

'Timeless Ten' Recording Project Plan

By Jade Steg

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Introduction

Dear Australian Council of the Arts / PPCA.

I am excited to present this proposal for my sound recording project of 'Timeless Ten', 10 original songs.

As an emerging talent in the music industry, I have shown great potential for success and have already garnered international attention for my songwriting and sound and achieving excellent feedback for my solo and band unique sound and captivating performances.

With the support of the ACA and PPCA, I can continue to develop my career and reach new heights. This proposal outlines the details of the partnership and the many benefits that come with funding my project. By investing in Jade Steg and the 'Timeless Ten' project, you have the opportunity to align your brand with a rising star in the music industry and reach a wider audience of music fans.

Thank you for considering my proposal. I look forward to the opportunity to collaborate with you and create something truly special.

1 Artistic Vision

My project will showcase the versatility of my artistry by recording and releasing ten singles that are all unique from each other. Each song is an original of mine that I have finely crafted to represent the diverseness of my artistic expression across various genres, emotions, styles, lyrics and backstory that capture the essence of myself as a young emerging Australian Artist.

Each single plays a part in the project's name 'Timeless Ten'. It is not an album, rather a chronological narrative of originals that further introduces who I am as an artist to the world. I have a deep appreciation for creating songs that stand out on their own and can exist within no particular timeframe of music style.

In the words of Brent Buchanan A&R at Universal Music Group
"I think your music is timeless and will be appreciated by all".

2 Musician Team

As a young Artist in the Australian music industry, I have had many amazing networking opportunities in which I have surrounded myself with a creative and innovative team of musicians. My connections with these musicians were formed through many personal and professional avenues including The Talent Development Project; Advanced Diploma of music industry course (TAFE NSW); International Make Music Day; Jazz and Blues festival, Corporate and private events.

Throughout 2022, I had the opportunity to work with musical director Jacob Neale in which together we charted and created scores for 2 of my original songs. These scores were then given to a professional band of musicians to play at the Talent Development Graduation Concert in June. I will be working with Jacob during the pre-production planning stages of creating the 'Timeless Ten' in order to improve the final clarity of my original songs, tailor the arrangement to suit the musical genre and instrumentation and polish the roles of instruments to enhance the eventual recording process. Jacob and I work together seamlessly, as he understands my artistic direction and I am always willing to take my songs to the next level. I am confident in the lyricism and poetic flow of each of my songs, however, as the songwriter and performer, it can be overwhelming to maintain objectivity when it comes to your own music. Allowing a musical director to compose scores under my personal guidance will provide a new perspective and gain recognition in the music industry. I want to work with the best of the best. I have attached score references of my original song 'Just Said Goodbye' as a PDF in the extra resource section.

As shown in the Musicians Bio PDF document, I will be working and collaborating with a group of very skilled, dynamic and diverse group of young musicians to achieve my musical body of work. I have placed time and value in selecting these musicians as I believe they all have a uniqueness that will enhance the project's theme of uniqueness and cultural and musical diversity.

The musicians on this project reflect a rich tapestry of music artistry through our many unique global cultural backgrounds and musical styles. The 'Timeless Ten' project is a celebration of our joint friendship where we have been united by our love for creating and performing great music.

The pre-production rehearsals will take place before recording 'Timeless Ten'. Thanks to our musical director Jacob Neale, the scores will ensure my artistic direction for each song as an individual body of work is met with great detail and precision.

It is important that my selected studio musicians know my artistic direction for each song, which they certainly do as we have been performing and collaborating in various events, performances, headline shows and projects for over a year.

It is safe to say my 'Timeless Ten' songs have been performed live countless times and my growing fan base are very familiar with them. I have strategically been performing unreleased material for numerous years now in order to build a reputation for creating high-quality music that resonates with audiences. Releasing material people have heard before creates a sense of excitement and

engagement among fans. This can lead to increased interest in the artist, higher attendance at concerts, and more purchases of music and merchandise.

The confirmed session musicians at various stages will include:

- Sebastian Kruisheer - Piano
- Benjamin Bruckard - Keyboard
- Ryan Mead - Lead guitar
- Kin Thong Tan - Electric and Acoustic guitar
- Marcus Brecknell - Bass
- Tim Roffe - Drums
- Callan Andrews-Arabi - Woodwind instruments / Sax

3 Production Team

To ensure my project is of high quality and prioritise the technical aspects of the recording process, I have surrounded myself with a team of professional producers, mixers and mastering engineers to ensure recording techniques, musicianship, instruments, equipment and overall quality are to the best standard and my artistic direction is met.

