social's 2020 blog post 'The best times to post on social media' provided us with useful data at which days and times saw the most active engagement with posts (Arens, 2020). The article specified that mid-week mornings (9:00am-12:00pm) generally saw the most interaction, so we have tailored our social media posts to fit this data.

On reflection, these assets are very primitive in terms of iconography, while the background I used was taken from an initial artwork design by Alex. While similar to the final artwork, there is a disparity between the photos and fonts. However, the playful nature of the 'game' and its simplicity in its execution gives a personal touch and a sense of authenticity to the audience, once again, encouraging interaction. The Hootsuite site is very easy to navigate and upload, having previously used this site before in a previous role as a Label Intern. Hootsuite allows us to implement the assets in a pre-timed manner, thus creating a cohesive and consistent posting across Jerome's social media platforms.

BUDGET

Expenses

ORANGE CRUSH - Personal Budget



Summary

BUDGET

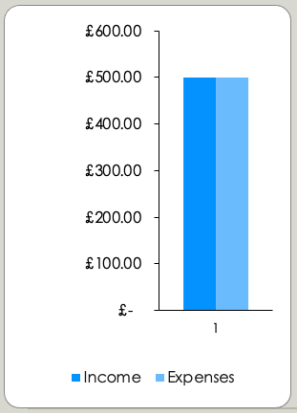
£ 500.00

TOTAL EXPENSES

£ 500.00

TOTAL SAVINGS

£ 559.00



Budget

ITEM	AMOUNT	
Given budget	£	500.00

Project Expenses

ITEM	DUE DATE	AMOUNT	
PR-Sumbit hub		£	80.00
Mastering Aria/LANDR		£	20.00
PR-Hart Media		£	200.00
PR-Facebook		£	25.00
PR-Instagram		£	150.00
Hootsuite		£25.00	

Logo	£	100.00
Artwork	£	100.00
Producer for Remix	£	150.00
Photos		£200.00
Monday Platform	£9.00	

PR- Facebook - Estimated daily results

Audience detailsLocation – Living in United KingdomAge 14-40People who match Interests: United Kingdom

People reached406-1.2KPost Engagement78-226

Audience detailsLocation – Living in United KingdomAge 14-40People who match Interests: United Kingdom

PR- Instagram - Estimated Daily results

People reached3.4K-9.7KPost Engagement567-1.6K

Audience detailsLocation – Living in United KingdomAge 14-40People who match Interests: United Kingdom

PR-Submit HUB

Duration: 7 Days

Number of Premium Credits: 90

Number of Standard Credits: 16 per day

Total number of Credits/Entries: 202

Fig. 24 Budget Expenses created by Alex

BUDGET

Income

I gathered the streaming figures for Jerome's ten most popular songs on Spotify (Spotify, 2020) and calculated their revenues generated based on latest streaming remuneration data (Sanchez, 2019). I then calculated the average number of streams and income for those top songs before deducting the 15% royalty cut that distributor AWAL takes.

	Jerome Thomas top 10 songs on Spotify		
	Spotify streams	Income	less 15% on AWAL
	595395	£2,601.88	£2,211.59
	733901	£3,207.15	£2,726.08
	466961	£2,040.62	£1,734.53
	9907	£43.29	£36.80
	179578	£784.76	£667.04
	118024	£515.76	£438.40
	71081	£310.62	£264.03
	53859	£235.36	£200.06
	34672	£151.52	£128.79
	41967	£183.40	£155.89
Average	230534.5	£1,007.44	£856.32

Fig. 25: Excel chart of Spotify figures November 2020.

If the single and remix can reach our target of approximately 230,000 streams on Spotify – this would recoup our total £500 budget, and then be able to split the profits of £356.32 between the label, artist and producer. This doesn't take into consideration other streaming platforms AppleMusic, TIDAL or Deezer. Therefore, we felt this target was easily obtainable based on Jerome's previous efforts.

