

## Now & Next Application Support: A Guide to Budgets

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### SUMMARY KEYWORDS

budget, costs, project, scotland, bbc, fees, questions, broadcast, film, equipment, contingency, artist, programme, realise, archive footage, events, pounds, people, commissioning, support

03:28

Right, that's one-minute past I think we'll begin. And if anyone's expecting to have their video on you guys are not gonna have your video on, it'll just be me and Kitty, so you'll have to enjoy just our faces I hope that's okay. And I'll be sharing my screen with you.

And so yeah so welcome everybody this is my first ever webinar. A Guide to budgets, and my name is Annie Crabtree I'm project coordinator at LUX Scotland.

Live captions are available in the link that Kitty shared in the chat, and we'll also have a transcript available afterwards, along with the recording of this event.

And so yeah like I said I'm Annie I'm Project Coordinator at Lux and I'm also an artist working with moving image, so I can understand. But it's in both perspectives. And I'll be leading this webinar today.

And my job, it looks involves helping with all of the activity that we do so everything from devising events and delivering them through to project management and budgets, and I'm joined by Kitty. And who's director of LUX Scotland, and Kitty is going to be supporting the webinar today and so she'll be keeping an eye on the chat so it's any questions around like tech or anything like that, feel free to ask her there,

and Katie will also be monitoring the Q&A section. So if you look at the bottom of your screens as an option to click Q&A.

And feel free to ask questions throughout my presentation and then we'll come to them at the end. So yeah, I'll speak for about, approximately 30 minutes or so on the basics of budgets before we open up to questions, and I will be picking a selection of questions that I hope will be helpful for everyone but if there isn't if there's something that I don't cover, or there's something that doesn't come up in the Q&A that we don't get to, and feel free to send me an email. Afterwards, and I'll be happy to help you.

05:21

A quick recap on how to use zoom. Live captions are available in the link in the chat and using the q&a box for any questions about the webinar so stuff that's specific to budgets.

And then the chat box for any general conversation any tech issues. And if you need to leave for any reason that's absolutely fine.

Kitty will be keeping an eye on people who want to come back in as well. So if you need to leave and come back for whatever reason that's also totally cool.

And so you will have seen an email that I sent around that we've got a code of conduct for an online events, so we ask that all participants are respectful to the facilitators into the other participants. We are dedicated to providing a welcoming online space for everybody so if those codes of conduct, and I did to them we'll be removing people from the event, but hopefully that won't be the case.

And, and yeah and we welcome feedback about how these online events are going for everybody I'll circulate an evaluation form at the end, but you're also welcome to email me. And because we're all learning, and we welcome any ways that we could be improving.

So some of you are familiar with LUX Scotland, some of you aren't so a brief recap.

LUX Scotland is a nonprofit agency dedicated to supporting developing and promoting arts Moving Image practices in Scotland, and we programme screenings exhibitions events, and we have a professional development programme called SUPERLUX, and we also commission works through things such as now next and also the Margaret Tait Award.

And so yeah, now and next it's a commissioning opportunity in partnership with LUX Scotland, BBC Scotland screen Scotland, as you would guess from that list it's for artists based in Scotland, and working in a wide range of disciplines to make either audio or audio visual content for BBC platforms, and this is the second year, that we're running in, and as a commissioning opportunity that I'm really excited about because it offers mentorship and professional development to help you realise your ideas to broadcast standards. And that's something that we're particularly proud of is the professional development programme that we run alongside of it.

And so yeah, the aims and the content of this webinar. And as part of a series of events of that we've been running to support artists to make applications to now next. And a lot of that is involved one to one advice sessions, and we realised that there was loads of questions coming up about budgets and either because people didn't have much experience in doing them, or they found them intimidating or they weren't quite sure what the what we were looking for. So we decided that we'd bring all that together and do this webinar today. And it's aimed at people who have little experience of putting budgets together but I'm hoping that it'll be useful for everybody. And we'll look at the content and the formatting of budgets and for application purposes, and then I'll show you how you might translate that into a project management tool.

And, and it's worth keep in mind that these are just examples so this is just the way that we do at LUX Scotland is the way I like to do it but I'm hoping that you'll adjust and adapt these to suit your needs and to suit your own projects and, and a brief note that unfortunately I can't review any of the budgets in advance of application,

but I'm hoping that this webinar, and then any questions you might have afterwards we'll answer any concerns you might have.

So yeah, as Kitty knows I'm particularly passionate about budgets, which sounds kind of crazy, but I genuinely believe and I've kind of learned over the years that they're a really useful tool as long as you know how to use them and you can make them work for you. And so they're a way of thinking through your ideas and figuring out how you might bring that into fruition, and then you can use them as a way of communicating those ideas to either funders or for commissioning opportunities, or as a way of communicating with your project cooperation collaborators, for example, and I'm hoping that this will help demystify budgets and will be confusing, and I hope that you'll realise that budgets are a tool to serve you and a tool that you can use to bring your projects into reality. and that they're not intimidating.

Oh, and so yeah I'm gonna start by showing you a project budget, you might submit an application so I'll just share my screen with you. Okay. Yeah, so this is a really really basic budget that you might submit for now and next, and it's got headings that I would expect to see. And the bottom line, most importantly, my little drawing tool

10:10

here balances out, and is the amount that we would expect, and it's in our guidelines.

And so this is like got the main headings in it, and the main title so you can see the totals down here, see the main headings here, and then there's a brief bit of detail for this part here, and things I definitely expect to see and all applications are fees, so we want to see that you're paying yourselves you're paying your collaborators and anyone else that you're working with. And, and then things like equipment, so maybe you need to hire equipment, maybe you could be buying in, and I'm going to go into detail about these headings in a moment. And I'm just going to run through them first, and then things like licensing software and compliance so are you using any archive footage that you're going to have to pay for. And is there software costs associated with the project you've got, so maybe you need like a subscription to

Adobe Premiere Pro, for example, and then compliance checks, so that's something that look Scotland will help you with and we work directly with the BBC to do that, but and it's good to have an align in your budget for around 50 pounds, and to basically check that it's okay to broadcast on television. And, and then the stuff that you need in order to make your project happens so do you have travel and childcare costs for like rehearsal and production and hospitality so making sure you're feeding yourself during my long rehearsal days or during the editing process, and then insurance, and is there any insurance you need for the equipment that you're hiring or any public liability insurance for the kind of work that you're making. And then a contingency, which I put at 5%. And you might notice that there's not access costs in this budget and that's because look Scotland manage the access costs for now next separately. And so we work with consultants to do captioning and audio description for your works, and you may have your own access costs that you want to put into this budget, and please definitely do if there's something you need in order to make your work, make sure it's in that budget, and be up just keeping in mind that if you were submitting this to say another funding body or another opportunity, and you might want to put captioning and maybe BSL interpretation or do your description into this budget and what I'll do afterwards is I'll circulate some of the standard costs we'd expect around that. And, in an email so you can kind of see what we're thinking to be marketing to.

