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Introduction:

In this specific essay I aim to discuss the critical evaluation of my personal reflection in regards to the project, and the research that influenced the approach to my decisions. I will be outlining the skills that i gained, and what difficulties that i had to overcome during this process. Whilst, also reflecting on the critical feedback that was provided to me from both my peers and industry professionals, which helped me to further develop my project. The open university (N.D.) argues that using critical evaluation to seek a balanced argument to your points will allow you to refine your analytical skills, and challenge your own beliefs in order to further your skillset and decision making. In order to solidify this progression throughout my project, I have utilised the 'What Model' (Driscoll, 2007). I found that the three stages of this model has helped me to develop my critical evaluation (See Appendix A). Throughout this essay I will look to describe the three stages by looking at what happened, then evaluating the point 'so what' reflecting on what i learned from the experience and looking at the counter points that developed my decision making, then looking at the point 'now what' in order to outline my steps moving forward for future projects.

What is my project:

The project consists of nine tracks that have been mixed and mastered to a high quality, with my primary genre target focus being dance music. However, there were changes throughout my project that ensured showcasing my production over a wider range of genre capability. The changes occurred as a consequence of expectations that were provided to me during my mentorship in order to reach a standard of professionalism. Based on these expectations my primary aim was to have a core bases of eight to ten tracks that were ready for playback with Tileyard a&r and other labels that demonstrates my production skillset across genres whilst implementing my own stylistic sounds. Loopmasters (n.d.) argues that sticking to just one genre without challenging yourself can become dated very quickly and expresses the importance of how pushing yourself outside of your comfort zone can create longevity in the future.

Before creating this project, myself and my mentor Charlie Arme identified an issue with finding commercially viable top liners. However through meetings with Charlie and Steve Manovski I was able to receive three tracks to work on, that had toplines already pre recorded, it was discussed that i would work on re vamping these tracks to a commercial level (See Appendix B). The tracks consisted of professional top liners such as Georgia Ku and Simon Stromstedt. These are top liners that have already released tracks hitting the millions of view markers, whilst collaborating with Steve who has been co producing for major records over the past decade. The three tracks that were handed to me are my main body of work as I had discussed in my proposal, I wanted to have commercially viable songs ready for playback to A&R that could compete commercially for potential release. It was also my aim to have more tracks that were ready for playback, in order to accompany those three tracks. This was in order to showcase my genre capability range so that I could also have a body of work that I could show to other labels and A&R members for future opportunities.

my role:

Primarily my role consisted of taking the lead in the creation of all production elements. Essentially all instrumentation was recorded and inputted by myself alongside the help of co producers and top liners. The equipment that was prominently used throughout this process was my MacBook pro, Logic pro x, the use of third party plugins which will be discussed further in this essay, microphones such as the Shure SM7B and the AKG C 414 , alongside my own Fender Stratocaster

and Tileyard's own bass" that was provided. I also assisted in five of the nine tracks vocal writing. I took the lead in having the final say on all production elements. I made constant use of the Tileyard studio facilities when recording vocals for my other five tracks that weren't pre-recorded or remixed. Making use of different writing rooms allowed me the space to record live instrumentation as well such as guitar and bass, I also made use of the Adam audio T7v in order to mix and master my work, alongside the use of my own headphones Behringer Dt 770 pro for fine tuning as these are the headphones I have grown accustomed to and trust. Hahn (2019) argues that mixing with headphones gives you a good reference point, and that you should range between your headphones and monitors for a more clinical result.

What changed for this project:

In the original proposal I had stated that I would be using reference tracks such as; 'The Motto' Tiesto & Ava Max (2021) and 'What would you do' Joel Corry, David Guetta, Bryson Tiller (2022). These songs were still the reference tracks for my house music. However, as my direction has changed to a wider variety of music genres, I have had to consider more options in order to gain knowledge of more production elements and techniques. For instance, I used the reference track '10%' Kaytronada, Kali Uchis (2019) for my track 'borderline'. This track is still in the dance genre but also explores sounds and instrumentation which is further left field of commercial dance. Using this enabled me to explore more organic instrumentation and be more experimental with sounds.

I also stated that networking within the dance scene and releasing under independent house labels would be a priority for my benchmarks of success. This has still been a driving factor during my process, however I have also had to consider labels that aren't dance specific and increase my networking further. Throughout the process of creating this project I have reached out to other places such as a&r at BMI who were able to provide feedback to some of my music. I gained this contact through a top liner that I work with who introduced me via email. I have also been able to reach out to other artists in different genres that have been able to provide me with new contacts. One of the ways that I was able to obtain this was through using the Tileyard London writing camp. Throughout the writing camp I was able to meet new artists that all had expertise in a range of different genres. Eatough (2021) suggests that networking is essential when wanting to expand your own career, stating that referrals can lead you to many new business opportunities.

As a result of expanding my genre capability range in this project, an issue occurred in that I experienced writers block. This was especially prominent when writing for the Georgia Ku track 'Let it be'. As my main focus for the last few years has been creating electronic dance music, House specifically, I had to expand my knowledge and creative process by organising sessions with other artists which is explained further in the essay. Through doing so I was able to complete the task much more efficiently and overcome the writers block through collaboration. This is something that I will take into the future when experiencing such difficulties.

