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Task: Portfolio

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Lecturer: Harry Leckstein

Word Count (discluding headings/subheadings) -
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PROJECT OUTLINE

This portfolio demonstrates the work produced by the team Orange Crush. The group's tasks involved; the marketing and promotion of remix, 'Right There', creating a timeline, budgeting plan, contracts, EPK, PR, promotional video and artwork, ready for release. Jerome Thomas was sourced by team member Aston New whilst the producer; Toma Lazarov was sourced by myself. The team incorporated indie record label roles to most effectively support the release of 'Right There', all of which are explained in more detail in the essay part of the assignment. This portfolio will now go on to demonstrate the artefacts essential for the remix release, outlining and analysing specific and personal involvement for the groups' work.

'ORANGE CRUSH' GROUP LOGO



GROUP INVOLVEMENT:

Group Members:	Involvement:
Caitlin Skea	• Organisation • Promotional Video • A&R • Press/PR/EPK
Aston New	• Organisation • Promotional Video • A&R • Press/PR/EPK
Alexandru Oprisanu	• Artwork • Budgeting • Press/PR/EPK
Christian Gillett	• Budgeting • A&R • Contracts • Press/PR/EPK

TIMELINE FOR 'RIGHT THERE' RELEASE

Date	Task
01 Jan	All social media assets, EPK, artwork, remix must be completed and ready for distribution.
08 Jan	'Right There' single must be uploaded to AWAL. Group have announced the release for 5 th February 2021.
15 Jan	Release picture of Jerome with caption "Something exciting music coming soon" on social media via Hootsuite, at 10am GMT.
16 Jan	Group must start scheduling all social media posts via Hootsuite.
22 Jan	The upload of 'Right There (Toma Lazarov Remix)' to AWAL, with the release scheduled for 19 th February 2021.
23 Jan	The first scheduled hangman teaser is posted on Instagram and Facebook, 11am GMT. Caption: "Can you guess the name of my next single? The first five to guess correctly will get free entry to an upcoming livestream concert next month!"
24 Jan	The Hangman Teaser 2 - post at 11am GMT. Caption: "New single, out soon!"
25 Jan	The Hangman Teaser 3 - post at 11am GMT. Caption: "You guys excited? Comment below if you are!"
26 Jan	The Hangman Teaser 4 - post at 11am GMT. Caption: "Keep guessing guys!"
27 Jan	The Hangman Teaser 5 - post at 11am GMT. Caption: "Can't waitttt!"
28 Jan	The Hangman Teaser 6 - post at 11am GMT. Caption: "Who's ready for this release? Comment below."

29 Jan	The Hangman Teaser 7 - post at 11am GMT. Caption: "Full reveal out tomorrow at 11am - you ready?!"
30 Jan	Reveal the full artwork image at 11am GMT with the announcement of the new single and release date. Caption: "So excited to announce my new single 'Right There' will be out on Spotify and Apple Music on 5 th February! Congratulations to all who guessed correctly! More exciting news to come...". Use Instagram ads for this post to boost and reach a wider audience.
01 Feb	Post another picture of Jerome with pre-save links to Spotify, 10am GMT. Include a 15 second clip of 'Right There'.
03 Feb	Post full artwork again with the caption: "Reminder to all you lovely people that my release is out soon! Pleaseee pre-save link in bio".
05 Feb	Post press shot of Jerome at 10am GMT with caption: "OUT NOW – my brand new single 'RIGHT THERE' on Spotify and Apple Music! Link in bio. Let me know in the comments what you think!".
08 Feb	Begin the campaign with Hart Media for the Remix. Post picture on Instagram at 11am GMT of Toma to announce the 'Right There' Remix - caption: "Comment below what you think is happening next. Watch out for Youtube link on 12th Feb ;) " (Tag Toma).
10 Feb	Post photo of Jerome on Instagram at 10am GMT, caption: "I am announcing my live stream performance on 26th March at 7pm GMT! Link to tickets in my bio. Please everyone, give this a share, like a comment - want to perform for as many of you as I can!"
12 Feb	Release just the interview with Toma from the promotional video on YouTube at 11am GMT. Post image of Toma producing at 11am GMT - caption: "Check out the link below - little teaser for what's to come". (include Youtube link)
15 Feb	The full promotional behind the scenes video released on YouTube at 10 am GMT. Post a professional photo of Toma and Jerome together, including caption: "Full BTS video up now - link in bio! Check it out and let me know what you think!"
16 Feb	Previous performing shot of Jerome post, at 10am GMT with caption: "10 days until the livestream... get your tickets now!" (include link).
17 Feb	Orange Crush to contact blogs and playlists via MusoSoup and SubmitHub using EPK resources.

