**Transcript**

Steg: Let's start with a little bit of housekeeping. If you can make sure that your Zoom is on mute at the moment, that would be much appreciated, so everyone can hear the information that we're providing and helping out with tonight. There will be a Q&A session at the end, so please, if you have any questions, keep them to the end or if you're shy, type it into the chat and we will get around to them as well. Also to let you know this meeting is now recorded and it's recorded for people to access at later date, so that they can find out the information that we're talking today, which is the Scottish hip-hop bursary. Let's talk about that.

We will start with a little introduction if me first. My name is Steg G. I'm a hip-hop artist and music producer. I'm also the development manager of Sunny G radio, where I am at the moment. I've been involved in hip-hop since the mid-'90s and part of over 50 commercial releases made available. I have performed with some of the greatest artists in hip-hop, 50 Cents, Eminems, et cetera, loads of UK artists I've heard to support with and worked with as well. Lots of experience in hip-hop and lots of experience in the community and they are really two things that work really well for the hip-hop bursary. I want to talk that from my perspective before I pass on to my colleagues, Mobo and Jenny. For me, it is an excellent opportunity to get our under represented music more established, to help nurture new artists, to help Scotland and Scottish artists find their voice, in hip-hop. Hip-hop is the biggest genre on the planet. Scottish artists don't seem to have access the opportunities so far that are available. We hope that things like the hip-hop bursary will help take Scottish hip-hop to the next level. When we say hip-hop, we are not talking about rapping, we are talking about B-boy and B-girl and the dance element, the graffiti art element, the film-making and documentary element too. There are lots of element to the hip-hop bursary funding, which makes it a very exciting opportunity. Mobo, can you introduce yourself?

MOBO: My name is Mobo. I'm an artist-manager based in Glasgow. I manage four acts. Outside of that, I also creative produce, and co-founder of Up2stndrd platform, which shines a light on artists that we feel are under represented within the wider music landscape in Scotland. I think the hip-hop bursary fund is something that has been needed for so long and I'm excited to be part of it and be part of supporting the artists who are going to be receiving the fund as well. As Steg said as well, it isn't just about rap, it didn't just about musicians, I don't have a background or make music myself, but I think it is important to support people who are around the artists who want to work alongside artists, as much as we need the artists, so in the future we have a very strong, solid music industry that hip-hop is a part of in Scotland. That's me.

STEG: Thank you very much, Mobo. Jenny, would you like to introduce yourself please?

JENNY: Yes. Hi, everyone. My name is Jenny. I work for Creative Scotland as place partnerships and communities Officer. This fund is part of a body of work that Creative Scotland has been developing over the last few years to support hip-hop in Scotland, having recognised that it is an underfunded art form. So quite early on, we partnered with Sunny Govan Community Radio sun, Up2stndrd, and 644 studios, just to say Kacie, who is going to be here speaking about them tonight, is unfortunately got COVID so isn't here right now. We partnered with them early on to establish what the need was in the sector and really try to build a fund that was of and for the hip-hop community. We’re really pleased to have confirmed a second year's worth of funding from the national Lottery which supports this fund. Also, just to say, if you need captions, there's a link in the chat.

STEG: Yes, the captions link is in the chat. Check that out as well. Great. During the course of the info session, if you have any questions, put them in the chat. We will recap them at the end of our session today, which should be about seven o'clock. So, without further ado let's talk through the application. A lot of people are scared of applications. This application has been helped and developed by myself, Kacie, Mobo and Jenny to be as friendly as possible. It still requires information. I will pull it up on to the screen and we can have a look at it. So, you should all be able to see the Scottish hip-hop bursary application form on the screen. You can download this at the moment from the Sunny G website, which is sunng.org. Look for a link at the top that says Scottish hip-hop bursary. You will get the application form, some FAQs and some guidance notes too. This video will be here tomorrow afternoon so you can look at it and see as well.

The first bit is pretty self-explanatory. We need to know your contact details. We need to know a lot about who is applying for the fund. A lot of our communication will be through email, so make sure that you put the correct email address in there. Maybe use an email address that you check fairly regularly and not just that obscure one you use for your competitions on the internet!

For us, it is good to know how people find out about these resources, so we can make sure that people who don't know about it can be targeted a bit better in the future. Knowledge is power. So, tell us how you found out about the bursary. Did you find out about it through Up2stndrd or Sunny G or 644 or did a pal tell you? We would really like to know that. It would help us better position this fund for people in the future as well.

So, this is some of the main parts of the application coming up. A lot of people do get scared of the applications. I've been there myself and I'm still a little bit like that too. But just have your plan in mind and take it from there. For example, your activity summary. Please summarise, please let us know in 50 to 100 words, which is not a lot, the activity which are you are seeking funding for. For example, it may be to record a song and publish a music video. Tell us that. Your activity may be to run a series of workshops or an event. Tell us about the event. Tell us about the workshops. Tell us about your activities in that section there.