Beginning the project:

When beginning this project, it was brought to my attention during lectures within the Tileyard campus that identifying your strengths, weaknesses, opportunities and threats (Swot analyses) might help to obtain my goals more effectively. I took this on board and decided to create a personal development plan (PDP). Putter (2021) explains a PDP as using a Swot analyses in order to identify what could help or hinder you in achieving your goals. Queensland government (2016) identifies

the benefits of using swot analysis in your own business, stating that identifying these factors can enable you to concentrate on what benefits you can focus on, and what things could use improving in order to get the best results. Also arguing that some limitations might be that not all of this information can be useful and can divert your attention away from the main points. I took this into consideration when organising my Swot analyses (See appendix C). This was largely helpful in identifying what weaknesses i have, for instance I had noted an issue with writers block, however as previously stated i was able to overcome this through collaboration with other artists and therefore I was able to obtain my goals more effectively.

Putter (2021) explains that when furthering your longterm career, a personal development plan using SMART goals (Specific, Measurable, Achievable, Relevant and Time-bound), creating an action plan and then detailing the strategies and resources needed for achieving your goals is largely effective in being a tool for self reflection that can help you move towards your goals more efficiently. With that in mind I also took it upon myself to write out a personal development plan (PDP), using goals that I had previously identified in my mentorship statement (See appendix D). This PDP can be seen in (Appendix E, E2 and E3). I found this extremely helpful in identifying my goals moving forward after the Masters is over, and it has also given me clarity in identifying an action plan in order to move towards them.

Creating my music portfolio:

In project:

For this project I stated that I wanted to deliver a portfolio of high quality work that could compete in the current market, whilst also developing my own production skillset to the next level. Therefore I wanted to use collaboration with other artists in order to achieve this goal. During this project I took part in a four day writing camp that was set up by Tileyard London which also incorporated the use of other external professional producers such as Problemsolved (An artist producer who works with Martin Garrix) Hermai (an Artist producer who is signed with two labels) and Jordan Round (former alumni who has been successful since leaving the course). This was imperative in improving my skillset and introducing me to new ways of production. I also made contact with Ethan Floyd who is an artist that i have been collaborating with for three of the tracks that are included in my portfolio. Mosely (2009) discusses the importance of collaboration when problem solving, stating that another persons opinion on an issue can help resolve it more efficiently. This was largely prominent when encountering an issue that I had with the song 'Haze'. I had encountered issues with bringing more energy to the chorus, however through collaboration with Ethan we were able to identify a problem in the mix with the low end being too muddy. Our solution was to use the EQ tool in order to render out any muddy lows from instruments that weren't the bass. However it might have been better to keep some of the other instrumentations low end in as some of the instruments lost energy. But I was happy with the overall outcome, and believed that we done a good job in bringing the chorus to life. This is something that I aim to do in the future when creating tracks, I will now look to incorporate the use of co producers and collaborators in order to problem solve any issues that I am having.

During this process it was also identified by my mentor Charlie Arme that I should increase my skillset in reference to my ear for better top lines. It was suggested that I did some artist development with songwriters in order to gain experience. Therefore I began setting up a constant stream of sessions with experienced songwriters in order to gain more knowledge and

understanding of some songwriting techniques. This was largely beneficial in my own songwriting as I found myself becoming increasingly competent when inputting my ideas over the duration of the course. It might have been better if I had undergone a basic songwriting course, however I believe that through experience I was able to increase my understanding and get more out of my own tracks. Home Studio Magic (2019) suggests that experienced producers develop an ear for hearing certain elements in the production that others might not, and that this can largely benefit your tracks. For my future tracks I look to keep continuously collaborating with talented songwriters in order to increase my skillset whilst also taking part in some songwriting courses.

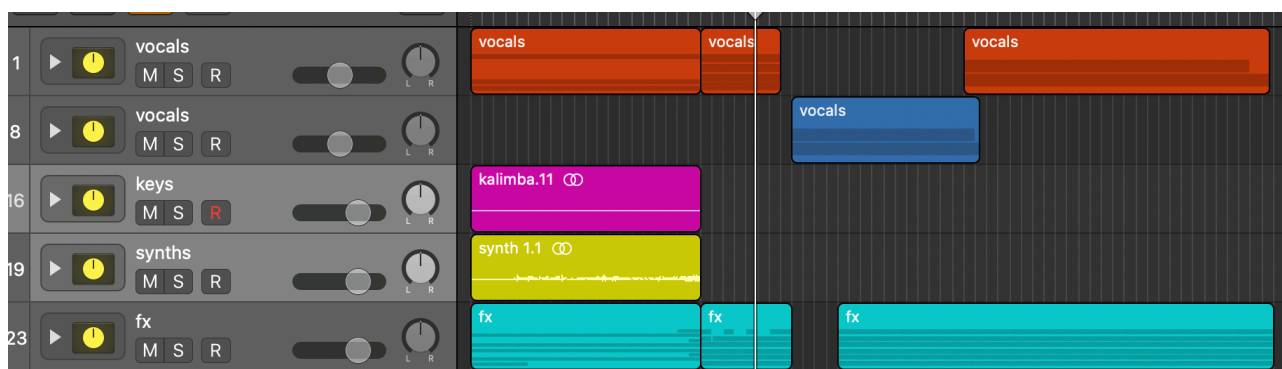
Project planning:

