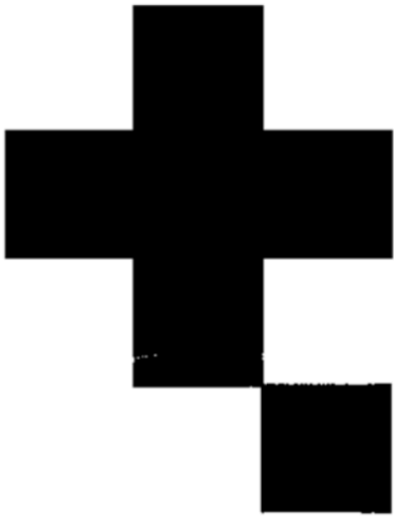
Marcus Copeland
1904485
Creation (ADAD7004_LON)
Element 2b
Ciarán Robinson

TILEYARD



EDUCATION

Introduction

In this essay I shall be looking to discuss and reflect on the project ‘Just Me’. The essay aims to provide an insight tot the planning and execution of this body of work through analysis of the process I undertook to arrive at the final result. I shall be using number of analytical tools Bausch as research, experience and SWOT analysis in order to evaluate my skills at the offset of the project which will also help to enlighten the steps that I may take to reach the final goal. These analytical tools will look to understand the wider context of the project and what my skills can be bring whilst seeing whether there is opportunity to grow and develop in other areas for the benefit of the project and the longevity of a music career as a producer within this industry. The essay will be divided into two sections, the first being ‘What was proposed’ and ‘How it went’. The ‘What was proposed’ section will look at the early obejectives and driver for the project, while ‘How it went’ will detail the projects final as well as looking at how the project had helped me to grow indiviually.What was proposed

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What was proposed

The general conception behind this project was to create a body of work that will reflect my musical production skillset whilst also displaying the type of musical genres I’d predominantly endeavour to be involved in within the music industry. My musical taste plays a big part in the genres I favour to be involved in, as my love for music stems from an early age with an eclectic appreciation for many genres. Although my taste of music is very broad the two genres of Gospel music and R&B have been a constant source of music and cultural inspiration growing up. I am also open to the possibility of creating music in the genre of Pop in an attempt to broaden the scope of my production ability. Pop music has also been a intriguing genre as I have been keen to test whether my, R&B and Gospel sounding, production would be flexible enough to lend itself to curating authentic Pop songs. These particular genres of focus were an extensive part of my musical development and have formed the basis in which I would most inclined to pursue in my production career.

My desire to create gospel music within this project stems from a place of seeing that the standard across the genre could be improved whilst making music that would potentially be competitive with other forms of music in Pop and R&B music where music production was concerned. I also feel as though, geographically speaking, the concentration of prolific UK gospel artists tend to be predominantly based in and around London. This is highlighted in an article written by a Juliet Fletcher, a well known torch barer for black UK gospel music, in which she highlights a number of artist that she refers to as being ‘the best in black UK gospel music’. As she states, ‘GuvnaB, Lurine Cato, London Community Gospel Choir, Muyiwa Olarewaju, Noel Robinson. These five are obviously are certainly operating at the top of their genre style – prime examples in song, deed and action’ (Fletcher, 2021). Although the comments focus isn’t pointing towards these artists geographical location, all the aforementioned artists are based in London. This therefore highlights the fact that the prolific Gospel artists tend to be centred around London which brings me to me desire to be able to create a hub for great sounding Gospel music within the West Midlands Community.

Another important factor that has influenced the direction of this project is the desire to create music of the two particular genres of Gospel and R&B can be linked to the notion that a lot of the producers I am influenced by also had a familiar upbringing in music through a church background. Grammy award winning producers such as Pharrell Williams, Babyface, Teddy Riley and Timbaland, just to name a few, have all experienced the pathway of growing up and being involved in music through their local church, which has played such an integral part of their early development (Cochrane, 2021).

Pharrell Williams is a strong character study for this particular point. Williams is a producer, songwriter and artist who has reached the pinnacle of the music industry having been a Grammy award winner thirteen times along with thirty-eight nominations (Pharrell Williams, 2021). Well know gospel artist converses with Pharrell Williams on the the podcast Good Words with Kirk Franklin as he details his early memories of growing up within the gospel church setting (Franklin, 2021). Just recently Williams can been seen being hands on with the creation of a new Netflix special, 'Voices of Fire.' In the show Pharrell is the member of a panel of judges who are putting choir member hopefuls through their paces in order to create an authentic feeling and sounding gospel choir. It is this form of close connection to gospel music I feel I share with some of the aforementioned songwriters, producers and artists who will look to help progress the gospel genre which is so close tied to the church experience in which it serves.