12:50

And so this is a more detailed breakdown of what that first budget looks like. So we've got stuff like fees, and you'll see that that's a large proportion of the budget and that's totally okay. And there's two different examples in here so if I take my drawing tool,

13:09

which I've now lost. And just here, and I put in two different ways of thinking about fees. So, an amount for like the lead artist to do the entire project, I put around the thousand pound mark which is something we'd expect to see, you can go a bit higher than that wouldn't really encourage you to go much lower than that. I've then put in some examples of if you're working with different collaborators, so say you've got a

sound designer, and you know that you need them for two days, maybe three. And I put that as Scottish artist union rates, and that two three a day is for somebody who's been working professionally for about three years, and I'll link to the Scottish Irish union mates guide in an email afterwards.

So yeah, that's one of the ways that you could break that down, and you could choose to do it differently and, but that's kind of a guideline for how much we expect to be paying people, and there's different rates of pay guidelines for different industries. So there's one for actors as well and there's also like film industry standards which is slightly different to Scottish Artist Union rates and feel free to use whatever feels most appropriate to your project for example if you were doing an audio only project, you might use musicians union rates and but yeah using those as a guideline so that you're thinking about fair pay and equipment, so And here I put equipment hire you could choose to purchase equipment and that would be fine within this commissioning opportunity.

There's some opportunities where you aren't allowed to buy equipment and funders are normally very explicit about that and guidelines, but for those that would be totally fine. And it's whatever's most cost effective for your project and whatever feels most appropriate, and I put in a really general cost that I kind of made up just based on experience of boy, it might be to hire a DSLR for a couple of days. And so yeah licensing software and compliance, and something really to think about especially in this context is if you were to use either archive footage found footage and music that already exists for example, or you have a musician friend whose music you really like that you want to use as the soundtrack to your phone, and all of that needs to be licensed correctly, and because we're going to be broadcast on television, so you need to think in your budget about licensing fees and, unfortunately, normally what we would do is get either educational or charity fees and for licensing for edge, but we're going to be broadcasting on BBC television so it has to be at commercial rates. So just thinking through like oh Does this make sense in this particular commissioning opportunity, and to be using footage, it's totally doable, we just need to think about it from the beginning and then I can support you to get that through compliance checks with BBC and make sure we've got all of the

right paperwork to ensure we're allowed to show it. And, and yeah just thinking about like what software, you're going to need do not already have a subscription to Adobe Premiere Pro, you might not even need software to that level you could happily do what you need to do in other software, but and yeah putting that in your budget to make sure that that cost has been covered. And, and again compliance checks for broadcast and, which I've mentioned previously, and then getting into like travel accommodation and childcare and other access costs.

Right now, we're anticipating we're probably still going to be on lockdown, and for production, if that changes you might need travel costs and but yeah what do you need in order to support yourself to be able to make this film. Are you gonna be travelling for rehearsals and are you travelling to do you filming, is that petrol costs is that train cost, and do you need child care, do you need assistance from anybody like making sure all of those are in there so that supports you to make your work. And, and the hospitality kind of in the same vein really like if you're gonna be rehearsing for three days if you could be filming for 30 days, you're going to be having an intensive editing period, whatever that is covering those hospitality costs.

And, and then yeah, an outline for insurance that could be equipment insurance for your own equipment, it could be public liability insurance, it could be a number of different things. It's worth noting that we have insurance for the overall project but there might be something really specific to you that you need to think about.

And then contingency, which sounds odd but it's one of my favorite things to think about because basically that's like the money you keep in your back pocket for all the things that could possibly go wrong, but you don't know what they are yet, so I didn't know you suddenly need that extra train ticket to go to Edinburgh to film or. Something terrible has happened and you need to like purchase something extra for the day I don't know like everyone needs waterproof, because it's absolutely pouring it down. Like, we can start to think about what those unknowns are but we're not going to know all of them. And so that's what your contingency is, and we'd expect it to be about 5% of your overall budget. And so you can see here that's like, nearly 240 pounds. You could choose to make that higher so risk assessing your project like

am I going to be doing something outside, that's like, particularly risky like it could rain, or we might not be able to film for however long because it's chopped it down and he's sunshine, whatever, you could then increase it to 10%. But, if we're going to be producing films on lockdown the risks for that might not be so high. So, you know, 5% is totally cool.

18:38

So yeah, this is the kind of budget that we'd be expecting to see, we don't need any more detail than that, like I don't need to know every breakdown of every train I don't need to know every coffee that you bought for every meeting. This is just an overview so I can see okay like you've thought through all these different elements of your budget.

And then you have this Notes section here so this is where you can say, Oh, I got a quote from this supplier or. This is what I've agreed with my collaborator, or. I know for example, this is roughly how much it costs, those kind of things and the notes section kind of allows you to give a bit of narrative to your budget, and what we'd expect is that all of these lines in this budget reflect something you've written about in your proposal.

So, I am a lead artist, I'm going to be working with a collaborator, there's my fee, as my collaborators fee. And that's one way of thinking it through, like all of these headings could reflect something that you've written about in your proposal. And now I'm going to quickly show you how it might look, if I was to nothing get rid of that. There we go. Let's go. And if I was to translate that into a project management tool. Now, this isn't necessarily we have to pay a lot of attention to this here because we are going to be talking about budgets for applications, but just to give you an idea of how something you put together for sending to a funder could become a really useful tool for you when you're actually making your phone.

And so you'll see here that I've expanded the original earlier budget so here's number one or number two slightly more detailed version. And then my total down here, adding up all of these costs here. This is my bigger version, so I've introduced three

columns here, and I've got our projected which is what I told look Scotland I was going to spend money on. I've got what I'm expecting spend my money on, probably about the same unless something's changed, and I've got one actually spending my money on so that's me tracking my spending and appear at the top I put in an income box. It's not necessary for you to have this, I find it really useful, and it means I can go oh yeah got this much money coming in, got this much money going out and. And it's worth noting here about cash flow. So, upon signing an agreement with us to do the commission you'd get £4000 up front, if your budget was £5000, and then £1000 upon delivery, so it's worth thinking about that cash flow, when you're planning your project and when you're delivering your project as well. And, yeah, and so I guess just to talk about a little bit more about the contingency thing I've highlighted a couple of things that were in my actual column that contingency is really come in handy. So, for example, I needed my sound recorders for more days than I expected. So, I can use my contingency to pay for it.

