



Creative Music Management: **Portfolio**

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A large, horizontal, pink brushstroke shape with irregular, feathered edges, resembling a paint stroke. It is centered on the page and serves as a background for the title text.

The Song

The Song: The A&R Process

Our first decision was to use a song by Anna Aarons (my stage name) for this release. As a group we agreed that being able to save money on this meant we could put a lot of money into the EPK and Marketing. Please see [Operational Budget](#) for more information on these costs.

The Song: The A&R Process

The following unreleased songs were offered to the group:

(please click on hyperlinked titles to listen)



My Love For You

Written by
Anna Cohen
April 2014



Mother

Written by
Anna Cohen and
Mehmet Raif
Feb 2022



Sunflower

Written by
Anna Cohen, Ella Williamson,
Rebekka Garcia Benito,
Jakub Ruziczka
*Tileyard Education
Songwriting Camp
Oct 2022*

The Song

Mother was chosen



Mother

Written by
Anna Cohen and
Mehmet Raif
Feb 2022

A large, irregular pink brushstroke shape on the left side of the slide, serving as a background for the word 'Metadata'.

Metadata

One of the first steps we took when cementing our song choice was to record the metadata via PRS and PPL.

This is an important part of the process of any release. As PRS state on their website, this is so they can protect “the value of music”, ensuring their “members’ rights are protected” (PRS 2022). They state it is “vitally important” due to the amount of data and amount of music consumption (PRS 2022). Using PRS and PPL to attach the writer and performer information to the track itself allows for each collection society to pay their members accordingly.

Metadata: Proof of registrations



You have successfully registered the new recording

Mother

by

ANNA AARONS

What would you like to do next?

The recording will be processed,
you can check the progress on the [Manage Repertoire](#)

Confirmation

Thank you. All details have been submitted for processing.

Your registration number for this registration

Registration Number: EJNW-181122-0980-00

Please quote this in any correspondence.

Above Right: Screenshot taken from my PRS account after logging the registration

Left: Screenshot taken from my PPL account after logging the registration

Below: Screenshots taken from the 'registered works' page of both my PRS and PPL accounts

PPL		PRS		ISRC		Country of Recording		Valid		Action	
☐	PPL Rec. ID	Band/Artist Name	Recording Title		ISRC	(P)Date	Country of Recording	Reported Use	Content Type	Valid	Action
☐		ANNA AARONS	Mother		UKNCD2200001	2022	United Kingdom			✓	▼

A large, irregular pink brushstroke shape with a rough, textured edge, serving as a background for the word 'Remix'.

Remix

The Remix of Mother was created by Joe Palmer – a.k.a. Sage Sounds, a colleague of Felix.

We did not give too much guidance on the remix and allowed for artistic expression. This is the result:

[Mother Remix – Listen here.](#)



Metadata: Proof of registrations - Remix

Confirmation

Thank you. All details have been submitted for processing.

Your registration number for this registration

Registration Number: EJNW-101222-0343-00

Please quote this in any correspondence.

Interested parties

Edit

Name	Membership number(CAE/IPI)	Role	Performing share	Mechanical share
Your Contribution				
COHEN ANNA REBECCA	1002470718	Composer/Author	25.00	25.00
Uncontrolled Writers				
MEHMET, RAIF	667020650	Composer/Author	25.00	25.00
PALMER, JOE		Arranger	50.00	50.00

Above Right: Screenshot taken of contributor details from my PRS account while registering the song to illustrate the difference from original registration

Above Left: Screenshot taken from my PRS account of confirmation of new registration submission

Below: Screenshot taken from the 'registered works' sections of both my PRS and PPL accounts.

Mother - Remix		Cohen, Anna Rebecca Mehmet, Raif Palmer, Joe		538148BM --		No/No		Work Registered		--
☐	PPL Rec. ID	Band/Artist Name	Recording Title	ISRC	(P)Date	Country of Recording	Reported Use	Content Type	Valid	Action
☐		ANNA AARONS	Mother - Remix	UKNCD2200002	2022	United Kingdom				

Distribution

As an independent releasing artist, we chose to use the distributor I have used for my previous releases, Horus Music, to make things more streamlined within my artist catalogue. The cost for a single release is £25. We had the option to release the remix at the same time but chose to release the tracks separately in order to build the momentum and continue the marketing campaign with the second release.

The screenshot displays the 'MY MUSIC DISTRIBUTION ZONE' dashboard. The left sidebar contains navigation links: Dashboard, Payments, Analytics, Releases (active), New Audio Release, New Video Release, Manage Releases, Settings, and Exporters. The main content area shows an 'Overview' section with filters for Draft, Submitted, Processing, Published, and Takendown. Below this is a table of releases for Anna Aarons and Anna Cohen. The table includes columns for Last Updated, Type, Bit Depth, Status, Release Barcode Name, Artist Name, Release Date, Pre-Order Date, Paid Status, and Created By. Two releases are listed: 'Mother - Sage Sounds Remix' (released 14/04/2023) and 'Mother' (released 17/03/2023). Both are in the 'Published' status. The footer indicates 'MyClientZone v4.0 - Copyright © 2022 Nick Dunn Enterprises Ltd.'

Last Updated	Type	Bit Depth	Status	Release Barcode Name	Artist Name	Release Date	Pre-Order Date	Paid Status	Created By
14/12/2022, 12:50	Audio	16-bit	1 2 3 4	Mother - Sage Sounds Remix	Anna Aarons	14/04/2023			Anna Cohen
10/12/2022, 17:42	Audio	16-bit	1 2 3 4	Mother	Anna Aarons	17/03/2023			Anna Cohen

Screenshot taken from my Horus Music account
Horus 2022

CREATIVE MUSIC

A large, horizontal, pink brushstroke graphic that serves as a background for the word 'Artwork'. The stroke is thick and has a textured, hand-painted appearance with irregular edges.

Artwork

Artwork

When deciding on artwork a few factors were taken into consideration:

- The fact Anna Aarons is not a well known artist
- The content of the song 'Mother'
- How the current market uses artwork to promote similar songs at a similar level

Artwork: Supporting Research

Cyberprmusic.com released a blogpost about the importance of cohesive artwork. They say: “As an artist, everything describes your nature, including art.” (Hyatt 2022)

Giving an example of the independent artist Half Waif, they provide images and explain that:

“The next album Waif releases is in 2018 titled *Lavender*. The two singles she released prior to the album use cover art with the colour lavender. Not only do both singles have the same imagery, but it is clear to see that all three coincide with each other.” (Hyatt 2022)



Image: Screenshot from Cyber PR Music article
Hyatt 2022

Artwork

Therefore, looking at Anna Aarons' previous singles, released in 2020, artwork was created by contemporary artist Sarah Beth. Like Hyatt's article suggests, using the same artist to design all singles created a sense of cohesion. This was the first consideration when deciding on the artwork.



Single artwork for **'Words'** by **Anna Aarons**.
Created by artist Sarah Beth using text
and collage
Copyright of Sarah Cohen
Image: **Aarons 2020a**



Single artwork for **'Her'** by **Anna Aarons**.
Created by artist Sarah Beth using childhood
photo, illustration and collage
Copyright of Sarah Cohen
Image: **Aarons 2020b**



Single artwork for **'Since You Went Away'** by **Anna Aarons**.
Created by artist Sarah Beth using family photo,
illustration and collage
Copyright of Sarah Cohen
Image: **Aarons 2020c**

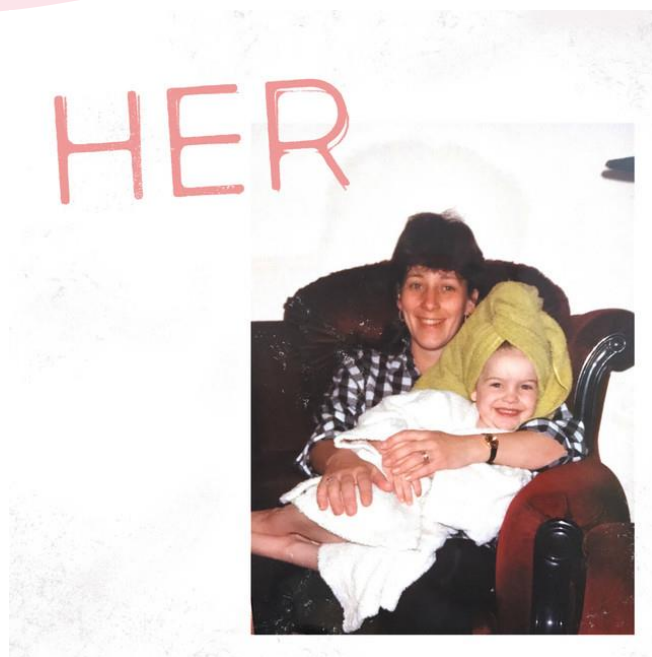
A large, horizontal, pink brushstroke with a rough, textured edge, serving as a background for the title text.

Artwork – **Decision making**

With the aforementioned considered, there was an initial idea to continue with the theme of purpose-made, contemporary art being used for 'Mother', asking the same designer Sarah Beth to use childhood photos and photoshop to create a striking image.