The fact that so many R&B artists, producers and songwriters have experienced a background through church, and subsequently gospel music, also highlights the point that those within the mentioned professions can straddle the fence of both genres authentically as well as finding ways to merge both genres together with a level of success in either category. This is also true of some of R&B's genre offsprings in Neo-Soul and Hip Hop. A case of another well know Grammy winning producer, by the name of Teddy Riley, emphasises this point. Riley combined with gospel music iconic male family group The Winans to produce one of the genres most iconic hits titled 'It's Time'. The particular collaboration fused gospel lyrical content with over a style of Hip Hop and R&B called 'New Jack Swing' which Teddy Riley was known for pioneering as well as pushing towards mainstream music. This created a modern iteration of gospel music that was well received within the gospel community as well as transcending the boundaries of the genre as it reached No.5 in the R&B charts at the time and remains as one of The Winans most well down songs (Only, 2021). This represents a model in which I can take inspiration for with regards to the way this project can potentially be seen and the perspective in which to two genres can be fused could potentially influence the way I approach some songs on this project.

From a production stand point the project looks to stay in keeping with some of the current trends of todays music production that utilises a heavy sense of in-the-box production but also has the flexibility to to accommodate live instrumentation where necessary. The 'in-the-box' approach could encompass the use of VST's as well as incorporating the utilisation of samples. Chart topping Artist H.E.R, a newly crowned forerunner of the current generation of R&B, had a hit song 'Hard Place' which adopted the principle of merging in-the-box techniques with live acoustic instrumentation, in the form of an acoustic guitar, as an approach to the overall production of the song. Producer of the track, Rodney Jerkins, details how the artist H.E.R. sent over a lead vocal and an acoustic guitar recording as the components of the song. From those elements Jerkins constructed the groove of the song through finding a breakbeat sample for the drums which he then 'chopped up' (a term used for cutting and editing a samples to taste) and added to the track, a sub-synth bass was then added to the track. Whilst the instrumentation was quite straightforward there was also the use of a choir for additional background vocals which when added to the simplicity of the production enhanced the effectiveness in creating a sense of space in the production. Delay and reverb effects were also added to the production to help blend the

(Mix With The Masters, 2021). This song spent eleven weeks in the Billboard Charts and peaked as high as #2 which is quite an achievement in the current climate of a Pop saturated market (H.E.R. | Billboard, 2021). This hybrid process of merging samples, VST's and recorded instrumentation especially R&B is a common way of producing in the genre whilst proving that this type of production approach if executed correctly can have; this process can also be extended to the Gospel and Pop production process also. This process of production was something that I foresaw the project being rooted in as an up and coming producer.

My recording and mixing techniques at the offset of this project were a substantial consideration in terms of how the project would materialise from start to finish. Whilst understand my abilities were limited, with particular regards to mixing, there was a question to be asked as to whether I was capable enough to mix, engineer and record different elements of the sessions to an appropriate standard. With that in mind there were also financial constraints to consider in which the project had a minimal budget which meant there was no room for outsourcing potential mixes as most of the tracks and songs being collated were being presented by me. As the 'Production, Mixing & Mastering S.W.O.T. analysis' shows this presented an opportunity for me to improve these areas of my production skillset. Upon understanding that there was almost certainly going to be some acoustic guitar recording required, some initial research presented an a plethora of different options for producing an acoustic guitar recording through but I'd made up my mind pretty early that I'd the mid/ side technique, as the diagram of Fig. 1 details (5 Essential Tips For Recording Acoustic Guitar, 2021). This was an instance of how this project could potentially have the ability to grow my knowledge in regards to increasing my engineer skillset on the job whilst implementing as the ideas as I work through this body of music.

Additional Considerations

Upon major reflection, I quickly began to realise that collaboration would become quite an imperative component to the project in order to drive it toward its' completion. Whilst I have quite a strong background in music programming, music production and a genuine ear for music, my songwriting ability is lacking with respect to the level of my production skills at present and is an area I am aspiring to improve upon. Of all the tracks I have embarked upon through my journey whilst studying at Tileyard Education, all of the projects have required a level of collaboration in the form of songwriting and this particular project would follow the same need for lyrical input from a songwriter. Although I consider myself as somebody who can top-line and assist in creating the conceptual framework of a song, being able to write a full song from start to finish is still a challenge as is beyond me at present. Most of my previous collaborative works have come in the form of me supplying a pre-made beat to an artist for initial ideas, I'd then arrange for us to have a session where we'd sit together and iron out the finer details of the vocal arrangement in regards to harmonies, melody and the flow of the of the lyric as, upon occasions, I like to have an input in those areas of vocal production. Whilst I have been accustomed to working in this manor I'm also very flexible in how tracks and ideas come about, for instance I may be given a demo of how a particular artist may initially conceive a song and it's my duty to build upon that or I'm also flexible enough to work with a number of producers and songwriters to create an idea. Thus I strongly feel this project will greatly benefit from the influence of songwriters in order for it to have a cohesive and high standard level of lyrical content.