I have commenced initial discussion with some producers and sent reference demo's of my 'Timeless Ten' songs to. I then received positive feedback and eagerness to work with me on my project from these producers.

Working with good producers is important to my project because they acquire the technical expertise, musical direction, and creative input to help shape the diverse sound and quality of the final body of work. Depending on their availability, I will work with these producers on different songs at various stages of the production time.

The likely production team at various stages will include:

- Paul Aiden
- James Angus
- Phil Stack
- Ethan Puse
- Phil Anquetil
- Andy and Thomas Mak

The likely mixing and mastering team at various stages will include:

- Jackson Barclay
- Mathew Gray

4 Studio Selection

The studios listed in the application form table represents my big vision, however the final selection choice will be based on my budget capability.

Other factors I will consider include; travel location, reputation, recording engineers experience with the genre of the song, comfort and atmosphere - I was fortunate to have recorded in places such as 'Rocking Horse Studios' (Byron Bay) which was amazing, and hence I understand the importance that the aesthetics of the studio can play in the outcome.

Nominated Studios (Budget dependent.)

- Jade Steg Home Studio
- Waterloo Studios, TPD
- Studio 57
- Phil Stack Studio
- Rancho Relaxo Studio
- Paul Aiden Studio
- James Angus Music
- The Grove Studio

Other Possible Studios

- Golden Retriever Studios
- Steve Foxe Studios

5 Discography of Original Songs in Timeless Ten Project

The 'Timeless Ten' is a project of recording and releasing ten original songs that celebrate the diversity and richness of different genres of music. Each song will be released in a staggered formation, showcasing a different genre of music, from rock, pop and Indie to Jazz, Soul and RnB. My project is a demonstration of the power in music and its ability to bring people together, regardless of their backgrounds or tastes. I have finely crafted and written these songs over an extended period of time and am very proud of their diversity, exploration of styles and meanings. There is something for everyone in this project. So what are the songs?!

1. Fantasize

Genres & Style: Latin Jazz, Samba

Picture yourself lounging on a beach, toes in the sand and cold drink in hand. You hear a melodic angel-like voice in the distance accompanied by a warm finger-plucked acoustic guitar. Suddenly, a lively samba rhythm takes over, and your body can't help but sway to the infectious groove. Introducing the first track of the 'Timeless Ten' - Fantasise. The bassline is smooth and sultry, weaving in and out of the snappy percussion that drives the beat forward. The horns are brassy and bold, announcing their presence with each punchy riff. The vocal production is rich and velvety, effortlessly gliding over the melody with a playful sensuality. This song celebrates the authenticity of organic production styles created by a diverse group of young musicians.

2. Almost Touching

Genres & Style: Acoustic pop, emotional ballad

The second release is an emotionally captivating song that has the power to tug at the heartstrings and stir at deep feelings of love, longing and loss. This was one of those songs that wrote itself, with the delicate and repetitive melody rendering itself to the theme of heart ache. The song is simple in the sense that it only uses 2 chords throughout the whole piece to create tension and a yearn for a resolution - which, spoiler alert, never comes. The instrumentation is stripped, featuring delicate concert ukulele strumming, warm piano chords, and perhaps a subtle string section that adds a touch of elegance and depth. The production is minimalistic, allowing the raw emotions of the vocals to shine through. My lyrics are poetic and evocative, painting vivid images of a relationship that fails to withstand societal pressures.

3. Crowd

Genres & Style: Rock Pop, encore style anthem

The third song is a powerful, larger-than-life track that I have designed to inspire and energise listeners. It features a driving rhythm section, with heavy electric guitars and thundering drums that create a sense of urgency and excitement. The tempo is upbeat, and the overall sound is loud, bold, and in-your-face. The chorus of my rock anthem song is the most memorable and impactful part of the track, with its catchy melody and sing-along lyrics that invite listeners to join in and feel like a part of something bigger than themselves. I wrote 'Crowd' one night after coming home from a night out with a group of people I felt I didn't belong in. This anthem celebrates our differences and need for inclusivity. Some would describe the song as "an introverted power-up". Feeling accepted in today's society is the key theme to this song and with my big team of laser-focused musicians on this track, it will be a banger.

