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Element C2b -
Reflective Commentary

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Introduction

This project is essentially an accumulation of the skills I acquired during my Master's Program. The purpose of this essay is to reflect on my production, mixing process, project management skills, artistic vision, and the quality of my work, culminating in a personal development plan for the future.

I envisaged this project as an opportunity to create my own musical vision and to self-evaluate if I could handle a project of this magnitude reiterating the point, made in my proposal essay “this project is, a simulation of the real music world ” (Clayton, 2021)

Recap of My Proposal

My original proposal was to create a nine-track downtempo electronic, world album under the name *Nomathemba* (pronounced *Noma-them-ba*), a concept album that encompassed the music of the places I have either visited, lived, or would like to visit. The album was to have the same texture and soundscapes that influenced me as a child, but with my own interpretation, inspired by my favourite artist *Bonobo* and compilation albums from *Café Del Mare*.

The concept was that each individual song would take its influences from the cities / countries that have been most influential in my life. The connection could be in any form for example, the music, local instruments, cinema, cultural experiences and activities (e.g., camping in the desert in Bahrain) etc. The idea was to compose songs representing each place and infuse each song with either lyrical, cultural, or musical elements / references that are unique to that particular place. The places I considered were UK, USA, Japan, Bahrain, Italy, South Africa, Austria, Australia, Prague and Spain (Clayton, 2021). In addition, I wanted each song to stand on its own merit and be structured in such a way, that they could seamlessly be incorporated into an album. My secondary objective was to create an album that sent the listener on a musical journey of the world (Clayton, 2021).

Although the music is the foundation of the project, I felt the urge to incorporate an extra visual dimension, because I wanted to draw the listener in, while at the same time creating interest on social platforms and streaming services. To achieve this, I commissioned *Loop Animations* to create a cartoon / GIF to accompany selected songs. I have always been attracted to this cartoon idea, especially in this digital age of kinaesthetic learning; visual media has the biggest impact on any target audience (*people listen with their eyes*) (Cohn,

2021) (Author, 2021). My argument is substantiated by the fact that social media has reduced the attention span of the average person from twelve seconds in 2000, to eight second in 2021 (Medical Daily. 2021).

The Creative Process

This section will deal with the influences and ideas I had for both the music and visual section of the project and how I transferred the initial ideas into both the songs and GIF's. I will also give commentary of how the ideas evolved and develop during the course of the project, including a reflective analysis of what I could have, in hindsight, changed or improved.

Music Production

I compiled a playlist of music I love and that has influenced me over the years (see Appendix I). To assist my creative process, I evaluated each track, and revisited (in my head) what it was that I particularly liked about each track and the influenced it had over my style and sound.

As per my project brief, I then concentrated on each country's uniqueness and brainstormed the memories and thoughts I had on each place which I captured by writing key words (See Appendix II). This conceptual storyboard gave me ideas to draw from prior to sitting behind my DAW. I also researched the places themselves, investigating the instrumentation, rhythms and culture, with the idea that I could pull from this research latter (see Appendix III)

I co-opted a fellow music producer Barish Hewitt (who I met during my undergrad) onto the project, we have collaborated in the past and our styles complement each other. I used him as the Executive Producer on some of the songs. He is someone I trust, to give not only useful feedback and criticism, but also practical assistance with production.

In my experience, it is important to have an external consultant who can give you an unbiased opinion, especially when you are dealing with an emotional topic such as music. This is why bands have an executive producer, to help with the overall vision of the album (Dannenfeldt, 2021)

We met via video link approximately every 10 days and below is a summary of each meeting.

- Meeting one: discussion of the album concept, basic idea and tracks, timeline, and scope of work.
- Meeting two: first writing session.
- Meeting three: exchanged feedback on the lyrics.
- Meeting four: discussed two old tracks I had previously written, which I thought would work well for the *Austria* and the *Italian* tracks.
- Ad-hoc listening sessions to refine and discuss options for each song.

Positives

Throughout the project, I had some self-doubt, I was concerned that I would not be able to capture the essence of each country and achieve my own brief. However, as time passed, and I gained creative momentum, the songs started to resemble my vision. I did however predicted this and my prior research mitigated any negative impact.

The *Auturia* synth *Pigments* contributed substantially to the production & sound on some songs e.g. Italy, South Africa and Bahrain, increasing creativity because of the software's modulation capabilities. The synth has a very complex ,mixing wave table synthesis, virtual analogue, F.M. and sample playback, which can all be combined with interesting filter routings, allowing heavy detail in optimal time. The synth is visual in its workflow and became a welcome tool in my arsenal.

One of my goals was to create big soundscapes in my songs and *Pigments* was a vital tool in assisting me to create weird textures and ambient sounds.

Evidence

When I had a mental block for ideas, my research helped, especially for instrumentation, rhythms and cultural references (see appendix III). For example, in the *Australian* song I watched some Aboriginal ceremonies, to get an understanding of the use of the didgeridoo in traditional music. I learnt that the main percussion instruments, used in aboriginal dance ceremonies, are *clapping sticks* (Claps Sticks for worship, warfare & ministry, 2021) (*Aboriginal dance show – Australia, 2021*). I found sounds similar to clapping sticks and used them in the offbeat chorus / drop of the song.

I did similar research for the Bahrain song finding rhythms such as the *Malfouf rhythm*, which is a simple groove, played in 2/4, with a distinct *doum* on the downbeat (Guide to Middle Eastern Rhythms, 2021). I used native Arab instruments to capture the essential Arab sounds e.g. I used a *Riqq*; a small handheld drum surrounded by tamarins as well as incorporated the *Tabl Baladi*, the drum featured in the main body of the track, which generates the *Malfouf rhythm*. This drum is very prominent and typical of Arab music (Be, M, 2021).