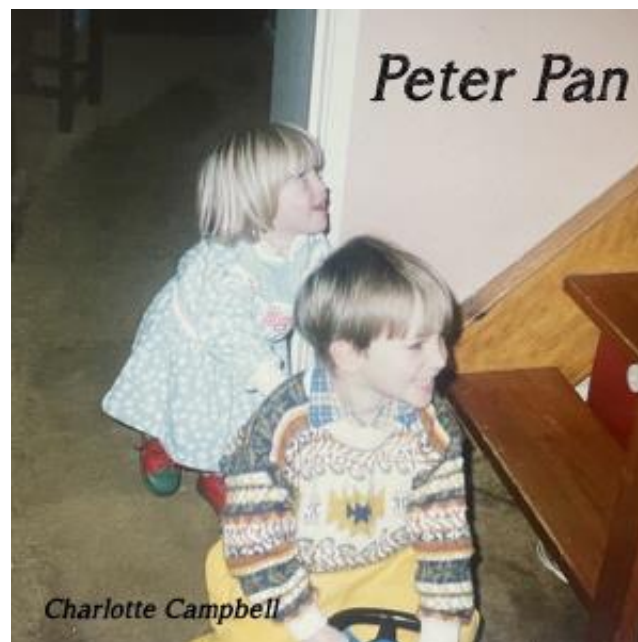
Artwork: Further Research

Research continued, now considering the content of the song 'Mother', of course being a personal song about the singer's mother.



Single artwork for '**Her**' by **Anne-Marie**. Released in 2020, one of the most recent, personal songs about mothers uses a childhood photo of the singer and her mother.

Image: **Anne-Marie 2020**



Single artwork for '**Peter Pan**' by **Charlotte Campbell**, an independent artist and a peer of Anna Aarons. Here she uses a childhood photo for her recent single release, a song about her brother.

Image: **Campbell 2022**



Screenshot from music video for '**Mama's Song**' by **Carrie Underwood**.

Single artwork uses a picture of Carrie Underwood but the music video contains childhood photos of her and her mother.

Image: Screenshot, YouTube: **Underwood 2010**

A large, irregular pink brushstroke shape with a rough, textured edge, serving as a background for the section header.

Artwork – **Decision making**

Although some of the previously mentioned songs about mothers are screenshots from video instead of single artwork, we felt that most personal songs focus around the figure themselves and so we concluded to use a childhood photo.

Artwork

We decided on this childhood photo as it depicts young motherhood, myself only being a few months old next to a mother already displaying a devoted young mum.

Regarding the logo and font, we made a creative decision to add a nice authentic touch, using my mother's handwriting.

Mother

anna aaron





Final Artwork

This is the final artwork.

As well as being informed by the research, this method of artwork also:

- **Saves on costs** – the photograph being family owned cost no money. Putting together the handwriting with the picture was a simple photoshop job – this was done for free by a close friend, Joanne Fox. Usually an artist would charge £25/hour for their time so even if we had been charged, as there is not much editing, it shouldn't have cost more than £25 for the final piece.
- **Saves on copyright agreements** - with both the photograph being family owned and the font being handwriting, no contracts or financial agreements needed to be made for the usage of both.



Final Artwork – Remix

For the remix, I had the creative idea of inverting the image to a negative format. i.e., 'remixing' the image.

This is an idea used within the mainstream as detailed in the following slides.

Remix Artwork: Research



Pepas by Farruko

The first image on the left is the original artwork and the following two images use the same image but in different colours for each remix.

Images:

Left: Farruko 2021

Centre: Farruko and Schulz 2021

Right: Farruko and Tiësto 2021



Cold Heart by Elton John and Dua Lipa

Another example of different versions of the same song using the same artwork image but different colours or variations.

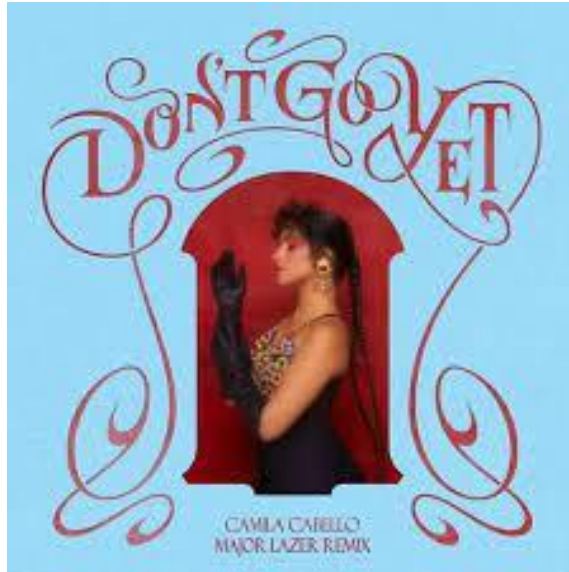
Images:

Left: John and Lipa 2021

Centre: John, Lipa and PNAU 2021

Right: John, Lipa and PS1 2021

Remix Artwork: Research cont.



Don't Go Yet by Camila Cabello

The image on the left is the original artwork and the blue image is the remix. Again, same identifiable artwork that has been remixed.

Images:

Left: Cabello 2021

Right: Cabello and Major Lazer 2021



Bad Habits by Ed Sheeran

The image on the left is the artwork for the acoustic version of the song and the Meduza remix uses the same font to remain identifiable but removes the image of Ed to differentiate.

Images:

Left: Sheeran 2021

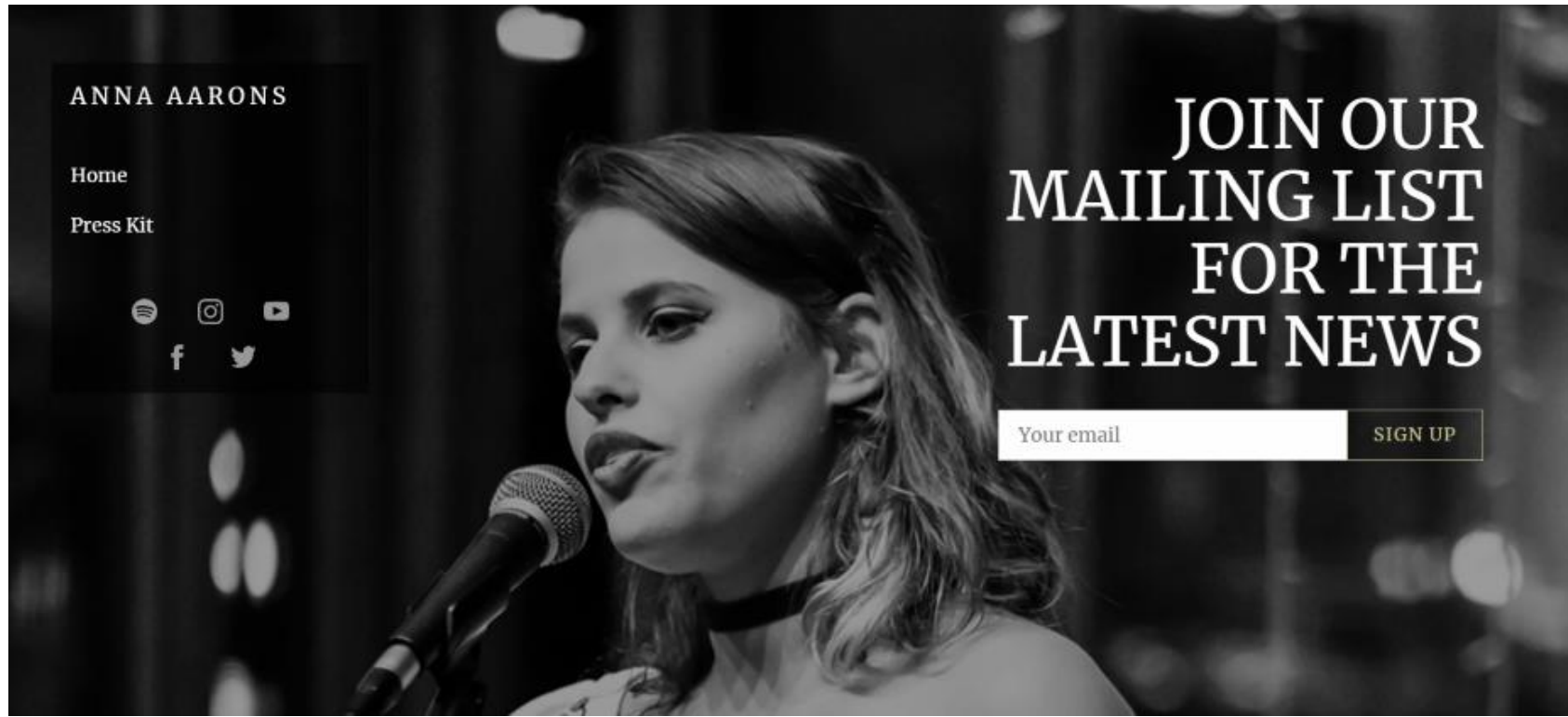
Right: Sheeran and MEDUZA 2021

A large, horizontal, pink brushstroke graphic that serves as a background for the text. It has a textured, hand-painted appearance with varying shades of pink and some darker, more saturated areas.

EPK

Electronic Press Kit

We used a site called Bandzoogle for our EPK.