4. The Watchman of Heaven's Gate

Genres & Style: Folk, tribute to the ANZACS and armed services

The fourth song in my project 'Timeless Ten' is a tribute piece dedicated to the ANZACS and represents war and loss through poignant and emotional suffering. I wrote this song in 2021 in commemoration to the ANZAC service while completing a task at the Talent Development Project. The instrumentation is sparse and understated, with simple acoustic guitar fingerpicking and a mournful harmonica that adds a touch of melancholy. The melody is slow and mournful, conveying a sense of deep sadness and heartbreak. The vocals are gentle and somber, with a singer delivering lyrics that are poetic and hauntingly beautiful. The lyrics tell a story of a Watchman staying awake at night to protect his fellow soldiers as they sleep. It explores the human toll of war through the eyes of those who have experienced it firsthand. This song unifies us with our history and stretches across cultures and generations.

5. Bottle of Feels

Genres & Style: Indie pop singer songwriter, imaginative and lyrical

The fifth song in my project is an imaginative, mysterious indie piece with a theme of whimsy and wonder. This original song about the ocean captures the spirit of exploration and adventure that defines the indie pop genre, while also tapping into the timeless mystery and majesty of the sea. The instrumentation is dreamy and ethereal, with shimmering synths, echoing electric guitars and uses sampled sounds from natural environmental sounds such as birds, breezes, waves and trees. I wrote this song about the feeling of being trapped in a glass bottle in the ocean, the bottle representing built up emotions. The vocals are tender and expressive, with delivering lyrics that are both imaginative and playful. The production result of this song that is both lighthearted and deeply resonant will offer an audience with a new appreciation for indie music from a fresh perspective.

6. Life Long Breath

Genres & Style: Emotional piano ballad

The sixth song in my project is an original I wrote for my late grandfather David. I wanted to write a song about his life and intertwine it with a love story based on his experiences. The lyrics begin by describing the wonder and innocence of childhood, with images of the world seen through his eyes. As the song progresses, it explores the challenges of adolescence and adulthood, with lyrics that express the struggles and triumphs of growing up and finding love and one's place in the world. As the song reaches its climax, the lyrics describe the final stages of life, with images of aging and mortality that are both beautiful and heartbreaking. My vocals reflect on the meaning and purpose of life, and the legacy that we leave behind that unites us through memories.

7. Under the Radar

Genres & Style: RnB, Jazz, Blues, Funk

The seventh song is called 'Under the Radar'. The song features improvisational elements, with instrumental solos that showcase the virtuosity and creativity of the musicians involved. I wrote this song with the aim to be performed live and use intricate chords and advanced knowledge of musical structure. Along with its encapsulating melody, the lyrics are sophisticated and soulful. It requires a high level of skill and musical understanding to create, but the result is a piece of music that is both intellectually stimulating and emotionally satisfying. As part of a collaboration project, this song is definitely the most fun to play with an amazing team of musicians and will be a great experience to record in the studio.

8. Unshaken

Genres & Style: Gospel, soul, worship

Nearing the completion of my project's releases, the eighth song is 'Unshaken'. I wrote this song to share my strong spiritual connection and faith in God. It is an inspiring song that reflects on a difficult journey during my life. The melody is stirring and emotive, with soaring vocals and harmonies that add to the song's spiritual intensity. The instrumentation includes a full gospel choir, piano, organ, and drums, which all work together to create a rich, dynamic sound that is both joyful and reverent.

9. Ghost

Genres & Style: Pop

The ninth song is one of my most recent pieces which is a power pop song. The melody is catchy and upbeat, with a driving rhythm that makes it impossible not to dance along. The instrumentation includes drums, guitar, and synths, all working together to create a bold, energetic sound that perfectly matches the message of the lyrics.

10. Just Said Goodbye

Genres & Style: Soul

Saving my personal favourite till last, 'Just Said Goodbye' is an emotionally captivating song. The song begins with a gentle piano intro, which is soon joined by my soulful vocals. As the song progresses, more instruments are added, including strings, horns, and a backing choir. The harmonies in the song are intricate and beautiful, with the choir adding depth and emotion to the already powerful lyrics. Throughout the song, the vocals are nothing short of breathtaking, delivering the lyrics with passion and soul. The instrumentation is equally impressive, with each instrument working together to create a rich, full sound that perfectly complements the end of the 'Timeless Ten' project.

The 'Timeless Ten' is a celebration of the power of music to unite us all. It is a reminder that, no matter what our tastes or backgrounds may be, there is something in music for everyone. People of all ages will be able to sit back, relax, and let the music take you on a journey through 10 different genres, each one more diverse and beautiful than the last.

