

Andre Steed (2017852)

Creation

Element 2B

4695 Words

As a producer, we are constantly creating music and working with artists as a source of income. Most producers only see this as a career path as a music producer. However, in this age of streaming this is no longer a feasible way of sustaining oneself (unless you have a massive fan base or work with artists who get a ridiculous number of streams). The global pandemic also added more challenges to working producers as touring and performing was halted for a while so a massive source of royalties had disappeared. So I decided to look into other ways that producers could gain income. After my research I settled on making online video content and thus my show, Cooking With Klaus, was born.

I had originally planned to make 5 episodes of this show, however I only ended up with 4 (And some social media edits) by the time I was done. This was due to illness on my part and conflicting schedules on one of my guests part. Despite this I was able to come up with a good product that has a different use than originally intended, which I will get to later on in this essay.

I had purchased some gear to aid in recording this show to add to the gear I already had inside my studio. For video, I had a Canon EOS M camera with a 15-45mm lens which I bought as my studio is pretty small and so needed something that could capture video at a short distance. I had originally planned to buy a Canon EOS M50 which is what I thought I had purchased, but I incorrectly read the eBay listing I found it on. This created an issue for me as I knew there were certain problems with this camera. Upon doing some research I found it can be a pretty good camera if used well so I looked into the custom firmware available for it (Lantern, 2018). I also purchased a Joby shotgun microphone to capture in room audio into the camera. Due to budget constraints, that was my only source of audio for the room. For the second video source I decided to use my Logitech webcam that shoots at 1080p and I recorded that through an instance of OBS. I also wanted to record my screen but wanted it as a separate video file than my webcam. I tried looking for custom apis to load onto OBS to get a multi camera output and saw on a forum that I could open multiple instances of OBS and record separately "If you want to record 2 different scenes at the same time, you need to run multiple instances of OBS. One instance records one scene, the other instance records the other scene" (Koala, 2020). This was not recommended on low spec computers but luckily my build was powerful enough to handle this. The last thing I needed to capture was audio from my DAW. Knowing that Windows ASIO drivers won't treat my DAW audio as desktop audio I looked into solutions to record it. I initially considered using a Dante Virtual Soundcard however that only turns my computer into its own audio device sending audio over ethernet using the Dante standard. I would need a second computer with another Dante Virtual Soundcard to capture the audio. This made me look at capturing both audio and video on a secondary machine but would require me to buy a capture card to do so which my budget would not allow. After searching for a while I found a free digital sound card by VB-Audio (Burel, 2020) however I could not get it to work. In the end I went for a physical solution as I had a second audio interface. So I took the monitoring output of my main audio interface and fed it into the input of my second audio interface and set that up on OBS to record the sound.

Episode 1 features a singer/songwriter named Harriet (Harrietharkcom, n.d.). As this was the first episode I filmed I wanted to use this to understand how I could create this show to the best

of my ability. The entire process took 9 hours. The first hour was dedicated to recording the music video for the cooking scene. I used a single camera set up and cooked whilst performing the song I wrote. It was during this recording session I ran into my first big problem. Running the custom firmware to record in high quality format brings the camera to high temperatures. This would have been ok had I not been cooking at the time which would raise the temperature of the environment in which I was recording. This caused the camera to overheat and crash without saving the recording. Thankfully I was able to work around this and record in short bursts with the window open to try and stop this from happening.

When moving on to the main bulk of filming I noticed that the camera would also overheat within the studio as I had no source of air conditioning that wouldn't compromise the sound quality (working in many different video studios had taught me this). I made a joke in the first episode about this as I had left the fan on in the room whilst recording so you are able to hear the issues having air con would have caused. The camera overheating would cause it to crash still which meant a lot of footage was lost and I had to keep checking if the camera was ok and stopping and starting recordings to ensure footage was not lost.