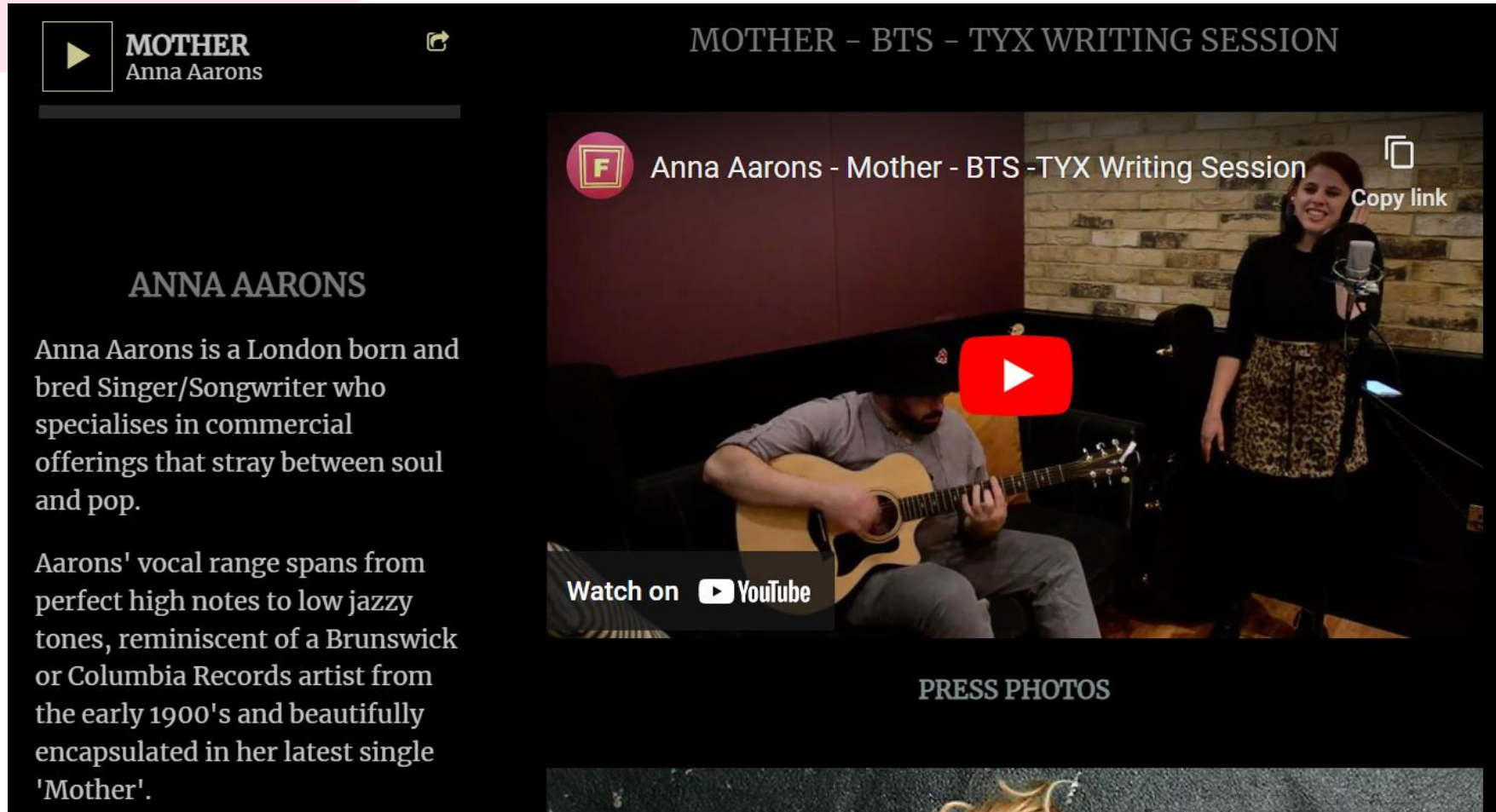
Screenshot taken from <https://annaarons.bandzoogle.com/>

The site contains all the necessary requirements for an EPK:

- **Social media links** – for the journalist to find out more about the artist and also share these in their posts
- **Mailing list** – for the journalist to be able to hear about the next single and other news to do with the artist

...

Electronic Press Kit



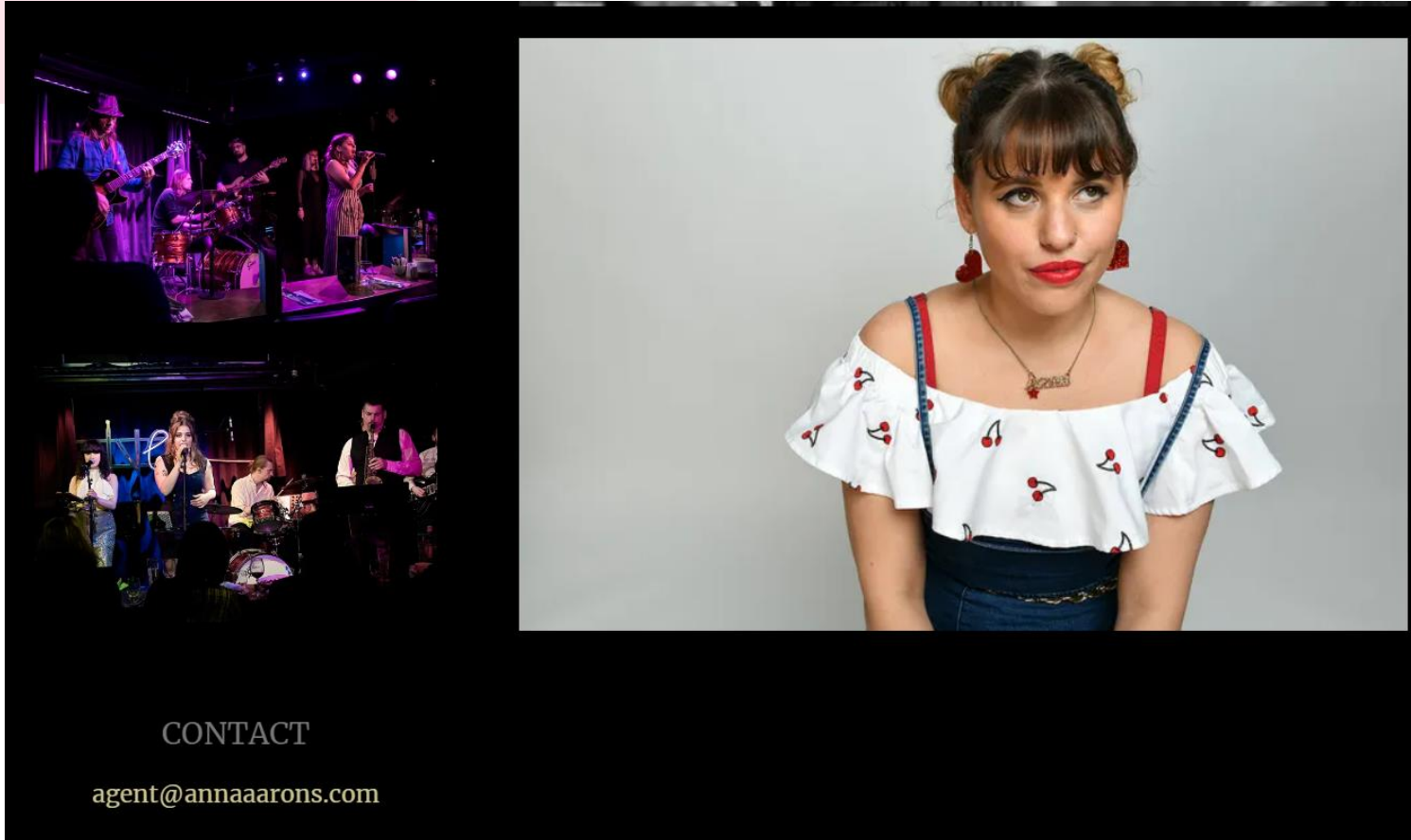
Screenshot taken from <https://annaarons.bandzoogle.com/>

...

- **A Biography of the artist** – for print or online posts to take from, either verbatim or paraphrasing
- **A video** – which can be used on online blogs about the track
- **The track itself and the remix** – which can be embedded into online blogs and promo

...

Electronic Press Kit



Screenshot taken from <https://annaarons.bandzoogle.com/>

Please see here for the full site: <https://annaarons.bandzoogle.com/>

(Password if required: ohEKESHso4)

A large, irregular pink brushstroke shape on the left side of the slide, serving as a background for the title.

EPK – **Decision making**

Using the site Bandzoogle was a decision made by Felix.

In the past, I have used PDFs as EPKs and felt this website was more efficient due to the song and images etc. being embedded.

Contacting music journalist, Patrick Clarke (Acting editor for The Quietus magazine and a personal connection), provided us some feedback which we incorporated in the final site (Appendix 1).

A large, horizontal, pink brushstroke graphic with irregular, feathered edges, serving as a background for the word 'Marketing'.

Marketing

Current Projects



Marketing

Felix recommended using Soul Food music as our PR company:

<https://music-house.co.uk/soulfood/>

Felix has an existing working relationship with this company and so we trusted his decision making due to his experience. Felix also detailed:

“We’ve gone with Soul food because of the demographic of the artists they work with being of a similar vein, genre wise and levels. So they work with people who are emerging artist right through to Mariah Carey, Nikki Minaj and N.E.R.D [...] so they’re well versed with all levels of the industry spectrum for breaking and servicing content.”