19 Feb	Professional shot of Jerome post at 10am GMT - caption: "Who's checked out my BTS video.. You won't be sorry" (include link).
22 Feb	Post photo of Toma and Jerome together at 11am GMT - caption: "Thank to everyone who has streamed the Remix so far. Working with Toma has been so much fun, and we're both so excited to have the track out in the world! Congrats to all who guessed it early on :)" (tag Toma).
23 Feb	Post small 10 second rehearsal clip of Jerome at 10am GMT - caption: "7pm THIS FRIDAY! I cannot wait to perform for you all :) ONLY £5 A TICKET! Who's already bought theirs?" (Include Eventbrite link).
26 Feb	Send out livestream performance on private YouTube link/Zoom link to all those who purchased a ticket. Begin the show with 5 minute introduction from Jerome explaining the following hour to audience members. Then introduce Toma, giving a small 10 minute interview/deep dive into the remix session. From 7.15 - 8pm, Jerome performs his set list for audience members.
01 March	The end of campaign for Orange Crush. The team meet to debrief and analyse the response of ticket sales, number of streams, response rate of Instagram and Facebook advertisements, success rate of MusoSoup/SubmitHub, the traction gained via Hart Media PR campaign – what press and radio has been generated? The group further discuss what playlists have the tracks been included on, looking at Income vs Expenses (budget predictions vs outcome). Final meeting with Jerome, Toma and the team to happen at 7pm GMT.

All Orange Crush members created the group's initial timeline to give everyone a rough draft of the months ahead. However, it lacked a lot of detail and made specific tasks hard to understand and therefore follow. I amended certain timeline elements to make it easier for all group members to understand, for example: on the 28th January it initially said 'Hangman Teaser Post 6. Include similar caption'. This confused the group as members were unsure about what exact photo was meant to be included with the post and which social media platform or time. I changed the task description to "The Hangman Teaser 6 - post at 11 am GMT. Caption: "Who's ready for this release? Comment below."- that way, all members knew exactly what the task involved. Upon reflection, this extra level of detail made tasks easier to understand and, therefore, will be easier to complete when the date arrives.

Song	Slide 9
Social Media Assets	Slide 10
Artwork	Slide 15
Promotional Video (BTS)	Slide 20
Press/PR/EPK	Slide 24
Budgeting Plan	Slide 28
Bibliography	Slide 29

CONTENTS OF ARTEFACTS

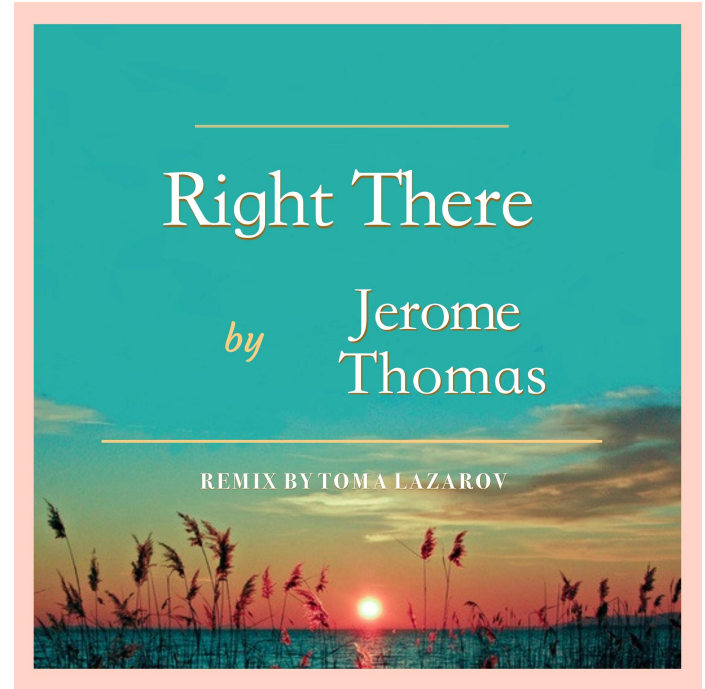
SONG

Remix for 'Right There' can be found below:

https://drive.google.com/file/d/1KJl_UIE5dvdmD5DFMxR7XNLW_TaYXmll/view?usp=sharing

Alternatively, the link can be viewed here:

<https://m.soundcloud.com/theonlylazarov/right-there-lazarov-remix/s-XxmjjLAmSCq?ref=snapchat&p=a&c=1>



SOCIAL MEDIA POSTS

1.



2.



3.

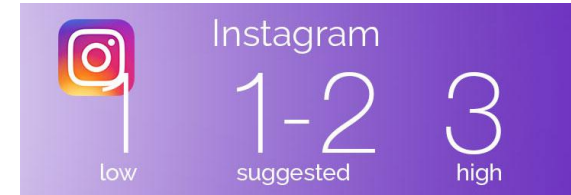


Posts one, two and three all examples of the hangman teaser posts, displayed on the timeline from the 23rd - 30th January. The individual pictures aim to increase Jerome's fans and audience members' engagement, enticing them to his latest work. Whilst many upcoming artists post a week in advance of the release, the hangman teaser allows fans to keep connected to Jerome, getting them excited for what is to come. Below are studies and research which supports Orange Crush's decision to post as often as planned.