6 Recording Schedule

The recording schedule listed in the application form table represents my big vision, however the final schedule will be based on my budget capability.

The schedule for the 'Timeless Ten' project will take place over one year. Commencing on the 4th of July 2023 to 30 June 2024.

a) The songwriting phase of this project is complete.

I have completed melody and lyrics for all of my chosen songs and they are registered for copyright purposes with APRA AMCOS.

b) Pre-production:

- Initial Demo creation in my home studio (completed)
- Arranging Charts with Musical Director Jacob Neale at Waterloo Studios
- Project mentoring session with Brent Buchanan to solidify the recording and production plan

- Project artistic direction mentoring session with Peter Cousens at Waterloo Studios to solidify my stylistic vision for each song
- Pre Production meeting with producers. Discuss and confirm structure of the song, instrumentation, and the arrangement.
- Pre production planning with Jacob Neale - deciding on the tempo, key, chord progression, and instrumentation
- Rehearse session musicians (groups or individually depending on the song) This may involve adding new instrumentation or adjusting the arrangement.
- Create a pre-production demo as a reference before starting the recording process

c) Studio Recording:

- Songs 1, 6, 7 and 8 to be recorded and produced by Phil Stack in Oyster Bay
- Songs 2, 4 and 5 to be recorded and produced by Paul Aiden in Lugarno
- Song 3 to be recorded at 'Rancho Relaxo Studio' with Phil Aquetil
- Song 9 to be recorded as a solo with James Angus in Brisbane
- Song 10 to be recorded at the Groove studios with Andy and Thomas Mak
- Each song will follow a similar guide with its selected producer and various studio requirements
- Setting up the recording space
- Studio musicians to arrive on time for live band recording and solo instrument takes
- Lead vocal recording
- Harmony recording
- Tracking individual takes and/or solos
- The musicians play together in the same room to capture a live feel, or each part may be recorded separately to allow for more precise editing and mixing.

d) Editing tracks

Approx 2 weeks

Once the base tracks are recorded, the producer or engineer will edit the takes to ensure that the timing and pitch are perfect.

e) Overdubbing

Approx 2 weeks - Adding additional instruments or vocals if required. This allows for greater depth and complexity in the final mix.

f) Mixing

Approx 2 weeks.

After all the tracks are recorded and edited, they are mixed together to create the final mix. This involves adjusting the levels of each instrument and vocal, adding effects like reverb and compression, and panning the sound to create a sense of space. Mixes will be done by Jackson Barclay.

- Week 1: Rough mixes and edits
- Week 2: Final mixes and revisions

g) Mastering -

Approx 1 week.

Mastering and sequencing. The final step is mastering, which involves preparing the final mix for distribution. This may involve adding final touches like EQ and compression to ensure that the song sounds great on all types of playback systems. The mastering will be achieved by Mathew Gray Mastering.

7 Release Strategy

My song release strategy is designed help increase exposure, engagement, song streams and brand awareness for me and will involve;

- **Timing:** The 10 songs will be released every three weeks over approx. 3 months.
- **Distributor:** The distributor I will be using is DITTO. Platforms that songs will be available on include; Spotify, Apple Music, Amazon Music, Deezer, Tidal, Google Play Music, YouTube Music, Pandora, TikTok and Shazam.
- **Pre Save Campaign:** Creation of a pre-save campaign to build hype and generate excitement around each upcoming song. The pre save campaign may include incentives such as discounted tickets to upcoming shows.
- **Release Show:** A show will be planned after the final single is released at Sydney venue with food and a bar. i.e Lazybones or Brass Monkey.

8 Single Cover Artworks

As my 'Timeless Ten' projects themes are uniqueness, diversity, collaboration and versatility, it is equally as important that the visual components of my releases are consistent. I could easily follow the common method of releasing ten songs by making this project an album, but that would defeat the purpose of creating art that stands out on its own, stylistically, culturally and dynamically. This may seem like a paradox, however, it is through consistency that an artist can develop a recognisable style and image that distinguishes them from others.

To create a consistent body of very diverse songs (musically), the artwork and single covers will be the key to maintaining my unique identity and vision. Consistency allows me to develop a cohesive body of work that reflects their growth, evolution, and maturity as an artist over time. Consistency also represents my brand and reputation in the art world - making each single more attractive to collectors and fans.