The next issues I came across was when I was editing the footage for the first episode. I noticed the lighting for the cooking scene was very low as I hadn't brought my LED light into the kitchen as I thought the natural light and room lighting would be enough. I had then also noticed that the audio quality wasn't up to the standard of the test shoots I did. After doing some diagnostic tests with my camera and recording the second and third episode I concluded that I must not have connected the microphone correctly when recording the first episode as the audio issue was not present in those recordings. The final issue I encountered with this episode was with lighting for the music video section. The camera has a screen on it but it is not easy to check lighting with the small screen so whilst recording I had assumed that it was fine at the time of recording. I was using the regular key plugin on Adobe Premiere Pro but I ended up with a lot of artifacts and couldn't cleanly key out the green screen. I started looking up better ways to key and saw the Ultra Key effect as the best method (Janney, 2020). Unfortunately this did not resolve my issue well enough so I had to creatively style the video to appear amateurish on purpose hoping that the aesthetic would work.. The last issue I noticed was something that was unavoidable. There was a bunch of out of focus footage but that is down to the Canon EOS M having a non optional autofocus so there was a lot of footage that was unusable.

Episodes 2 and 3 were recorded with the same person but under different circumstances. My friend and bandmate Emily (EMARNA, n.d.) recorded an episode with me under her solo artist name Emarna and then one under our group name PINK MYLK. These episodes were the least problematic based on the learnings I had gained from recording and editing episode 1. I brought my light into the kitchen for the cooking scenes and was able to get better lit footage to use. I was also able to get more footage in the main part of the episode by stopping and starting the footage every 10 minutes or so to prevent losing footage to overheating. I also had a different approach to the music video in episode 3. Given the lack of space to shoot and the fact that we were both in the video I decided against using the greenscreen to change the background when we were both in shot. I took inspiration from (Bfb Da Packman, 2021) and decided to use the

green screen as an extra screen and use the room as the background and put extra footage on the screen. In my opinion episode 3 is the stand out of the 4 due to a lot of things going right.

Episode 4 was the hardest episode as there were a lot of technical difficulties. This episode was shot with a singer songwriter known as Amethyst (Abigail) (amethystmusiccc, n.d.). The day was significantly hotter than the other recording day so the camera experienced more overheating. It happened for the first time in one of the dinner scenes so our original conversation was lost. Thankfully I noticed it when I went to stop the camera so we had to re-record this. I also realised during editing that the camera microphone had again not been connected correctly as the audio was just as bad as in episode 1. I had also not started the screen record so that made me have to take a different approach to editing this video. I tried to capture more joke moments in the final cut to compensate for the lack of screen record.

Despite all of these issues I was able to end up with 4 episodes of my idea. Reflecting on all these problems there are a few things I could have done better with the resources I had. The first would have been to have a second source of audio. I had lots of video that I couldn't use as the audio was recorded just on the camera. I had video of the entirety of each session through my webcam so that would have given me more options. I could have used the second input of my second interface to record a layer of audio with the webcam. I probably would have gotten better sounding audio with my main studio microphone or even my talk back microphone that I use during recording sessions to talk to talent. I also had other light sources I could have used for the music video. I did not use them originally as both of my tripods were in use at the time but I could have attached them to microphone stands instead and made a DIY rig. The third thing I could have done is connected my camera to a screen for monitoring as I have a 32 inch TV in my studio that is not in use most of the time and I could have used that to check the light and colour of the footage.

As much as I was happy with the content of the episodes, the quality made me feel like it would not fully be appreciated for what it is by viewers. Given that everyone has a smartphone that can take very good quality videos, quality is very important for online content. I felt that if I released this it would be received well only by the fans I already have and possibly the fans of the artists I worked with as they would be grateful for the content. One of the main reasons behind this idea is to use this content to attract new fans as well as provide content for existing fans. It would need to reach a certain level of popularity in order to be looked at by brands who would like to advertise in my videos and with the quality as it is, this is not feasible. I thought I may be doubting my own product so I sought opinions from some peers of mine.