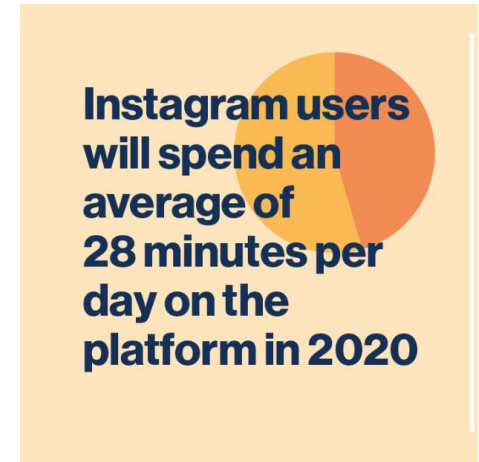
Looking at an independent study created by expert social media visualiser Louise Myers, the research showed the most effective number of posts per week, to engage fans successfully. Myers studies numerous accounts and analytics before releasing statistics below and comparing other social media platforms such as Facebook and Twitter. The research showed that 'it's recommended to post at least once per day, and no more than three times per day, on Instagram' (Myers, L., 2020) - further shown in image one. This statistic demonstrates that posting once a day for a week (the hangman teaser) will engage correctly, avoiding the chance of boring or disconnecting fans by spamming their Instagram feed.

Another statistic which supports the previous point can be shown in image two; 'Instagram users will spend an average of twenty-eight minutes per day on the platform in 2020' (Newberry, C., 2019). The statistic is important for an artist like Jerome, as it demonstrates that many of his fans will view his posts every day. It confirms that the hangman posts will reach his audience as the average amount of minutes used on this app has increased over the years. 'Instagram saw more time spent per day than Snapchat for the first time in 2019' (Newberry, C., 2019) - this statistic further supports this point. With more of his fans statistically being engaged on Instagram than other social media platforms, it shows the significance the app holds.

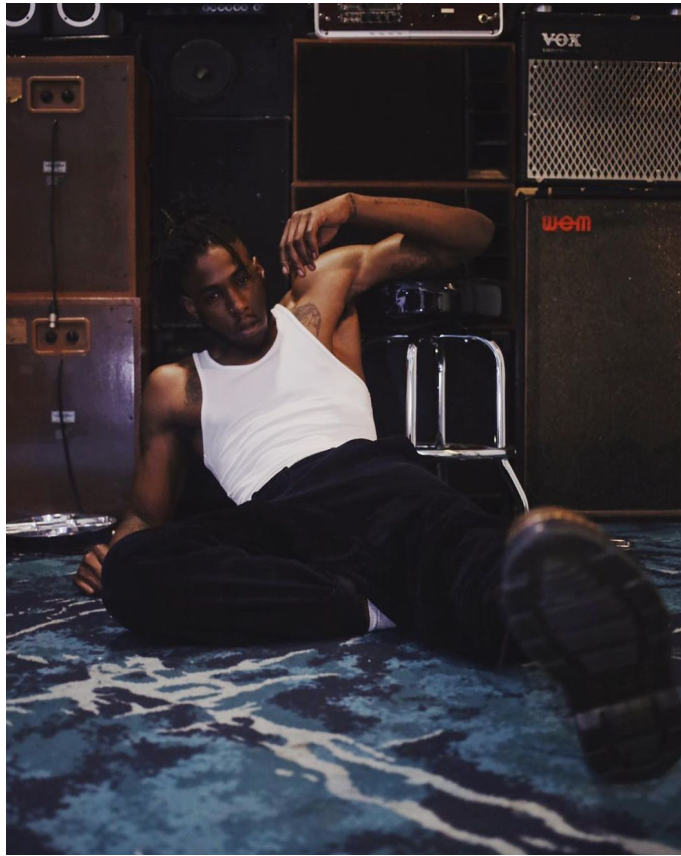
1. (Myers, L., 2020)



2. (Newberry, C., 2019.)



4.



Caption on Instagram:

Something exciting coming soon 🙈 #rightthere #soul
#R&B #musician #music #song #fashion #newmusic #comingsoon
#artist #male #singing #electronic #remix

Image four is my Instagram post for Jerome's page, including a caption - as shown on the timeline, this will be released on the 15th January 2021. To receive the most attraction and engagement, I felt it appropriate to research an artist of a similar genre, style and musical tonality - The Weeknd. In the next slide, I have analysed a post from The Weeknd promoting his new single 'In Your Eyes', demonstrating the specific inspiration where my post was drawn.

The caption reads 'something exciting coming soon' alongside a mischievous emoji, to further engage his younger aged fans. The important part of the caption is the hashtags - #rightthere, #soul, #R&B for example. Sourcing information from the professional music agency Burstimo explains that 'people are still discovering most of the accounts they'd like to follow by using hashtags... Instagram is now recommending hashtags to people that they may wish to follow based upon posts that they have liked in the past' (Burstimo. 2019). This information demonstrates the importance of hashtags, showing how Jerome's fan base and following could increase on Instagram, simply due to his posts appearing on multiple hashtag pages. Burstimo also recommends 'for your posts to get maximum reach, you should be using at least twenty hashtags on each of your posts. The maximum number of hashtags you can use is thirty for each post, and ideally you should be coming close to this' (Burstimo. 2019). This information explains the reason for my multiple hashtags incorporated in the post.