DISTRIBUTION – AWAL

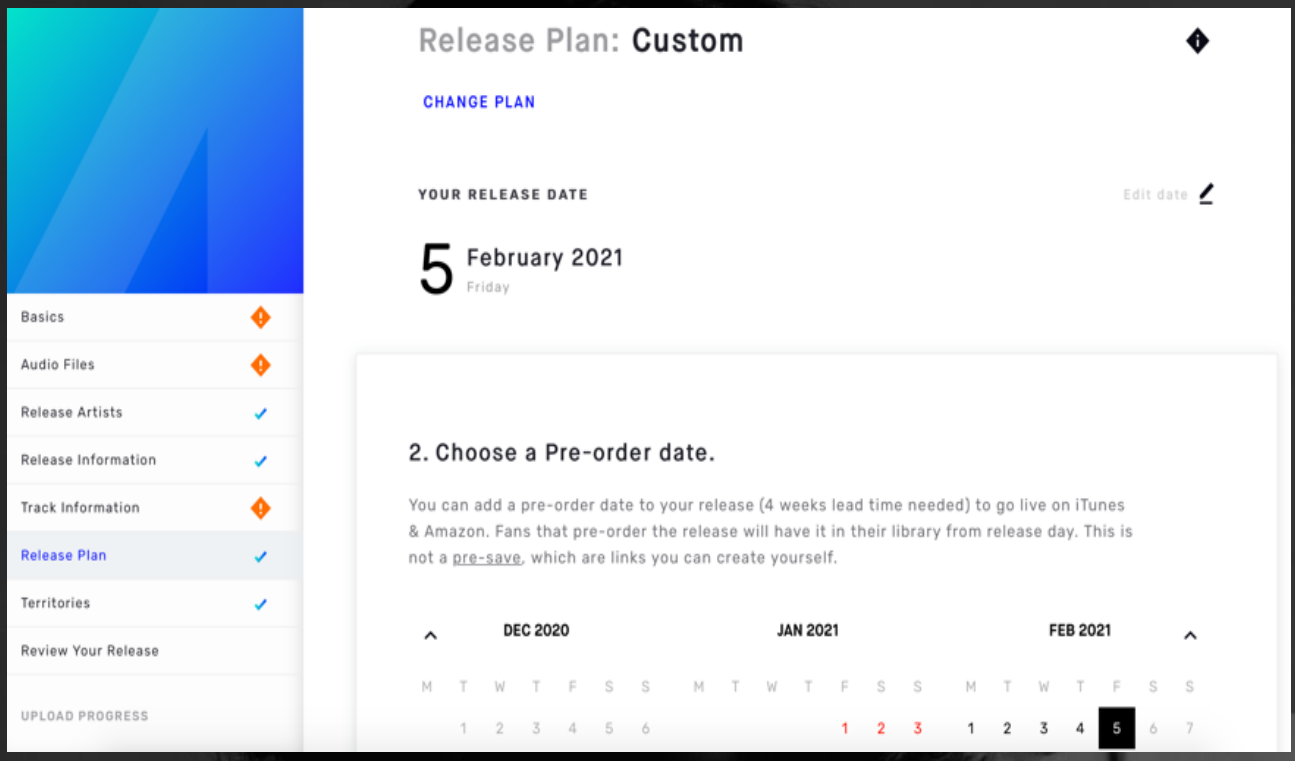
