

REFLECTION SUMMARY:

MOTHER

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Module Title:	Creative Music Management
Assignment:	Reflective Summary
Module Lecturer's Name:	Harry Leckstein

To reflect on my involvement in the group portfolio and presentation task to create a music single, a remix plus additional associated media assets I feel various factors should be considered and a range of questions answered from three different perspectives: academic, personal and professional. In this way, I would be able to fully evaluate my understanding of the task and critically assess my skills and knowledge behind the portfolio submission. But unfortunately, this did not come about.

It is important, however, to note that I have over 20 years of professional experience in this field, therefore I am coming to the task of reflecting on this project from a slightly different angle than many other students. My professional knowledge of the importance of the individual roles and elements played in the project's genesis was also possibly helpful for the groups development with the task given.

By analyzing and reflecting the step-by-step progress of this group portfolio and presentation (entitled: 'Mother') it will be discovered what the project offered as a framework for professional development for all participants. If any

Unfortunately, my reflections on this promotional group portfolio and presentation are coloured (maybe unfairly) by my experience in the brutal realities of the industry. The expectation of semi-professionals in this context is largely hampered by their inexperience, lack of curiosity and genuine involvement in the essential processes crucial to developing an artist campaign release with associated media and assets.

In this critique or reflection, I will highlight some of the problems that would have led this project to be unsustainable as a business model.

For example:

1) Artist and repertoire process: the music single

Because of the time restrictions as well as budget and resource exigencies we were limited to a selection of low quality material needing extensive producing to bring the single to a release standard, requiring extensive extra time and input from me. I am sure, and hope, the group learned from this issue.

2) The remix (and Master Process)

There was no involvement or direction from the group to establish a brief for the Remix criteria. So I proceeded to contract some talented producers within a popular genre to make this happen

3) The production process

Unfortunatley, the basic material was lacking pitch and intonation and subsequently it took an excessive amount of unnecessary time and private resources in order to even begin the project. If this had not happened the demo in the real world would have be sent back to the studio with the artist to be further and adequately developed to a professional or release standard.

4) Art Work and iconography

Due to the low quality of resolution, lack of colour correction and appropriate lighting the photos were not up publishing standards: it was clear a lack of direction and experience led to the sub standard images produced.

5) Behind-the-scenes content

Ill prepared set up and lack of experience lead to poor quality footage and difficulties in the edit .

6) Legal

I created the legal contracts to make the project legally withstanding: when asked to sign the various contracts which is legally required some members of the group never complied.

7) One sheet/EPK

Again unfortunately there was no involvement from the group with the required and important One Sheet and EPK in regards to colour schemes, layouts, fonts or even copy. A suggestion by a journalist friend of the artist to put the embedded music player at the top of the EPK as opposed to the bottom was happily facilitated. But that was the only feedback I received.

8) Single launch

A showcase for a single release is highly unusual these days due to unnecessary and high production costs, which detracts from the minimal budgets available for critical elements, such as promotion and marketing, unless dealing with a highly established artist. Usually a release showcase is associated with an album tour consisting of multiple dates in various locations, potentially as a support slot with an artist able to guarantee the majority of ticket sales.

More often than not, partnered with a reputable tour promoter such as SJM, Live Nation, Metropolis or AEG, so they handle that portion of the campaign strategy.

These companies can also, usually, introduce options for video streaming the event for further possible revenue streams from selling access to the show online.

These options were suggested and disregarded.

The figures for achieving profit from the launch depend on a sold out venue, at commercial pricing of tickets, which is highly unlikely with an artist with little or no touring history.

Budget (incl sponsorship)

Again a lack of attention to detail with the information supplied, led to inaccurate financial accountancy in regards to the remix cost. There was also no sponsorship or endorsements sought.

Conclusion

The conclusion I have arrived is I am unable to critique or reflect on the project any further. I expect the time spent and the quality of the work submitted makes up the underage average of this eassy. Hopefully the group has taken on board the difference between a real world context as opposed to a hypothetical context. As I did the majority of work on this project I look forward hearing groups reflections.