The Weeknd is an R&B, Soul, Hip-Hop artist which captures a similar sound and tone as Jerome Thomas. With an audience demographic of ages 16-30, The Weeknd shares several similarities to Jerome - therefore, I felt it necessary to analyse his Instagram account for inspiration and ideas.

The picture below (The Weeknd., 2020)

The dark and dull use of colours The Weeknd has used in this Instagram post, presents mystery and intrigue for fans. Whilst other photos on his Instagram account incorporate bright lighting and colour, this contrasting image forces fans to be interested in this potential change in direction.

The straight and unemotional facial expression is similar to Jerome's image (4). With limited resources or clues given by the artist, it creates excitement amongst fans. I have used this method of intrigue to influence Jerome's post (4).



Previously explained in slide twelve, the hashtag enables fans to connect with The Weeknd's new single, whilst simultaneously encouraging them to use the hashtag themselves for their posts. Due to The Weeknd's mass following on Instagram, he doesn't have to use as many hashtags as Jerome; with his artist name known globally, he doesn't have to engage with other hashtag pages.

The limited use of wording keeps fans interested, only using five words to describe the post. The Weeknd has given a time, encouraging fans to set alarms for the new release/music video, further building up excitement. The emoji arguably makes the post feel more personal and friendly, simultaneously connecting to the younger fans who regularly use emojis.

Jerome's Demographic:

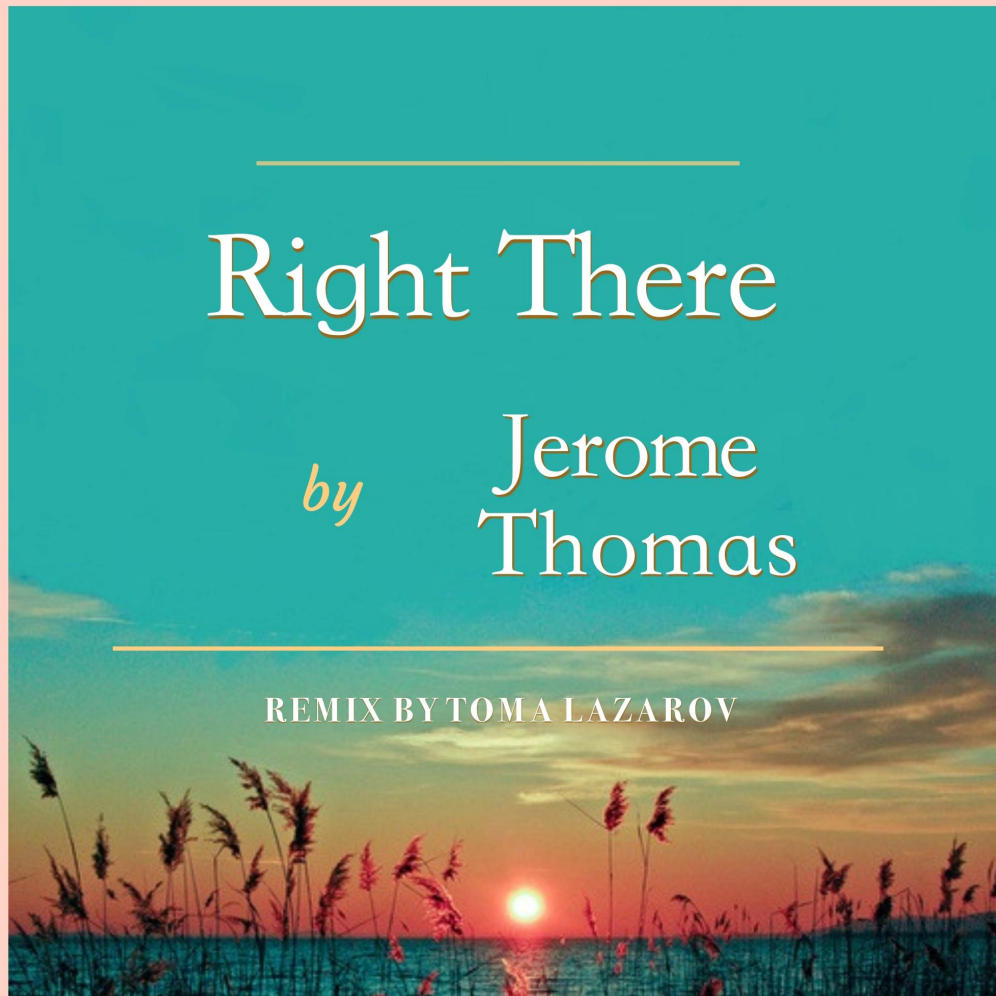
The target audience for Jerome is as follows:

- Aged 18-30
- Both male and female
- Predominantly London, but also UK cities like Birmingham, Manchester.
- Fans would share interests in 80's fashion, street culture.
- Music genres: Soul, R&B, Jazz.
- Artists that are similar include: The Weeknd, Kaleem Taylor, D'angelo, Nao, Jamilah Barry.



ARTWORK

Final Artwork:



First draft of artwork:

Previously explained in the essay, Alexandru uploaded the original artwork (the image on the right) to Orange Crush's google drive on the 28th November 2020.