In the feedback for my proposal, it was noted that it would be more beneficial if I was to show a more detailed diary arrangement. I took this into consideration when scheduling my weeks. Another factor that I considered and also an issue that occurred was fatigue and burnout. A difficulty that I encountered during this process was that I was leaving very little time for rest. This was especially prominent in the two weeks commencing from May 9th-22nd (See appendix F). As a result of this, I experienced the effects of burnout in the following week and it hindered my creative process during sessions as I was unable to perform. Moo (2021) explains that effects of self-induced pressure from an overwhelming schedule can cause; exhaustion, frustration, cynicism and headaches. This was prominent during the following week and caused me the inability to perform at my usual level. During meetings with Charlie Arme, it was suggested to me that only doing a maximum of three production sessions per week is majorly beneficial in avoiding fatigue and keeping creative. He stated that some of the most successful musicians that he knows, follow these rules and it allows for a better quality of output. Following this guideline, my schedule became much more efficient and less hectic (See appendix F 1). This guideline of keeping to three creative sessions per week was a major factor in my ability to perform at a higher quality level and avoiding burnout and fatigue. Moving forward I will try to keep to this structure as I believe that having a higher quality output as opposed to a higher quantity output will help me to avoid fatigue, whilst also producing higher quality results.

Another concern that was alleviated with better scheduling was my resources with money. The issue that occurred was my financial resources in relation to my monthly expenses and commute costs. I found it increasingly difficult to be able to afford having days where I can purely focus on sessions, as my priority was to have four to five days of sessions within the Tileyard facility. However, after organising my schedule, following my meeting with Charlie, I found it much more beneficial because I could work around my days off whilst also leaving sufficient time to rest. Doing so allowed me to output a better quality of work as well, as I was less fatigued. I also received financial backing from my parents which really helped alleviate the pressure of expenditure. Overall I believe that I was able to function and balance my life much more beneficially when sticking to this schedule.

Production Management:

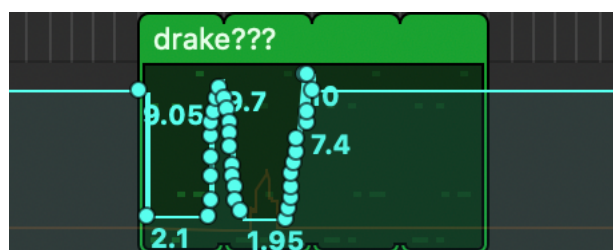
The organisation of my tracks has always been something that could've used improving, for instance a common issue that occurs when swapping stems over with co-producers is that the tracks are never labelled properly. However during this process I have found it increasingly beneficial to label each instrument name, and colour code them in my project (See appendix G).



Produce like a boss (2019) argues that colour coding and labelling your tracks is a very effective way of keeping on top of your project, and reducing the amount of time that's spent searching around for what you want. I found that this technique was exceedingly more reliable and easier when exporting tracks to co producers, whilst also being more time efficient. Ethan Floyd was one of the co producers on my tracks, however an issue occurred with both of us using different daw's and he also lives far away from me, so exporting stems rather than a whole project was important. Labelling the tracks and organising them properly really helped us to be more time efficient during zoom calls. However, I believe that it could be more helpful in the future to have a template in my DAW set up, so that I can avoid doing it during sessions. I believe that this is something I will take on in the future, however during the process of creating this project, labelling and colour coding really helped.

New production techniques implemented:

This project has allowed me to explore and learn new production techniques that i can carry into my future tracks. An example of a technique that I learned was using automation in order to expand and close the filter cut off point on the synths for my track 'Borderline' (See appendix H).



This is a technique that I learnt from watching a disclosure breakdown video, in which they discuss how to make it sound like your synths are moving. They demonstrate this through the use of automating the filter cut off point (Sol State, 2021). I was able to learn this technique as a result of exploring sounds and a genre that I wasn't familiar with before. This technique allowed me to bring my synthesis to life, and almost faked the sound of an analog synth which was my desired outcome. This might have been better if I had an actual analog synth to play with, however this technique really helped in replicating that and it is something that I will carry into my future productions.

Through sessions with other artists I was also advised to purchase the UAD bundle, primarily for the use of their mixing plugins and basses that are congruent with my style. I had been previously using Serum, and found that that style of baselines was becoming dated. I really found that the use of the VST Mini Moog really brought my baseline to life, and introduced me to a new instrument

that I can have more expression with in terms of creative mixing. The Mini Moog VST allowed me to have control over the Filters, ADSR and loudness contour (See appendix I) which i made use of when using automation in order to bring new dynamics to the bass.