I sent the 4 episodes to 3 separate people. One is a content creator and friend, by the name of Toby (Birdkeepertoby, n.d.), that I have worked with on videos in the past and also done work for him by scoring his bigger videos. The second is a personal friend by the name of Josh (PSAPimp, n.d.) who pays attention to detail as he is a collector of trading cards so is constantly looking for faults. The third is a friend from America by the name of DeAndre (Holmes, n.d.) who I have produced/mixed for and written with. I chose Toby as he is a working content creator and knows what does and doesn't work on these platforms. I chose Josh as he has a great attention

to detail and also because he is my target audience within this country. I chose DeAndre because he is familiar with my usual high quality of work so I would know if I was right to doubt the quality. Also he is the target demographic on an international standpoint.

Starting with Toby, he enjoyed the concept of the show and also enjoyed the music. He also thought that having cooking in the show was a great, unintended on my part, metaphor for the creative process. He mentioned that "I do think there were maybe better shooting options (Like decorated the kitchen a bit more above head height) or centre leaning the camera a bit more when you guys are eating as well as sorting the lighting for the greenscreen so that you didn't have and keying issues" (Appendix E) . So I was right that lighting was an issue that would need to be resolved. He also thought the length of the show was a bit long. Josh stated that "it was nice to see the process of things behind the scenes of a music video/song." (Appendix D) and that "It's nice to see an insight to these different people as opposed to just something that is strictly music" (Appendix D). He did not mention anything regarding quality which goes against my idea that the quality would have been an issue for my target audience. DeAndre gave a bit more in depth feedback from the point of view of my regular audience as well as from a technician stand point. He also mentioned that he thinks "I think you should try to improve your lighting if you can" (Appendix C) but also commented on the audio stating "try to see if you can capture your audio a bit closer to you and your guest artist so you guys both come in loud and clear." (Appendix C). These three opinions made me realise that the show is not quite ready as it is and I should not release it.

With all this information I decided against releasing this show on my Youtube channel although I did not want this to go to waste. I still wanted to do this show, I just needed to find a way to do this better. Since I already had what could be considered a pilot series I thought of potentially pitching this series to a bigger company. Since my idea was produced to be an online series I decided against pitching to TV companies or bigger broadcast houses such as Netflix. What I decided to do was to pitch to the BBC. Ever since 2016 BBC Three has been an online only content channel focusing on 16-24 year olds (Sillito, 2016). Given that this is my target platform and audience I thought pitching to them would be within my best interests. On their website I found further evidence that this would be a perfect place for my show as they "are interested in ideas with strong young talent attached, who can impact our audiences in a meaningful way. We're especially interested in titles with diverse talent, or a diverse cast of characters from around the UK and outside of London" (Campbell, 2020).

As I have no idea about anything to do with pitching for this sort of thing I realised I would need help. I reached out to my friend Chianne who has had a successful online series with StandoutTV entitled Grilling (StandoutTV, 2021). I found out she is also currently in the process of pitching a show to BBC Three so it was a very good idea to reach out to her. We had a phone call about this and she stated that having a pilot episode is a good idea as it would help get your idea across better. Once she is done with her pitch she said she would share it with me. As this would be done after my deadline, for the purposes of this essay I cannot elaborate further on this.

There is one thing about this idea that has worried me, which is potential loss of my creative control over the project. I do not know how much of this idea could be changed by an executive at the BBC and how much will remain as is. It raised a question in me of, am I willing to give up any creative control over my project? Will it still remain the same? However on the other end of the spectrum, could this show help inspire other producers to do more than just make music? Taking all of this into account I decided to put this idea to the side as a possible avenue I could explore and not the be all and end all for this project.