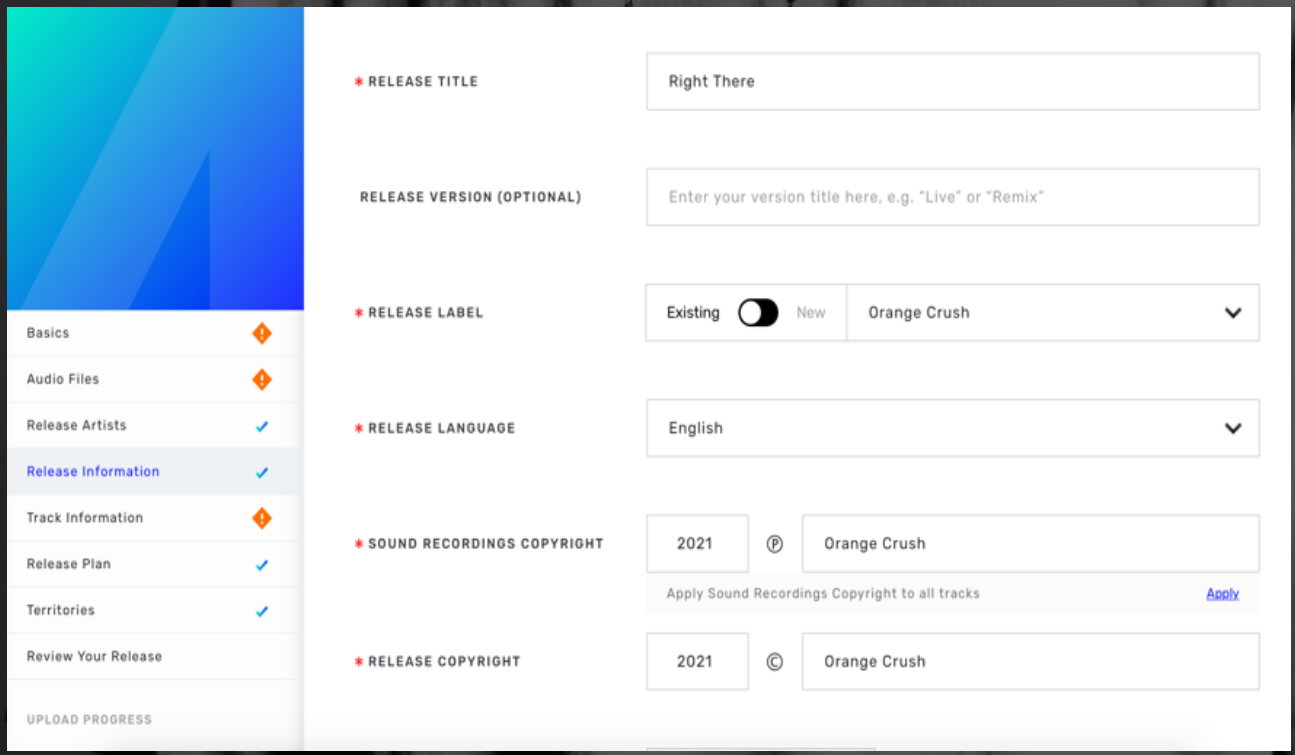