For the Austrian song, I used a different approach. I developed the song using a sample of an intercom announcement, transmitted on the slopes of Sell am Zee, Kaprun, Austria. I acquired the sample from the platform *aporee.org*, which is an open-source audio platform (I utilise this for foley). I purposely searched for Sell am Zee because this is where I trained to

be a skiing instructor. Initially I did not understand the transmission (I am not so proficient in German), so I had it translated. After the translation, (see Appendix IV) I realised that the audio was a poem about a tragedy that occurred on the 11th November in 2000. A train, taking skiers up the glacier to the Kitzsteinhorn (one of the mountains I trained on) caught fire in a tunnel, due to a design fault (Kaprun Disaster |, 2021). This was a coincidence and brought back vivid memories, especially since I remember being told this very story when we went up the Kitzsteinhorn for training.

The initial research I did assisted in establishing a solid foundation for me to achieve my goal i.e. paying homage to the places I selected for my album and connecting myself to the songs personally.

Critical Analysis

During the production phase, I realised that the songs I was more passionate about, formed quicker than the others, which I was less fond of. I attribute this to me not having the experience of working and being creative for extended periods i.e. creative fatigue. This illustrated to me the effort required to succeed in a project of this nature. Because of this project, I improved my organisational skills on how to control my creative phases, enabling me not to burn out and create lacklustre music.

Fundamentally, I learnt a few lessons of where I need to improve and what coping mechanisms, I need to put in place for myself e.g.

- *Do not obsess over one track*, but rather transition between tracks, while your ears and ideas are still fresh.

- *Get a second opinion more frequently during the production process.* I did consult my co-producer, but not often enough, only after each track was close to completion.
- *Do not delay activities to the next day, they will build up and create stress.*
- *Write down multiple demo ideas* – the probability of creating one good song increases
- *Know your limits-* if you are experiencing writers / producers block park the song and re-visit later.

Album Art & Animations

My objective was to collaborate with visual artists / animators to create visuals for some of the songs. To refresh my memory, I revisited the notes from my second term lectures on *image and branding*, especially the lectures on *Pictures tell a story, Album Art and Artist Branding*. I created a story & mood board in Power Point to visualise the GIF's I intended to create (see appendix V). For ideas / influences for the album art, I researched art, artist and pictures that interested me. I collaborated with Myles Brown (a friend from boarding school who studied animation), who assumed the role of Executive Art Producer for the project and the role of bring the album cover to life.

Positives

The album art and animation development / collaboration went well in my opinion. I had the concepts in my head and by transferring the concept to the story & mood board allowed, me to visually communicate to the animator / artists.

For the animation, I collaborated with a freelancer who I contracted via the website, *Fiver*. I had to be very clear in my written brief because every revision carried a cost. Fortunately, I did not exceed the number of free revisions allowed in the contract. This experience & process made me confident of my ability to communicate my ideas in writing. This was a

milestone for me and my struggle with dyslexia. I proved to myself that if I concentrate on my writing skills, my communication is at a high standard. This gives me confidence when transitioning to the workplace.

Evidence

Communication and the sharing of ideas was key. When brain storming ideas for the album art we evaluated multiple concepts, refer to my storyboard (see appendix VI). We took inspiration from Myles's previous drawings, inspired by African masks (see appendix VII). Both Myles and I hail from Africa, (Kenya & South Africa respectively), so the African theme is no surprise. Myles already had experience on how to texture and paint in that style. The South African GIF initially was just a landscape (see appendix VIII), but it ended up including an African Warrior to mirror the album art and the developments in the song, where a Djembe drum assumes a key role in the drop (see appendix IX).

Critical Analysis

The end-result was pleasing, and I am glad I persevered with the animation / art process. On reflection I don't think I would change anything, since the final result of the animations and album art was exactly as I envisioned, if not better (see appendix X for Album art) and (appendix IX the final south African Gif). This whole process has made me enthusiastic about continuing to explore my idea to combine animation and music.

Mixing & Mastering

Mixing

The mixing process proved challenging since it took over a month to produce the songs and, in the end, I had, what I describe as *song fatigue*. I spent so much time immersed in the songs that I simply did not have the energy or motivation to mix them. To remedy this, I dedicated most of my studio time to mixing, the environment and speakers revitalising my ears. The studio allowed me to explore the technique of mixing in mono to ascertain if this would create a good foundation, just using faders and EQ. I wanted to evaluate, if limiting myself to those two parameters, would improve my hearing and perception of frequency's and allow me to mould the sound more precisely (Owsinski, 2014) (Mixing in mono, 2021).

The studio experience rejuvenated me, in that it allowed me to experiment and hear new elements due to the high-end speakers. One of the studio engineers shared an adage with me, that *rubbish in* equates to *rubbish out*, ensure good production on your tracks before you mix (Favero, 2021). With this in mind, I was pleased that all my productions sounded good before mixing.

Evidence

Mixing in mono did simplify my mixing choices and prevented me from over mixing e.g., over compressing and rather using levels and EQ. I realised that if songs were sonically correct in mono, then they would become even more alive in stereo.

I also learnt a very simple, but effective trick, from a mentor *Allesandro Favero* that he calls the mute trick i.e., if there is some doubt that an element is not heard, or not delivering the sound you desire, *mute the element*. Doing this instead of soloing tracks allows you to

establish if there is a drastic change in the sonic's of the track and puts the other elements in perspective with one another. This trick assisted me to understand if the bass and kick were coming through and working together (Favero, 2021).

Critical Analysis

Using mono to initially level & balance each song provided a good platform for me to achieve the rest of the mix. After achieving the required level and balance, I switched to stereo to create breath and space in the tracks. This was important due to majority of the tracks being very dense. I did however constantly switch back to mono to check if my levels were correct.

I have realised that it is better, and more productive (for me at least), to mix quickly and put myself under pressure. On average, it took two-three hours to achieve ninety percent of the mix. I established that the quicker I was able to mix, the better the sound. I attribute this to the fact that I did not obsess over minor aspects and only focused on what was frustrating me.

Fatigue sets in when producing multiple tracks, so a fresh perspective / opinion prior to mixing is always better in my view. Consequently, I consulted one of the engineers at Tileyard, to gauge his reaction / opinion on the sound of each song. These opinions accelerated the mixing process, notwithstanding the fact that other issues did arise.

I have been told by many, that a properly treated studio would drastically improve the mixing process and the outcome, but I only experienced it myself when I was in the studio (Acoustic Treatment 101, 2021). The positive differences between songs mixed in a treated studio, versus songs mixed on my headphones or in my untreated room at home, were evident.