(Milton 2022) (Appendix 2)

Current Projects



Marketing – Individual Research

When researching the company myself, they seem to focus on Black music and thus, this would be something I would not have pursued, thinking I did not fit into their speciality.

However, established working relationships are sometimes the most valuable in terms of choosing who to work with, as demonstrated in the following slides, using reflections on my previous working relationships with PR companies.



About Us

About Us

SOULFOOD MUSIC is a UK-based Soul/black music promotion company - based with Music House.

We offer independent radio and club promotion to the music industry - worldwide - across all black music genres, with an eye for all things soulful! With extensive backgrounds running promotional and marketing campaigns at major labels, SOULFOOD MUSIC brings to the table a depth of experience few other independent companies can match.

Radio

SOULFOOD offers black music radio promotion - determined by your requirements. The full monty includes the specialist DJs and producers at BBC Radio 1 / 1Xtra / Capital Xtra / Kiss / Rinse etc. All of the regional black music specialists are covered, both at the BBC & ILR. Treated with equal importance are the vast array of digital and online stations, ensuring full coverage for your release across plays, playlists and interviews.

Marketing: Individual Research



Image: Plus Music PR 2022

My knowledge of marketing and PR companies are through those I have previously worked with.

A company I have used is PR Music Plus, a small independent PR agency. Establishing a 1:1 connection with the founder Lewis meant I could create a PR plan for my budget.

Lewis agreed to my small budget and described that it would achieve 5k streams (Appendix 3). It ended up including blog posts as well.

The **Pros** to using a small, independent agency are:

- Ability to work with small budget
- Friendly and personal working relationship
- Ability to bring a virtually non-existent independent artist to a wider audience via selected blog posts and playlists

The **Cons** are:

- By 'promising' 5000 streams, this could indicate a 'bot' system which means streams may not be authentic. I had proof of streams via playlisting but this also meant that once the PR period was over, the streams automatically stop once taken off the playlist.
- Not as well connected to the music industry as other companies
- Didn't offer radio plugging as an option

Marketing: Individual Research

Another company I have worked with is Impressive PR.

Their website says this:

“We are passionate about our clients, proactive in our approach and have a real understanding and knowledge of all things entertainment and media. We take pride in the coverage we generate because we realise that is what really counts.” (Impressive PR 2022)

This, along with their extensive list of recognisable clients (left) can sell a person to work with them.

I worked with them due to the choice of the songwriter for ‘A Perfect Day’. My personal experience of working with them was that the ‘passion’ was in the song and what it could be, not taking into considering me as an individual and what I already represent. The ‘proactive’ approach was actually micro managing.

This is a good example of how a simple Google search can point you to a seemingly reliable source but personal experience is a valuable decision making tool and why we trusted Felix’s recommendation.

Neil O'Brien
ENTERTAINMENT



Show
And
Tell

SFTW.

★EG[EUROPE]

THE
MANUAL



Image: Impressive PR 2022

A large, irregular pink brushstroke shape with a textured, hand-painted appearance, serving as a background for the title text.

Social Media Campaign

The following pages depict some research of how fellow artists have used their social media to inspire a campaign for *Mother*. Following this will be posts made using Canva that can be used in the lead up to, and post the release of, *Mother*.

Social Media Posts: Informed decisions

Looking into the peers of Anna Aarons, they use the countdown technique. The following a few examples:

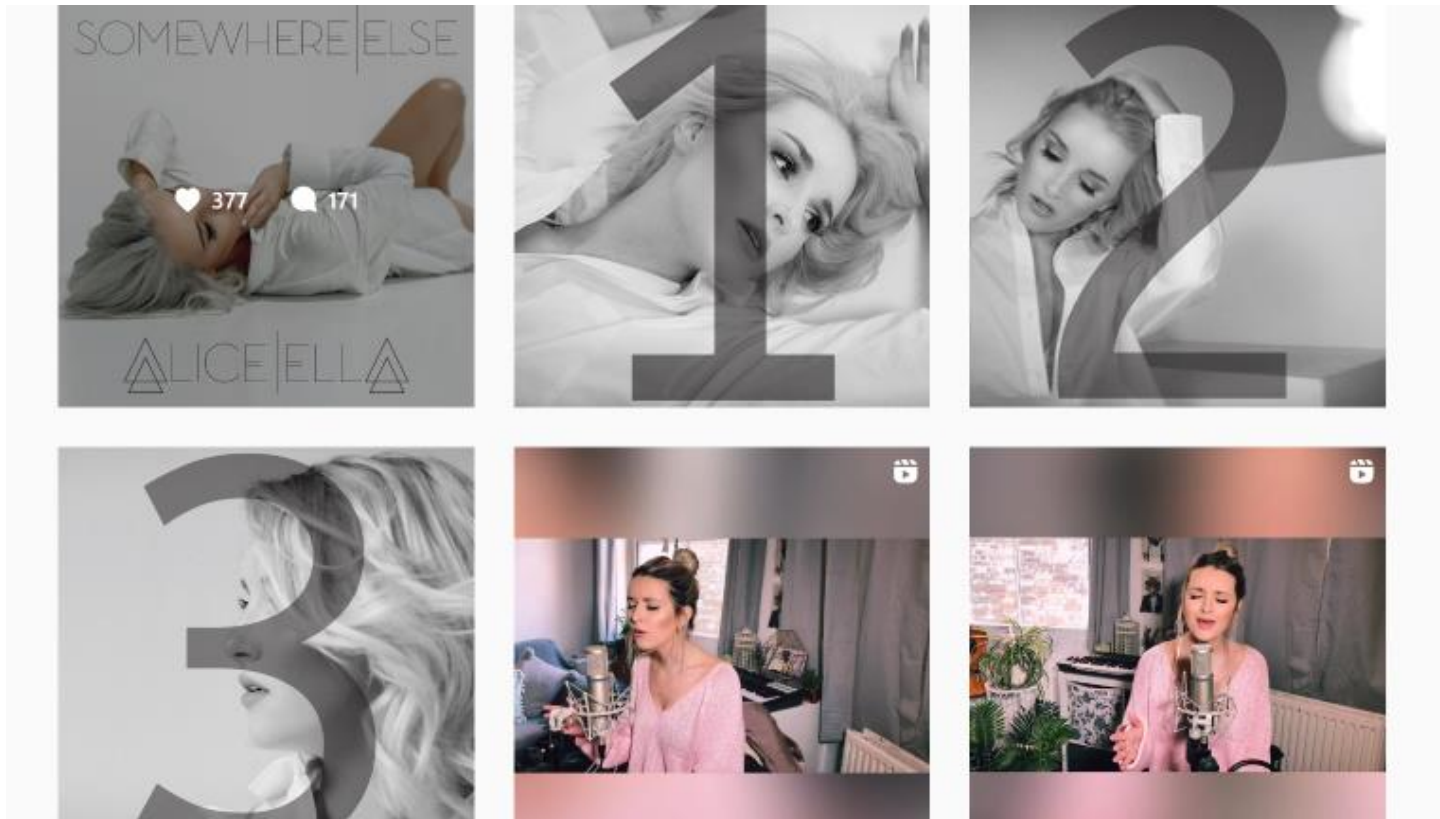


Image: **Ella 2019**

Screenshot taken from artist Alice Ella's social media campaign for 2019 single 'Somewhere Else'.