The only other option would be to redo this but with better equipment. As it stands it would take me way too long to save the money required to upgrade the equipment. I would need a source of funding and with that in mind I began searching for companies that fund creative projects. The first place I looked was PRS for Music. During my time on this Masters degree course this has been mentioned for a while as a way to secure funding for projects. On their website I found their Open Fund For Music Creators which fit in with what my project is. I have missed this deadline for funding but that does not mean I cannot apply for the next round of funding. Whilst reading through I encountered what I would consider a problem in that equipment is normally meant to be only “up to 20% of their project budget” (PRS, 2015) . Although this has been waived for the current application cycle, there is no guarantee that this will be the case for the next application cycle. It states that they do fund “equipment/rehearsal space hire if it is an essential part of the project”(PRS, 2015) and given that the entire project cannot take place without the equipment I am attempting to get funding to secure I may be able to make a strong case for it. For now, this option for funding comes second to the other source of funding I found.

The Arts Council England offers many sources of funding that I looked at. I initially looked at the National Lottery Project Grant. Whilst looking through it I found that this grant is not for me as whilst going through the budget section of their guide I saw that they expect the project to break even “Your cash income must be the same as your cash expenditure” (Appendix F) . Given that this project would not realistically break even, well I cannot prove it will be successful enough to secure advertising deals that would make up the majority of the income, this would disqualify me from the funding. I found another grant that is currently closed but I could apply when the next round is open. The grant is called Developing your Creative Practice and supports applications between £2000 and £10000.

Seeing this I decided to figure out my budget for the project. Breaking it down into pieces I would need a budget for equipment, video assets and fees for myself and the artists involved. The easiest to work out would be equipment. Firstly is video equipment. From the feedback I was given and also from rewatching the episodes myself, I would need a new camera to act as the main camera and a few for extra shots within the studio. I would like to get the original camera I was attempting to purchase, being the Canon EOS M50. This currently retails at £500 rounding up to the nearest pound according to the Canon website (Canon, n.d.). The two secondary cameras I would get would be smaller as they would need to fit in spaces that are pretty small and I would need forward facing monitor screens on them in order to monitor the recording better. GoPro cameras fit this purpose entirely. From their website I can see that they are running a promotional offer (GoPro, n.d.) however, this offer may not be available at the time

this application is approved, if at all. Therefore sourcing from elsewhere I can see the GoPro Hero 9 is £380 to the nearest pound on Argos (Argos, 2021). Moving onto sound I want to have 3 sound sources. One can come from the camera and the best for that would be the Rode VideoMic NTG priced at £220 (Gear4Music, n.d.) to the nearest pound. The other sound sources I would like to come from lapel microphones on both myself and my guest. I would need to go wireless as the show features both myself and the artist moving around a fair bit. Rode also do wireless solutions with their Wireless Go 2 priced at £205 (CVP, n.d.) to the nearest pound with their lapel mics costing £50 (CVP, n.d.) each to the nearest pound. Lastly on equipment is a better greenscreen and lighting solution. A new greenscreen would help as mine is currently a piece of green fabric nailed to the wall. This has kinks in it and as such will cause the light to create different shades of green when hitting it. Elgato provides good solutions for both greenscreen with their Collapsible Chroma Key Panel costing £150 to the nearest pound (Elgato, n.d.) and their key light system priced at £190 to the nearest pound (Elgato, n.d.).

From video assets I need to figure out how many episodes I would like to record. The video assets I need would be mainly for the backgrounds during the end part of the episode with the music video. I would think 6 episodes would be ideal as I would plan to release one a month which covers me for a half year period. This is more than enough time to gauge the success of the idea and see if I can continue it after the money runs out. On Shutterstock, a good website for royalty free stock footage, I found lots of different animations that can be used as backgrounds. As I can see on their website, most HD footage costs £60 to the nearest pound (Shutterstock, 2020) putting my video asset budget at £360. Given the cheap price of this I could continue using my own funds after the 6 month period the budget covers on my own money. This only leaves the fees for myself and the artists. In order to work this out I need to establish if I will be charging a day rate or an hourly rate. During the recording process the first episode took 8 hours whereas the second, third and fourth took between 3-4 hours each. From this I decided to charge for a day rate as it's clear I cannot accurately predict how long each artist will take and therefore give an accurate figure for the budget for fees. For this I decided to use my current salary, roughly £50,000pa before tax and figure out a day rate for that. So dividing that by the amount of weeks in the year, 52, and then again by the amount of working days in the week, 5, I get roughly £192. I will round that up to £200 for a day for myself and for the artist. Bringing the total for fees to £2400. My total budget overall comes to £4885.