Selecting co-collaborators will be based on previous working relationships I have either through family relationships, having met through Tileyard or through having worked with artists as a musician. Whilst studying at Tileyard Education I have been fortunate enough to work with a variety of students as who are accomplished at writing and top-lining. Having also been a

musician and programmer for several artists. This has allowed me to develop a number of industry relationships with artists professionally as well as personally. Amongst all of the artist and individuals I have met through work and study I also have family members who are singer-songwriters in the gospel field, this which will be of an advantage as gospel music will be one of the main genres of focus in this project. These elements mentioned are some examples of how I hope to use the connections and resources I have gained and have at my disposal to great affect in order to achieve the desired results for this upcoming project.

With a tight budget for the project studio space and writing room locations became a topic of high consideration with the potential process of working with co-collaborators on this project. Fig.2 and Fig. 3 demonstrate the high level resources available to me via being a student of Tileyard Education which I may otherwise not have access to in any other capacity. Because of this I look to utilise the facilities provided through TYE. Whilst my co-collaborators may be from various parts of the country I will also need another base to work from. Of some of the artist I know, I am aware they may have their own small scale studio setups, these setups would most likely bare no comparison to the quality of facilities of facilities on offer at TYE but could most definitely get the job done. Locality wise this will be advantageous for me as it allows the for a level of flexibility whilst working with the artists from the North West.

With regards to the final major project, being based in the West Midlands this would also afford me the ability to travel to both north an south of the country should I need to. While those options are available in TYE and the Liverpool, I also have unrestricted access to a music room of which myself and my father have been investing in at the local church I am a member of. I foresaw this facility as a means of creating a musical hub for all things music production for the project, as well as potentially carrying out some recording elements if required, which would be a benefit to the Midlands based artists. This would also bring down other factors associated with the project such as travelling costs as this body of work is being curated with minimal budget. There

A look at Fig. 4 and the ‘Personal Studio Space S.W.O.T. analysis’ will reveal the limitations of the space can be seen with no n acoustic treatment of the walls. A way of analysing how I can work in this facility may be determined by how the functionality of what I can do with it from an acoustic perspective. It may not be the best fit, function wise, to mix in this space due to no acoustic treatment but it may be better utilise the space as more of a writing room rather than a place to facility specialist tasks such as mixing and recording. I feel as though this would be advantageous to the process of the project as it would be insuring the quality of recorded elements would be kept at a high standard.

Below is a table of Itinerary for the studio space and a series of SWOT analysis with separate elements of the project taken into consideration:

Studio Equipment Itinerary:

Audio Interface:	Vocal/ Instrument Mics:
Presonus StudioLive 24.0.2. (24 Channel i/o) Focusrite 2i2	Aston Spirit Rode NT1 Neumann TLM 105 Electro Voice RE320
Drum Mics:	MIDI instruments:
EV PL20 set Sure P	Komplete Kontrol 61 Maschine Mikro 2 Maschine 3
- Instruments	Monitors:
Bass guitar x3 Drum kit x2	Behringer Truth

Project S.W.O.T. analysis

Strengths:	Weaknesses:
- I have a good ear for music due to being a musician since an early age and having played multiple styles of music. - I have a background in music programming having been the main programming for live shows and performances - I have a god ear for the genres I'm trying to create as I have grown up in the culture of the music - I have a wealth of resources in personnel who have either been or who are still actively involved in both the gospel and RnB genres - Little to no cost of produce tracks from beginning to end - Artists used, have prospective projects in mind which can couple with this final major project. - Tileyard facilities available with a high standard of equipment. I have facilities and a space that I can work out of with intermediate level of equipment.	- One of my personal weaknesses is time management. - I have little experience of completing songs from start to finish, I also have little experience in completing a body of work from start to finish. - I have little mixing skill and ability - I'm quite limited at writing lyrics - My level of music theory is quite little, this could be seen as a weakness as it may take longer to work through ideas regarding - The financial outlay of the project may be a weakness as the artists may not be able to afford mixing and mastering which could weaken the overall product - The working space I have isn't of professional quality this could impact the mixing and techniques - I don't have a massive way social media following or promotion strategy
Opportunities:	**Threats:**
- An opportunity to create a repeatable framework for completing a body of work efficiently - This project can be an opportunity to work on the my time management by laying out realist personal deadlines for this project which will ensure that there is enough time to create a body if work to a high standard. - There is an opportunity to expanding my knowledge practically through mixing, engage in tutorials and read more - Could explore the potential of collaborations through connecting with artists and songwriters in an attempt to help my own - Opportunity to barter and us my skills to trade with other artists. And producers skills; I also play drums - There's also an opportunity to work on my engineering and vocal arranging skills	- The current Coronavirus pandemic can have an impact on working with people via collaboration and threaten the way we work which is usually most of the collaborators in one room. - This can affect the energy in the way people work as well as the output as I believe there is something to be said for the energy in a room when collaborating - Not having enough finances to mix the project for the right sound, should mixing prove to steep a challenge to learn