Social Media Posts: Informed decisions

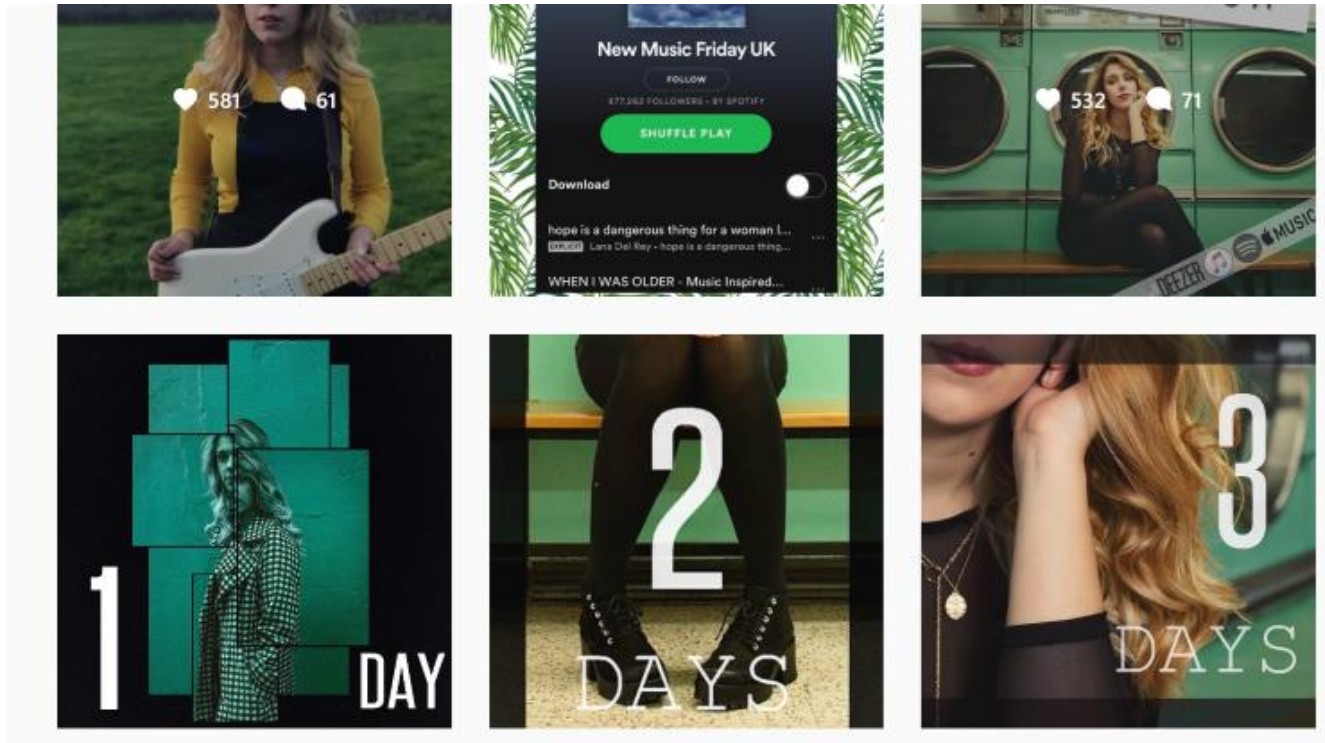


Image: **Shay 2019**

Screenshot taken from artist Natalie Shay's social media campaign for 2019 single 'Yesterday'.

Social Media Posts



Despite the previous examples being for 2019 single releases, due to the small following Anna Aarons' Instagram currently holds, we felt this was still a good approach as it gains interest and momentum for the release.

Social Media Posts: Informed decisions

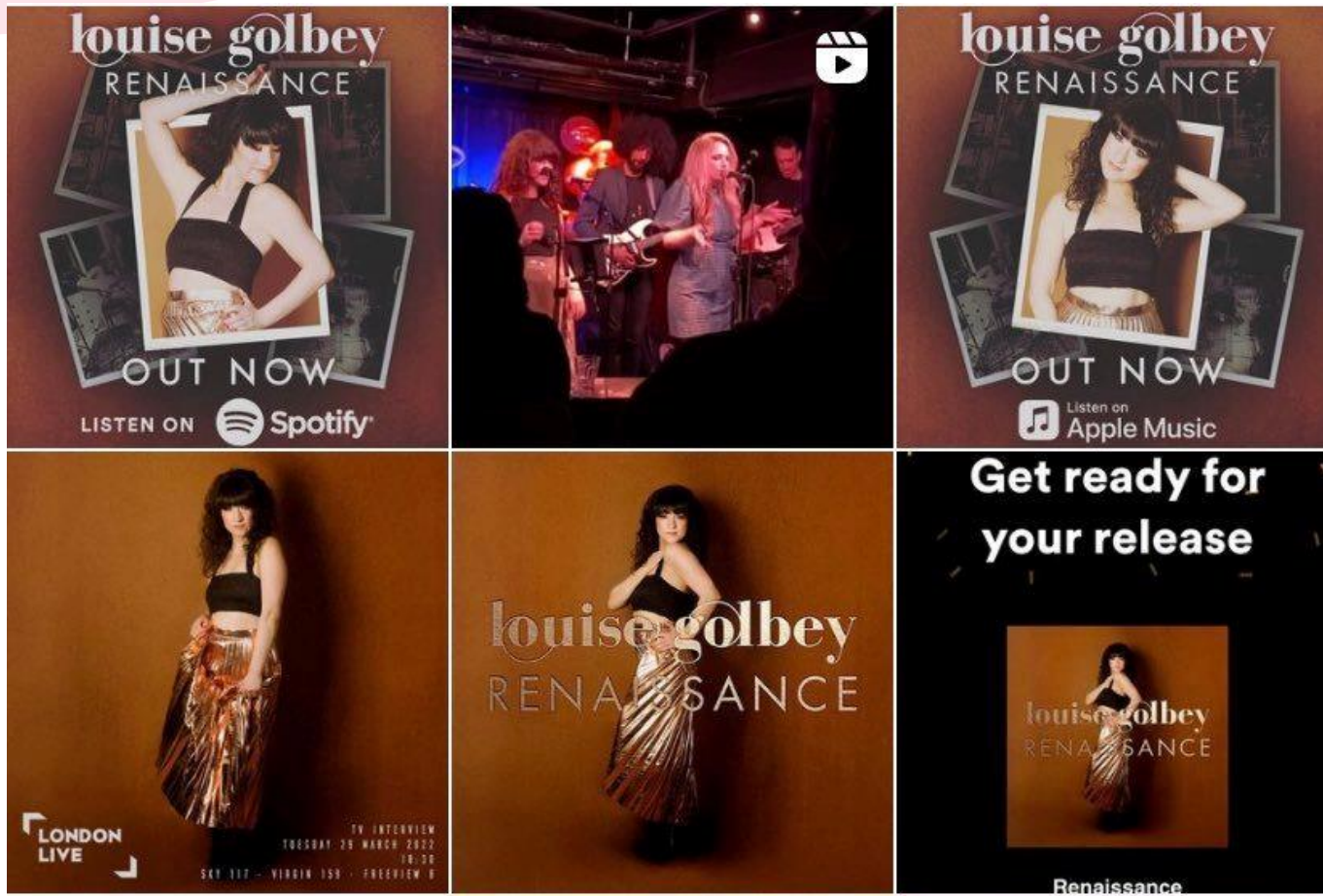
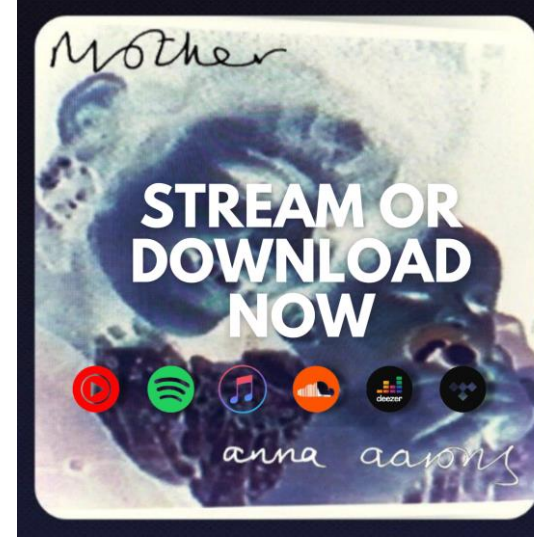
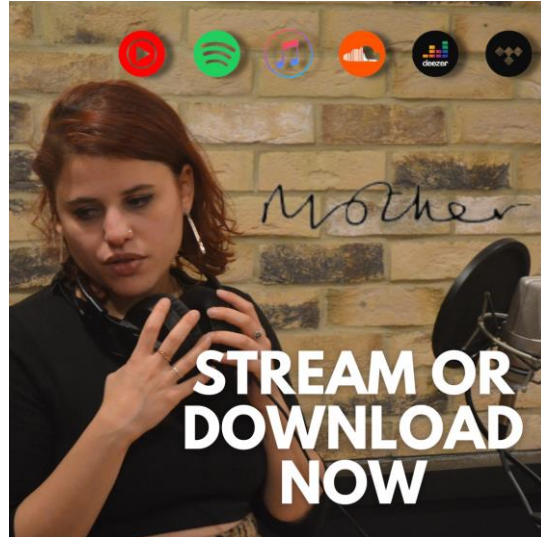


Image: **Golbey 2022**

Considering how posts can be used after a release.

Screenshot taken from artist Louise Golbey's social media campaign for 2022 album 'Renaissance' – using similar iconography to create different posts.

Social Media Posts: Continued



This inspired the creation of these posts.

The top row provides more promotional posts to remind people to stream and download, including using the image for the remix.

The bottom row offers other posts using the same imagery:

- A post that can be used to promote the launch gig
- As we have planned to release around Mothers Day, a post using the artwork to mark the occasion
- One to promote the live video that can also be posted on social media

A large, irregular pink brushstroke shape that serves as a background for the title text.

BTS Video

We created a 'behind the scenes' style video that can be used as part of the EPK and social media campaign.

We created this for free using our own cameras and TYX studios who kindly let us have the space for free.

The reason we wanted to use TYX is to create the stylish backdrop that looks more professional on social media, as per the 'Live Rooms Sessions' videos created by Tileyard, such as those of [Carrie Baxter](#) and [Ruby Love](#).

You can watch our video [here](#)

Or via the Bandzoogle link:

<https://annaaarons.bandzoogle.com/>

(Password if required: ohEKESHso4)

A large, horizontal, pink brushstroke graphic that serves as a background for the word 'Legal'. The stroke is thick and has a textured, hand-painted appearance with irregular edges.

Legal

Legal

- Another aspect we had to consider for this release is the contractual duties we had to uphold. This was something Felix ensured we had considered.
- Contracts include IP transfers for all images used, including one for each photographer of the photos used on the EPK, a partnership agreement between ourselves (myself, Wyn and Felix) and a performance agreement for the single launch gig.
- All the contracts drawn up can be viewed [here](#).