It was also brought to my attention through peer feedback that I have a tendency to overproduce, and over complicate my productions which can take away from the impact of the vocals. Field (2020) argues that with dance music specifically, a way to notice whether you are over producing is to play the vocal with the melodic instrumentation alone and then introduce certain parts of the fx, drums and other elements to see if everything fits together. The issue that I was having is that I used to pre create the track before a session, so that the singer could come in and write over a pre made instrumental. However I have personally found it more beneficial to create the melodic instrumentation alongside the vocals first and then build a track around the vocals. This was especially prominent in my track 'Let it be' of which I had the vocal line first and then produced the instrumentation around it. However, a counter point is that you don't want to leave too much space and lose the energy of the instrumental. But I found this technique to be helpful when avoiding overproducing and it is something that I will carry into the future.

Artists and peer feedback:

Sam (2021) argues that our best ideas and work can often come from peer feedback, he suggests asking nine direct questions that can benefit your business or yourself as a worker (See appendix J). However as this is not directly related to music feedback, I decided to write my own questions that took inspiration from the business model that was suggested by Sam (2021). I asked these questions for each of my tracks. My five questions are as follows;

- What do you like, and what do you think could be improved?
- Can you provide a specific area in the track that you like the most?
- Is there an area that you lose interest?
- What emotions of you feel in this track?
- Do you engage well with the top line?

I also wrote out what emotions I want to evoke with each track in order to see if the feedback was in correlation with my targets.

I searched out a reliable team of five honest people who would generate the best feedback, I used both music related artists/professionals and also people who I believe to be my target audience. My target audience as stated previously is people who consume popular commercial music, Arash (2020) argues that this is primarily people between the age of 16-25, and that they roughly consume up to 180 minutes daily of music.

It was my desire to use the feedback as a way to improve my productions, and achieve the very best outcome of the tracks. Whilst also using it to see if I've hit my targets, with my desired outcomes.

I found this technique extremely useful when gathering information for what could use improving; for instance in my track 'A lot of lovin' Krystina noted that she enjoys the upbeat vibe of the track, however it might be a bit repetitive throughout the duration of the song (See appendix K).

Krystina
Age- 23
Job- air hostess
Interests- Travelling, socialising, family time
Consumes roughly an hour worth of music per day

Track A lot of loving (emotions i want to evoke is happy, feel good energy, club anthem that makes you want to dance, Summer)-

What do you like, and what do you think could be improved?
'I like the upbeat pianos and drums, they make me want to dance, think that perhaps its a bit repetitive and could use changing in some areas'

This information was very useful and gave me the idea of changing the piano in the second chorus to give the track some variation. Which might of been better had I of changed some other elements such as the drums as well. However I believe that this subtle change made a lot of difference and is something I will consider in future productions. Whilst Liam noted that leaving the reverb tail there between the pre and the chorus would help to smooth the transitions out (See appendix K1) this is something that I then later added to the track, and it was a useful technique in improving it.

Liam
Age-25
Job- Works on a wedding venue, but makes and releases dance music
Interests- Music production, Socialising, Games
Consumes roughly 4 hours of music per day

Track A lot of loving (emotions i want to evoke is happy, feel good energy, club anthem that makes you want to dance, Summer)-

What do you like, and what do you think could be improved?
'I enjoyed the track as a whole, real good job. Perhaps leave reverbs not cut off as the chorus hits to smooth out the transition'

Peer feedback was also very useful in seeing if I had hit my targets with evoking emotion. For instance with the track 'Don't wait up' I noted down that i wanted the track to evoke the emotions of; feel good, club anthem dance, inspiring. Charlie noted that the track could play in clubs, and it feels as if the track builds to something that evokes a release (See appendix K 2). Whilst Vittorio

noted that he enjoyed the track, and it made him feel good. This feedback proved helpful as I was able to successfully identify the emotions that I wanted to evoke in the listeners.

The feedback was also useful for identifying if the listeners were losing interest at any point of the track, and if so, where? For instance Lucas noted that in the track 'Let it be' the second verse feels like it loses energy (See appendix K 4), however Liam stated the opposite and identified that he believed that the track carried its energy well throughout. Given the information, I decided to add a few extra layers to the second verse in order to give it something extra. I then played the track back to Lucas who stated that the extra layers gave it the boost it needed.

Overall i believe that this exercise was effective in identifying areas that needed improving, whilst also allowing me to see if my targets had been met in evoking certain emotions. This is something I plan on carrying on in the future with my tracks in order to get the best possible outcomes.

Mixing:

My primary goal with the mixing process of my tracks is to make sure that all of my creative elements and plugin manipulation is cohesive with each other. I want every element to have its place within the mix. A problem that i had was gluing everything together in the mix. Anara (2019) suggests that mixing and mastering is essential in making sure that your song performs on all speakers. Stating that a listener will divert their interest if there's a certain element in the mix that sticks out too much and isn't cohesive within the song.