Orange Crush listened to the first draft of the remix on the 10th December which forced the group to consider a potential change in colour and lighting for the artwork, in order to fit the song's mood more appropriately. The final artwork was then decided on the 15th December, which slides seventeen and eighteen will analyse in more detail.



Image number one is the background for the final artwork. This image differs from the first draft (slide sixteen) due to its tonality and colour change. Whereas the first draft used dark blue, black and orange, this artwork uses turquoise blue, gold, yellow and orange. The effect of using brighter colours enables the artwork to appear more warm and attractive - coinciding with the tonality of the song. Both artwork pieces incorporate sunsets; the group felt the song represented beauty which would be appropriately expressed through an attractive and natural image such as the sun setting. Furthermore, Orange Crush's decision for these colours over the initial allows the artwork to stand out as a more professional and intriguing piece of work, giving the fans a promisingly bright piece of artwork before the song is even heard.

Image number two is the album 'SYRE' by Jaden Smith (Smith, J., 2018). Smith's use of the pink-themed sunset (or sunrise depending on the individual's view) contrasting with the bright yellow font, is an arguably captivating image that I felt could influence Right There's artwork. Following the first draft of artwork, I pitched this and image three (below) to Alexandru, as potential influences for the final draft. Image number three is the album 'Scum Fuck Flower Boy' by Tyler, The Creator (The Creator, Tyler., 2017). The bright and floral use of orange, yellow and green partnered with the nature theme, with the bees and flowers, again influenced personal ideas for the artwork. It is clear from the final artwork that Alexandru and myself were on similar wavelengths when deciding on the final draft.

1.



2.



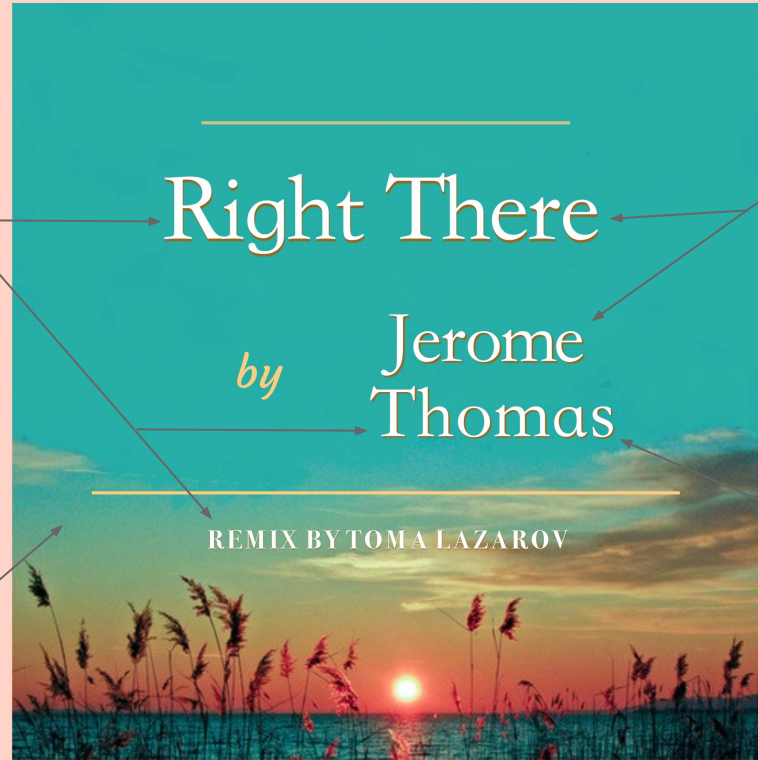
(Smith, J., 2018).

3.



(The Creator, Tyler., 2017)

Each piece of information on the artwork has been sized differently to demonstrate the level of importance. The song name is the most significant size, followed by the artist 'Jerome Thomas', and then finally the producer.



The choice of font is for the wording 'Right There' and 'Jerome Thomas' is Songti TC, chosen to give an important and strong look - compared to italics or a chosen handwriting style font.

The use of colours turquoise blue, gold, orange, and yellow presents an attractive and warm appearance, allowing viewers and fans to have an initial happy and bright impression of the track, perhaps before it is even heard.

The colour choice white allows the words to stand out in bold, amongst the contrasting turquoise blue in the background.

Artwork Critical Reflection:

Whilst Orange Crush's final piece of artwork (analysed in slide eighteen) represents the remix perfectly; it is arguable that the process of choosing the final work wasn't as structured or time-efficient as it could have been. All team members contributed ideas in an unordered way; posting other artists artwork or colour ideas randomly to the WhatsApp group chat. Due to the group's sporadic and unordered attitude, it pushed the artworks' final deadline back as there was too much input and ideas for Alexandru to meet, trying to create the 'perfect' artwork. Upon reflection, the group should have set up a specific zoom meeting in the beginning process to pitch artwork ideas to Alexandru. It would also have made the task easier for Alexandru to complete to the best of his ability without added pressure or stress - which was important to all Orange Crush members.