Each single cover artwork will include a tear in the bottom right hand corner that foreshadows the next release cover art. It is a "sneak peak" of the next song. This stylistic choice will effectively combine each individual song and connect them to a reoccurring pattern, enabling the 'Timeless Ten' to become an exciting and engaging body of work that will attract people of all genders, music preferences, cultures and ages.

I have technically already started this project as my first single release in 2021 'Right At The Wrong Time' kicked off my series of chronological cover arts. The tear in the bottom right hand corner introduces the first song to be released in the 'Timeless Ten', which is my jazzy, samba 'Fantasise'. See reference photo



In some of my single cover artworks, I will be seeking to Incorporate Indigenous Australian Art into the 'Timeless Ten' designs to celebrate the rich culture and traditions of our Australia's First Nations People and diversity of my music in collaboration with musicians from all over the world. My good friend has connected me with an amazing Josh Sly who I have approached to commission some work.

I will also be working with Limelight Creative on other cover artworks to continue consistency through several means, such as the use of a particular color palette, recurring themes or motifs, or a distinct technique or medium. The artworks will be as colourful as the songs themselves.

9 Marketing and Promotion

The marketing and promotions for the Timeless Ten Project will be centered around maximising the reach and impact of each single. This project represents a significant milestone for me as an emerging artist in the Australian Music Industry.

I will work with my current manager at Limelight Creative as we aim to build on my existing fan base and expand my reach to new audiences. All the marketing and promotions will be based around creating a strong foundation for the success of all the songs on the project and lay the groundwork for continued growth in the future.

The target audience is non-specific as the music appeals to a wide audience.

My marketing and promotion plan includes;

- Utilising social media platforms (Instagram, TikTok and Facebook.)
- Digital advertising (Insta and Facebook ads)
- Direct email (via PLAY MPE platform), and direct emailing list to fans.
- Influencer partnerships - I am friends with some influencers at AMPLIFY and will leverage these relationships.
- Press releases to targeted music publications and radio stations.
- Garnering interview opportunities with music bloggers and journalists. Poppy Reid, Rolling Stone, who worked with on the music docu-series and possibly with American Songwriter magazine on the back of my 2021 3rd place win in the American Song Contest.
- Livestreams and virtual performances of songs.
- In person performance opportunities – playing songs at my corporate gigs and referencing my project when talking between songs.

10 Budget

As I am currently an unsigned artist the funding for the 'Timeless Ten' project is intended to come from multiple sources. I will be aiming to keep costs down without sacrificing quality.

I believe I can achieve this through;

- **Detailed planning ahead and being efficient with studio time** i.e. rehearsing with the band, preparing the songs ahead of time, and creating a realistic schedule for recording. Also having well-prepared lyrics, chords, and arrangements in advance.
- **DIY recording:** Undertaking recording at my home studio using my own equipment.
- **Negotiating with service providers:** I have established good relationships with many music industry professionals and I believe I have the ability to negotiate good rates for work undertaken and possible payment plans to reduce the upfront costs.

Intended Funding sources;

• Grant Funding	\$15,000
• Personal savings intended for the project	\$3000
• In-kind work value approx. (Marketing services Limelight Creative)	\$5,000
• Possible crowd funding (fan base contributions) target	\$1000

The bulk of the costs will come from recording; including studio rental fees, session musicians, engineers, and producers.

I am keen to support my session musicians financially on this project. I intend to pay them a rate = to their commercial value.

11 Conclusion

I believe I have proven that my recording project addresses the criteria around quality, diversity and viability in the following ways:

Quality: My project will prioritise the technical aspects of the recording process, such as recording techniques, equipment, mixing, and mastering. I will be using recording engineers and producers with a high level of experience and expertise to help to ensure the highest quality sound for the songs. From my 70 + written songs I have chosen songs that showcase my talents.

Diversity: This project includes a wide variety of styles, genres, and sounds. The people collaborating on this project are from a variety of cultural backgrounds including incorporating different musical influences. The 'Timeless Ten' project will appeal to a wide audience and showcase the artist's versatility.

Viability: I will continue my careful planning on this project and continue to communicate with all the various people I believe will be involved to further scope and refine everything. Throughout I will stay focused on the budget to ensure the best use of all my funds. I will keep detailed records of all the spend for post project reporting. My final budget will be balanced, with careful consideration given to the realistic costs of production, promotion, and other expenses.

Overall, I believe my music project 'Timeless Ten' will be a successful and impactful project allowing me to showcase my talents and the Australian Council of the Arts and PPCA to further support great Aussie music.