I struggled to mix my own vocals used in the track *Prague*. I dedicated a substantial amount of time to improving the vocals. In hindsight, to have more objectivity, maybe I should have sub-contracted the mixing of this particular song to an external mixing engineer.

Nevertheless, I am pleased I persevered through multiple mixes and the use of a technique I learned from Chris Lord-Alge (a famous mixing engineer), where you blend reverbs into one another as well as delays to create depth and space in the vocals. (Chris Lord-Alge – *Mixing with Depth*, 2021).

On the account that most of the songs are electronic based, which makes them low end heavy, I spent a substantial amount of time ensuring that my bass and kick work together sonically. It needed to be powerful, but not overpowering, in order not to drown out the rest of the elements. I utilised *side chain compression* so that I would duck the bass and give the kick space, unfortunately this did not give me the exact effect I wanted. I tried grouping (busing) the bass and kick together and compressing as one. This technique cemented them sonically while at the same time kept things punchy and grooving at the low end. I tried this myself in an attempt to solve my low-end problem. Later I found out that it was common technique, employed in previous years, when recording on tape (Favero, 2021).

Mastering

A prerequisite to achieving a good master is a new set of ears and fresh perspective (Owsinski, 2014) (Favero, 2021) i.e. The unwritten rule of *do not master your own work*. Nevertheless, I attempted to master my own work, even if I was not too confident in my abilities. I very quickly concluded that I was not getting the results I required (reinforcing the above statement) and I opted out of the process. My budget did not allow for external mastering, so my plan B was to use the AI mastering software *Lander*. This is the go-to software for DIY artists, who have the added restraints of time, budget and insignificant knowledge.

Lander is a quick and easy solution for the mastering process however its effectiveness is limited, in that it did not give me full control over all the parameters I wanted. Admittedly, the parameters provided by *Lander* do make a difference to the overall sound and the mix. Humans perceive that louder, as better, so I was concerned that *Lander* would just make the song louder but would not improve elements sonically in the track (Owsinski, 2014) (Favero, 2021). I was impressed that *Lander* had a *volume match option*, which made me understand the changes undertaken by the AI between the original and master.

Lander allows you to control two aspects with three options in each.

1. Style:

- *Warm* – gives more focused and emphasis on the mid's and bottom end.
- *Open* – widens the side information making the song breath.
- *Balanced* – a mixture of warm and open, focused on the mid's. The difference between warm and balanced is very subtle.

(What are Mastering Styles? 2021)

2. Intensity

- *Low* – Low gives the impression of reduced processing and volume intensity.
- *Medium* – lifts volume and Sonic's.
- *High* – adds to *medium* in the processing but with a higher boost in volume.

Fundamentally, intensity is a volume choice.

(What are the LANDR intensity options?, 2021)

The value of the *intensity option* (in my opinion) is minimal, but once mixed with the right style, they do work seamlessly together. I was impressed with the *reference option*, which allows for the upload a reference track. *Lander* does an analysis of the sonic characteristics of the reference track and tries to re-create the same characteristics and apply them to your own track. The AI excelled in my opinion. In the future, I would prefer to master my own tracks or get an external mastering engineer, which I still might do in a few months' time. However, until I am in a position to do so I will continue to use *Lander* as a reference guide and to improve my skills.

Personal Development plan

I have compiled a six step *Development Plan* for the goals I want to achieve post my masters. Touching on the reason why I want to achieve them, a time line, to-do list, potential obstacles and solutions ending with a SWOT analysis (Tracy, 2019) (Tracy,B, 2021).

Goal 1: Build a presence on social media

Gain a following and ultimately promote the animation and music originating from this project. I want to establish a constant social media presence to support my releases.

In the past, I have deliberately stayed away from this because I did not feel, until now, that I had sufficient artistic identity.

Reasons

I want to learn how to promote my work and use the tools at my disposal. I currently have limited experience and skills of promoting an artist social media account. Effort is clearly required to constantly update social media content. I have applied for apprenticeship / jobs, which entail managing social media page, so this skill is worth while practising.

Timeline

The objective is to achieve this by the end August 2021 once my master's Project is handed in. I further intend to release content on social platform twice a month for six months. I have given myself until the end of February 2022 to achieve this, after which I will revisit this goal.

Current Status

As an artist, I have no social media skills in creating content to promote my music and ability's.

Desired status

To have a consistent release schedule in the form of short music snippets accompanied with an animated GIF video. My objective is to achieve 400 followers within the first two months of launching, eventually building up to 1000 within six months.

Potential Obstacles

- Time management and my inability to stick to my release schedule.
- Reduced focus if I manage to gain employment.
- Become frustrated, and disillusioned if I do not gain followers.

Potential Solutions

- Be strict with my time management, invest time into myself.
- Gain skills from online resources (YouTube, eBooks) on how to manage a social media page correctly.
- Ask for help and advice from fellow artists / alumni.

Goal 2

Establish a 21- day release schedule for each song.

Reasons

After promoting myself as an artist through social media, a release schedule is vital, since it increases the probability that the songs will gain traction with listeners.

Timeline

My stated social media goal is to reach 400 followers in first two months and increase by between 50 and 100 followers every month after that. Once I reach 800 followers, then I will commence with my 21-day release schedule.

Current Status

I designed a release schedule for one of my Master assignments, so fortunately I have an existing template. However, from a practical point of view I have not yet implements a release schedule in real life (see Appendix XI) for work in progress release 21-day schedule.

Desired Status

To have an established release schedule with a daily plan.

Obstacles

- Time management.
- Loss of focus if I gain employment.
- Inability to achieve deadlines.
- No real-life experience in executing a release schedule.

How can I reach this goal?

- Schedule specific daily objective (see Appendix XI)
- Research multiple examples of release plans.

Goal 3

Upload the songs to a sync company and library pool so that I utilise the songs to generate an income in parallel to creating more projects or applying for jobs.

Reasons

To create an income from music I created during my Masters. Releasing the music as micros-syncs on a library pool improves the probability that the songs may be used in YouTube channels, vlogs, or adverts. This will expose my music to a broader listener base and increase my exposure as an artist (e.g. the song is Shazamed).