PROMOTIONAL VIDEO (BTS)

Click on the actual video (on right) to view:

It can also be viewed below:

https://drive.google.com/file/d/1sTLQY7Z_0bESvH1Olyvme5P8ros3AXAt/view?usp=sharing



Zoom Calls:

Image number one is a screenshot 2.07 minutes into the promotional video. Both images demonstrate how Orange Crush worked with COVID-19 restrictions to complete the video to the best of ability. Due to our inability to meet in person with the artist or producer, Aston and I agreed to use zoom as an alternative; recording all online calls to later edit into the video, giving fans an insight to how the process of creating the remix truthfully happened. Whilst there were many apparent disadvantages to making a video in the prime of a global pandemic, I believe it candidly captured how artists and producers have had to work in this challenging time, moving everything online. As shown in image two, Aston (right) is interviewing Jerome (left) asking the question: "what do you want your music to say to your fans or people listening to it?"

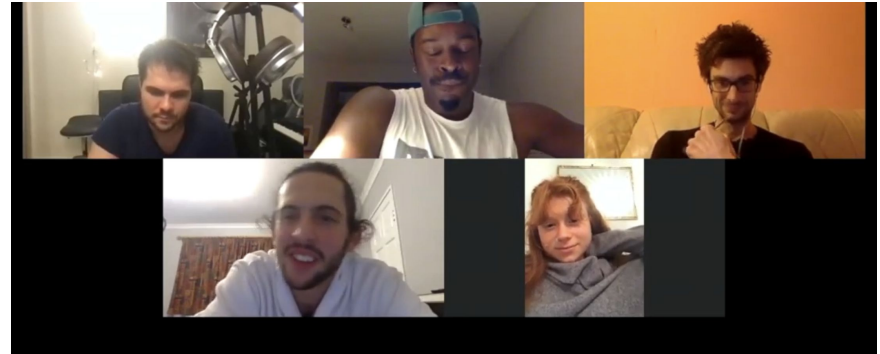
Image number two is a screenshot of 5.33 minutes into the promotional video. The image shows a pre-recorded zoom call between Orange Crush and the producer, giving feedback on Toma's remix first draft. The image demonstrates the team's constant involvement with the producer, making sure the remix was at the best standard it could be. Upon reflection, I believe the use of zoom worked well as all the information needed for the video was obtained, whilst managing to capture both producer and artists correctly.

Regarding the promotional video, a criticism would be the amount of time it took myself and Aston to edit and source all information. Due to continuous recording of group zoom calls; there were around three hours of video footage to look through and edit - as well as the interviews with artist and producer. This resulted in us being set back for other portfolio elements, arguably making it difficult for other group members Chris and Alexandru for a short while.

1.



2.



Inspiration for the Video:

Source number one is Demi Lovato's 'Simply Complicated' Documentary released on the 17th of October 2017 (Lovato, D., 2017). Whilst the one hour and eighteen-minute documentary looks into all aspects of Lovato's life, 29.58 - 31.57 into the video looks at her relationship and experiences recording with her producer. The video footage of both artist and producer working in close proximity with each other, giving feedback or re-recording takes in this natural way, was the initial idea I proposed to Aston. As COVID-19 restrictions tightened, we realised this would be impossible to achieve, which is when we decided zoom was the safer and more appropriate option.

Image two is a screenshot from this specified clip, showing Lovato's use of an expensive and professional studio (Lovato, D., 2017). My vision was to record preferably at Tileyard Studios, or if not possible then at Toma's small home studio at his house. Either way would have demonstrated to Jerome and Toma's fans how they work - a potential curiosity to many of them. A personal critique of our promotional video was the inability to achieve this, as both artist and producer had to work separately at their own homes due to COVID-19.

1.



2.



Promotional Video Critical Evaluation:

I managed to collect all the video material through Toma's interview answers, however the video arguably presented itself at points as impersonal. The online interview made certain facial expressions or candid movements challenging to see and appreciate. Source one is a screenshot from a part of the interview - a grainy image that may have been clearer if the interview were in person. In the initial meeting, Aston and I agreed to try and make the video as natural and candid as possible; the fully online element arguably adds a level of impersonality as all shots have been carefully edited and may potentially look scripted to the fans. A critical point of reflection would be to try (to the best of ability) and record the interview in person - if a similar project arises later in my career.

1.



Press Release:

Can also be viewed:

<https://drive.google.com/file/d/1pAZSA-WMGKlp751lhJ9Qiwx-b0mlopU-/view?usp=sharing>

PRESS/PR/EPK

JEROME THOMAS UNVEILS NEW SINGLE, "RIGHT THERE"

TOMA LAZAROV REMIX – OUT JAN 8

SINGLE LAUNCH LIVESTREAM SHOW ANNOUNCED



"Jerome Thomas has talent to burn. Exquisitely soulful, it's an invitation to express your feelings, no matter what those feelings may be." - *Clash Music*

Story/background of the artist/release

Following sold-out performances at The Jazz Café in London and Alcazar in Rome, as well as a slot at the prestigious Meltdown Festival last year, 'Right There' shows the rising soul singer and East-Londoner is back, and better than ever. With strong support and airplay already from the likes of BBC Radio 1 and BBC Radio 1Xtra, Right There is on course to be Thomas' career-defining moment.