And I realized that there was something wrong in the software that I had, or I needed a different kind of software or something really awful happened in exporting my files as often does, and I needed some other software to help me out so slightly different cost there. And, and then yeah maybe there was less travelled to Edinburgh, maybe we were still on lockdown, we didn't need to take any trains at all cool okay I can redirect that money to something else. Perhaps I needed more support with childcare, for example, and then you'll see at the bottom here that it doesn't quite total up to 5000 pounds, but that's okay because we'd be surprised if you spent time on exactly 5000 pounds there might be a couple of pounds leftover because all of these expected costs and more like summaries.

22:17

I was going to talk a little bit about in-kind contributions.

22:25

In-kind contributions is something you might wish to include in a budget to us. And so, an in kind contribution is something you already have. So, it could be, you're own laptop. So, you have your editing software already or your computer already. It could

be your camera equipment. It could be you and your time, but I would advise against that so I wouldn't really want to be seeing people's time not too much of people's time as an in-kind contribution. But that's a way of putting into a budget and stuff you already have. And so for example, there could be a line here that says and say an equipment Annie's laptop, it's worth £2000, is an income contribution I'd put that in the notes, and then that would mean that my title was £7000, but I could see that that income contribution was already coming to the project, and then the rest of the money is coming from Scotland, and we can have up to £2000 in kind contribution for these budgets, and if you have any specific questions about that, feel free to email me or ask in the Q&A and, but it's not something to over worry about it's just something to keep in mind. For example, if you're applying to say Creative Scotland or Screen Scotland to produce a work. It could be a way of demonstrating I already have this equipment in order to bring this project into fruition and it's there in my budget, and that's how I'm demonstrating it.

So yeah and then just a final couple of notes that all of these costs are VAT inclusive and you'd be responsible for your own tax arrangements so whether or not you're VAT registered. Yeah, that would be your responsibility, but we'd expect to see these are all VAT inclusive and quickly think if there's anything else I should have mentioned.

Yeah, basically the overall thing is that everything you mentioned in your proposal. There's something in the budget that reflects that. And, and that is a easy way of like thinking it through. And what I find when I'm putting these budgets together is it really helps me project what I'm going to need to do. It helps me take something that might be a creative idea, or like a visual I have in mind, or like an idea I have for an audio design and helps break it down into okay what do I need to do in order to think that through and, and it can be a really nice way of starting to expand those ideas so often what I find when I'm doing a budget is I something like, Oh yeah, I'll need to do that or I really want to do this, and that's how I'm going to do it. And there's a couple of ways that you could start it, you could start by plugging in the cost you already know so that your fees. And you could start by putting the contingency in 5% and then seeing what when you've got leftover, I tend to do it the other way around.

Like, I start plotting the stuff I know I need and then see what I've got leftover and then start digging about see what the contingency is going to be, and. But that's my own personal preferences so you can do it, whichever way around you one. Yeah. So

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there are a couple questions just about the archiving activities and license fees, and then also the compliance checks the broadcast Could you go back into say a bit more about that.

25:34

Yeah, absolutely. I mean they're really important questions so in terms of archive footage and say you wanted to use a piece of existing archive footage from. I don't know, say the BBC, for example, or somewhere else and other archives that has footage. There's going to be a cost associated with that and you'd need to negotiate that with the archive in order to get Kitty's like world right broadcasting rights. Worldwide broadcasting rights for it. That could be quite expensive, and it might be worth looking to see if there's anything in like Creative Commons licensing that's available to us, but again we need the paperwork to make sure that that was okay to broadcast, and in terms of compliance checks, and that's a process we go through with the BBC once the films are finished. Normally what will happen during the professional development stage, and then in production stage is anything we think is going to be a problem to get it through compliance checks will be flagged up so that could be bad language, it could be nudity, it could be the frame rates too fast so it could be triggering for epilepsy, for example, and so we'll be working with you to make sure that none of those are there, but the compliance checks at the end of the final checks to go okay if we put this on TV, isn't going to be okay for everybody, it's not going to cause an epileptic fit, it's not going to violate any of BBC like broadcasting standards and, and there's a company we work with who work with the BBC to do that, and we put 50 pounds in in everyone's budget. To do that, but then that's managed by locks so I'll be the one that will be communicating directly with the court the street. Don't know why they're on the street, but that's the name, and to get everyone's work through those compliance checks. Pretty much everything come back okay normally it's like green light ready to go. It's okay to broadcast.

Awesome. Sometimes there's a few things like oh that frame race bit fast or some flashing imagery or whatever it is but then what's really good is that they'll work with us to figure that out and often they can fix that there and so there's not too much back and forth on that one. And Katie does answer some of those questions yet,

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and we'll see if there's any further ones back then. Could you maybe go back to talk a little bit more about tax, and inclusion in the VAT. And I think there's a second question about whether the artists need to be VAT registered.

27:55

artist don't need to be VAT registered, that's fine, and that would just be if you, for your production purposes or you as long as it makes sense for you. I've never tried to look into becoming VAT registered. And, yeah, it's not necessary for getting the funding and we just would like everything to be VAT inclusive so that's like the final price that it costs, and often things you're purchasing, for example like travel doesn't have VAT and but if you're hiring equipment they might say, Oh, it's this much after VAT so it could be £200 plus VAT is £220. So it's the £220 that you're wanting to put into the budget.

28:36

And here's another one for you, Annie and, do we have any budget numbers related to songs that already exists and licensing fees.

28:45

I don't think I do I have to double check that actually, and this has been something that's come up before and often what we're encouraged to do is to look at library music so music that's already been put together for broadcast purposes, or to think about composing something new. So, working with a sound designer or the musician, and to do a soundtrack for the film, and then you could think about Scottish artists union rates or musicians union rates and but yeah specific ones for

existing music. I'd have to look into that if there's any guidelines, or that we can get back to you on that.

29:19

And I've got another one about archives and is there any existing arrangement with BBC and locks about accessing or using BBC his own footage.

29:28

No, unfortunately not so the BBC is a large organization, and there isn't an arrangement between the commissioning opportunity and BBC archives, and we can definitely help you like make those connections and obviously that we have a relationship with the BBC, but I wouldn't rely on that being definitely yes to accessing stuff, and Kitty is there anything you want to add to that particular question

29:52

I would certainly say if you're going to put in a proposal that involves that kind of footage. I would say that you would be keen to you know happily say that you're keen to work with the BBC archive that you have on collector plans if that's not a possibility. It's certainly no shortcut to doing them now and next

30:10

and got another one about the VAT. What about international VAT if you want to collaborate with someone abroad, is there any difference.