When will I achieve this?

I am still undecided on how to achieve this i.e. whether I should release the songs for sync before releasing them as tracks.

Current Status

All the songs are ready for release.

Desired Status

The plan is to release all nine songs on a sync platform and so that I can, hopefully, earn a passive income.

Obstacles

- Between now and the time of releasing the songs I may want to re-mix or re-master the songs delaying the release process.
- The inability to achieve balance between all the stated goals.
- Reduced focus on account of me gaining full-time employment.
- The songs do not garner interest from sync companies.

How can I reach this goal?

- Stick to my schedule release dates and time.
- Do research on open-source sync sites that I could possibly use.
- Consult my mentor about this plan.
- Be persistent in pushing the music to sync-companies.

Goal 4

Finding a compatible distributor / publisher i.e. needs to be the right fit.

Reasons

Finding the right distributor /publisher is vital for me to achieve my second goal. This will enable me to track which streaming platforms have released my music and claim royalties, if any.

When will I achieve this?

The distributor needs to be appointed before I commence with my release schedule i.e. my intention is to start my first 21 day release schedule end of October 2021, hence I need to appoint a distributor before the end of September 2021.

Current Status

I have not dedicated sufficient time or thought into this aspect of the project and further research is required.

Desired Status

Appoint a distributor / publisher by the end of September 2021. Ensure I have the funds available to utilise these services.

Obstacles

- Insufficient funds.
- Appointment of the wrong distributor to use (research is vital)
- Distributor's management fee is excessive, reducing my royalties.

How can I reach this goal?

- Research into digital distribution / management companies to determine which companies focus on my genre of music.
- Conduct a SWOT and analysis of the potential distributors / management companies including *pros and cons*
- Model a cash flow, taking into consideration the management fee charged by the distribution / management company.
- To reduce my cash flow obligations (in that I do not have to pay upfront), opt for a distribution / management company that deducts their fees from my royalties.

Reflection

My masters, in my opinion, has allowed me to acquire a high standard of music production skills. However, I need to apply these skills in the workplace. The masters and this project especially, has also allowed me to find my artistic niche / voice. My next objective is developed business skills, specific to music such as distribution; copy right, promotion, artist contracts, and royalty contracts.

My intention is to keep a journal about the whole process, so I can correct my mistakes. I have nine songs to release, and my objective is to ensure that each release is more successful than the previous.

Further goals to be considered

- Use the music to promote my skills and create a portfolio/ website / LinkedIn for job applications.
- Establish if the GIF animations are a good *hook* for my music on social media.
Evaluate if visual idea creates traction for my music and should I use similar GIF's for other tracks as well. Should this become part of *branding*?
- Research compatible radio stations and streaming platforms for my music.
- Reach out to music journalists / social media influencers to obtain more exposure and press coverage for my music.

Timeline to achieve my development plan goals.

On completions of my social media presence / promotion, I am of the opinion that a 21-day release schedule for each single is doable (Keyes, 2021). With the first release schedule planned for the end of October 2021 and assume a release schedule in accordance the 21-day cycle, all songs must be released by august 2022.

SWOT Analysis

Strengths:

- Confident in my work rate and quality.
- Well planned 21-day *release schedule* for each single (see Appendix XI)
- Music is my passion, complimented with my master's in production, gives me the strength and tenacity for me to achieve goals

Weakness:

- This is my first release, so I expect some complications.
- I am a new artist so I must try not to be disappointed if the songs do not gain market traction / listenership immediately.
- I recognise the gaps in my knowledge especially with respect to copy right, sync licensing and royalties.

Opportunities

- Creating and promoting my own music on social media will allow my music to reach an audience.
- Releasing my music will create a portfolio of work to show case my abilities and skills.
- The advent of various social medium platforms i.e., Twitter, You Tube, Instagram, Face Book etc. makes it easier and cheaper for independent artists to distribute music.

Threats

- Risk that the songs / album may not be appreciated at all by the market.
- Inability to afford a distributor.
- Lack of time to dedicate to the project because of full-time employment.
- Become discouraged due to lack of interest on social media.

Conclusion

My initial objective

- Create a nine-track downtempo electronic, world concept compilation album influenced by *Bonobo and Café Del Mare*
- Incorporate a minimum of one GIF animation and album art.

I feel I achieved my objectives musically in that every song assumes the characteristics or story of its corresponding country. I was impressed with my ability to sculpt the songs to be authentic, whilst at the same time pay homage to the artist / genres mentioned above. The feedback I have from external listeners, without telling them my original intentions, said the songs *sound like they should be on a Café Del Mare album or very Bonobo*. These complements solidified my own opinion that I accomplished my personal brief for the album.

In my project proposal, I stated that I would consider my project successful if I were able to:

- *Produce and mix & master six tracks*
- *Create a one loop animation or GIF (for one track)*
- *Create a GIF album cover*
- *Record my own drum samples and use them in my tracks.*

In fact, I was able to produce mix and master nine tracks, complete two Gif animations and the album art cover and therefore **achieved almost all my objectives**. Although I was not able to create a GIF animation for the Album Art, I still consider the album artwork a success. A disappointment was the inability to incorporate my recorded drum samples due to time constraints.

In closing, I have learnt a lot about myself, how I respond to pressure and organise myself when faced with big musical project such as this one. Embarking on such a project with a set goals and predetermined outcomes (in terms of both the songs and album) made the process fun and relatively smooth. I am a natural procrastinator, and in my opinion, the time pressure was, in the end, a good thing in that it forced me to stay on schedule.

This experience has made me realise that if I am tasked with a musical brief and goals, to be completed in a given time period, I can execute to a high standard. This knowledge has made me more relaxed and confident when I transition from my academia to the workplace.