Fig. 26 & 27: Screenshots of AWAL uploader and process of submitting tracks for online distribution.



PERFORMANCE – Ticketed Livestream

As an added guarantee of income, we created and scheduled a ticketed live-stream performance. As Jerome hasn't performed online during the COVID-19 lockdown periods, we hypothesised that a decent number of his fans would have the desire to watch a live performance, and willing to purchase a ticket to a private link. If we could get as few as 75 fans to purchase a £5 e-ticket, we could generate an income of £301.50 (due to Eventbrite's absorbed transaction fees), thus recovering 60% of the £500 budget. The bonus here is that there are no set-up costs for this livestream as Jerome is equipped with a camera, microphone and instruments to stream from his home studio.

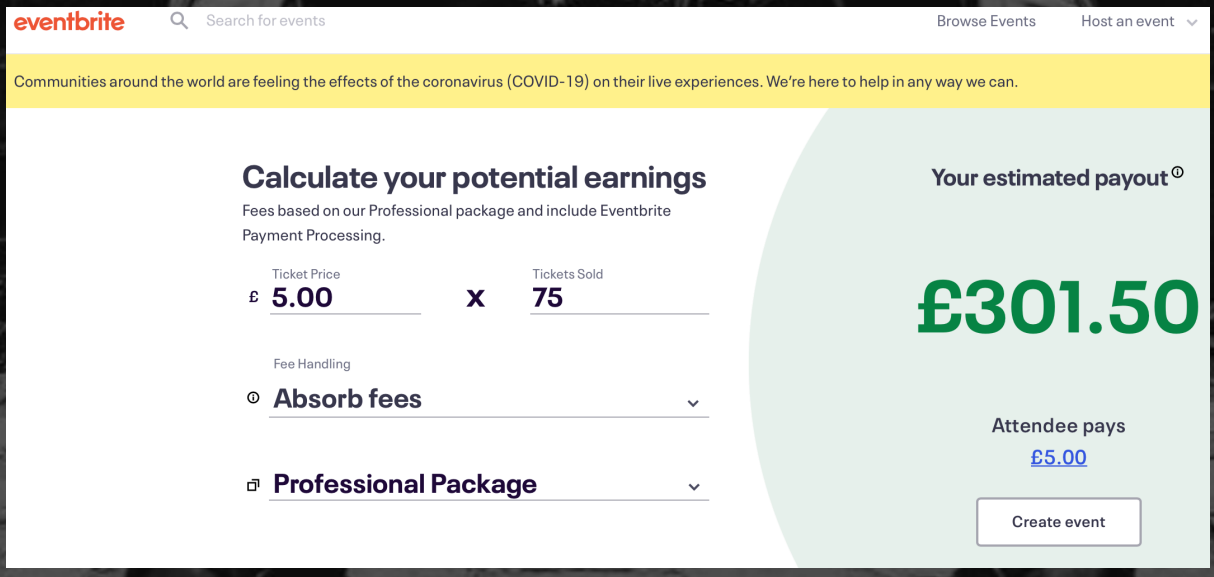


Fig. 28: Screenshot of Eventbrite calculator

Combined with the projected streaming figures for the release, we are confident to turn a profit with this campaign, ultimately reaching a wider audience to increase Jerome Thomas' and Toma Lazarov's followers and listeners.

RELEASE TIMELINE

I set out a loose template for the release and marketing strategy for the team to use as a guide. I uploaded this to the shared Google Drive for the other members to add, update and edit details where necessary. For ease and clarity, I included dates, potential captions, assets required and platforms/websites/contacts to utilise.

'RIGHT THERE' RELEASE TIMELINE

Schedule:

01 Jan – All social media assets, EPK, artwork, remix complete and ready for distribution.

08 Jan – Upload 'Right There' single to AWAL. Release scheduled for 5th February 2021.

15 Jan – Release picture of artwork (no text) on social media via Hootsuite. "New music coming soon…" in caption?

16 Jan – Schedule social media posts via Hootsuite.

22 Jan – Upload 'Right There (Toma Lazarov Remix)' to AWAL. Release scheduled for 19th February 2021.

23 Jan – First scheduled hangman teaser on Instagram and Facebook. Potential caption: "Can you guess the name of my next single? The first five to guess correctly will get free entry to an upcoming livestream concert next month!"

24 Jan – Hangman Teaser 2. Similar caption.

25 Jan – Hangman Teaser 3. Similar caption.

26 Jan - Hangman Teaser 4. Similar caption.

27 Jan - Hangman Teaser 5. Similar caption.

28 Jan – Hangman Teaser 6. Similar caption.

29 Jan – Hangman Teaser 7. Similar caption.

In its current state, the timeline is missing specific timings for posts, and fails to include the music video launch.

30 Jan – Reveal full artwork and announcement of new single and release date. Possible caption: "So excited to announce my new single 'Right There' will be out on Spotify and Apple Music on 5th February! Congratulations to all who guessed correctly! More exciting news to come…". Boost this post with Instagram ads.