30:18

I wish I was trained to that level to know about international VAT, and I'd imagine it's the same. I mean, if you're working with people who are bored. Again, they'll be responsible for their own tax arrangements that also be like currency exchange rates. I guess we'd support you on an individual basis to work that out and we'd have our finance manager who would assist us with that and also like the people at the BBC who also specialise in that. I wouldn't get caught up in VAT, like I think it's just worth noting, making VAT inclusive so that final amount, but the details of that. I'm

not sure it's like, totally relevant to think through all of it now. I guess if there's issues that come up we can support people.

31:03

And we've got another question about compliance checks and potential content issues. And would that be shown during the day or the evening. And they don't answer that.

31:16

Sure. I mean, it depends. So, when other works are finished, there's a list of all these Commission's that would be 20 Commission's and the BBC have a year to broadcast those whether that's on television on radio, and then moving on to iPlayer or YouTube, social media, various different online platforms, and what the BBC do is they look for other content they're already showing that might thematically linked to it or would feel appropriate to put it next to each other. And so, for example a lot of the works we've commissioned have been included in either like animation anthologies or, I think I just got an email about, and there's a dance anthology programme that's going out that one of the films is going to be included in. So the BBC look to curate the films and slot them in in spaces that feel like a good slot for them, and that includes like content so if something was definitely like a 16 or over, and if it had any content in it that would be considered necessary to put after the watershed, then I'll be shown in the evening sometimes works we've had it been shown at like 11pm at night. And so yeah, it kind of depends what the film is and where it fits in BBC programming vision.

32:24

We've got another question about hiring versus purchasing equipment, and that's mainly coming from the confusion in our communication because in some of the earlier advice sessions we've been suggesting hiring rather than purchase but we've actually been through all of the paperwork now and there's no reason why you can't purchase equipment. It just might be prohibitive within the size of the budget.

32:46

Yeah, anything else to say about that. I mean,

32:48

and I think yeah like as you say it might be too expensive to purchase equipment and that could eat up your entire budget and that might not feel like a good use of the money for you on the flip side of that might feel like a great use of the money, like, like if it was a smaller cost and it made sense to do it rather than spending hundreds of pounds on hiring something like a new like a zoom recorder, for example, but yeah, you can use the entire budget to purchase equipment, but you have to do what feels most appropriate and what seems the most like logical thing to do in like a cost effective way.

33:22

Yeah. And just going to jump on to another one about purchasing things for any props necessarily for the video, and costume makeup etc. Do you want to see specific quotes or links to online shops.

33:33

Doesn't have to be as specific as that you could put in the notes like and this is a supplier I've worked with before this is like an average cost of that, like if you know like industry standard costs from a bit of research you've done. Put that in there and say this is a quote from this supplier on this date. And, but we don't need links to shops and we don't need like to see those quotes, we just need to know that you have costed that out so that is like an accurate amount.

34:00

And I guess we will be using common sense as well and if you've put in a crazy cost for something that we know costs, 20 pounds. And if you're putting in 200 quid. And I would suggest that you explain why it costs 200 quid not 20, something like that so we'll be reviewing it so if it's useful to specify them, you could do that. And I've got a question here about would we

34:23

recommend doing two budgets for the quarantine non code quarantine version of the project.

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I think it depends on your project. that seems to be my answer to everything but say in your ideal plan for the project you would be travelling you would be outside so kind of like non lockdown appropriate activities, and then yeah, you could have two tabs you could have type one which is Plan A, and tab B, like type two that's Plan B that's locked down version. And, or you could choose to indicate in this Notes section that we have here this is the bit where you can communicate. This would be during lockdown so for example, I've got my like travel section here, I could have a note here that said, like if we weren't on lockdown anymore. And, and you could also choose to have like two columns here, so you could have a column for like these are my lockdown costs, and then another column that these are my non lockdown costs so you've got two totals at the bottom, and see has a couple of different ways you could do that. And is there anything you'd like to

35:20

add Well, I've been advising to go for the more expensive option so you want to just make sure you've got enough money so if it's going to cost more in one situation, more than the other. I would just make sure you've covered the most expensive option.

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Basically we want to know that you can pull it off.

35:36

Yeah, put the money we want to know that you've got enough money to do it and that you won't start making it and then realize halfway through that you haven't got enough.

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got another question here about purchasing things can we buy secondhand equipment such as an old super great camera. I would say yes yes,

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and often what I've done from my own projects is looked at refurbished secondhand equipment, sometimes that's a more cost-effective way. You then just need to make sure that that wasn't in violation of any insurance that you got for your equipment.

36:03

And another question. Do we need to be registered and self employed.

36:11

That's yeah sorting out your own tax purposes stuff, it's probably a good thing to do. I mean, if you think you're going to continue to be doing like independent projects, then yes but as I said you're responsible for your own tax so you'd need to sort that out.

36:27

And we've also got a question here about. Would it be okay to have a signed sound designer coming up from London and covering their travel and fees.

36:34

Yes. As long as the main applicant is based in Scotland that's all we really care about, maybe not flying anyone over from New Zealand, that might take over quite a lot of the costs but like from the UK. You're sure that's fine.

36:48

Yeah, within reason.

36:53

Would you include fees for an editor or should this be done by the artist.

36:57

That depends on your approach and your comfort level with editing so in the professional development programme we definitely will be covering video editing and if that's something that comes up for a lot of people, like say we want to do some training in Premiere Pro, we'll do that. And, but it's not it's like does it feel good for you to be working with an editor and some artists do work that way or are you a total wisdom Final Cut, and that's your bag and that's what you want to do so. Yeah, it kind of depends on how you work really doesn't it.

37:26

And we've got very good question here about with animation projects which means require more hours of work during production in live action. Can the lead artist be proportionately higher than suggested thousand pounds if costs can be reduced in other areas of the budget.

37:38

Yes, pay yourself what you need to be paid in order to do the job.

37:44

And I think it's really important to spell out that yeah animation takes a long time. and yeah, a lot of hours sitting in a computer and that's worth acknowledging in your budget,

37:53

totally like these fees are definitely just guidelines, like adjust them as you need to anticipate your project.

37:59

And any questions I haven't answered yet, or got another one, and with the extra cost, cost apply if you were editing it yourself to.

38:09

I'm not sure I understand the question.

38:12

And you write a bit more.

38:24

I think we're assuming that each of the artists would be editing their films.

38:36

That's a good question. Well, we could talk about the films from last year. All of the artists that right only all 20 well no all 17 edited their own works. And there wasn't an increased fee for the edit.