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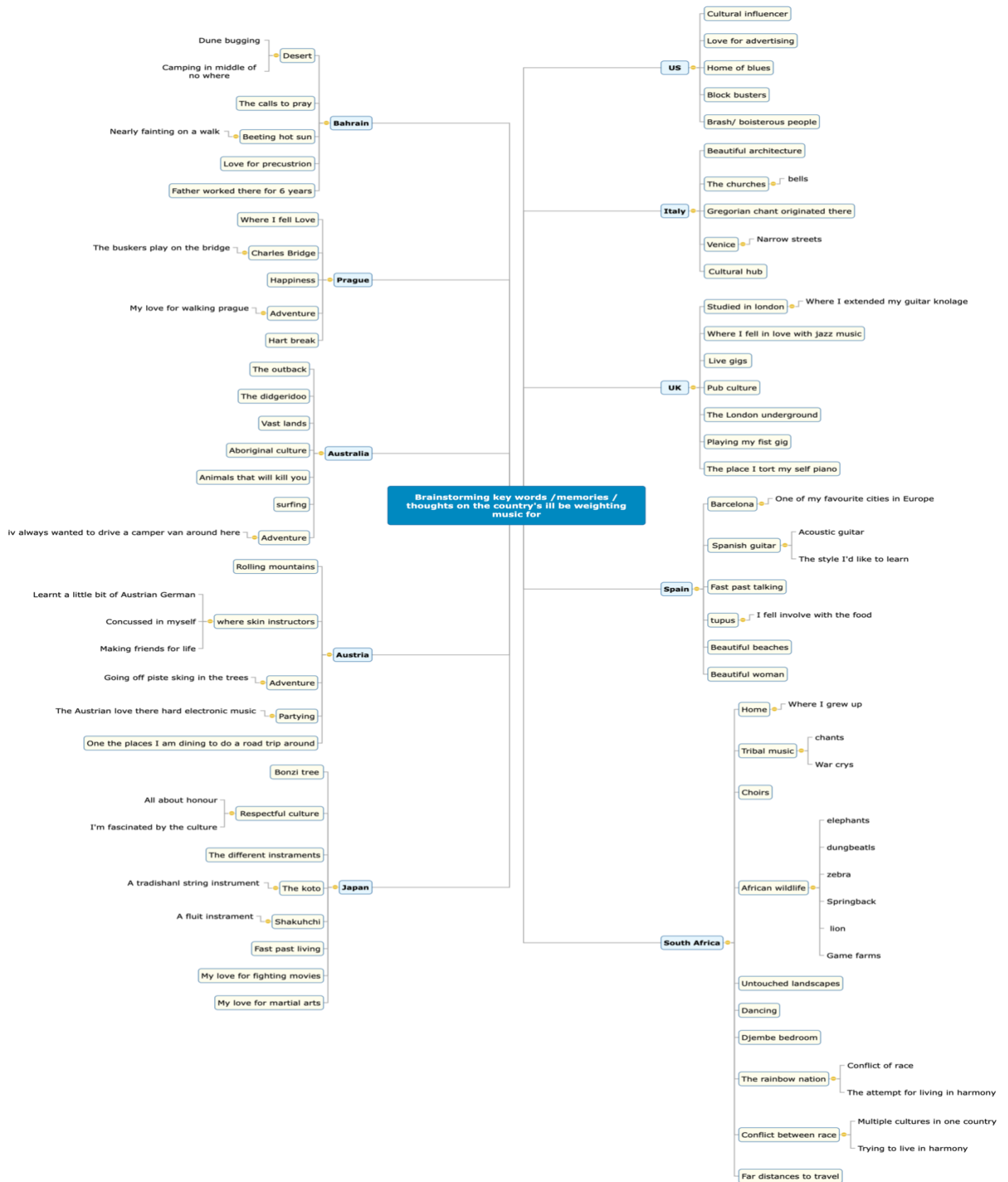
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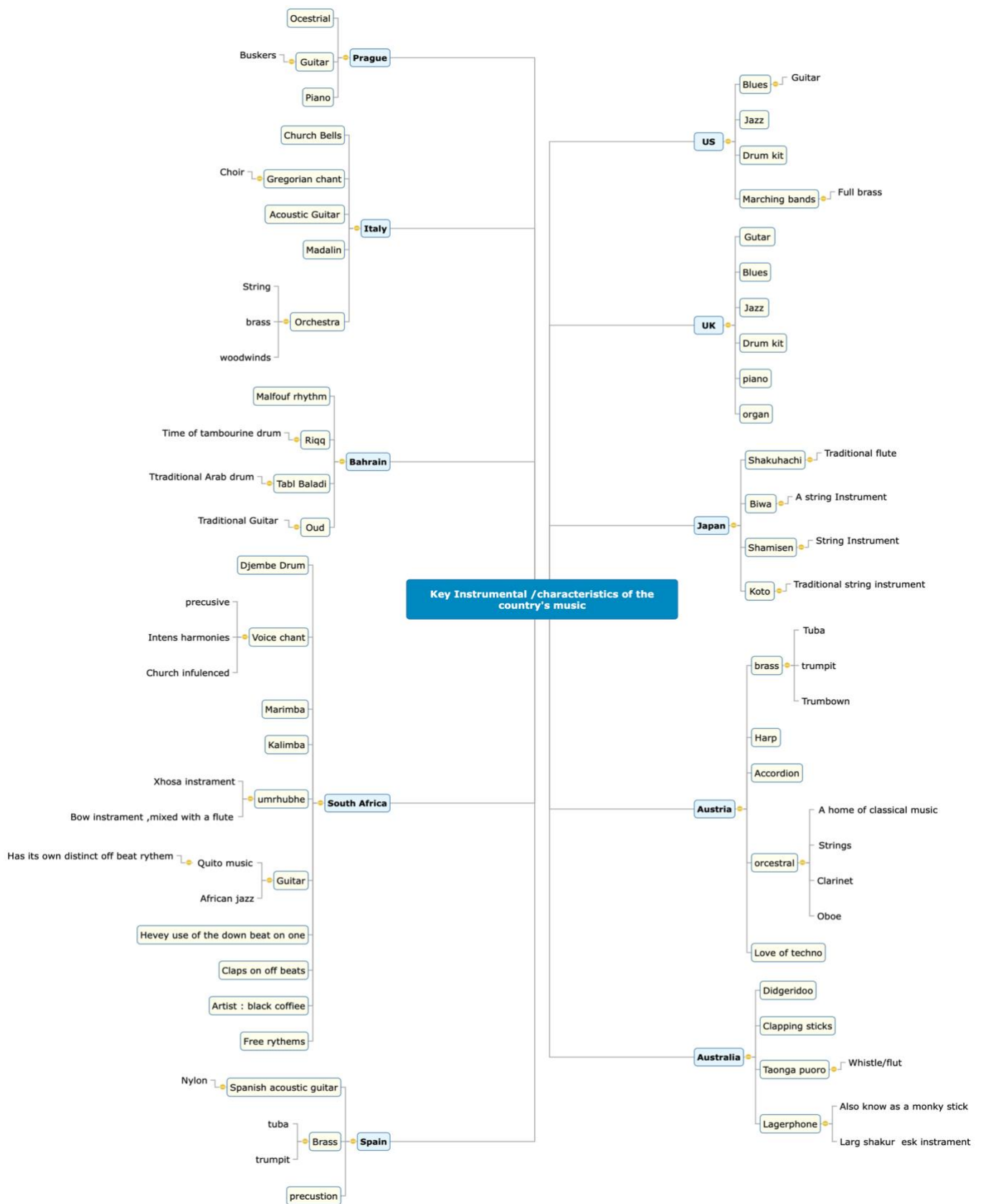
Appendix I: Link to Spotify playlist (made for Inspiration)