01 Feb – Post picture of Jerome with pre-save links to Spotify. 15 second clip of music?

03 Feb – Artwork again with reminder of release and pre-save link. Include press quotes? 15 second clip of music?

05 Feb – Artwork. Possible caption "OUT NOW – my brand new single 'RIGHT THERE' on Spotify and Apple Music! Link in bio.

08 Feb – Begin campaign with Hart Media for Remix. Announce the 'Right There' Remix on social media with artwork/photo of Toma.

Fig. 29: First draft Release Timeline I created for the Orange Crush team to edit, update and adapt.

VIDEO CONTENT

BEHIND THE SCENES

https://drive.google.com/file/d/1sTLQY7Z_0bESvH1Olyvme5P8ros3AXAt/view?usp=sharing

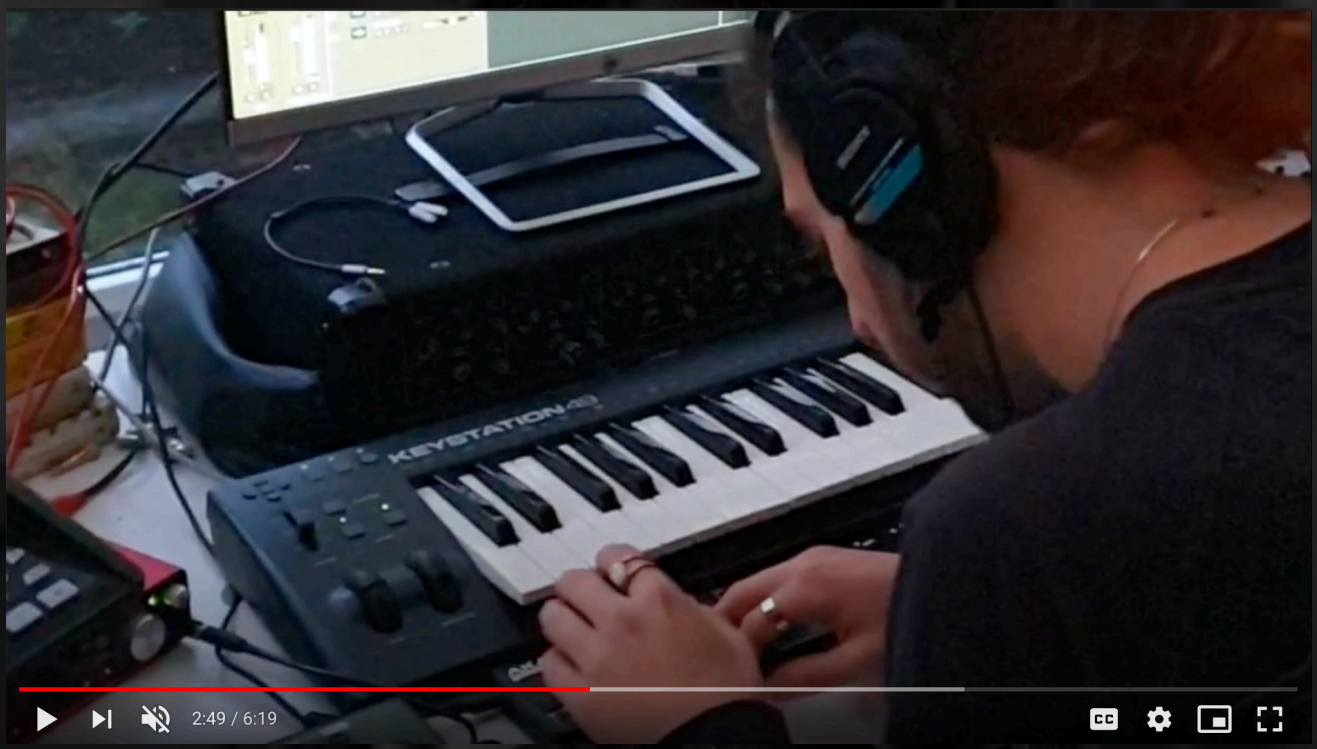


Fig. 30: Video assets created by Caitlin and Aston

We were all pleased with the outcome of the behind-the-scenes video as it brought a sense of personality to the campaign. If we had more time, I would have lifted Jerome's voice from the interview audio and raised its volume on a separate track to make it more audible in the video mix.