Personal Studio Space S.W.O.T. analysis

Strengths:	Weaknesses:
- I have access to space where I can stay and create for as long as I need to with the ability to stay overnight, facility is also close to home - I have access to the space for the majority of the week, generally speaking. - It's a place I have been investing in along with my father - There's access to studio equipment with regards to being able to record any instrument required. - 24 Channel mixer and interface available for large recordings with the ability to record a full band if necessary - There's also enough outputs to monitor full band should it be necessary - Full assortment of mics for recording vocals, drums and guitar amps, - Four different vocal mics which gives flexibility with regards to matching singers to microphones [Neumann TLM103, Electro Voice RE320, Rode NT1, Aston Spirit]	- The room is acoustically untreated and may not be the most appropriate place to record vocals. This may cause reflections in the recording process which will create a difficult starting point in the mixing process - The studio monitors are not of high quality and can be seen as entry level budget motors which will make an accurate mix quite difficult to achieve. - On occasions you can hear outside noise as it's close to a busy main road - Is a little cluttered with old gear
Opportunities:	**Threats:**
- There's an opportunity to invest in some better studio monitors which Will improve the ability to mix in the room - Look into buying acoustic panels which will absorb and diffuse the sound from bouncing back. - Couple look at studio speaker frequency calibrator plugins that look to alter the frequency response of a pair of speaker to allow for flat frequency response. - Opportunity to wok in Tileyard for specific recordings such as vocal recordings - Research bedroom techniques for achieving a clean vocal recording in an untreated room - Look a headphones that are good enough to mix with	- Finances need to invest in additional gear and acoustics may be to costly - The learning curve needed to research and implement some right course of action needed.

Production, Mixing & Mastering S.W.O.T.

Strengths:	Weaknesses:
- Years of experience in programming for live shows. - Over 15 years of experience in Logic Pro - I have studio experience though performance and recording drums for tracks/albums. - I have a collection of VST's that I use and go to for certain genres and styles of music - I've invested in small selection of plugins for mixing and mastering purposes - Have a general understanding of my DAW and how it works - Music production and creativity is my strength in this project	- Not yet at a standard to be able to mix a song confidently - Don't fully understand all the capabilities of the mixing plugins I have purchased - Relying on youtube tutorials to learn and diagnose problems in my mix - I doubt my ability at times and this hinders my creativity - Sometimes I struggle to start or progress an idea somewhere else
Opportunities:	**Threats:**
- An opportunity to improve my mixing skills - Invest in some paid tutorials that are detailed. - Potentially look at outsourcing some mixes for quickness - Try and spend some time with a mix engineer dissect my mixes - Invest in reading material regarding mixing and mastering - Barter my skills and ability for a mix or master, no money exchanged.	- Finances my be restricted to invest in outsourcing mixes - May not be able to bridge gap between quality of my mixes and the where it needs to be. - Not enough money to invest in outsourcing mixes, subscribe to tutorials and purchase reading material

How it went

This section aims to reflect and illustrate, through examining, how successful the the project was carried out from beginning to completion with the event that occurred whilst producing this body of work. By looking at the ‘Project SWOT analysis’ I can measure the successes of the project against the initial aims as a way to provide a better understanding of what I set out to do initially. The reflection will look to highlight whether I stuck to the initial brief, skills gained, and also to charter personal growth through the project.