A large, horizontal, pink brushstroke graphic with a textured, hand-painted appearance. It has irregular, feathered edges and a slightly wavy shape, serving as a background for the text.

Single Launch Gig

Single Launch Gig

- When planning the launch we considered a few things:
 - The venue itself
 - The ticket price
 - The support act
 - Sponsorship

Single Launch Gig – The Venue

- We considered three venues:
 - **The Water Rats**
 - **The Camden Chapel (Talentbanq)**
 - **The Gallery (Tileyard)**
- The following slides depict the research Wyn carried out and the final proposal for the single launch gig.

Objectives of the Single Launch Gig

LAUNCH GIG

OBJECTIVES

To give focus to the single launch of 'Mother' by Anna Aarons, we decided to organize a formal launch event. We wanted an intimate venue in central London which was reasonably priced and was as 'all-inclusive' as possible.

Rather than have an invite-only audience, we wanted to combine the single launch with a traditional gig so that paying fans could also attend as well as the invited guests (A&R, influencers, journalists).

In keeping with the theme of the song we seek to create a narrative themed around motherhood.

Sponsorship/Partnership considerations of the Single Launch Gig



The song ‘Mother’ is very special to Anna as it deals with the special bonds that exist between mother and daughter. In order to celebrate this relationship, the gig will be held on the evening of Sunday March 19th 2023, Mother’s Day.

As well as celebrating this relationship we wanted to highlight the issues facing many young people in today’s society.

“Since 2011, the Amy Winehouse Foundation has established itself as one of the UK’s leading charities working with young people.

Everything we do is designed to build meaningful connections with the children and young people we work with – to form relationships that foster hope and optimism. We do this in three ways:

Sponsorship/Partnership considerations of the Single Launch Gig

- Co-production – we work with our beneficiaries to understand how and what support currently exists and what is needed.
- Collaboration – we work with other charities and organisations to develop new approaches.
- Sharing lived experience – over 90% of our employees and volunteers have had similar challenges to the children and young people we work with. By providing genuine examples of overcoming adversity in their own lives, peer workers can inspire empowerment and self-determination.”



We would like to invite representatives from the Amy Winehouse Foundation to attend the gig, in order to publicise the organization, engage with our audience and highlight the issues they deal with, as well as helping with their fundraising. We will also make a £100 donation from ticket sales.

Venue details for the Single Launch Gig



VENUE

The choice of venue is crucial in determining the success of a gig and given the number of venues available to us in London, careful consideration needs to be given to this choice.

As a team we have participated in hundreds of gigs across London, as artists and as attendees, and thus had to put aside our personal preferences and prejudices in making this decision.

We discussed many options and narrowed the choice down to a short-list of three – The Gallery in Tileyard, The Camden Chapel and The Water Rats in King's Cross (see Appendix B). For the reasons outlined below, we chose The Water Rats in King's Cross (<https://www.thewaterratsvenue.london>).

Venue details for the Single Launch Gig

Location – convenient Central London location of King's Cross with its excellent transport links, including several Tube lines, Overground and mainline station, as well as many bus routes.

Capacity / Flexibility – Fitted out as a pub where people can meet and socialize before going into the separate performance room. Flexible capacity - can be standing (200 people), seated theatre-style (100 people) or table and chair seating (60 people), which means we can arrange in response to ticket sales without compromising on atmosphere.

Cost - £150 for a Sunday evening, which is very reasonable for a venue of this status.

Equipment – Price includes PA system, stage lighting rig, full backline and an experienced in-house sound engineer. For an additional £80 we can have the gig livestreamed.

Reputation – Iconic venue with a prestigious history, having hosted Bob Dylan's first UK gig in 1962, The Pogues first gig in 1982 and Oasis' first London gig in 1994. Has also hosted gigs by Katy Perry, The Courteeners, Biffy Clyro, Kasabian and Beck.

Protecting grassroots music – with COVID, rising energy costs and the cost of living crisis, it was important to us to choose a venue that is a member of the Music Venues Alliance, which is the UK's association for grassroots music venues. Too many music venues are closing down so supporting independent venues is a given.

Ticket and Promotion details for the Single Launch Gig

TICKETS

Tickets will be priced at £12. We will sell them via the Eventbrite website. We will absorb the Eventbrite fees as adding booking fees onto a ticket price can be off-putting. Eventbrite charge 6.5% + 49p per ticket, therefore if we sell 100 tickets we will pay $£65 + £49 = £114$ to Eventbrite on takings of £1200.

We also considered MusicGlue but despite repeated attempts, we were not able to make contact with them.

PROMOTION

Publicity for the gig will come from several sources:

The PR company we have retained

Anna's social media platforms

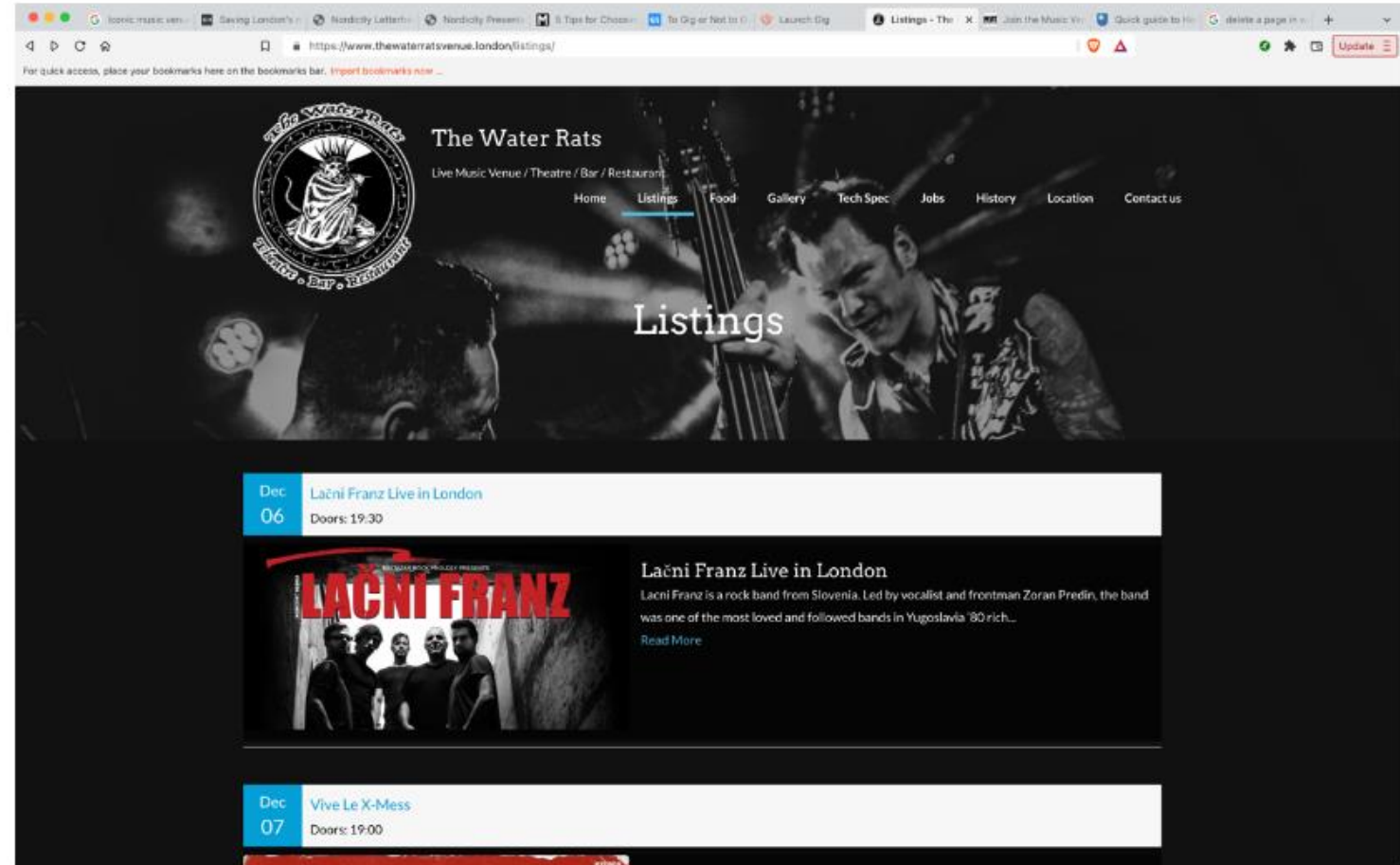
Our own personal social media platforms

We will take advantage of the Tileyard community and hope to attract a number of our contemporaries

Ticket and Promotion details for the Single Launch Gig

The Water Rats will publicise the gig on their events website and on their social media channels provided we supply them with appropriate artwork.

An example listing from their website:



(The Water Rats, 2022)

Ticket and Promotion details for the Single Launch Gig

The House That Soul Built (<https://thesoulhouse.net/about-us/>) has a listings section which we would use and also invite them to the gig which would result in a review on their website.

Broke Girl in the City (<https://brokegirlinthecity.com/>) also offers a listings service for cool but reasonably priced entertainment and we would also invite her along and suggest she run a feature on Anna on her website.