Tell us when you want your activity to start and finish by. We wouldn't like to see applications from things that have started already. We are looking to fund new activities, things you want to be supported or have not had the funding to do, things that will help you develop as an artist in a facet of hip-hop to the next stage of your professional development. It is different for everyone. Everyone's going to have a different project that they've got in mind to help them get to where they need to go within hip-hop.

Please note applications will not be considered for activities already started. It is for new activities. This fund is here to make new things happen within Scottish hip-hop. It is also to encourage new artists as well, alongside established artists too.

So the amount of funding, it can be up to £1,500 funding for your activity or your project. It can't be less than £500. And also, try and round up your figures. Don't put in 42 pence. Round it up or round it down. Keep it to the nearest pound when you are putting your figures in. It doesn't need to be too detailed like that. It needs to be more of a educated estimation of what it will cost you for your project.

Here, you put in the principal focus of your application. Is it to research? Is it to find out what, for example, stops Scottish hip-hop from exploring other lines of research? Is it for your own professional development, to learn a new skill or complement the skills you've already got? Is it to make new art? Is it to buy equipment that will help you make new art? Is it for a residency or an event or something else? You can let us know. I look forward to finding out all of your suggestions.

What art form is it? Again, hip-hop is a multi-faceted genre beyond music. I'm just inviting people into the meeting as we continue. Hip-hop being multi-faceted, let us know is it a visual art you're doing, is it like a spray paint or is it a music video? Is it music? If it is a music video, you're going to tick visual art and you're going to tick music. Is it part of a wider theatre production. Is it part of a film and shown somewhere? Tell us about that. Is it a dance event or a multi arts event, where you are encompassing maybe all of the above? Have a think and let us know. All of these are good places to let us know what exactly you want to do. Again, we're not looking at any of these avenues as any less than others. They're all equally important to the fund. Just be honest about what you're doing and what you want to do and let us know.

>> It is really important for us to know that you're actually doing hip-hop. So, we want to see where you're at with it, where you're actually started, or you're more established. So, we're looking for previous examples of work within hip-hop. If you can attach links to songs or videos or podcasts or, like I say, photographs of art, et cetera, whatever you've got. If you have a couple of demos that you have worked on with your friends in the house, send them in too. We want to know where you are at and why and how you need support. So, let us know that.

So, describe two previous projects. Again, this can be you worked in a studio with your friends, you hired it out and you wrote songs and got a beat and recorded a song. Tell us about that and tell us about the process. It could be putting on an event to promote that song. Tell us about that. Tell us about the process. We want to find out that you're engaged within music making. We want to find out you're engaged within creativity. We are wanting to finding your engagement with hip-hop and this fund is to support people who are active and getting active within hip-hop in Scotland.

So, in no more than 500 words, describe in detail the activity for which you are seeking support. Please be clear and concise, and include the following. So, tell us in detail what you're going to do. If it is a music video, elaborate on it, tell us about the people involved, tell us about your locations, tell us about any props you might need. Again, 500 words, it seems a lot, it is not a lot when you start writing down your ideas and what your visualisation is going to be. Give a description of your activity and any outcomes or key stages. Key stages meaning you have produced a video and it is published on YouTube, or you have managed to get your demo recorded or you've managed to get your first microphone to record your songs or you have managed to get access to a venue to do your performance or to help other artists before. These are all key outcomes or key stages and we'd like to see that in this part here.

Tell us about how it will benefit you and your creative development. How will get some funding support your creativity and the development in the sector. Will it give you confidence? Is it going to give you new skills? Is it going to give you resources that are going to help you to get new skills? Tell us about that. I know it is hard sometimes writing about yourself but this is an important section to put as much into this section as you can. Again, we're looking for no more than 500 words. Five hundred words might sound a lot but once you start writing about these things like how it will affect your personal development and creativity, you run out of words pretty quick.

And also COVID, tell us about that, if that has had an impact on you. Has lockdown been a thing that has slowed down your access to creative pursuits within hip-hop? Tell us about that.

Tell us your ambitions within hip-hop. If you want to be involved in the graffiti scene and you want to progress further, tell us about that. If you want to learn new skills as a dancer, tell us about that. What are your ambitions? Where is it you really want to go ultimately with your hip-hop progression? Again, no more than five hundred words for that.

So the Scottish hip-hop bursary does and will prioritise applications that address the following criteria. It will support artists to sustain their practice following the impact of COVID-19. COVID-19 has affected everyone. There's not one person that is not affected negatively, really, especially artists, especially creatives. So, tell us how it's affected you. If it has affected you, use that to prioritise within the application process.

We want to see small scale projects that test out ideas and try things out. You know, there's no real risk here. You can go out and test the water here by making a video, or writing a book about Scottish hip-hop. You can test the water and see if this is a thing that's viable and maybe can grow into something more fruitful.

You can get support for professional development, meaning you can seek mentorship, you can seek education from hip-hop artists or engineers or whatever, whatever the genre requires to support your development.

We're looking to support under-represented artists and communities to develop their work within the genre of hip-hop. I feel hip-hop as a whole is very much under-represented and that's why this whole Scottish hip-hop bursary is here. Yeah, if you are an artist and you live in a rural community, and you've got less access to resources than someone in the central belt. So, we see that as an under-represented artist as well. There are different ways that people are all under-represented, like I said, I feel the genre has been under-represented too.

