SVENGALI

PRODUCTIONS LTD

Svengali Project Phase One

Initial Draft

Purpose

This document outlines the first phase of the Svengali project in terms of what needs to be in place from the point of view of the concept, the technology platform and the initial buy-in of prospects in order to move the project forward.

Authors

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> Nick has been active in the entertainments industry since the 1970s and is an experienced writer, musician and performer. Amongst others, he has worked with Cat Stevens, David Gilmour, The Strawbs, Kirsty McColl, Nils Lofgren, Jon Secada, and The Royal Philharmonic Orchestra.

Carl Wade BA (Hons.) Business (Production Co-ordinator)

> Carl has followed a career path of innovation to Board level at three organisations. For a decade around the turn of the century, he was General Manager of Nimbus Records, an international classical record label & distributor, CD & DVD manufacturer and innovations company, and was integral in the development of the World's first electron beam recorder, a precursor to the Blu-ray DVD format.

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> Phil is an experienced software and systems architect. His interest in music and technology manifest in the 90s when he produced and released into the international market a number of recordings of electronic music.

Background

Prequel documents exist that have taken the Svengali concept from inception, as an idea for a new television gameshow that identifies the next batch of songwriting talent, to a cutting-edge next-level proposal that envisions a talent-search conducted entirely online and in-app in tune with the expectations of a clued-up audience of mobile-app and Internet savvy users. It encapsulates the entirety of the competition, the audience participation, the Svengalis and the winning talent as a new kind of self-contained record label generating product as demanded (voted for) by the audience and income streams from competition advertising, product placement, download sales and publishing rights.

Subsequent licensing of the concept into worldwide territories is the financial kicker.

The show will target in-country talent but will broadcast to an international audience; anyone with a mobile or the Internet can access the show.

It is recognised that this has the potential to redefine the way the music industry works in the future.

Initial Conditions

This discussion centres on four key aspects that will enable the project:

1. Six Svengalis on board plus a Presenter

2. Production company on board generating the project's vital currency, the video clip

3. Handling singer/songwriters' video entries

4. Technology platform (website) in place to handle the registration of the audience, the sign-up of talent, distribution of talent videos amongst Svengalis and the software engine that schedules and handles the interactions between the audience, the Svengalis and the talent, in other words, the show.

The Svengali Role

The importance of an early recruitment of the Svengalis cannot be overemphasised. "Get your Svengalis and you have your show," as a TV executive friend of the creative director said. The role is crucial and must be prioritised. A first candidate with industry credibility will open the gates to others wanting to get involved.

Svengali Candidates

Svengalis will be selected to capture the various audience demographics, by style, genre and also era. The process by which talent locate their natural fit to a given mentor is subject matter and will be dramatised by the show.

The choice of candidates is directed by the fundamental ethic that the show should target a singer/songwriter/musician format to re-enable great songwriting, so candidates must have demonstrated an exemplary record in all of these disciplines. The UK has many such great artists, so this isn't as stringent as it might sound. Other territories will feel the same way about their stock.

Svengalis will draw on their exisiting social media contacts and followers so an already-bonded audience is to hand. Stars of the past typically have large online followings that they manage, usually with a media team. We will leverage this asset to capture the audience and reach out to find the singer/songwriter talent in their contacts.

Previous successful shows have featured existing well-known songs that are familiar, thus their new talent could appeal to the audience based on their performance of the well-known material. This show will focus on new, *original* singer/songwriter talent and so the hook of the familiar song will not be present; instead the pre-exisiting bond between fan and Svengali becomes key.

This approach will eliminate what has become perceived as the blandness inherent in current show formats and innovative and creative songwriting is expected to come to the fore.

The essential attribute is recognisable songwriting talent; people who have been there and done it, who may not necessarily need the money but seek the involvement and the exposure and who might just see it as fun.

As an enticement, emphasis will be placed on the potential for follow-on sales of back catalogue.

First Draft Svengali List

Names from the UK that have been discussed include:

60s/70s: Paul McCartney, Mick Jagger, Barry Gibb, Van Morrison

70s/80s: Elton John, Kate Bush, Brian May, Dave Gilmour, Bryan Ferry, Trevor Horn

80s/90s: Alison Moyet, Robert Smith, Gary Numan, Phil Oakey, Peter Gabriel

90s/00s: Seal, Chris Martin, Noel Gallacher, Adele, Damon Alburn, Robbie Williams, Craig David, Lily Allen, Tom Odell

Suggestions, and contacts, are welcome.

Presenter

The Presenter's role is key in co-ordinating all sides. They must appeal to the audience and encourage involvement; they must connect with the talent to bring out performances; someone in the songwriting industry, rather than a bland TV hack.