With that in mind, I spent a lot of time using sum bus mixing techniques in order to glue the instrumentation together. An effective tool that I used in order to do this was the use of bus compression. Sage Audio (N.D) argues that subtle compression on the bus should be used in order to avoid any prominent artefacts surfacing. I took this into consideration when applying this technique by making sure that i wasn't compressing more than 3Db of audio. This technique proved as a useful solution to my issues as I could hear the difference in cohesiveness between the tracks. However in dance music specifically I noticed that in songs that have been released by Becky Hill, they use a heavier amount of compression and saturation in order to bring out the energy. For my song 'A lot of lovin' I discussed this idea with Steve Manovski and we both agreed on using multi band compression and saturation on the sum busses in order to bring the energy out of the track. During playback sessions, it was agreed that this was the best solution for bringing the track to life. I believe that using Bus compression in the future will help me to have more solid mixes, by simply glueing the tracks together cohesively in order to collectively get the tracks sounding tighter. This technique will prove useful in the future, by bringing each of the instrumentation into its own collective sum bus with similar instrumentation, I will be able to tame any peaks and bring forward any useful artefacts in order to bring the tracks an extra dynamic.

Mastering:

In terms of doing my own master production, my primary goal was to have every track hitting at around the same LUFS level. Ive noticed that some of my past productions have been slightly inconsistent in terms of levelling. This is important to me as I want my tracks to be consistent and cohesive with each other when I'm playing them back across all speakers and audio systems. SageAudio (N.D.) suggests that streaming platforms upload songs at a loudness ratio of -14 LUFS as it fits the loudness normalization. With MateringInTheMix (N.D.) arguing that uploading your

tracks at around -9 to -13 is ideal. This was a primary technique that I used when mastering my mixes, all of my tracks sat at around -9 to -14 LUFS. I found this technique to be extremely useful in making sure that all of my tracks played at roughly the same level. For this I used the UAD plug in bundle with the Waves L2 Limiter plugin. My decision to do this was based on my familiarity with these plugins. I believe that it might have been better if I had used a wider variety of plug ins such as the Ozone bundle which caters to your specific needs and gives you easy access and a certain formula in order to reach your desired outcomes. However, due to my insufficient funds I was unable to purchase this bundle. However touching on the LUFS level was not my only form of mastering technique, I also wanted my tracks to be glued together and sound fuller, not just loud enough. I believe that this is best done in the mixing stages through creating specific bus chains for a clean mix heading into the mastering stage. However, SageAudio (2022) argues that using a six chain plug in bundle works when increasing the dynamic range and making your track sound fuller. It's argued that using subtractive EQ, compression, saturation/harmonic distortion, stereo widening, loudness enhancement, additive EQ, further compression and limiting works in the best way. However through trial and error I have combined my own version of this technique by using Subtractive EQ with Logics stock Equaliser, SSL bus compressor at a soft threshold not peaking beyond 3Db, Saturation with a Softube saturator and further Limiting using my L2 Limiter from waves. I found this technique incredibly useful in reaching my desired outcome in creating a fuller sounding track. However, I believe that I could have used a wider array of plugins in order to reach a better outcome. Carrying on into my future productions I will look to gain experience from working with industry professionals in order to increase my knowledge within this topic, and increase my plug-in equipment in order to reach a higher level of mastering. With all considered I believe that I was able to reach my desired outcomes and will look to expand my plug-in toolset in the future for better results.

Beyond the project furthering my career:

Before beginning this course, it was my desire to network and find opportunities that would allow me to make music that competes at the highest level. I believe that participating in this course has allowed me the opportunity to do so, in collaborating with top industry professionals and opening doors to future opportunity. It has been discussed with my mentor that after finishing this course, the A&R team will continue to organise sessions for me alongside professional top liners, along with allowing me free access to the Tileyard studios whenever its required. Furthering my career with releasing music alongside labels, a great start to this has been my collaboration with Steve Manovski. This opportunity looks promising and could lead to a potential release with the Tileyard management team. I believe that this opportunity could open up more doors in relation to Radio play, other labels, publishing deals and networking. Moving forward it is my desire to continuously keep collaborating with top liners that are both provided by the Tileyard team and networked by myself. And it is my desire to release these tracks through the use of independent labels or an exclusive deal.

Conclusion:

Throughout this process I believe that I have been able to meet my benchmarks for success that I have discussed. I believe that I have been able to create an album worth of commercially viable music that can compete in the current market. I have been able to conduct a body of work for submission and playback with A&R representatives. I have also been able to meet deadlines and expectations that have been set by the Tileyard music team in a professional setting to the best of

my ability, whilst balancing a healthy work and life balance that enabled me to do so through thorough planning and scheduling of my timetable. This project has given me the opportunity to grow and meet deadlines whilst collaborating with other artists and developing my own style and technical ability. I have also gained future connections with industry professionals that I am extremely grateful towards. I have also been able to use peer and professional feedback in order to reflect on and apply the changes that were needed in order to make a better overall outcome of work. This course and use of facilities in a professional environment has allowed me to develop as an artist producer and gain connections that will help me to continuously reach my future goals. Carrying on into my further career, I have been able to solidify the use of professional studios and sessions with top quality artists, and will look to utilise these opportunities after the course finishes in order to reach my larger longterm goals.