'Right There' centres around tight jazzy kits, warm piano chord flourishes and Thomas' signature velvety vocals. Sewn between Jerome's comforting harmonies, is a message of acceptance and validation, inviting us all to open up, regardless of how we are feeling.

"Jerome text about the song's inspiration"

(Continued on)

Accompanying the single comes a remixed version of Right There by the talented, Bulgarian-born Toma Lazarov. The promising, young producer re-imagines the song within a fresh, new context of electronica-led hip-hop fusion, without losing the core essence of

Thomas' original recording. This remix is sure to introduce Thomas to a whole new legion of adorning fans, as he continues to win over new listeners organically, one day at a time.

Links

<https://www.instagram.com/jeromethomasfoe/?hl=en>
<https://soundcloud.com/jeromethomasfoe>
<https://www.youtube.com/channel/UCgAmdyZ93YjhShUYhzyAD3w>
<https://open.spotify.com/artist/3w3vmT2hRskRBwDzdJUIAp?autoplay=true>
<https://twitter.com/jeromethomasfoe>
<https://www.facebook.com/jeromethomasfoe/>

Resources:

<https://www.openmicuk.co.uk/advice/how-write-music-press-release-examples/>

Jerome Thomas Biography:

A true 'genre-defying' artist – **Jerome Thomas** is best known for his distinct and soothing sound, which samples various genres of music from Soul, Jazz to Jungle, R&B and Hip Hop.

In just a year the vocal powerhouse's musical status has boomed, headlining sold out shows at Bush Hall, Camden Assembly, Hackney Empire, Queen of Hoxton, and Notting Hill Arts Club; as well as collaborating on projects with industry pioneers Black the Ripper, Che Lingo, Davinche, Fotsie (Newham Generals), Mikill Pane, Technimatic, Ty Macklin (Erykah Badu, India Arie.) & Warren Xcince, to mention but a few.

Already having strong support from key tastemakers under his belt from the likes of BBC 1Xtra, Complex, i-D, Highsnobiety, MTV, Radio 1, Skullcandy & Soulection, the Dalston Native has cemented himself in his very own lane as one of the most dynamic and authentic voices to have emerged from the UK.

Jerome Thomas shares a delightful new 'Right There'. Soundtracked by a slick beat dripping with groovy guitars and delicate piano melodies, the track is taken to new heights with Thomas' sublime, honeyed vocals which glide across the soundscape with ease as he sings about making yourself available to your loved ones who are going through a hard time.



Toma Lazarov Biography:

Toma Lazarov is a Bulgarian producer, artist and singer-songwriter; best known for his Electronic influenced production and 'genre-blending' works.

Moving to England aged 10, Lazarov spent the rest of his childhood based in Devon, where he found his passion and dedication for music. Later enrolling at the Academy of Contemporary Music (ACM) Guildford in 2018, Lazarov worked to improve his artistry; songwriting, performing and production. Simultaneously forming the band 'Our Tribe', Lazarov started releasing Punk/Rock singles, as well as performing in several venues across London. Alongside 'Our Tribe', Lazarov began collaborating with artists such as Kalliope, ISB Hazl and Caitlin Skea, straying from punk/rock and working with genres such as R&B, Hip-Hop and Pop. Lazarov's most successful singles include 'Get Down' with Kalliope, which achieved 3.4k streams.

With musical influences from Logic to Jack Garret, Lazarov describes his sound as a *"collaboration and infusion of different genres, including; Pop, Hip/Hop, Electronic and Punk."* Continuing on, Lazarov states *"I enjoy listening and working with so many different sounds and genres, I try to use different aspects of all of them when I am producing"*.

Toma Lazarov's most recent project involves his collaboration with Soul/R&B artist Jerome Thomas, for a remix of his latest single, 'Right There'. The remix incorporates Lazarov's electronic influences, as well as the addition of hip/hop, styled drum patterns - all whilst maintaining the original groove and soul.



As I sourced the group's chosen producer, I felt it appropriate to write his biography also. I began by researching artists and producers' of Toma's musical influence to gain a similar structure and tone of description. Toma explains in the promotional video that artists like Logic and Jack Garratt are significant influences in his musical direction and creation, making it appropriate to analyse one of their biographies. With Jack Garratt being of more similar age and musical genre sound, I chose to study his (Donelson, M., n.d).



Similarities between my biography and Donelson's is the initial introduction of where both artists were born, followed by a brief explanation of their musical abilities and specified genres. Donelson's describes Garratt's life from the early 2000s, which influenced my decision to discuss Toma's childhood and study areas in detail. Due to Garratt's vast success compared with Toma, I was unable to list accomplishments like Donelson - 'led to festival appearances as well as a sold-out show in London'. However, Toma's discusses collaborations with other artists, whereas Garratt's does not.

One main difference between my biography and Donelson's is the tone - the use of passive voice is used throughout Donelson's whilst I aimed to keep Toma's bio professional and impersonal. The use of 'he' and 'his' could be interpreted as more conversational, whilst my use of third-person allows Toma's evaluation and analysis to be more direct and professional. Upon reflection, I made the correct choice by analysing Toma's bio in a more skilful manner, while maintaining similar depth and interesting read as Donelson's.