It has been suggested Robert Plant has the type of personality that would make a fantastic Presenter, probably more so than as a Svengali. Jules Holland sets a great precedent, although he himself is too established for our purpose.

First Draft Presenter List

Robert Plant, Mark King (Level 42,) Robbie Williams, Noel Gallacher.

Svengali Sound Meme

Whenever the Svengali name or word is used it will be accompanied by the sound meme.

A great meme is needed that will become synonymous with the Svengali brand. Nick already had some ideas forming at the time of discussion.

Svengali Liaison

The Svengalis will need careful contact and attention to manage potential clashes of ego or excessive competitive drive (although that would make great video clips.)

The show is about the Svengalis as much as it is about the competition and they will share in its success. The show will remain sensitive to the fact that without them we have nothing.

They need to be able to marshal their teams, encourage their acts and inspire great output and so we must facilitate that and give them every opportunity to focus their energies towards great entertainment.

The Production Company

The Svengali show narrative will consist of video clip content created around a competition for recording contracts and publishing deals for the winning singer/songwriters.

Key to the success of the show is the production aspect which must be high quality, reliable and timely. Endemol has been mentioned and there are many others.

The production company will be required in-place for the lifetime of the show. They will work with and report to the creative team under the creative director.

The production company will respond dynamically with content as dramatic opportunities are identified and the show progresses.

The production company's initial remit will be to create a set of pre-show videos that are required prior to launching. These will include:

- Pre-launch awareness raising content
- Svengali social media contact content
- Sign-up content
- Promotion to potential download outlets

Awareness Videos

These will be videos that are broadcast prior to the show with the purpose of raising awareness, to draw people to the website and to download the app. Earlier adverts will be introductory while later ads will give the details of sign-up.

Svengalis will come together at a neutral site, for example Abbey Road studios, to make group and single videos and may chose to also have their single videos shot at their preferred location, possibly their own studio. For privacy and security reasons they may prefer not to shoot in their own homes (although this can be effective as a ramping-up of intimacy further into the show.)

 These videos will target multiple mainstream channels as well as more niche targeting

- TV
- Google Ads
- Svengalis' social media presence

Further promotional material can be created at this time to service press release and media needs.

> To give a feel for the *vibe* of these ads, you're watching Countdown and in the adverts there's an exciting advert featuring all six Svengalis with (the Presenter) Robert Plant's Whole Lotta Love and whoosh!, **The Svengalis - Coming Soon to Your Device!**

This kind of pre-release awareness-raising lends itself well to large screen digital billboard advertising, especially in the far-eastern territories.

> Or envisage, you're playing Candy Crush Saga on your phone and before your next level,
> What's this, an ad plays; it's Paul McCartney:

> "I'm going to be a *Svengali* in a nationwide search for the next singer/songwriter stars of the UK. My little crew is up against those of X, Y and Z. Please go to the Svengali website online at svengali.com, or download the app, and register to receive your notifications and to vote. I need your advice, I need your votes; with your help I'm sure one of my talented team can win. Oh, and by the way, you could be in my team. Please register to find out how to join the competition."

Social Media Videos

By this we are referring to sites like Facebook.

We will leverage the exisiting online presence of our Svengalis to both enlist their fans as audience who follow their hero's fortunes and also to reach people who are singer/songwriters themselves.

The awareness content above will also be shown on the Svengalis' social media.

It is thought that people declaring an interest in an artist (Svengali) who are themselves singer/songwriters will identify with that artist as an inspiration and would welcome the chance to work with them to develop their offer and potentially make it in the music business.

So content will be targeted specifically to the Svengali's own inspirees.

> Envisage you log on to your Facebook account and there's a new video in your feed; it's from Elton John, whom you follow avidly:
>
> "Would you like to work with me to win a recording contract? I am going to be a *Svengali* in a nationwide search for the next big singer/songwriter stars of the UK and we're going to do the whole thing online. You must be able to write, play and sing your own original material and be resident in the UK. Please register on the website and follow the instructions to sign up and send me a video. I'm ready; let's make this happen!"
>
> Rocket Man playing throughout.

Anyone signing up to the site could be in social media contact with any number of the Svengalis, but that's fine, it only increases their involvement and adds to their own personal level of intrigue how they choose to manage that across the competition.

Confirmation videos

When someone signs up or downloads the app this is the first opportunity for an instant gratification in the form of a thanks-for-signing-up video and the first opportunity to accustom them to the idea that they can give feedback.

If they have followed an ad-link or turned up cold then they will be fed the group Svengali thank-you content:

> It's the Presenter, Robert Plant and he says:
>
> "This is going to be fun, huh guys (general sounds of agreement incorporating recognisable coughs and noises from Elton and Paul)? Thanks for signing up to watch the Svengali competition online. We're going to need your help to make sure the best new singer/songwriter talent wins. Please tell us if you're willing to receive a few videos

to help us decide whom we should choose and maybe which Svengali they'll suit (Bryan Ferry gives a wave in the background)?"