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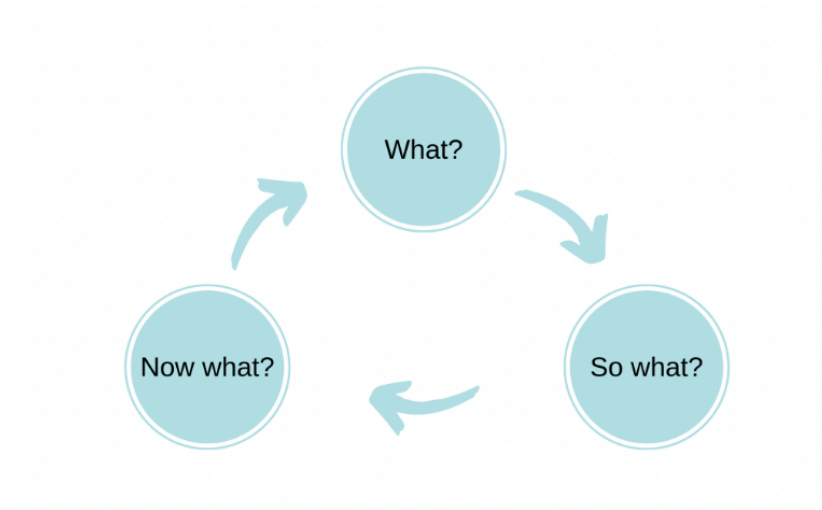
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Appendices:

Appendix A



Appendix B

From: Charlie Arme <charlie@tileyardmusic.co.uk>
Sent: 06 April 2022 10:22
To: Charlie Arme <charlie@tileyardmusic.co.uk>; Matthew Neequaye <Matthew.Neequaye@tileyardmusic.co.uk>
Cc: Steven Manovski <stevenmanovski@gmail.com>; Sam Green <sam0708@hotmail.co.uk>
Subject: Songs for Sam to re-produce

Hey Steve

I've just sat with Sam, and we think doing reworks of the following records could be great, let us know your thoughts on the below and if all good – can you prep parts?

Let It w/ Georgia Ku
A Lot Of Lovin w/All Tennant
I Got Me w/Thandi Phoenix
Don't wait up – w/ Simon Stromstedt – doing an Otto Knows x Avicii style prod

Cheers
Charlie

Appendix C

Swot analyses for my final term project

Strenghts	Weaknesses
- Able to organise time effectively - Knowledgeable and experienced music producer - Knowledgeable in Logic pro x - Able to identify weaknesses and overcome them. - Hard working - Efficient with time - Able to construct instrumentals effectively and to a professional standard - Able to assist in the songwriting creation and top-line writing - A good understanding of music theory - Good social media presence - Confident in ability and ready to grow and learn - Good networker	- Lack of resources due to money - Not a major deal of third party plugins - Lack of time due to part time work - Can be overly analytical - Can experience writers block and get frustrated - High drive to achieve resulting in a lack of patience
Opportunities	Threats
- Collaboration with industry professionals - Access to professional top liners - Large networking facilities at Tileyard - Mentorship that gives opportunities - Free access to Tileyard studios - Briefs handed to me	- Not living close to Tileyard facilities resulting in long commutes - Lack of money resulting in lack of equipment - Un reliable income - Cancellations with collaborators - Damage to equipment that has happened resulting in a week without my laptop

Appendix D

Mentorship statement

My professional/artist aims

My overall artist and professional aim and direction within the next 10 years is to have my own personal music charting consistently internationally, to DJ main stage large events, clubs and festivals and to tour and collaborate with the largest commercial artists worldwide.

My background and achievements so far:

I have been producing music for over 6 years, within the last 2 years i have been producing and releasing an ongoing stream of commercial house/dance tracks (however i am adaptable to other commercial genres). I have been releasing music independently with interest and support from independent labels, and have been able to accumulate over 250k views on my tracks internationally, with my most successful track reaching over 100k. I have had support and play from BBC Introducing and dj's on local radio stations. Currently i am playing local giggs, local festivals and bars on weekends. I am studying at Tileyard to gain industry knowledge, a&r networks, opportunities and collaboration.

My immediate goals and actions are:

My immediate goals include continuous collaborations and releases of my own material. To get signed to a label, however in the meantime have a continuous release of tracks signed to independent labels that can playlist pitch, sync library pitch and maximise my musics potential whilst also running promotion myself. To continuously play shows and to keep developing and learning from professionals. Continuously grow my image and social media platforms.

My longterm goals:

These include my career aspirations of signing to a major label, continuous releases that chart, a large social media platform, collaborating and learning from large producers and artists, continue a constant work flow, play festivals and large shows. Have a consistent income from selling music, playing shows, library music, royalties, recording artists and session producing that allows me to live solely from music. I want to gain traction as an artist producer, similar to that of Calvin Harris, Joel Corry, Sigala etc.