Word count: 2,365

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APPENDIX A

MABEL UNVEILS NEW SINGLE, "MAD LOVE"

DEBUT ALBUM – *HIGH EXPECTATIONS* – OUT AUGUST 2

GLOBAL TOUR DATES CONFIRMED



"A richness and honest that sets her out" – *Noisey*

07 JUNE 2019 (TORONTO, ON) – Mabel has today unveiled "Mad Love", the lead single from her hugely anticipated debut album *High Expectations*, out August 2 via Polydor Records/Universal Music Canada.

Stream/download "Mad Love" **HERE**

Pre-order *High Expectations* **HERE**

The release of "Mad Love" follows the unstoppable success of recent single "Don't Call Me Up", which peaked at number 3 in the UK and spent 8 weeks in the top 10 (as well as going top 10 globally on Spotify and landing Mabel her first hit around Europe and the US). Off the back of performances on The Graham Norton Show and The Tonight Show Starring Jimmy Fallon, Mabel has also been confirmed as the UK's first ever Youtube Artist On The Rise (following the likes of Brockhampton and Maggie Rogers), which was just launched at Piccadilly Circus with a preview of 'Mad Love'. An extensive run of live dates now follows into the end of the year, including Mabel's UK & European tour with Khalid.

Resource: Open Mic UK (2018) 'How to Write a Music Press Release (with Example Templates)', *Open Mic UK*, 27 September. Available at: https://www.openmicuk.co.uk/advice/how-write-music-press-release-examples/ (Accessed: 18 November 2020).

APPENDIX B

REMIX AGREEMENT

Concluded on the day indicated below between

Name/Firm: .....

Address: .....

Telephone number: .....

Email address: .....

Bank account: .....

referred to hereafter in short as the “label”, and

Name/Firm: .....

Address: .....

Telephone number: .....

Email address: .....

referred to in short as the “producer”, as follows:

1. Subject of the Agreement

1.1

The label commissions the producer to remix the title: …… at a length of …. minutes.

1.2

The label will make the original recording of the title available to the producer for this purpose. The label guarantees to have carried out the rights clearance and to have all rights for the editing of the recording and work by the producer for remix utilisation.

1.3

The title of the remix will be the following: …….

Resource: ‘Remix Agreement’, Music Austria. Available at: https://www.musicaustria.at/wp-content/uploads/remix_agreement.pdf (Accessed: 19 November 2020).

APPENDIX C

PHOTO RELEASE FORM

I, _____ hereby grant and authorize _____ the right to take, edit, alter, copy, exhibit, publish, distribute and make use of any and all pictures or video taken of me to be used in and/or for any lawful promotional materials including, but not limited to, newsletters, flyers, posters, brochures, advertisements, fundraising letters, annual reports, press kits and submissions to journalists, websites, social networking sites and other print and digital communications, without payment or any other consideration.

This authorization extends to all languages, media, formats and markets now known or later discovered.

This authorization shall continue indefinitely, unless I otherwise revoke this authorization in writing.

I waive the right to inspect or approve any finished product in which my likeness appears, including written or electronic copy.

I agree that I have been compensated for this use of my likeness or have otherwise agreed to this release without being compensated. I waive any right to royalties or other compensation arising or related to the use of the photograph.

I understand and agree that these materials shall become the property of _____ and will not be returned.

I hereby hold harmless and release _____ from all liability, petitions, and causes of action which I, my heirs, representative, executors, administrators, or any other persons may make while acting on my behalf or on behalf of my estate.

Resource: 'Photo Release Form', Docsketch. Available at: https://www.docsketch.com/contracts/photo-release-form/ (Accessed: 23 November 2020).

Printed Name: _____

Signature: _____ Date: _____