With the budget sorted I looked through the guide for applications to see what other criteria my project needs to fit in order to get funding. One thing that stood out to me was the competitive nature of the work and that they say they receive more applications than they can fund. It goes on to state "Strong applications are those that can demonstrate a real impact on people's cultural and creative development in England." (Appendix G). Given this I decided within the application to focus on how my project would create impact within my industry. Given that the original goal of this project was to explore how producers could make income outside of creating music, I felt this fits well within the impact category. The new goal of the project would be to show the creative process of making music in an attempt to inspire more people to enter the industry. As this will be released on social media platforms I feel that will inspire people as social media has become a very big part of influencing today's youth. The mere fact that people see

that they could have a job being a social media influencer just by seeing what these influencers do, shows the power it has to inspire.

Moving on to the application itself, It is broken into a few main parts;

- My Work
- My Development
- Activity Focus
- Public Engagement
- Outcomes
- Budget

I had already tackled the budget earlier so there is no need for me to focus on that. For each section I am to give a short written explanation elaborates upon the given section. Below is my rough approach to each section. For the purpose of this essay this will be heavily condensed to the key points I will focus on.

My Work

I am a music producer based in London who is mainly based in the Pop space. I have successfully signed 3 songs to different labels, one of which being BMG, for use within the sync world. I have recently completed my MA in Creative Music Production and am ready to advance my career within music. I have done work with British content creators helping to create the sound for their bigger video projects focusing on immersing the watcher within the world created by the video. I have also done work on advertising projects for app developers in order to create video adverts to get their message to the correct audience.

My Development

This project would greatly help the development of my career as one of the most important parts of being in a creative industry is your network. This project is entirely collaborative and does not work without the involvement of other creators within my industry. Doing this project will create a good networking opportunity as well as a way for myself and the artists I am working with to reach and engage each other's fanbase in order to grow both of our reach. The people I want to work with are reachable within my network however, I do not want to approach them with just the idea without there being a plan in place to execute this idea, hence the reason for the application for funding. I have set aside enough time to complete this project, using the creation of the pilot episodes as research.

The main aims of my project are to expand my network, increase my fanbase, inspire an audience of future creatives and to be mutually beneficial for all those involved. This is the correct time for me to undertake this as I have just completed my MA, freeing up a lot of my time. I also feel I am in a position in my career that I am technically able to complete a project of this scale. I would like this project to lead into me being able to self sustain doing this show and make it become a source of income and potentially a commercially successful internet show. I feel this will also be a learning experience being able to work with multiple different artists. We

would be able to trade skills and knowledge within the recording of this show which would help elevate my production and personal relationship skills.

Activity Focus

My focuses would be;

- Expanding my network
- Increasing my fanbase
- Collaborating with new people
- Developing my skills as a producer
- Inspiring the youth of Britain and showing that music is a viable career path

Public Engagement

This show would be uploaded to my YouTube channel with just over 8 thousand subscribers. I am hoping to work with people who have a bigger reach than me in order to engage with more people than my initial fanbase.

Outcomes

Note; this section is to be based on The Arts Councils outcomes for their "Lets Create Strategy" My project focuses on their first "Creative People: Everyone can develop and express creativity throughout their life" (Appendix H) and third "A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international"(Appendix H) outcomes.

I am still undecided which route I would like to go down. There is a lot more that I would need to work out for either the pitching to BBC Three route or applying for funding. I would still need to develop a plan of action and a schedule for my application and there is still a lot more research to be done in regards to pitching to BBC Three. I am extremely happy with what I have gotten out of this project, which is a step closer to bringing an idea I have had for a while to fruition. I have also learned a lot about undertaking projects that blend music with other creative disciplines. I would say the main takeaway from this would be that I should have consulted more with other creative professionals before, during and after completion of this project as it would have allowed me to rely upon their already existing knowledge instead of searching through many, what I would say were dead ends, to acquire my own.