Appendix E

Swot analyses for future career

Strengths	Weaknesses
- Able to organise time effectively - Knowledgeable and experienced music producer - Knowledgeable in Logic pro x - Able to identify weaknesses and overcome them. - Hard working - Efficient with time - Able to construct instrumentals effectively and to a professional standard - Able to assist in the songwriting creation and top-line writing - A good understanding of music theory - Good social media presence - Confident in ability and ready to grow and learn - Good networker	- Lack of resources due to money - Not a major deal of third party plugins - Lack of time due to part time work - Can be overly analytical - Can experience writers block and get frustrated - High drive to achieve resulting in a lack of patience - Not currently doing music as full time career - Could be more open to other avenues of production lie rising for briefs, co writing, music for sync etc
Opportunities	Threats
- Collaboration with industry professionals - Access to professional top liners - Large networking facilities at Tileyard - Mentorship that gives opportunities - Free access to Tileyard studios moving forward as agreed with my mentor - Briefs handed to me - Sessions organised through my mentor - Opportunity to release alongside Tileyard - Great network of industry professionals	- Not living close to Tileyard facilities resulting in long commutes - Lack of money resulting in lack of equipment - Un reliable income - Cancellations with collaborators

My Vision to be an artist producer competing at the top of the market as stated in mentorship statement

Smart Goals

Short term (1 year)	Mid term (1-2 years)	Long term (3-5 years)
Release singles alongside Tileyard music	Obtain a deal with a label	Continue releasing music with the label that reaches a high success rate
Release singles alongside independent labels	Full time income from being a music producer	Full time income from being a music producer that enables me to have a larger array of resources and equipment
Continue building social media presence	Continue building social media presence	Continue building social media presence
Continue collaborating with singers that are professionals with a good portfolio	Collaborating with artists that have a larger portfolio and success	Collaborating with artists that have a larger portfolio and success

Collaborate with producers that i can learn from	Co produce records with a higher success rate	Co produce records with a higher success rate
Write for other artists	Sell beats exclusively at a higher price	Sell beats exclusively at a higher price
Sell beats exclusively via websites	DJ larger events such as clubs and events around london	DJ festivals and gigs with a larger crowd
Achieve 1 million views	Income from music for sync	Income from a wider array of avenues such as sync, briefs, writing camps and co producing
Submit music for sync and briefs		
DJ events locally		

Appendix E 2

Strategies to obtain these goals

1. Meet deadlines and expectations that are given to me through my mentorship	2. Gain success through meeting deadlines that allows me to have a larger range of opportunity	3. Continue to meet deadlines and expectations whilst collaborating with larger artists and learning from industry professionals that allows me to expand my skillset
1. Organise sessions with artists through my mentorship that enables me to use the Tileyard facilities	2. Work on sessions that allow me to have a constant stream of releases	3. Use the money that i have gained from these opportunities to invest in better equipment
1. Set up my page on websites that allow me to sell music	2. Continuously submit into briefs and sync, making time for these goals specifically	3. Make time for working on briefs and sync opportunities to gain a larger income
1. Release alongside labels through networking and playback sessions with a&r. Utilising my networking	2. Continue making my own music, however learning and collaborating with artist and producers that allow me expand my knowledge and put myself outside of my comfort zone	3. Use my networking advantages to gain opportunity for co releasing

1. Set up gigs that allow me to play local venues as i ave previously done	2. Gain more opportunities through networking at local gigs, that allow me to play larger venues	3. Have a large portfolio of successful music that enables me to gain festival opportunity
1. Put out social media content of sessions and daily life activities	2. Put out social media content of sessions and daily life activities, pay for story and post advertisement when releasing songs	3. Put out social media content of sessions and daily life activities, pay for story and post advertisement when releasing songs

Resources

1.All music can be made independently with my laptop and the use of Tileyard studios which has been agreed with my mentor. Whilst also having access to sessions which have also been agreed	2. Deadlines given through mentorship	3. As stated previously i would just need access to deadlines and sessions that would be given to me through a deal.
1.DJ equipment that i already have, whilst also using the events equipment that they also might supply	2. Networking through Tileyard and other avenues that enable me deal opportunities.	
1.Use of my phone and laptop to create content	2. Would need a manager to organise sessions and gigs	

Measurements for success

Appendix E 3

Measurements for success

1. Releasing alongside labels	2. Getting a deal with a label that wants me to be an artist producer and allows me opportune to collaborate and release. Gaining traction from a&r play listing, radio play, sync deals	3. Obtain millions of views with large artists
1. Have a diary of upcoming sessions per month	2. Playing clubs and events with a crowd of over 500 people	Playing festivals
1. Selling betas that gives me a low income	2. Gaining up to 50k followers	3. Gaining a following that allows me to have brand partnership deals
1. Gaining 5k followers		

Appendix F

May 9th-15th	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
10-12	Morning routine and commute to Tileyard	Morning routine and commute to tileyard	Morning routine and commute to tileyard	Morning routine and commute to tileyard	Work part time job	Work part time job	Work part time job
12-5	Session with Chikaya	Session with Chikaya	Session to refine production	Session to refine production	work part time job	Work part time job	Work part time job
5-10	Session with Chikaya, and commute home	Session with Chikaya, and commute home	commute home	commute home	Work part time job	Work part time job	Work part time job