It’s important to provide a understanding on what the conception was for the project and what the realisation of the project is today. In retrospect I can clearly see that although I had an idea of what the type of genres the project would include, whilst trying to showcase my as a producer of those tracks; I wasn’t so clear on the direction and of the body of work in its entirety. My desire for this project mainly centred around the genres that I’d been interesting in creating but the presentation wasn’t always consider in terms of whether this project would be an EP, an album or a collection of songs randomly put together. It wasn’t until I had started to gather the material together that it became quite clear that the body of work could be quite an disjointed as piece of work as it seemed to be a random collection of genres without much direction in order to underpin the songs collectively and cohesively. It wasn’t until I was in conversation with a student at TYE, who mentioned the idea of having a playlist. This was a factor that would be able to ground the songs in a theme as well as giving the project a sense of cohesiveness as with playlists you can create a theme to categories your music as Fig. 6, Fig. 7 and Fig. 8 shows. The playlist allows for the fluidity of genres as the main reason for the collection of the song are based upon the theme in which the playlist has defined under thus validating all the tracks within that collection of the work. My final project takes a journey through four genres in Acoustic Gospel, R&B, Pop and Reggaeton. Whilst trying to display the eclectic sound I of my production with the many topics on display such as faith, love, hurt and perseverance the playlist theme is very much one that reflects me so the playlist is adequately called ‘Just Me’. The production behind the songs are a general over view of my diverse sounds of music which have been developed through faith and experience.

Skills learned

Going into the project ‘Just Me’, I was quite sure of my of my ability to be able to curate the style and particular nuances of the each individual genre I initially set out to create. An objective of mine was to make the music feel as authentic as possible to the associated genre whilst also adding an element of my musical taste into the songs. One of my main strengths is my ear for music in being able to understand some subtle difference within a style as well as the ability to ‘cook up’ something quiet quickly; having an idea for what types of genres I was hoping to create allowed for the creative process to be relatively quick. Instrumentation is key ingredient to allowing any song to sit authentically in the position of its genre. One such example if this is with the song 'It’s In You’ and ‘Self Examinations’ whereby the intention was to create an gospel song with an acoustic feel. In order to achieve this all instruments we’re acoustic and played live, with the exception of some shaker and clap samples to augment the sound of the song. There wasn’t any other option for this for instrumentation would not do the music justice in regards to the feel of the outcome of this song. Another example of authenticity within in the context of genres was the song ‘Don’t Sway’ in which Ofure Ali, a fellow TYE student, approached me with a vision for

the song. Her concept was to have the song feel like an R&B track with the infusion of some afro, which is quite a common thing to here within the music of today and notably made popular by the Grammy award winning album ‘Black Is King’ (Wicker, 2021). With this production she gave me a concept and as with the heat of the song I do try to produce tracks with a concept in mind. With regards to this song the subject matter was one of perseverance and defiance in the face of adversity. With the song being in the spirit of Afro beats I decided to introduce an element of African ‘Talking’ drums. This production decision is directly influence by the genre and culture of the song through those elements of production whilst giving a dominant sense of defiance musically.

Another skill I feel as though I have gained, or rather have grown in, is the mixing, whilst the decision making for the recording process has also been enhanced. As mentioned in the ‘Production, Mixing & Mastering S.W.O.T. analysis, I felt as though my skills as a mixing engineer was not up to the required standard for this project. Because of the notion that the project would be done with mainly ‘in-the-box’ techniques I was relatively more comfortable to adjust and take the opportunity to start to learnt eh technicalities of mixing as mentioned as an ‘opportunity’ in the ‘Production, Mixing & Mastering S.W.O.T. analysis’. A key factor within the development of my mixing skills was the ability to have unrestricted access to the room at my local church. Although occasionally I would have to rotate access with my father for the majority of my need to get into the studio I was able to do so. This gave me an unrestricted amount of time to learn and hone in on the ability to mix whilst watching series by Musician on a Mission (YouTube, 2021) and a series of Mix with the Masters (Mix With The Masters, 2021). Although at first the aspect of mixing may have been seen as a potential threat to the quality of work it then turned into a personal area of growth within the context of my progression.

Whilst my mixing ability was an area of growth so too was the ability to make decisions regarding the recording process. As mentioned previously in the ‘Personal Studio Space S.W.O.T. analysis’, I was very concerned with recording vocals and guitar in the untreated room as I wouldn’t be able to control issues such as slap back from the bare walls etc. A way of over coming this obstacle was to have a duvet surrounding the the vocal mic as away to absorb any reflection from the room. Another key recording decisions that was made was the choice t use the technique mid/ side for the recording of the guitar (5 Essential Tips For Recording Acoustic Guitar, 2021). This was quite an advanced recording/ engineering step in my progression of recording which really paid off well. This technique allowed me to have a level flexibility to record both in mono and stereo and after the recording process was complete and it came time to mix it allowed me to hear which whether the stereo recording or the mono recording or even implement the mid/ side recording was best for the recording. The song ‘Self reflection’ benefited greatly from the mid/ side technique, with the production being very sparse in the way of instrumentation this meant that the guitar had to fill a vast space whilst also being present in mono. The mid/side technique allowed for the guitar to fill the stereo width allowing the track to have minimal instrumentation but feel very full in body.