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Appendix

26/10/2021, 15:28

Cooking With Klaus Feedback

Cooking With Klaus Feedback

What is Your Name

DeAndre Holmes

https://docs.google.com/forms/d/1NuBqht_mSF0dY7JVRJHpGuuzR2uhoGyh7UuBf0W7x-0/edit#responses

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Appendix A

After watching all 4 Episodes do you have any feedback *

Cooking With Klaus - Feedback

Episode 1 - Harriet

Your intro was really good. I liked the song. I liked the visual content. Perhaps instead of it being a minute long, it could be 30-45 seconds? I say this because you want to grab the attention of your consumer as quickly as possible. If this is a sort of "mini-series" in a sense, then having the intro be a minute on the first episode isn't a bad idea. I think you could possibly do a shorter version of that intro for the following videos that way people don't feel the need to skip it.

I think you need to have something visually (sort of like a small text pop out) that introduces the Artist you are working with (For instance: Harriet - Guitarist/Vocalist).

I think your camera placement was good. Your computer camera could be a bit clearer (but that is me being nitpicky, don't worry about that lol)

One thing you may want to consider, however, is the lighting of the space in which you record. I think your main recording area was fine, but as soon as you and Harriet went into the dining space, the video coloring was a bit washed (which again, is me being a bit nitpicky on my end lol)

While you guys were eating. You explained what you cooked verbally, but I think you could also have had text pop up so the audience could visually see what you cooked as well. The show IS called "Cooking With Klaus" after all

I really liked the music video collaboration you both did at the end

Overall. I really enjoyed Episode 1. Everything felt like it was natural and conversational. It also looked like you were having a BLAST bro!

Episode 2 - Emarna

Disregard my comments about shortening the intro to 30 seconds. I see what you are doing here now. This shit is AMAZING!!

Random Side Note: this is the first time that I'm getting to see your process and I absolutely love it.

Rhymezone IS cheating dammit LMAO jk jk

Nice transition into the food conversation portion

What are you guys eating in this episode? I saw you preparing it in the intro, but I don't know what the dish itself is.

I like the effects that you did for this music video portion here.

Episode 3 - PINK MYLK

I Like the switch up when it comes to the cooking intro!!! (You we're on some DEMON SHIT)

We see much more of your process here and I really love it!

You guys are having so much fun on both the track and the video and I love it!!!

Episode 4 - Amethyst

You've been producing for 15 years????

Thanks for the music theory plug-in because I did not know what that meant lol

That notebook looks like B-Rabbits from 8-Mile

I eat olives and mushrooms dammit. Y'all tweakin'

I feel like we didn't get to see any of the stuff you were doing in Ableton this time around

I like the transition between the beat creation and the food "Eat Time Maybe?"

Also, what are y'all eating in this scene?

Final Comments

Appendix B

I like the overall structure and concept of your series. Cooking Beats and Cooking Food. I like how you have a formula and you stick to it. (Cook - Introduce Artist - Convo/Banter/Produce - Eat/Learning more about said artist - Music Video).

I think you should try to make use of on-screen text a bit more. You definitely started to use it more in the latter half of the series and I think it adds a visual and comedic element to these video. I think you should briefly state or show via side text on the screen what you and the artist are eating, I feel like the food you are making is almost as important as the music you are creating.

Try to show some of your producing process. In episode 4 we could hear what you were doing in Ableton but we couldn't see it and I think you should try to tie that in a bit more.

Overall, I think you have a really good knack at this man. Both you and the artists seemed very natural and comfortable in a recorded type environment, nothing came off "rehearsed" and I think that is a very great thing.