<https://open.spotify.com/playlist/136SgWoWe24nXg4wVghSkJ?si=534ad3e15bd640cc>

Appendix II:



Appendix III:



Appendix IV: The German to English translation

The gaze cannot detach itself from the construction that, without speculation, must have led that train to the middle station that released so many people no longer alive. Burned, suffocated, died in a tube that was cut through the mountain. A small white door closes the mountain. It's hard to imagine a train being able to pass through there. Instead, there are now gondolas that take you up to the glacier.

Beyond the level of the small white door of the entrance to the interior of the mountain, all memories of that terrible event are forgotten. Gliding along, silently, perhaps interrupted now and then by a sound: a rubbing of metal against metal as the gondola passes a support pillar. Once again, it is the technology that allows one to experience what one would call a dream. It lets you be crushed by it. When you get out, you always feel about entering another place, a foreign place, a kind of foreign planet. A place above the places one otherwise moves towards is there or moves away from again.

It's snowing, and it's cold. How nice to feel that it is reality, after all, in which thoughts find themselves. The ice-blue sky can be felt under a dense fabric of mist and clouds. Perhaps it is better if it continues to hide the ice-blue sky and remains alive only in the fantasy of longing. The combination of the blue of the sky and the white of the snow is probably what makes you feel drugged when you are here in clear weather. The contours become sharper; the milky fabric seems to dissolve. It only takes seconds, and the longing loses its meaning. The gaze cannot detach itself from the construction that, without speculation, must have led that train to the middle station that did not release so many people alive.

Appendix V: Story bord for Gif Animations

Concept

- 15 second animations (Gifs)
- 1 for album cover
- 4 animations one for individual a song
- Try get two animations done
- Each in a different art style
- Budget under £600

PRAGUE

Loop Animation (GIF)

For this cartoon id like my girlfriend face imagined. With her hand holding mine as she turns her head to look back and smiling.

The background being Charles bridge

Her hair must be in a bun with small sunflower sticking out.

- 2D
- Get 2D abstract artist /background painter
- After effects animator for the movement
- The loop will pull the hand taught and loos as to give the feeling of momentum forward.
- Character design based on Lucie
- Style try keep simple





Pictures for character design

South Africa /savanna

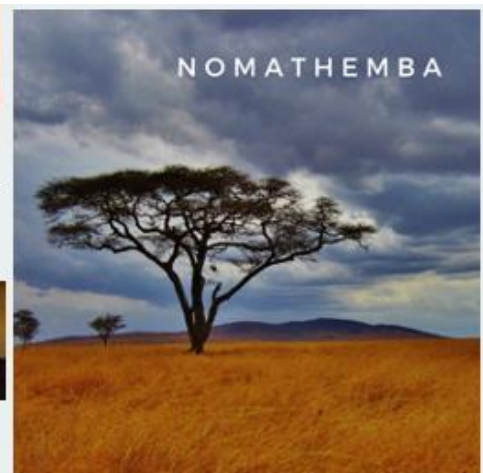
Loop Animation (GIF)

For the cartoon I want a single tree in the foreground with a blue sky and blond dry grass with mountains in the background.

I want the clouds to move/loop and the tree to wave in the wind

Sun must be hanging behind the mountains far in the back

- 2D
- Sunseting
- Midday
- Picturesque style



Australia

Loop Animation (GIF)

This will be a man playing a didgeridoo
With the mouth of the didgeridoo at the four front of the the
animation .On top of the didgeridoo there will be a
dancing/head bobbing bearded dragon

- 2D
- Back round to be plane take inspiration from the desert



Austria

Loop Animation (GIF)

Want just the skis tips and boots in frame
with the mountains in the background.

With the skis pointing downhill and
moving side to side to the beat of the
music .If possible, kicked up snow.

- 2D
- Blue clear sky
- Must feel that there is momentum
down hill.
- Possibly a moving sky / cloud



Appendix VI: Album Art Story bord

Album cover

The cover of the Album will be silhouette of my face

Art style :

- Serialism
- Abstract
- Daliesque
- Van Gogh

Key ideas

- 3D or 2D
- Sparse background
- Hints to the album songs country's through objects that represent the places.