Collaboration was a major aspect of the project which was of most encouragement to the body of work. Collaboration came in the form of musicians, producers artists and songwriters. I’d met so many students at TYE who I managed to build a strong working relationship with. Ofure was an artist who I had only worked once with prior to engaging in the production of the two songs we worked together on in ‘Don’t Sway’ and ‘Q&A’. Both processes were slightly different for each song as we initially sent ideas over email as I produced remotely often going back and forth to make sure the idea of the song felt authentic to her goal for the ideas she had. This was in contrast to the way in which ai worked with IVY XM another artist I which I met through TYE. The song ‘I dON't wAnA’ was initially sent over as an idea via email in which IVY took to. We then

arranged to work together studio the studio where I helped create the concept in which the song is lyrically based around. I also had the pleasure of working as a produce for me brothers songs on the project which was more of the soft, acoustic style of production which lent itself tot the style of songs as those were much more reflective and required a much more stripped back approach. I was also be able to producer for an established boyband from Liverpool called MIC LOWRY, their style being that of slick vocals over an undoubted R&B back drop. The collaboration with with Afrika Feuntes, a Spanish speaking artist, was the surprise of the project in which she delivered an authentically Reggaeton lyric over the Reggaeton beat I sent over to her. All these collaborations required a level of flexibility in which being able to create music that was authentic to each individual artist.

Conclusion

Looking back at the ‘Just Me’ playlist it has been a major learning curve with areas of significant progress within my musical journey. With the level of music knowledge and production gain into the project I was confident that I could get my ideas down. The next challenge for me was to bridge the gap between my production skill and and the mixing ability; wile they are still some way apart the margins between them are much closer then before this project. I’m especially proud of how I have been able to collaborate with some great artists whilst being able to provide songs that artistically feel authentic to who they are as well as authentic to my sound. The initial aim of creating a body of work that resents my style and taste of music, I believe has been met, which was my biggest concern. Overall I’m very proud of the project as it marks a journey upon which has made me a better producer.