Gig Poster

Gig poster created by
Wyn using Canva



Information for the detail of the Single Launch Gig

Anna Aarons is a London based singer and writer who specialises in commercial offerings that stray between soul and pop. Anna began her music career busking on the London Underground. She has had multiple sell-out shows at Pizza Express Live performing her tribute to Amy Winehouse and most recently made the Quarter Finals of the Isle of Wight New Blood Competition. Anna's vocal range spans from low jazzy tones to perfect high notes which can be heard in her debut single 'Life'. All Anna's work focusses around familial influences in her life and cover topics such as love, loss, rivalry and verbal abuse and her lyrics are accompanied by perfect musicianship that set the mood for each song.



Information for the detail of the Single Launch Gig

Mehmet Raif (@aguycalledmem) and Anna have been playing together since 2016 and he is the bassist in the band as well as appearing on the singles. He co-wrote 'Mother' with Anna. Mem also has his own instrumental guitar and sitar tracks on Spotify and has performed at Wembley Arena for the winners of Indian Idol.

Will Jackson (@willjacksonmusician) has been in Anna's band since 2016 and produced all Ann's previous singles and co-wrote 'Words' and 'Since You Went Away' with Anna and Mem. He plays in an acoustic duo at Tottenham Hotspur stadium and is also a talented jazz pianist.

Magnus was introduced into the band in 2019 and as well as being a super talented session musician he also performs in his own originals band, Seven Red Lions.

As a support act we would aim to source a solo artist who would complement Anna's style. In keeping with the theme of the evening, we would aim to offer this slot to an artist who might otherwise struggle to achieve a gig of this status. We will liaise with The Amy Winehouse Foundation in order to select an appropriate act.

Research into venue considerations and costs for the Single Launch Gig

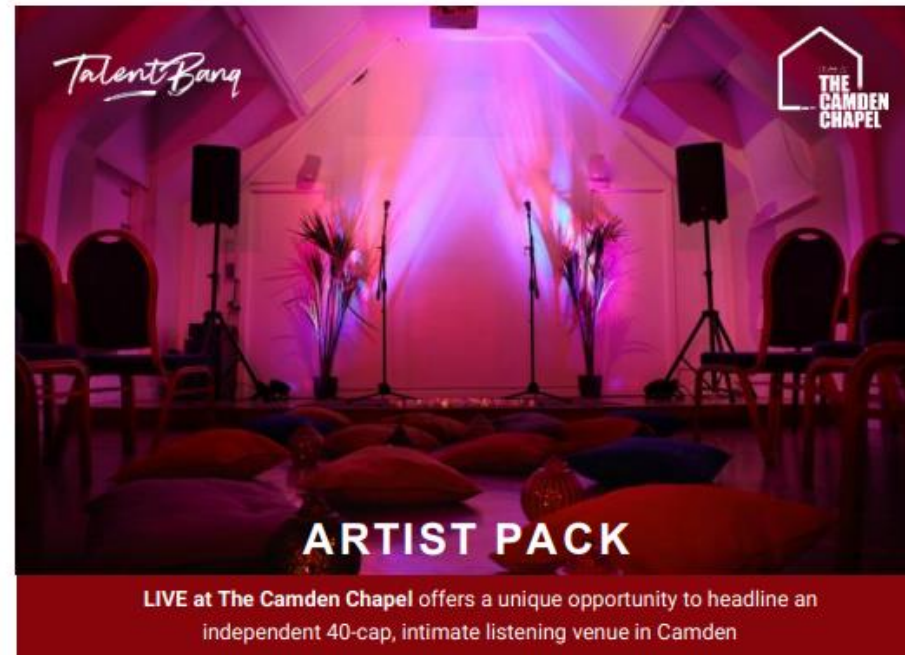
APPENDIX B – VENUES CONSIDERED

The Camden Chapel

3

APPENDIX A – COSTS

Venue Hire - £180 (inc VAT)
Eventbrite fees - £114
Band fees - £300 (£100 to each of Anna's band)
Support Act - £100
The Amy Winehouse Foundation donation - £100
Livestreaming costs - £80



BENEFITS

Artist Pack from Talentbanq

BENEFITS

1. The opportunity to headline a recognised London venue
2. The Camden Chapel is a "listening" venue with a capacity of 40, creating both an intimate atmosphere with realistic numbers for rising artists
3. Unique financial structure allows artists to cover costs and make money
4. The artist keeps all proceeds from merchandise sales
5. TALENTBANQ assists with event management, box office and marketing
6. Headline artist is free to invite their own support act
7. All PA, staging and lighting is provided
8. The venue complies with all relevant COVID regulations

DETAILS

The Camden Chapel operates every Thursday and is suitable for acoustic gigs with small setups (no more than 3/4 musicians on stage).

Total Venue & Sound Engineer Hire : £100+VAT

Includes event set-up, box office, marketing support, PA, lighting, sound engineer and event staff, and access to the venue between 18.00 - 22.00.

A venue hire deposit (50%) is payable at the point of confirming your show and is non-refundable (other than in the instance of a national lockdown). Bookings remain unconfirmed until venue hire deposit is paid in full. Any pencilled dates are automatically released after 7 days.

The remaining venue hire balance (50%) will be subtracted from the settlement after the event (full financial breakdown on page two).

MARKETING

The Camden Chapel is primarily an artist-promoted venue.

While TALENTBANQ will provide marketing support, it is the artist's responsibility to sell tickets and therefore ALL ticket proceeds go to the artist.

TALENTBANQ will only accept bookings from artists who can show an ability to fill the room. If you think you are unable to sell 40 tickets, we would kindly ask you to look at headlining the venue at a future date.

THE VENUE

The London Irish Centre, 52 Camden Square, London NW1 9XB

10 min walk from **Camden Town Tube Station** (Northern Line)

5 min walk from **Camden Road Overground Station**

15 mins walk from **Kings Cross** Mainline station or very short cab ride

Bus routes **29, 253, 274**

The Chapel is available to the artist from **18.00 - 22.00**.

We welcome audience members of all ages. The Chapel does not operate an 18+ policy.

A licensed bar is available before and after the show, as well as during the interval.

The venue is on the second floor and requires climbing stairs. Sadly there is no lift or wheelchair access.

FINANCIAL DETAILS (EXAMPLE)

Below is a financial breakdown similar to what you will receive after your headline show at The Camden Chapel, based on three different example ticket prices: £8.00 / £10.00 / £12.00

General Admission	£8.00	£10.00	£12.00
Box Office Revenue			
General Admission (x30)	£240.00	£300.00	£360.00
Guest List (x4)	£0.00	£0.00	£0.00
TOTAL REVENUE	£240.00	£300.00	£360.00
Costs			
Venue & Sound Engineer Hire (inc. VAT) [REMAINING BALANCE] *	£60.00	£60.00	£60.00
Stripe Processing Fee ** (1.4% of box office + £0.20/transaction)	£6.96	£7.80	£8.64
PRS Fee (4.2% of box office) [Minimum of £15.00]	£15.00	£15.00	£15.12
TOTAL COSTS	£81.96	£82.80	£83.76
ARTIST PROFIT	£158.04	£217.20	£276.24

*The Venue & Sound Engineer Fee [DEPOSIT] will already have been paid at this point so is not included in the breakdown above.

**In this example the transaction charge assumes that tickets have been bought in pairs (i.e. 36 tickets = 18 transactions)

YOU choose your ticket pricing and YOU receive 100% of ticket proceeds (after costs, as above).

You are also welcome to grant guest-list entry. This will reduce box office income.

Total capacity of paid and guest-list entry must not exceed 40.

TIMINGS (SUGGESTED)

Soundcheck 18.00 - 18.30

Doors 19.00
First set / Support 19.45 - 20.15
Interval 20.15 – 20.30
Second set / Headline 20.30 – 21.30

21.30 Retire to bar / Meet the artist (opportunity to sell Merch)

TECH SPECS

Our focus is on acoustic, stripped back performances that connect with audiences in an intimate listening space. Please note, The Camden Chapel is suitable for acoustic-style acts only.

Spec:

1x 16 Channel Mixer
(Allen & Heath ZED-16FX)
2x Speakers with stands
(Electro-Voice ZLX-12P 12" Active 2-Way Loudspeaker)
2x Vocal mics
1x Instrument mic
4x Mic stands

5x XLR
1x Male XLR to Jack
2x Jack
4x Kettle leads
2x Extension cords
3x D.I box

No backline provided

PA system will be set up prior to your arrival.

Venue Hire includes:

Cushions and/or upright backed chairs, lighting rig + electric t-lights to enhance the room lighting, option for a merch desk, quality PA system (tech spec as above)

Artist Pack from Talentbanq

- Sound Engineer
- Host / Compere / Doorperson for the evening
- Marketing support from TALENTBANQ
- Fully staffed bar area downstairs

Email from The Gallery

The Gallery

Hey Wyn,

Nice to be in touch.

A little info on the venue for you:

The Gallery holds a capacity of 120 with a maximum of 60 seated, it is an acoustically treated event space with a fully licensed long-length bar located in the heart of Europe's largest creative community, Tileyard London, King's Cross.

Virtual tour of The Gallery [here](#).

Popular Event Layout Options:

- Standing/Live Performance
(up to 80/120 pax)
- Relaxed Bar/Podium Tables
(up to 80 pax)
- Seating/Theatre
(up to 50 pax)
- Seating/Focus Table
(up to 30 pax)

Gallery Tech in House

The Gallery has its own in-house DJ and PA equipment or to its highly sophisticated Devialet sound system and live streaming options, The Gallery is a truly unique venue for its size and its capabilities.