The face in dull colors black and gray

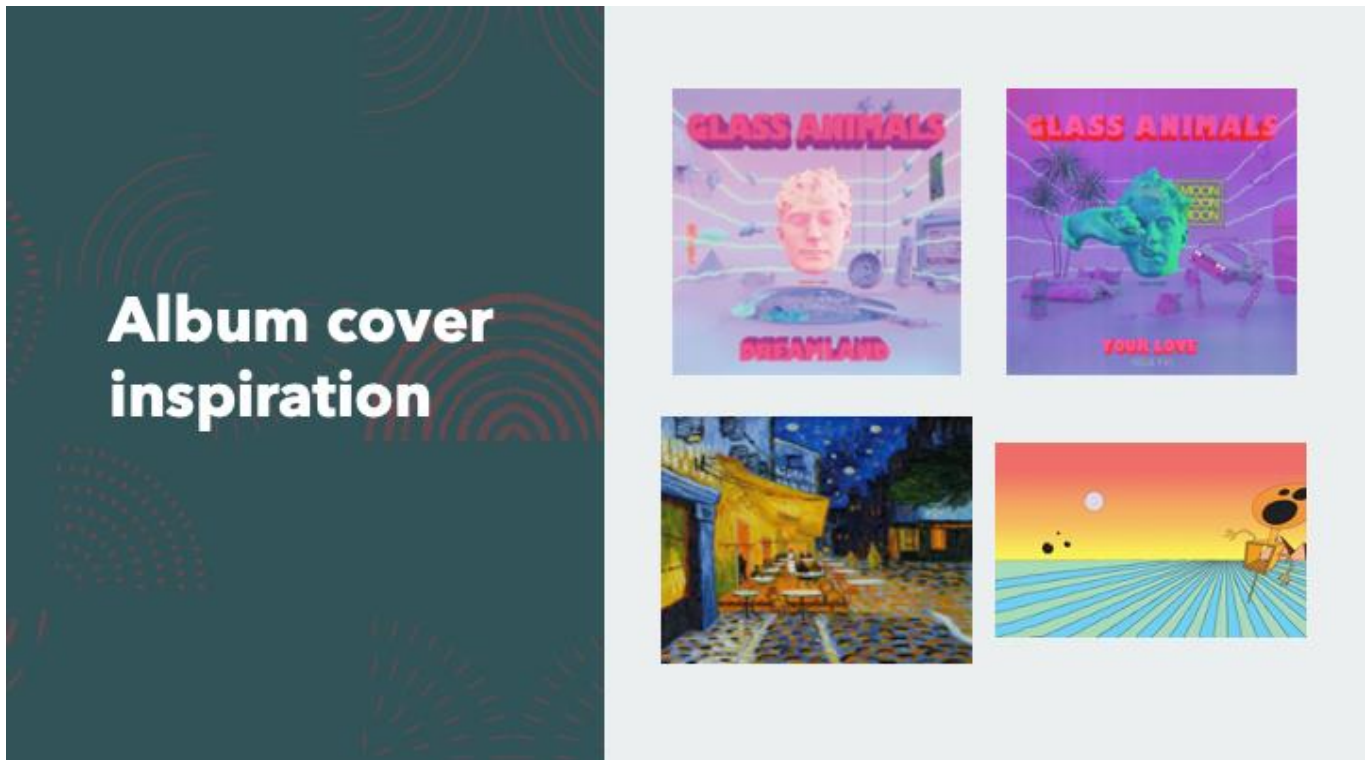
- Must incorporate the earth somehow

Concept bored

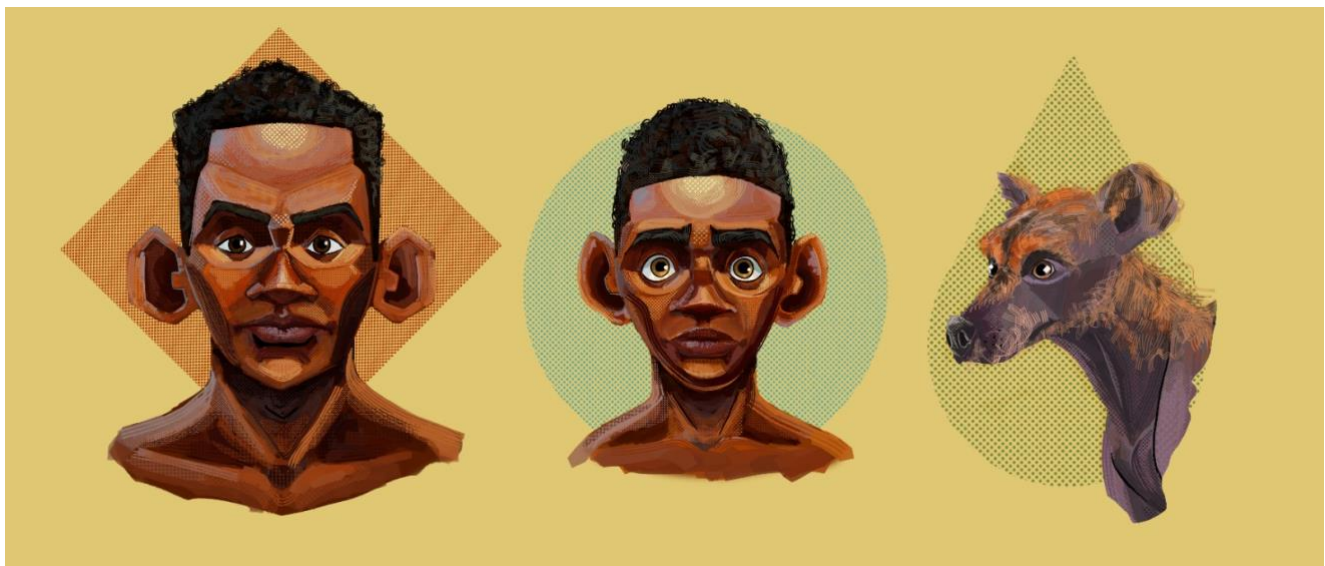


Album cover inspiration





Appendix VII: concept drawing based on African masks done by Myles Brown previously.