Fig. 1: Mid/ Side diagram

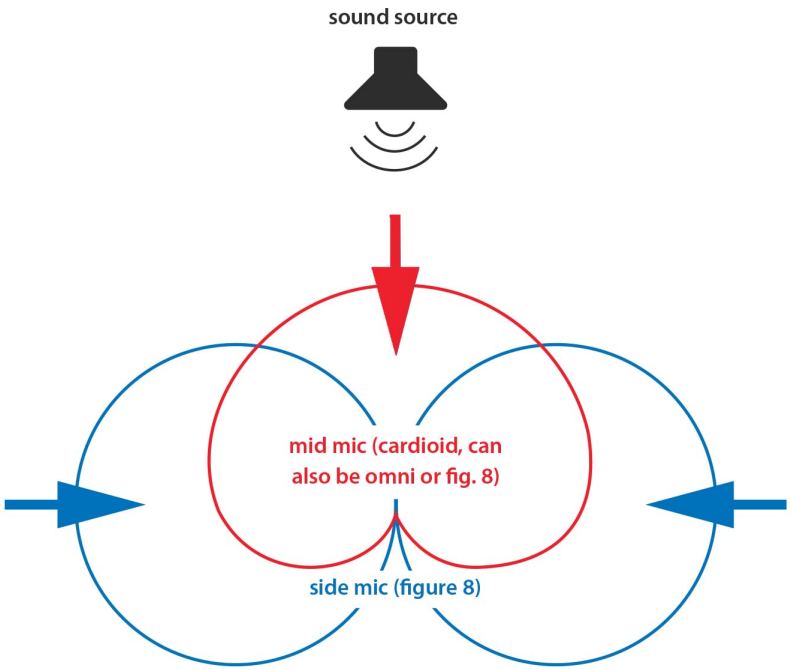


Fig. 2: Tileyard studio facilities



Fig. 3: An Instagram post of TYE main Studio facility



Fig. 4: Personal Studio Space



Fig. 5: Personal Studio space



Fig. 6: Spotify playlist: MOOD

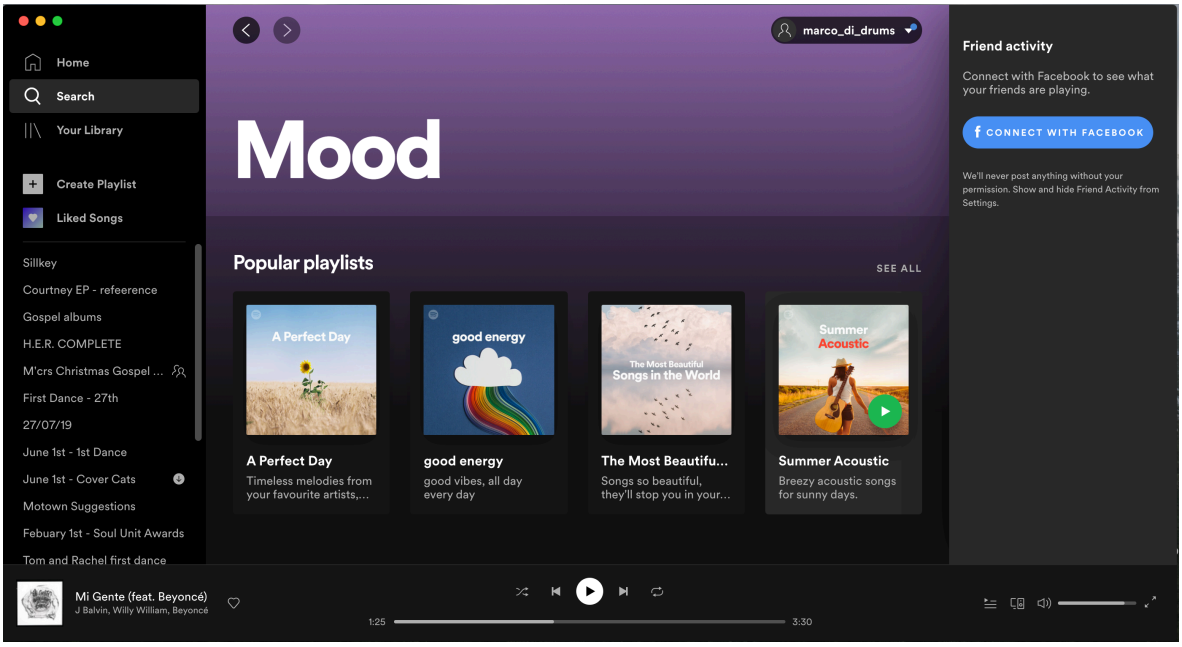


Fig. 7: Spotify playlist: Soul

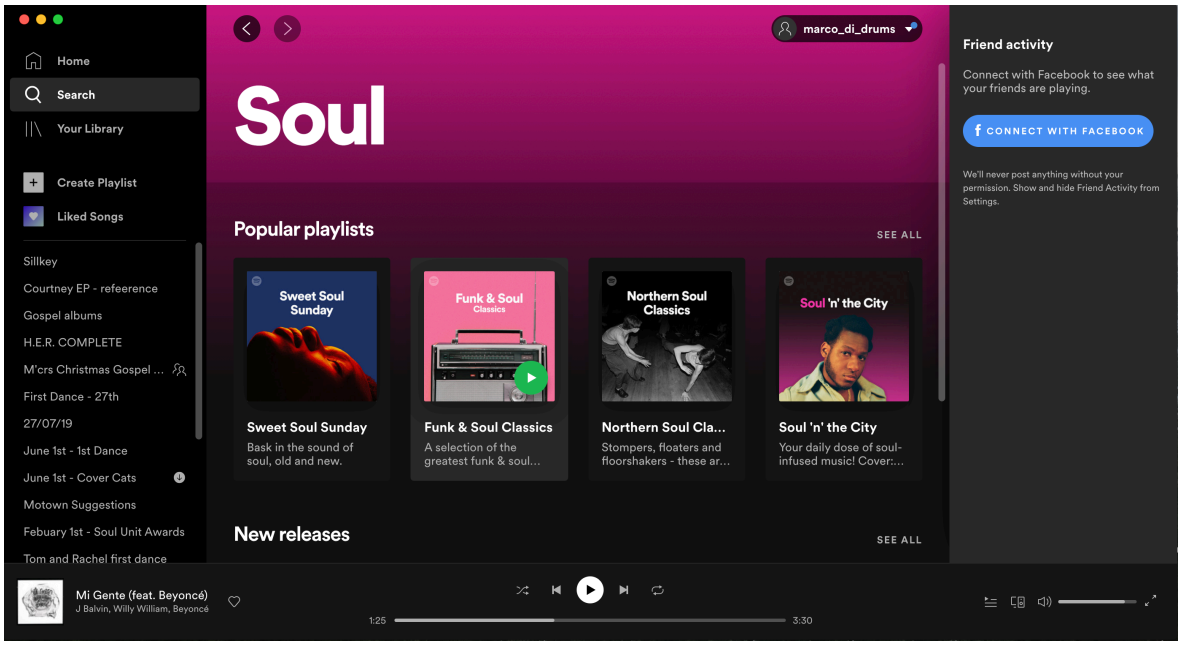


Fig. 8: Spotify playlist: Songwriters

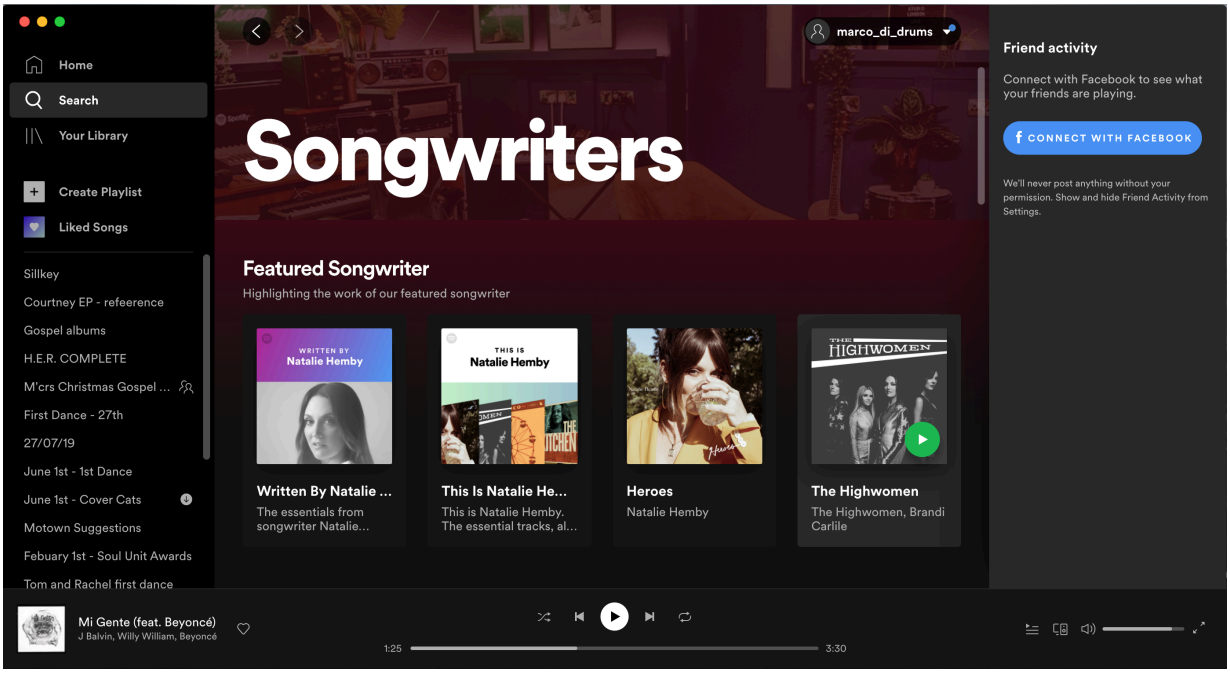


Fig. 9: Duvet set up



Fig. 10: Guitar recording



Fig. 11: Guitar recording mid/side tecnique



Fig. 12: Artist, Personnel S.W.O.T. analysis

Strengths:	Weaknesses:
- I have family member who are hoping to create music to release - I have artists that I have gigged with that are always looking for music - I have a network of musicians that are able to record parts should I need them to (Guitar, Piano, Bass) - I have producers I can collaborate with - I've met a lot of people I'm able to work with having studied at Tileyard who will be looking for music - I personally know people who have worked in the industry as a producer working with some of the leading artists in both Gospel and Pop	- I can be awkward when trying to network - May be scared to approach artists to work with as I feel inferior and that I'm just starting out on my production journey.
Opportunities:	**Threats:**
- An opportunity to work with established artist and contribute to their careers - An opportunity to help build a family legacy of gospel music - Potentially able to sit with and get first hand feedback from someone who has worked in the industry - Potentially be apart of up and coming artists journey as they progress through their careers - Potential to build lasting producer/artist relationships	- Artsists may need see the benefit in working with someone who is still learning their craft and isn't established. - Mentor may not be available to give feedback and advice - May cost to sit down with the industry professional in order to get advice / feedback

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