Two buttons are displayed:

| Yes Please | No Thanks
I'll just watch for now |

The user makes their selection and they're in. Their selection is recorded in the software engine and suitable next events are scheduled. More on that later.

If they have come from a social media site responding to a specific Svengali, let's say it's Adele, then the thank-you video of that Svengali is presented.

Again, the Presenter, Robert Plant:

"Thank's for signing up to watch the Svengali competition online. Here's a message from Adele."

Adele appears and says:

"Awesome Mr. Plant; you better watch those jeans don't cause you some long-term damage. (turns to camera) Oh hi there, thanks for your support. I know you're rooting for my team and I will need some advice because there are some really good entrants. Would you be willing to review a couple of video entries for the show and give me your advice? I promise I'll take it into consideration when I decide on my team; I want to win this!"

Perhaps Robert Plant will respond, "They haven't so far darling!"

When a singer/songwriter signs up and uploads a video the thanks-for-uploading video is sent. These will incorporate a feedback so that the singer/songwriter can refer their work to a specific Svengali.

The Presenter again:

"Great! We have your video. We'll run it past our industry experts and if it gets the go ahead we'll let you know very soon. Please make sure you've read and fully understood the Terms and Conditions available in the Singer/Songwriter section of the website or app. By the way, if you have a preference, please let us know which Svengali you think would work best with your particular talent?"

| Kate | Paul | Alison | Noel | Don't Mind |

Video Scheduling

At time zero minus three months the Svengalis start posting their reach-out to inspirees videos.

At time zero minus two weeks the awareness videos start going out to the channels.

At time zero the show starts.

Revenue

Video clip content has two associated revenue streams:

1. pre-play advertising clips, like Google Ads, that are presented immediately prior to the playing video; short to hold attention without deflecting interest.

2. product placement within the clip content. Music and production studio gear, drinks, clothing, etc. Big Brother had the entire place decked out by Ikea.

Contestant pooling

The mechanism by which singer/songwriters enter the competition is to sign up with the Svengalis site or app and then proceed to the Enter Competition page, where they will agree to the terms and conditions of the competition and upload their competition entry video.

There may be many more video uploads than a Svengali can watch so a pre-vetting stage will filter the incoming videos to a pool of available videos.

Some videos will have value as negative hits.

The video pool will be viewable online and each video when watched will give the user the opportunity to recommend the performer to a particular Svengali. The user will be able to recommend the performer to any number of Svengalis, so if they thought a particular singer/songwriter would suit Alison Moyet and Phil Oakey as well, then that's fine.

The software engine will select videos from the pool and send them for viewing to users who have said they want it, based on the video's total exposure, i.e. number of views, duration of views, repeat views, social media likes and shares. This will be packaged up with the advert and Presenter introduction.

> Envisage your mobile pings with a notification; it's the Svengalis app. You open the app and it's a message from Bryan Ferry saying,
>
> *"This singer/songwriter from Newcastle has upped a demo. I'm interested but I'm not sure. What do you think?"*
>
> You tap the video link to play the audition. A six second Google Ad plays (revenue) followed by the video. Then you get three options,
>
> 1. *Recommend to Bryan – you see a video of Bryan thanking you and saying he'll consider your advice*
>
> 2. *Better suited to another Svengali – you can then choose any of the other five Svengalis*
>
> 3. *Don't recommend – you then choose some advice for the artist*

With further interactions and further sharing with friends and contacts users gain buy-in and as the show progresses become more invested in the outcome and their engagement deepens. If that artist wins, they'll feel like it was them!

Users can recommend singer/songwriters as many times as they like and can change their recommendations as many times as they like; each such event being revenue. However, checks will be in place to prevent blatant cheating or automation.

The pool will show all the singer/songwriters and their dynamic position of whose team they're in, up to the point of cut-off when the candidate either reaches the tipping-point amount for selection and is assigned to a Svengali or is removed from the pool.

Svengalis can view the pool and have the additional ability to reserve a singer/songwriter they like, which is the same thing as them reaching their tipping point for selection. If there is a conflict, that is if more than one Svengali wants the same performer then it will be resolved in this order:

1. the singer/songwriter asked for the Svengali

2. the singer/songwriter was nominated by the most followers of the Svengali

3. the singer/songwriter was nominated to a Svengali by the most general users

4. if a Svengali throws a wobbly the creative director will conduct arbitration

Svengalis have the additional ability to select performers to send to their followers for advice (if they selected to receive requests for advice.) Also, if a particular entry shows a statistical balance between a number of Svengalis, it will be automatically sent to their followers for advice.