38:51

No, there wasn't so I guess the way we're thinking about it is like if within your skill set, as an artist. You can edit, then that's inclusive within your fee. But if you needed to bring in any additional skills, no matter what those skills are. That's an additional cost. And I guess it's about thinking like, how much time you're going to be spent doing it and making sure that that fee is appropriate to the amount of time. And, but I'm not sure I'd have like a proportional scale of like, Oh, this is how much an editor is cost so this is how much I'm increasing my fee.

39:25

Kitty does that make sense from your end.

39:27

Yeah, I think I think that all sounds good. And here we've got a question here. Have you had artists who are working within a university or academic context, I said the project is funded as research.

39:42

No, I think that's where it starts to get complicated.

39:46

Yeah, I'd agree that starts to veer into a project that has another outcome, which is not what this commissioning opportunity is for it's for commissioning you works for BBC platforms, and the BBC have the rights to the work for a year for exclusive broadcast. So, if you wanted to show it in a, like a research context. That wouldn't be eligible. Yeah, it kind of sounds to veer into it for another project. It's a big and creamy.

40:14

Yeah, we've had a few questions from people about projects that already, and conditions that they're doing with other organisations and we've basically said that, stay away from those because it becomes really complicated to involve in any other collaborators, and I fear what you're suggesting might end up being a bit like that as well.

40:31

Yeah, I guess it's for clarity on the collaborative thing like totally bring in different artists you want to collaborate with or different people with different skill sets, but when it becomes like an institution or an organisation, that's when it gets a bit more complicated.

40:44

And do we have a list of the fees for the several skills director editor actor sound designer, etc.

40:50

Yeah, I'll circulate that after in an email so there's definitely union rates for that like either like film and TV standard ones or Scottish Artists Union standard ones. I'm more familiar personally with the Artist Union ones which tend to base it on number of years of experience and so they have like a scale, I think it's like a three point scale, they can use. And you could either use that and think if that's applicable for you or you could look at other options as well.

41:16

Got a couple of questions here that are more about the commissioning opportunity more generally, and maybe worth addressing here, and subject wise are we looking for something that's not been done before.

41:29

Well, you know, it's okay if there's a topic that has been like done before you know some topics kind of emerge in moments that feel like they're relevant and as lots of artists are talking about them and that's totally fine. Like, it'll be your own way of doing it. I guess we're just looking for interesting works that have got something to say, and I've got a topic or a question or a theme that feels like really relevant and pertinent and there's like a reason the artist wants to be talking about it, and I'd be really impressed if you could talk about something that's never been talked about ever before in the existence of the world I don't think that's possible I think everything is in conversation with everything else. And it might just be that a topic you want to talk about right now is really relevant and there might be a really good reason that lots of people are talking about it. And, yeah, its worth mentioning

42:16

acknowledging that the other, you know, there are various pertinent examples of very similar, acknowledging those in some way. And I guess we want to, we want you to be informed about work that are similar out there.

42:30

And then the other more general question is if we want to exhibit the film, as part of a wider project can we exhibit the film within year.

42:42

Yes, but we can't exhibit it in any way that would be considered in competition or, like, the same as the way we would exhibit it on BBC platforms, so you can put it on Vimeo, you can put it online, that becomes particularly tricky when we're in lockdown conditions so we'd have to think that through, and it can be okay to have them in film festivals, we just need to let the BBC know they want to know about it. And there have been examples where works have been incorporated into exhibitions.

It could also be that you have a different version of the film that is a different work that could end up in different spaces but as soon as we start to get close to like broadcast television, like you wanted to broadcast it on Channel Four, for example, that's an absolute No. And so it really depends. And it's worth having those conversations with us, as they arise so we can help you navigate them, and also like helping promote them as well. And. But yeah, I think. Ideally not because the BBC want to be able to have that premiere.

43:41

on that. I was gonna say that's the key thing is that is BBC film, essentially for the first year, and they would be the people that would decide whether or not it's an appropriate platform to screen it. And the second part of that question is What about YouTube?

43:55

and I think the thing is, what YouTube, unfortunately no

43:59

Its for a year, which goes quickly

44:00

and then it's all yours and you can share it wherever you like.

44:04

And then obviously someone's very impressed with your budget here and wondering whether that might be downloadable

44:09

unfortunately I can't provide you with a template of the budget, and because I think that gets a bit too close to like me doing it for you which wouldn't be appropriate. But there's a really great template on the art quest website that I'll circulate around and, and that's like a similar version, and this is pretty easy to make though it's

basically the sections with like totals and then a total at the bottom. And once you get into the zone. They're actually really fun to design

44:37

and I think as Annie said that's like one of the best ways to think through the project yourself to think through what those lines need to be is what's going to help you understand what needs to be done for your

44:47

project for sure like basically this thing down the side is a list of just stuff I've mentioned in my project that I want to do. And if some of those don't make sense for your project don't include them, like, obviously fees are always going to be there contingencies always going to be there, but I don't know if licensing for archive footage isn't a thing in your project, then it's not aligning your budget don't include it. Don't try and like squish your project into someone else's budget template like make sure that it really does work for what you need from it, and I think making yourself can helps with that. And also, YouTube is awesome for Excel questions, and how do I do a formula, and how do I do this. And so, highly recommend all those great tutorials that are available online from all those generous people who've given them to us.

45:34

And then, you mentioned before the applicant needs to be based in Scotland at the time of application does the work need to take place in Scotland to.

45:42

I mean, we like to be funding work that's going back into the Scottish art scene or like Scottish film scenes of the money like circulating within Scotland, but it doesn't necessarily have to be made her and Kitty what would you say to that.

45:56

Yeah, I totally agree. Yeah.

46:02

Oh, how much time should you spend doing a budget question.

46:06

Well, it depends how many budgets you've made before. But, don't, don't torture yourself with them. Like, we want to see what you want to spend your money on and how are you going to do it. And it can be like it really can be like the super super simple one like it could just be all those lines with those titles next to them with a couple of notes, like it can be that simple so don't spend days and days on them, like just make sure that it's working in order to communicate your ideas. And then, if it feels right for you. You can then expand it into, you know, these bigger versions as a project management tool if you want to

46:44

be yeah don't dedicate days to it, unless you really really love it and you want to.