Complete with acoustically treated walls, a designated stage and on-hand tech set-up and support, it is the ideal space for those intimate performances that only deserve the best quality in sound.

Email from The Gallery

Audio:

- Pioneer PA: 2 x XPRS15 tops and 2 x XPRS115 subs Stage Monitors: 4 x XPRS10
- Microphones: 4 x SM58, 4 x SM57, Audix FP7 Drum mic set
- Mixer – Allen and Heath QU24 with multitrack audio interface
- 4 x DI Boxes, XLRs and cables as needed

DJ Equipment:

- 2 x Pioneer CDJ Nexus 2
- 1 x Pioneer DJM 85

AV Equipment & Lighting

1. Projector & Projector Screen
2. HDMI cables and adapter

Streaming equipment:

- Blackmagic Atem mini with 4 HMDI inputs
- 2 x Sony FDR AX-53 cameras

But do let us know if there was something more specific you require.

Gallery Spec & Pricing (We offer 50% off the below rates to residents and students of Tileyard)

Hire Options

Venue Hire (5 hours) £1000

Price includes venue only – no bar.

Email from The Gallery

Minimum Bar Spend £2500

Spend behind bar only, does not inc. catering

Light, Sound with Technician £750

Price inc. set-up of lights, sound, PA, DJ deck and on-hand technician

***T&C**

1. You can choose between Venue Hire and Minimum Bar Spend type for your booking.
2. A £500 deposit is required to secure your bookings
3. Credit card details will be required in advance for all Minimum Bar Spend type bookings

I have attached our event catering options and the floor plan of the gallery with the dimensions.

Let me know if you need any more information or have any questions.

Best,

Emily Hillier

Events Manager

Email from The Water Rats

Full Document can
be found [here](#)

No problem Wyn.

Sponsors are fine so long as they are not drink ones - as we have our own stockists.

The hire rates for the venue are as follows:

Fri/Sat: £250 +VAT

Wed/Thu: £200 +VAT

Sun/Mon/Tue: £150 +VAT

Payment of the hire fee is required in advance to confirm the booking please.

This price includes a fantastic PA system, proper stage lighting rig, full backline (if required), security and experienced in-house sound engineer.

Standard Capacity: Standing 200. Or seated tiered 100.

Full Tech Spec attached.

You take 100% of the door revenue and arrange your own ticketing.

We will joint-market the gig with you on our social media and website and in the venue if you provide us with the promotional material.

The only other thing you have to supply is a door person to do the box office for you.

The venue has an incredible history including Bob Dylan's first UK gig in 1962, The Pogues first gig in 1982 and Oasis' first London gig in 1994, along with a roll call of other household names throughout the years including The Zombies, Marc Almond, Kasabian, Beck, James Blunt, Katy Perry, Mumford and Sons, MGMT, Biffy Clyro and Yungblud!

The Water Rats is superbly located in what is now a very vibey King's Cross with unmatched transport links for London and beyond.

The venue also now offers great food from its brand new kitchen with special offers available on live music nights.

We are an 18+ venue and ID may be requested.

If you would like to check on the availability of dates or have any further queries then please let me know.

Yours sincerely,

Nicholas

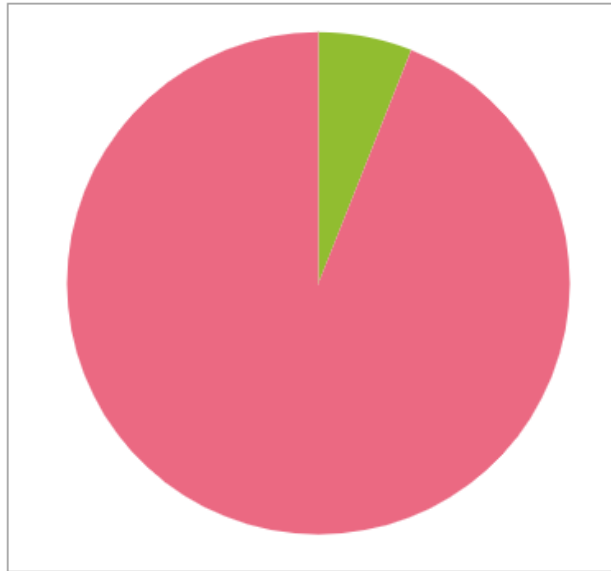
A large, horizontal, pink brushstroke graphic with irregular, feathered edges, serving as a background for the title text.

Operational Budget

Operational Budget: Summary

Mother single Launch

% of Income Spent



94%

Summary

Income

£5,000

Expenses

£4,699

Cash Balance

£301

Operational Budget: Detail

Expenses

Item	Amount
The Water Rats - venue hire (inc VAT)	£180.00
Band	£300.00
Support	£100.00
Eventbrite fees	£114.00
Amy Winehouse Foundation Donation	£100.00
Livestreaming extras	£80.00
Legal costs	£100.00
Remix costs	£700.00
Marketing Campaign - initial 'Mother' release	£1,500.00
Marketing campaign - for remix release (4 weeks after)	£1,500.00
Distribution Fee	£25.00
Distribution Fee - Remix	£25.00
Potential added revenue - sold out launch gig	£1,200
this could lead to £326 profit over costs stated above assigned to the single launch gig	

Operational Budget: Personal Input

	Actual Cost	Would Be' cost		
The Water Rats - venue hire (inc VAT)	£180.00			
Band	£300.00	500		
Support	£100.00	200		
Eventbrite fees	£114.00		pass on fees	
Amy Winehouse Foundation Donation	£100.00		dependent on ticket sales	
Livestreaming extras	£80.00		delete for now to not overcomplicate	
Legal costs	£100.00			
Remix costs	£700.00			
Marketing Campaign - initial 'Mother' release	£1,500.00			
Marketing campaign - for remix release (4 weeks after)	£1,500.00			
Distribution Fee	£25.00			
Distribution Fee - Remix	£25.00			
Artwork	£0	200		
Video	£0	500		
Social media posts	£0			
Comissioning of song	£0	1000		
EPK	£0			

This screenshot depicts my thoughts on where costs could maybe be saved due to the realisation of the large investment put into the live show with no guarantee of return. I have also depicted the areas where we saved money and put estimates next to how much these could've cost if we had not sought favours.

A large, horizontal, pink brushstroke graphic with irregular, feathered edges, serving as a background for the title text.

Potential Revenue Makers

Potential Revenue Makers

- As a group we also discussed other cost-free or low-cost activities we could carry out that could lead to added revenue for the release:
 - Registering the song and its remix with a Sync agent like **Sync Vault**.
 - Signing up to **Un:hurd** for the chance to be playlisted which can increase streaming numbers and (eventually) revenue.
 - **Connecting with promoters** to agree and organise tours etc. – the promoter absorbs the cost and can be a revenue generator from ticket sales, merch and potentially more music sales.

These are all options that an independent artist should consider due to being low risk with potentially high reward.

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Appendices

Appendix I



Patrick Clarke

to me ▼

Wed, 7 Dec, 21:41 (3 days ago)



Hi Anna,

Sorry for the delay getting back to you!

On EPKs in general - I receive about a hundred press releases a day, so in all honesty I'm rarely able to read them in full. Little things like clicking out to open a new tab might mean I have to move on to the next one. If there's not a clear link to the music, and the key info (release date, name of artist/album etc.) at the top of the page in very clear and legible font, then I'm not going to read it. If I have to download the music rather than stream it there's no chance. Soundcloud and Bandcamp are my preferred mediums.

On the other hand, if I *do* like the music and am plotting a feature, writeup etc, I then want as much information as possible. The Bandzoogle link you've sent over gives me more or less everything I need in terms of your bio. If it were being tied in with a specific release, I'd make sure to put that at the top before delving into biography. You might also consider putting some music near the top rather than at the bottom. The inclusion of press images is a big plus as I often find myself chasing people up for them, although I'd add credits for the photographers too.

On the professionalism front, stuff like getting my name and the publication/s I write for is quite important. Basic spelling and a professional tone is also important. A pet peeve is emojis in a subject header but I think that's just me being miserable.

Hope that makes sense! If there's any follow-up questions do let me know.

Best,
Patrick

Screenshot of email sent to me from Patrick Clarke on 7th December 2022

Appendix 2

“Yo, Good morning good morning, so yes, gone with Soul Food because of the demographic of the artist that they work with being of a similar vein, genre wise and levels, so y’know they work with people who are emerging artists right the way through to Mariah Carey, Nikki Minaj and N.E.R.D, Pharrell and all that lot, so they’re well versed with all levels of the industry spectrum for breaking and servicing content so that’s why I’d go with them basically.”

Transcription of voice note sent from Felix to ‘The A Team’ WhatsApp group on 30th November 2022

Appendix 3



Plus Music PR <info@plusmusicpr.com>

to Anna ▼

Tue, 14 Jan 2020, 11:59



Hi Anna,

I can't work on commission for that track, it's very hard to place a track into ads/films - and requires a lot of hours before you get a placement.

I could do PR on the lead track of the EP for £100, and could promise 5K spotify listens on that.

Email sent to me from Lewis Abbott of Plus Music PR on 14th January 2020