As the process continues, leading candidates and obvious duffers will emerge. When a duffer is statistically identified they are flagged up to the creative director and removed from the pool, so as to limit excessive viewing of obvious duffers, unless the creative director identifies an obvious error in which case they will be assigned to the Svengali the creative director thinks is right, or removed if there is an obvious *Boaty McBoatface* occurring (ref. the public poll to name the Greenpeace ship.)

Statistically, a 'duffer' is a singer/songwriter whose material either has very low views, views with very short duration or many views but with many unfavourable feedbacks.

In this way the tedious task of selecting who is mentored by whom is automated, that is to say given over to the audience, but with sanity checks in place.

Once the Svengalis have their teams and the competition begins the Contestant Pool will flip usage to become the repository of competitor's videos, so that the journey from wannabee to full-winged singer/songwriter can be traced and users can go back and re-visit any stage in their development, with the resulting revenue benefit.

Dramatisations

In addition to the process of selection described above, further video clips will be made that leverage off any human angles or dramatisations that are available and sent out alongside as part of the show narrative. This will allow the show to exert some guiding force on the outcome because Svengalis will know who we want to work with and where the potential is.

These take the form of personal interest, inter-bickering, sob stories, triumph over adversity, etc. clips.

One of the key distinctions of the show is that, featuring original material it will invigorate the creative songwriting industry and so that angle will be emphasised. The emerging relationship between the singer/songwriter and the Svengali will provide much dramatic content as the Svengali helps them to find their creative process and become their best as an artist.

The Technology Platform

The audience will access the show by either visiting the Svengali website, via downloads sent to their mobile phone, by viewing content posted by Svengalis to their (the Svengali's) social media or by viewing content shared to them by other users.

The Svengali App will essentially be a mobile-friendly version of the website. The App will be available from Google Apps, Apple App Store and directly from the Svengali website.

The software engine

Sitting behind the Svengali website will be a software engine that will power the show's presentation and provide the cohesion that holds all aspects together. It will manage the scheduling of video clips to the audience, handle users' responses and it will maintain each user's state to optimise their mix of content to entice maximum video views and therefore maximise revenue.

The software engine will leverage profiling data to discover what is successful content.

Profiling data can be used to target users with follow-on marketing of catalogue. Once the show is finished the user base becomes a target market for ongoing recordings. The final product will be made available through the usual outlets but those signed up will have early access and first sight on new material.

There will be a significant database requirement in terms of speed, volume and peak load. A cloud based solution will be required.

The Svengalis website

The Svengali website will have a front page, a page for each Svengali and the video repository.

Front Page

The front page will be highly dynamic in that it will be constantly updating with all the standard engagements to keep people interested, user polling, user comments, advertising features, user chat, and the latest video clips of all the aspects of the show, from the progress of singer/songwriters through the competition, their interactions with Svengalis, each other, Svengali commentaries, presenter features, human interest segments, etc.

However, in the first instance that we are discussing here, the front page will be more presentational and designed with enticement to sign-up as its main purpose.

It will feature the awareness videos outlining the competition, terms & conditions and the big prize (recording contracts and publishing deals.) It will offer sign-up and download of the Svengali app. Users won't necessarily need to create an account in order to see the show content but will be encouraged to if they want to participate in the feedback experience, vote and receive premium content. People can sign up at any point with the advantage of having 'more say' if they do so earlier.

At the point of sign-up the user will be presented with the user terms and conditions that will outline the basis on which they can participate. A user must accept these in order to create their account. The account will operate as a standard user profile with usual characteristics, profile pic, options for payments, name, address, etc.

Once a user is signed up, the software engine will start to schedule narrative for them. If they ask for it they will immediately get hopefuls to advise on. If they didn't they will get awareness raising videos and given feedback opportunities.

Robert again:

"You've seen how the singer/songwriter talent is shaping up. If you haven't, take a look at the site. Which Svengali do *you* think has the best chance to win this thing?"

| Bryan | Kate | Paul | Alison | Noel | Adele |

App users will have to sign up to use the app; this will automatically create a website profile.

Contestant Sign Up

Before the competition show starts, the front page will offer a section for singer/songwriter sign-up.

At the point of sign-up the singer/songwriter will be presented with the contestant terms and conditions that will outline the basis on which they can participate and also the contractual terms that will govern the ongoing relationship with the artist, should they win or otherwise.

The singer/songwriter's profile will have a video upload function that will allow them to upload an exisiting video or to upload a video recorded directly on their phone or laptop camera.

If they want to, the singer/songwriter will be able to upload additional information to give further details of their experience and life situation. The more they give us to work with the more compelling we can make their presence in the show.

Svengali pages

In addition to the show narrative playing out on the front page, each Svengali will have their own page where users can get content focussed on that particular Svengali, with additional features and Svengali-driven content.

Svengali Project Phase 2

The Show

The Platform