(A couple of nitpicky things I noticed that you could probably disregard or get to later)

I think you should try to improve your lighting if you can

I don't know if you are using your camera's microphone or your XLR microphone, but try to see if you can capture your audio a bit closer to you and your guest artist so you guys both come in loud and clear. Especially when it comes to the eating portion of you can

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Appendix C

Cooking With Klaus Feedback

What is Your Name

Josh Majhail

After watching all 4 Episodes do you have any feedback *

After watching all 4 current episodes of Cooking With Klaus, it was nice to see the process of things behind the scenes of a music video/song. I love how Andre got on 4 different guests that have different music genres that they specialise in and Andre was able to work up a nice beat just from a brief description of what they told him. It really showcases the talent he has for being able to work quickly and and efficiently to get the music done for people he works with. Another thing thing thats good about the show is that there is a very casual setting to it where it's in his living room, in his own environment and he's working with friends he evidently has established a good professional relationship with. Theres no awkwardness or sense of needing to 'act' a certain way for the camera. It's also good to see the bit towards the end where he sits down with the person he worked with and seeing a nice off the top sort of chat about goals and things in life thats wanted to be achieved. It's nice to see an insight to these different people as opposed to just something that is strictly music. It gives a nice sense of realism to the show and lets you know that these are just people with talents and goals that they want to showcase and achieve. It's also nice to see the episodes come to an end with the little music videos that were made and put together at the end. It's nice to get a quick proper sense of the style of these different artists.

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Cooking With Klaus Feedback

What is Your Name

Toby Hill

After watching all 4 Episodes do you have any feedback *

The music sounds great, I'm not really sure how to review it because it just sounds like music that is good haha no problems there you know

I was really enjoying this as a show about the creative process and how the creative process is like cooking. I loved seeing the bits where you're sat down and you've done just a little bit of work and now you're talking about random shit and getting to know the person there

I do think there were maybe better shooting options (Like decorated the kitchen a bit more above head height) or centre leaning the camera a bit more when you guys are eating as well as sorting the lighting for the greenscreen so that you didn't have any keying issues

I found the process quite endearing

I wonder if episode 4 should be episode 2. It seems odd that there was a different guest on the first and last episodes?

There were a couple of plot threads I was curious about that didn't seem to go anywhere probably because they weren't intended as plot threads but Veggie food and you drinking came up a few times where I was like I wonder if they're gonna talk about that more or if that's gonna come into the music somehow

I felt maybe they're a little long and that the sofa/ recording time could have been reduced or that it could have cut between clips of you working and clips of you talking with a bit more frequency

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The main things to remember about budgets

- **The budget you present should describe the most likely scenario**
For example if you have applied to multiple funders but you only expect to receive half of your applied amount. Tell us who you've applied to and how much you expect to get. What will you do if you receive more than you expect?
- **Your budget should be for the total cost of the project you are applying to do**
We view your application to be for a contribution towards the overall cost. We do not generally allocate our funding to specific items of spending in your project budget.
- **Your budget must balance**
Your cash income must be the same as your cash expenditure.
- **We need to be able to see how you have worked your figures out**
Break down any figures clearly, such as ticket income or artists' fees, under the headings provided.
- **List support in kind in the income section only**
Only cash income can be offset against cash expenditure. Support in kind should only appear in the income table.
- **We will judge the strength of your budget using both your calculations and your explanations**
- **Things are likely to change between the application and the end of your project**
We understand that projects can change between the start and the end. If your application is successful you should tell us about any changes in your activity report form. For example, **tell us what you spent your contingency on.**

Appendix F



Applicants must show a clear development plan to be eligible for this programme.

This is a competitive programme – we receive many more good applications than we are able to fund.

Strong applications are those that can demonstrate a real impact on people's cultural and creative development in England.

Appendix G



Our Outcomes

› **Our 10-year strategy, Let's Create, has three Outcomes. Tell us which of our Outcomes, listed below, you think your development activity will contribute to:**

- Creative People: Everyone can develop and express creativity throughout their life
- Cultural Communities: Villages, towns and cities thrive through a collaborative approach to culture
- A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international

Appendix H