46:50

Yeah, I want to add I when I'm starting a project, it will be one of the first things I'll do is open up a spreadsheet and stop typing in the costs that you know are unlikely to be in it, and they might not be in these lines at that point but it's it's the way we're starting to think. And then as you write the proposal. So to be clear, you might be adding more notes in, and then maybe it's half an hour at the end. Typing all up and making sure it makes sense, but I think it's not about how much time you spend thinking about it but kind of like, whether it reflects the process of the applicant writing application. And, but yeah as it says if it was example number one. And there's basically five lines in there. And I mean that might take 10 minutes.

47:30

And you don't have to start this in an Excel document, you could start it like writing it down, you could start it in a notebook, you could start it in a Word document or whatever you prefer, if that's easier for you to think through those costs and list them. Like, you can do a brainstorm and like, like, do a huge diagram on a big sheet of paper I've definitely done that before to think things through. Like, start it in a

way that feels right to you and then translate it into something that like clearly states, this cost equals this much.

47:57

And then we've got does licencing work in the same way if you're working in theatre.

48:03

I don't think I can I can't answer that one.

48:05

I don't know the answer to that because I'm not sure how licencing works in theatre.

48:10

I don't know, maybe the person who wrote that question Could you give us a bit more detail about why you're asking it, because maybe that will help us answer the question, and see how that goes. And we've got does not have a start date set out for the Commission's as in when successful applicants are expected to start working start producing work,

48:31

beginning of July is kind of what we're aiming for. That's when we'd be thinking to start the professional development programme, and then delivery in September. And so the deadline is next week end of May, and we'll be looking to select and then and be in touch with people like by middle end of June. Is that about right okay. Yeah, yeah.

48:54

Three months for production. So,

48:59

and that the professional development course runs throughout that time. That helps you as well. And so then this question at applying for this fund is a film company

would we be able to put our logo at the end of the film, would the film belong to BBC and LUX.

That's a really good question. So, you have the rights to the film, after that one year. You can put your logo in your credits, I think what we have to be careful of is if there's any sponsorship. So say you have a company that sponsors you by giving you equipment that's totally cool, but we can't have the logo on the end. I'd need to double check the contract agreement in regard to that. I think it would be fine if it's your production company and you're the one making the work. I think it gets more complicated if involves sponsorship, that's where it becomes a bit more difficult.

49:48

And do you need to be precise with the money or cost of each of the departments in the budget for example, how do I know how much my insurance will cost and where can I find that information.

49:57

And so there's like various different places you can get insurance from, like for example Scottish Artists' Union do public liability insurance as part of their membership. And there's also a couple of other insurance companies that are associated with Scottish arts union like they'd like recommend, so they starting with a guide like that scan probably have them the Scottish contemporary art network have advice on that, and it doesn't have to be specific, you could like Google a couple of insurance companies who insure camera equipment, get a couple of quotes of them and average it out and so that comes to about this much. It doesn't have to be like a specific quote you'd then work up that specific quote for when we'd commissioned you, and we were happy you like detailing your budget. Is there anything else on insurance to think

50:40

about and unions and artists, insurance policy.

50:54

It was about 10 years ago that I joined as a member so it's been that long since I read the paperwork, so I think it'd be worth double checking but I'd be happy to look at that, actually, and I could detail that in an email afterwards and just to double check because I'd like to remind myself so for them.

51:11

And it just been back to the theatre question that was then in terms of live events and entertainment, and perhaps festivals or, so if you submit have submitted a proposal to Edinburgh Fringe. Do you know how it works in terms of licencing

51:24

I'm afraid I don't. Unfortunately, my specialism is artists moving image but if there's something that can help answer more clearly in like a separate phone call or email, then I'd be happy to do it, but off the top of my head I don't know enough about data to be able to answer,

51:38

we've, we've got an answer here from somebody else. Okay, yeah,

51:43

and insurance is great it's

51:44

certainly 35 pounds and covers 5 million pounds in public liability.

51:49

And that's the Scottish Artists' Union. Okay, this was this was a insurance. Okay, cool. Yeah. Good to know.

51:57

And then a non-budget related question, I was wondering if we would like sketches of the Moving Image work even referred for films that can help illustrate the story

idea. This would be alongside previous work. Often thing the application needs the visual.

52:10

So there is a part in the application where we asked you what would it sound and what would it look like, and you've got an opportunity to write stuff in there and you've also got an opportunity to submit a PDF. That's like a mood board, so you can have your own sketches in that you can have your own stills or reference imagery, it could be other imagery that helps demonstrate like your visual language or your like sound language, wherever it is that you're needing to say, so I wouldn't encourage you to like do like trailers or anything like that like that feels like a lot of input, like your time, but you can definitely put together like a reference document that helps us understand what you're visually thinking about.

52:46

And then in the content we've got a note saying Scottish artist artists union public liability comes free with your membership. Cool.

52:56

Any other questions,

52:57

so anything that's like really specific to budgets there's like budget related

53:10

cool. Well, if there's no more questions and there's no more like things we can go into with the budget. I guess just to summarise that like the budget needs to serve you and it needs to like work well for your project. And, you know, put it together in a way that helps communicate that. Don't be worried about it being formatted in a particular way or having a particular like aesthetic we've received budgets before they're a PDF or Word document. In fact, I kind of prefer that, because sometimes being receiving someone else's Excel document can be kind of crazy to try and export it and look at it as a panel. But, yeah, do it to suit you.

53:50

One final question which I think I can answer which

53:52

is where can we see the fees that we mentioned earlier,

53:55

that seems to be a problem for recent graduates and how to price yourself. And I think that's going back to the Scottish artists union, which has a route suggested rates page, and we'll make sure we send around a link to that because I think that is going to be really useful for everybody.

54:08

Yeah, absolutely. And I guess just to reiterate like we'd expect to see like an artist on this project who's like the lead artist like you the applicant paying yourself at least 1000 pounds. That's what I would expect if not more, and less than that doesn't feel appropriate to me. Kitty, would you would you agree, I agree. Yeah.

54:29

So one more question that we know for the whole of the UK, London.

54:35

those rates on that page adjust for Scotland lists geographic variations.

54:42

No it doesn't. And I think I am, have some on A-N but I'm not as familiar with it because I've always worked professionally in Scotland

54:54

Any more questions, any more burning thoughts about budgeting have I inspired you all to go off and make your own budgets.

55:04

Do you want to say any bit more about using Excel, if you do want to start using it, and you haven't used it before, how you got into it or how it would be the best way to start using it.