Jack Garratt Biography (Donelson, M., n.d)

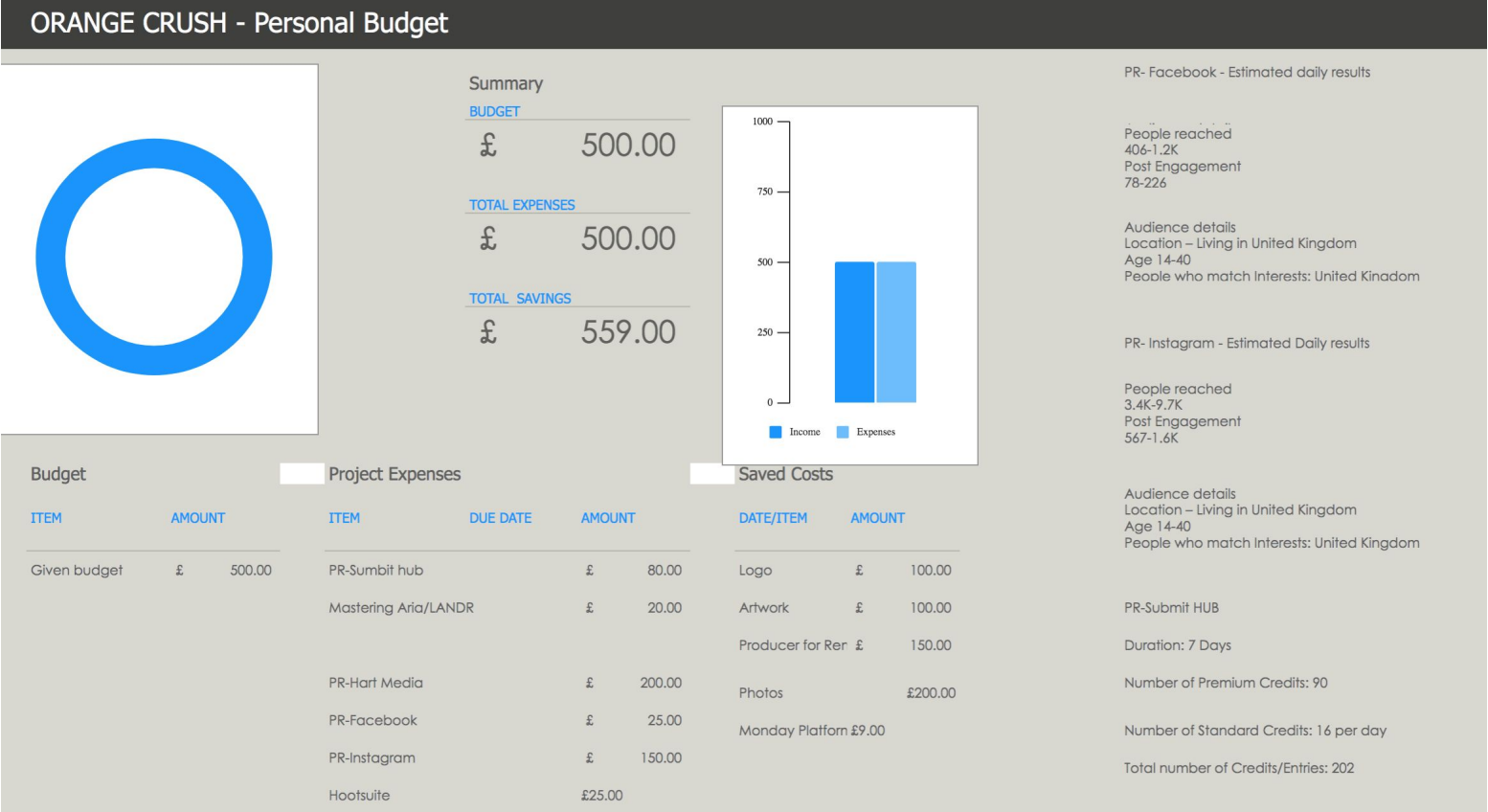
London-based singer/producer/multi-instrumentalist Jack Garratt combines electric guitar, drum machines, keyboards, and an R&B-friendly falsetto to fashion smooth, club-ready electro-pop. After spending the early 2000s honing his sound, he rode a wave of critical support to the U.K. Top Three with his official full-length debut, 2016's *Phase*. Garratt spent the rest of the decade working on a follow-up, which eventually arrived in 2020.

Hailing from Little Chalfont, Buckinghamshire, England, Garratt started writing songs at the age of 12. When he got his first laptop in his late teens, he began experimenting with more advanced music production, eventually releasing the single "I Couldn't Want You Anyway" in early 2014. It made waves on the Internet, especially in the U.K., and led to festival appearances as well as a sold-out London record-release show later that year for *Remnants*, his debut EP on Island.

Also can be
viewed:

https://drive.google.com/file/d/1mrBMhFJcEslkY5_uaeA9hbc43MMjopmq/view?usp=sharing

BUDGETING PLAN



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