Appendix VIII: Original first South African Gif concept (still)

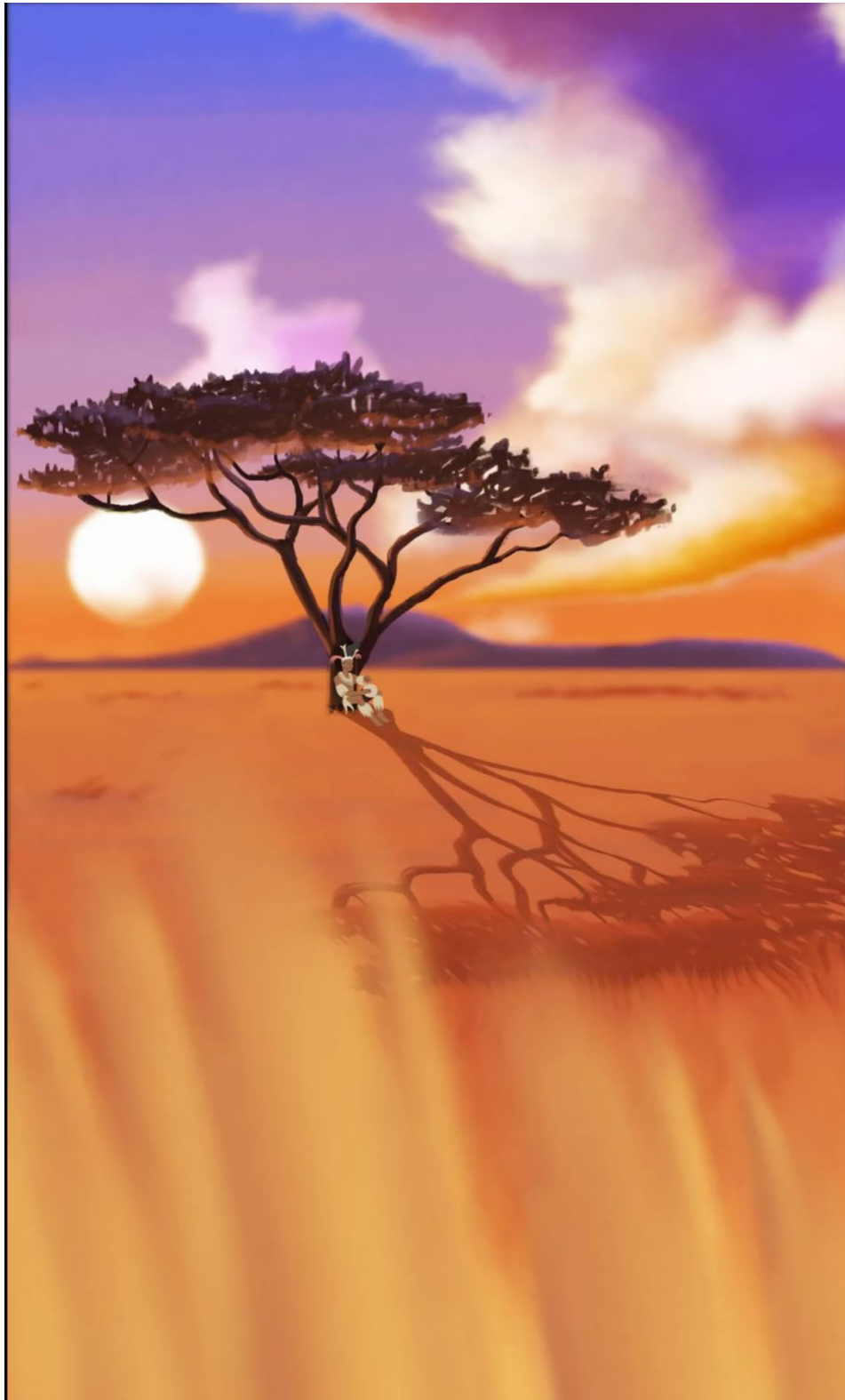
Please See Attachment Gif



Appendix IX: Final South African Gif (still)

Please See Attachment Gif





Appendix X: Final Album Art peace



Appendix XI: 21day release schedule concept

21 Day release schedule

This is a todo list on what i need to by day for the release of a single

Days	Subject	Assignment	Status	Done
1	Socials	Make banners for my socials to promote the single		
1	Socials	Make a list of contact of the bloggers and curators that i want to contact		
1	Resurch	Make a list of playlists that i would like to be on		
1	socials	Set up your pre-save link		
2	Press	Write my press release.		
2	press	Contact the people on my curator list		
3	press	Send out press release		
3	Radio	Contact radio - think about community radio, my niche, specific shows, etc		
4	scoials	Make teasers trailers vide		
5	adverting	make the adverts i.e. the visual content		
5	advertising	send out 15 second clips of my music		
6	socials	Tidy my Instagram. Go through Instagram and ensure that it is optimised to bring lisners to the right place		
7	socials	Ensure that the following are all up to date on socials: bio, My about section, link tree, highlights		
8	rest	nothing to day		
9	release	Now is the time to start dropping artwork		
9	advertising	Create a new playlist on your Spotify and post about this on your socials songs that inspired the song		
9	socials	Post at least 5 Instagram Stories (every day)		
9	release	time to start talking to people (friends, family or fans) about what you want them to do on release day		
10	socials	Change banners to the one that iv have created with the release date on		
10	socials	Drop one of your teasers videos - ideally between 15 and 30 seconds		
10	socials	Post at least 5 Instagram Stories		
11	adverting	Set up ads but do not put them live yet. just want to get them set up so that on release day you can push the button to		
11	socials	Post at least 5 Instagram Stories		
12	advertising	Drop second teaser video		
12	socials	Post at least 5 Instagram Stories		
13	adverting	Build the buzz around your release and tell people that tomorrow is the day!		
13	prep	Prepare team and make sure everyone knows what they should be doing and when		
13	adverting	Release the lyric video or another teaser something about the song		
13	socials	Post at least 5 Instagram Stories		
14	release day	Check that your release came out and is working		
14	release day	Launch the official music video/animation		
14	release day	Change the links and banners to say that the track is 'out now'		
14	release day	Reminding the press - anyone that has responded to your previous communications, get in contact with them again		
14	release day	Allocate time for one to ones. Text, DM, email, call everyone that you can and ask them to listen to your track		
14	release day	Put your ads live		
14	release day	Hourly social media updates		
14	release day	Hold a launch party or livestream		
15	post release	Post about a limited giveaway		
15	post release	Pin the new single/video to your social media		
16	socials	Reshare any shares on your track or videos		
17	post release	Post your behind the scenes video		
18	post release	reply to comments		
19	adverting	It's time to take another look at my ads and see how things can be optimised.		
20	post release	Perform a live session / have a live session about the song		
21	thank you	Go back to every person that has helped you with your release and send them a personal thank you.		
21	Analyse	analyse results. What worked well and what can be improved for next time?		