55:15

So you don't necessarily have to use Excel or other documents or like programmes, you can use, and so like Google Docs is actually great because it has all the functionality of Excel that you need to use a budget without the kind of like extreme detail that come in Excel like there are so many functions in Excel I do not use ever, but my favourite ones are the little sums. So things like calculating the entirety of a column and things like making sure you format the cell correctly so for example, I go to Format Cells. I will let me show you. I can decide what kind of number so it could be a general number it could be accounting and then it allows me to put currency in it, for example, but that then ensures that this is all calculated at the bottom as currency rather than as just a general number. And I like to do formatting things like having this bold line at the bottom and the double line, because I think it looks nice. When reading it. You do the same thing with colour coding to help you read it, like for example if it's easier for you to read something, if the entire page was this was highlighted in yellow, because I'm dyslexic and that's easier for me to read. And, yeah, it says all these different ways you can like communicate about what's going on in your budget like having your headlines for example in bold and something I'll start doing when this is like when I'm getting into like full blown budget mode is like, Okay, I have my refreshments for editing my film I'm going to do an in our own coffee and cake. And I start having like several indents that break it all down with the date over here so say it's today's date. That's my coffee and cake to do this webinar. And you can also start colour coding stuff so something we do at LUX is like once something is like paid done dusted, we don't touch it anymore because we've dealt with it and everyone has been paid is highlighted in orange, so that means that it's gone and it also means that like. It doesn't look that much anymore, and the stuff in black is the stuff I have to deal with all the stuff I'm still thinking about

57:32

Yes. This event is recorded it's going to be on our website, I will send a link around to everybody who's participated in the webinar, they'll also be a transcript available as well. And I'd quite like to get the video caption so hopefully that'd be an option as well.

57:47

And then of course, where can we get quotes for renting specialist audio video recording equipment. Any ideas.

57:54

I'm gonna be really honest and say that like I literally just Google it and start finding ones, if anyone has any recommendations for really good suppliers I'd welcome that. And it's not something I have like too much experience with, so if this company's people would recommend please email me and then we can share those as a recommended supplier list. And, but there's plenty of companies in Glasgow and Edinburgh, that do it that hire our equipment and, like, I'm sure when I've done previous projection projects for example so not specifically filming but for like exhibiting I've used warpro in Edinburgh, and they were pretty good. I'm not sure if they do camera equipment as well.

58:32

Oh, one last ones. Oh, another one coming in, still a bit confused about the artists fee in this budget, and we are taking one fifth of the total so fees are 1000 pounds from 5000, do you calculate the artist fee in that way, what do you, I mean, if we had a fee of 2500, do we put less be if we have a few examples in

58:55

So is that kind of like calculating the fee based on the budget as a percentage. I wouldn't do that, I'd be keen to put in a fee that felt appropriate obviously like you don't want to just have like the entirety of the budget being your feet like has 5000 pounds because then there might be other things you need to spend your money on and make it happen. But I'd be setting fees at a rate that felt appropriate for the work I was going to be doing, and then working from there. Kitty, Would you agree.

59:24

Yeah, yeah.

59:27

I mean it's just varied so much every time because that sounds like it's for a more general question like if there was a 10 grand production budget, with the fee will be 1000 pounds.

59:37

Well if it was a 10 grand production budget it'd be a bigger film, so it's worth keeping in mind, kind of like the budget often reflects like what the outcome is going to be. So if it's like a 5000 pound budget and it's gonna be a two minute film, and the be a slightly less fee because it's a smaller budget because it's a smaller film because you're spending less time on it, say for example that the margaret tait award is 15,000 pounds and that could result in an hour long film. That would be a much higher artists' fee within that 15,000 pounds, so maybe that's a way of thinking about as well, like, what is it that you're producing what's the outcome. And is that outcome like reflective of what the budget is available because budgets that are available are often telling you how much someone's expecting, like what they're expecting you to do, if that makes sense.

60:22

And I just got a flurry of other questions, and in terms of invoicing How does that work if you're not registered as self employed for the project. And if you are the project leader people that invoice you for their work so how does that reflect on your tax returns.

60:36

Okay, so we're gonna get into kind of like self-employed stuff which I think like veers into an area that I'm not really familiar with because I am self-employed as well as being employed by LUX and I don't want to go into too much detail because like with the caveat that I'm not an accountant. But basically you are the budget holder. you

have the money in your bank account and then people are invoicing you and that money is going out of your bank account. I'd encourage you to have a bank account that isn't your personal one. So have an art bank account, so that you can see the money that's coming in and the money that's going out and then when you come to do your tax return you can go okay had this money I spent it on this, in order to do something. Therefore it's not profit is not my fee. And beyond that, we can help you if there's like a specific invoice that comes through that you don't really understand or you're not sure how to pay and, but at the end of the day, the money is going to be with you and you're the one who's going to be starting how that spent, and you're going to be the one who's distributing that money.

61:42

We can seek advice from SCAN or Scottish artists' union about that, that can definitely support for you with that as well.

61:51

Another question about parallel budgets, would we advise writing parallel budgets home recording and using a recording studio just a drop down.

62:00

And, like, the question about having two different budgets again. And I think if it makes sense if there's like a big difference between the different ways you do it like for some people they might be using recording at home, no matter what happens, and I guess what we want to see is that you're thinking about how you're going to do it in both circumstances and so we can clearly see that. And I think put it together in a way that makes the most sense and reads like the easiest. And that could be two budgets on two different tabs that could be two different columns and could use anything, if that was

62:35

only one thing which is just to make sure that you are covered for the most expensive option. So, whatever happens, you can make the work

62:43

with the given budget.

62:45

And then what I hope is the last question. And just to clarify, would it be best to presume to cover administration time needed out not last question, and keep them coming. Would it be best to presume to cover administration time needed to realise the project within the artists fee.

63:01

Yeah, so when I'm thinking about fee, as an artist, I'm thinking about my time it takes in order to do everything. So, making my budget. Like, I'm planning for things as well as making the work, so that fee should be inclusive of all the stuff that you're doing. And, yeah, that's about how that feels for you. How does that realistically pan out because everyone has different ways of doing stuff and different ways of working and what and like works with people some people work alone and they do everything, some people, I'm having a system, or I'm have other people that they cooperate and work with. So it depends.

63:35

Yeah, I was just going to say that maybe the difference being that when you're paying, other people I think it's really important to have either an hourly or a daily rate, but when you're paying yourself I think what we're looking at would be a fixed fee and you decide. And I guess it's also when it is your work, you're controlling how much time you're spending administering it or filming it or editing or whatever it is. So, it's a slightly different arrangement with paying yourself.

And then we've got would you encourage us to optimise budgets for less than 5000 pounds, as, for example, creative Scotland and local councils, often do.

64:07

Um, I want to see how much it costs to make the film, so I don't want you to kind of like, scrape it down to something that feels like a bare minimum, like if it costs 5000

pounds to make your audio project or your film project, then it costs 5000 pounds, and we've got a range on there because we imagine there might be different circumstances for different kinds of work, but I would encourage people to optimise it for less. Just as any kind of tactic.