May 16th-22nd	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
10-12	Writing camp	Writing camp	Writing camp	Writing camp	Work part time job	Work part time job	Work part time job
12-5	Writing camp	Writing camp	Writing camp	Writing camp	work part time job	Work part time job	Work part time job
5-10	Writing camp	Writing camp	Writing camp	Writing camp	Work part time job	Work part time job	Work part time job

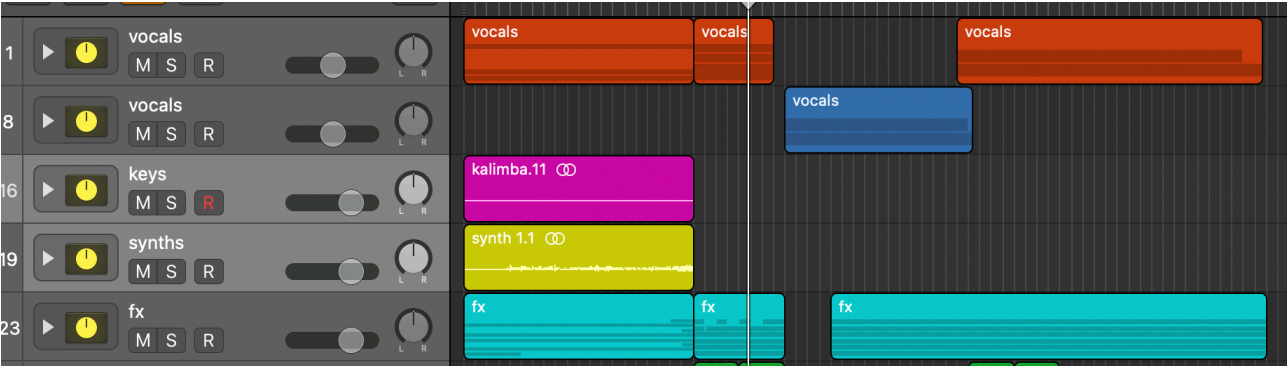
Appendix F 1

June 13th-19th	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
10-12	Day off	Morning routine	Morning routine	Morning routine	Day off	Work part time job	Work part time job
12-5	Day off	Creative session from home studio	Creative session from home studio	Creative zoom session with Ethan	Day off	Work part time job	Work part time job
5-10	Day off	Creative session from home studio	Creative session from home studio	rest	Day off	Work part time job	Work part time job

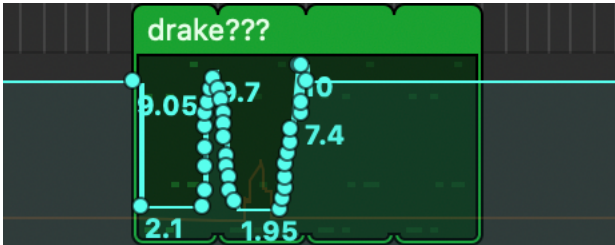
June 20th-26th	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
10-12	Day off	Morning routine	Morning routine	Day off	Day off	commute to session	Work part time job
12-5	Day off	Creative session from home studio	Session with Ethan in cardiff	Day off	Day off	Session with Ethan in cardiff	Work part time job
5-10	Day off	Creative session from home studio	Session with Ethan in cardiff	Day off	Day off	Session with Ethan in cardiff	Work part time job

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Appendix G



Appendix H



Appendix I



Appendix J

Table of Contents:

- What do I do well now, and what can I improve on in the future?
- Do you think I interact enough with my team members?
- How can I better support you in your work?
- What skills can I improve to be a better employee?
- Can you provide a specific example of an area in which I excel?
- Can you provide a specific example of an area in which I can improve?
- What sets me apart from other team members?
- Have you noticed any gaps in my professionalism?
- Do you have any additional feedback?

Appendix K

Krystina
Age- 23
Job- air hostess
Interests- Travelling, socialising, family time
Consumes roughly an hour worth of music per day

Track A lot of loving (emotions i want to evoke is happy, feel good energy, club anthem that makes you want to dance, Summer)-

What do you like, and what do you think could be improved?
'I like the upbeat pianos and drums, they make me want to dance, think that perhaps its a bit repetitive and could use changing in some areas'

Appendix K 1

Liam

Age-25

Job- Works on a wedding venue, but makes and releases dance music

Interests- Music production, Socialising, Games

Consumes roughly 4 hours of music per day

Track A lot of loving (emotions i want to evoke is happy, feel good energy, club anthem that makes you want to dance, Summer)-

What do you like, and what do you think could be improved?

'I'll enjoyed the track as a whole, real good job. Perhaps leave reverbs not cut off as the chorus hits to smooth out the transition'

Appendix K 2

Charlie- What emotions of you feel in this track?

'I feel this is a dance track, could play in clubs, building up to something that evokes a release'

Appendix K 3

Vittorio- What emotions of you feel in this track?
'I enjoyed this track, made me feel good'

Appendix K 4

Lucas- Is there an area that you lose interest?
'Perhaps in the second verse, it feels like it loses energy'

Appendix K 5

Liam- Is there an area that you lose interest?
'I feel like the energy carries itself well'