64:34

Kitty, What would you say, Yeah, I agree I mean this isn't a competition where we want to see who can make the film for the least amount of money. We want it to be a realist realistic budget reflects what the film will cost.

64:44

And at the end of the day we have that money in order to pay people to make the work, so it's not like we're going to choose more projects for less money, or we're going to be commissioning 20, and we're expecting them to be about the 5000 pound mark, we wouldn't want it to be over that because that'd be kind of like the top limit, but and. Yeah.

65:04

and only with the 4000 do the audio only, as well which is a different budget.

And is it okay to plan to use archive footage, that does not mean licencing or also fair use.

65:18

I would double double check that it absolutely is okay to use the footage in that context, and I would be in touch with the archive. Before making the application to ensure that that's the case I would hate for somebody to be in the really awful position that they planned a brilliant work that then couldn't be realised because the archives said no when they realised it had to be have like world broadcasting rights for BBC. So, double triple check if that's the case if that's the case then say that in your proposal that that's confirmed that you can have access to that work. And I think we just want to make sure that's the case because we don't want to end up in a

situation where you can't make your work, or even worse you make your work and then we can't broadcast it, because we can't get it passed compliance checks

66:01

and monthly rental for After Effects would be 91 pounds and the same for premier for the year would be 238 pounds, times two, would it be frowned upon to go for the full year. Um,

66:14

I, if I were you, I think about what the full year amount is and then calculate a percentage of that. So if you were going to get it for yourself for the full year and you knew you needed it for three months in order to make this film, what was that three months costs, look like, and we wouldn't be paying for the entire year because we wouldn't be commissioning you for an entire year to make the film, and Kitty any thoughts on that one.

66:39

And no, but I think

66:44

if you'd put in something like 500 pounds but editing you know of 250 pounds for this and for that. I don't think we're going to be looking at how much it is per month, either. I think there's a general contribution to editing costs

67:00

Um, I think if it was a line that was like general editing costs and that could be like, higher of an editing suite licencing fees, etc. I think it gets a bit like difficult when someone puts in it for a year and we're like, oh not conditioning for a year, so

67:14

we encouraging people to be vague

67:19

And is there ever any money left over and what happens to it.

67:26

Yes, sometimes there is money left over. I'm not gonna ask you what happens to it.

67:32

And what about fair use is that is the second part of that licencing question.

So I'm just gonna reiterate that the thing if there's any money left over, like, we will give you the money to make the firm and you choose how to spend it. So if there's any underspend or overspend that's your responsibility.

67:48

And so what's the second question, and this is connected to the previous question about licencing, and would okay continue and what about fair use.

67:57

I don't know enough about fair use to be able to answer that question but what I'll do is I'll look it up and see what it looks like. Next to our contract that we have with BBC, and we can also ask our colleagues at BBC as well just to confirm, but I wouldn't want to say, without having looked at the detail.

68:11

Yeah, I think, yeah, I mean just, you need to be really careful about it and you need to be prepared to be asking all the difficult questions about that.

68:21

So you would have to be absolutely sure that it was usable

68:26

and okay i think that says done again misses any

68:30

so that one more in the q&a. That's it. Thank you. Okay,

68:34

thanks. Um, yeah I hope this is useful, I realise we kind of veered into like more general questions about the project but I feel that it's indicative of once you start talking about budgets we start talking about the content of budgets, which is the project. And so yeah if there's anything that we've not covered that would be helpful to go over, either like via email or phone and I'm happy to do that and but hopefully this has been useful in giving you an idea of what we're looking for and how we'd like to see it but. Yeah. Good luck. I hope you will now love budgeting.

69:06

I'm gonna stop screen sharing now.

69:10

We have got one last one, a lot, a lot of time. So thank you to everyone that one last one says, Is there a process in the budget process that you wish would personally improve will be better.

69:24

Does that make sense to you any, like, in terms of like how I'd like to see how I personally like to be making a budget, or like the budgets, I'd like to see from an application

69:34

to wait and see if there's any more.

69:36

And I think genuinely like my would be, keep it simple and make sure it makes sense to you don't overcomplicate it, and if it makes sense to you, and the budget like suits your project, then it will make sense to us and to keep it simple and keep it.

69:52

I think budgets we, we'd like to see is. Yeah.

69:57

What so yeah what would you recommend to the budgets that we've seen, and maybe that's the question it projects that we've seen previously what would we like to see improved. Um,

70:07

yeah. Keep it simple, keep it on one page. Unless there's like the double page thing of having like two different budgets for lockdown and non lockdown. And I prefer it when I get a PDF, because then it's easy to deal with. It's locked. It's like a flat document that doesn't have lots of things in it means I can then send it to my colleagues a lot easier. And, yeah, it not being overly complicated like it saying, I need to spend this money on this, and this is why I clear. Bottom line, that makes sense, mainly that really, I want to see a bottom line that is appropriately within the budget that we have available to give to people. I'm trying to think what else. Ideally, in British pounds, because that's what we're working to. And if there's any, like, exchange rates, you have to think about you could put that in the notes. Yeah, and I mean, I want to see people's fees in there and I want to see appropriate production costs so that we know it's a fair and unworkable budget.

71:16

And I would mainly just add that. And when I'm reading a budget, I like it to be clear that the person who submitted it knows what why they entering those things so sometimes people send it to you and it's still very much a working document with lots of question marks all over it. I think once you've given it to us, it should be clear that you know what you're doing and how much it's going to cost. And you can put in bit you know put in my estimate in brackets or whatever it can be like that but don't need a half finished that's not going to help us.

71:46

Yeah, and like, in that idea of estimate costs like we totally know that this is like projecting an idea of what it is going to be to do this project. So these are summary

costs, these are like, I'm estimating it's going to cost me this much to get six trains to wherever and, and then what will happen after we commissioned the work so when we say like, Great we're going to work with you on your phone will then detail that budget out with you so we know it's like a working budget is going to function. And so there's like two slightly different ones is like the budget you submit that so here's my overall costs that tell you how much I think it's going to cost to make my work and then there's a budget we work with you on to make sure that that is actually going to happen. And so yeah, headings are estimates so totally fine.

72:34

Great. I think we're done again.

72:37

Cool. Well, thanks so much for everyone for coming, and I love talking about budgets so it's been a pleasure. And, and yeah, if you need anything else please feel free to be in touch. And I'll circulate the recorded video and the transcript afterwards, and good luck with your applications.

72:54

Okay, right, I'm gonna end it. Bye. Bye.