We want to support artists that do not have previous experience of receiving public funding. We want to encourage hip-hop artists to access public funds in the future. We want people to go and get funding to make hip-hop and not be scared to apply to funding bodies in the future. So, this is why we want this process to be as straightforward for people as possible to access and learn from it as well.

We are here to support the development of hip-hop in Scotland, which we love. We see it flourishing but it needs a little bit of support and hopefully we can provide a little bit of that with this bursary fund.

Please describe which of these criteria meets and how. You can tick the boxes for the few of these. You might tick the boxes for all of these priorities. Again, every artist will be different. Every project's going to be different. But again these are the priorities that we'll be looking for when we go and try and look to see what's coming through in terms of the funding applications.

This year, we're able to offer successful applicants the opportunity to have one-hour mentoring with one of the free partner organisations, which is Sunny G, Up2stndrd, and 644. This is optional. You don't need to have a mentor. It is just an optional avenue for support for artists to have. The mentors are myself, being a hip-hop artist and music producer and also involved in media and radio, Kacie who is a music producer -- unfortunately Kacie is not well with COVID tonight, get well, Kacie -- she's a producer and radio host and co-founder of 644, and Mobo, who is a talent manager and creative producer with Up2stndrd. If you need a mentor, put in the artist you would like to prioritise time for. Put in the artist you wouldn't mind having a session with. This is up to you, you don't need to pick a mentoring session, but it is an option.

This bit is self-explanatory, have you previously received funding from this fund, yes or no? If you have received funding previously, that doesn't necessarily mean you're excluded from getting funding again. We would like to know and why you're applying for funding again. Is it a different project? We'd really need to see that in the application form.

This next section spooks a lot of people out. A lot of people get stuck at this part, the budget. Please provide a budget breakdown for your activity. How much will it cost for what you want to make happen happen. You may have your own financial contribution. There may be a project you have put some money in because this hip-hop bursary will only come some part of the project costs. Please indicate if this is cash or in-kind. In-kind means, it is a service that you will do that has a cash value to it as well. We'll talk more about that when we get to the guidance as well. If the costs exceed £1,500, please include other sources of income. If it is a music project that is doing your album and it is costing £2,000, you can get a maximum of £1,500 from the Scottish hip-hop bursary, but tell us where the money is coming from, is it from your own savings, is your granny going to give it to, are you working hard for it? Tell us where it is coming from to meet your budget.

Look at all of the costs. Is it costing you for your time, your electricity, to do this project? Is it costing so and so to make the beat? Is it costing to hire the venue? Do the venue need staff for that activity? Really think it through. Really cover the costs in this. Don't cut corners because that will, if we look at an application that is cutting corners, it is really not viable. Look at your costs.

Your income, where is this money going to come from? You can say you are going to get £1,500 from the Scottish hip-hop bursary and maybe £500 from other sources, whether it is savings, et cetera.

Again, like I say, you should include fees to support your own work and those of any artists or collaborators in involved in the application or the project, the funded application. We will talk more about that in the guidance in a moment. You can also find the latest recommended rates of pay information via these websites here, from the Scottish Artists Union and the Musicians Union rates of pay. Those are the benchmarks we want you to look at paying yourself and paying people when you come to do your project.

Your declaration, you here by confirm that the information you write is accurate and it is correct and if any issues happen you will inform Sunny G straight away so we can help to support the issues or offer you some guidance to get through whatever the issues may be.

You sign it and you date it. You attach your supporting material. If you're a musician, it would be sending some music. If you are an artist, tell us what you have done. If you're a promoter, tell us about previous events. Definitely don't forget about the additional supporting material. These are the things that will bring your application to life and make it a real thing for the panel to look at.

Again, just tell us what these previous pieces of work are, if they're a piece of art or a graffiti mural, tell us that.

We prefer audio and video format it's, the usual standard formats. We will do our best to open more exotic formats but just make sure your files are there and they can be opened before you send them over with your application as well.

Sunny G, we will make sure that we process information and we do it in a way that is effective, that's efficient and we maintain privacy for everyone involved in the process. We only ask for the minimal amount of information necessary. Is in line with the Data Protection Act as well. We will share information on your application form with partners of the hip-hop bursary for the purpose of assessment and that will be myself, Mobo, Jenny, and Kacie who will be looking at the applications as part of a panel, who assess the applications. We keep the applications for 12 months for evaluation purposes. After that, they get destroyed.

So, these are consent tick boxes about the information that is kept. Please make sure you tick these boxes, they are very important. Put your signature, it can be a digital signature, print your name, print your date. And then email your completed application to the hiphopbursary@sunnyg.org. If you have any questions, add it to the chat. I will bring up the guidelines document and my colleague Jenny will talk you through that. Are you okay, Jenny?

JENNY: Yes, all good. I can't see the guidance up yet. I don't know if that is just me or anyone else?

STEG: It is probably not there yet, two seconds. Let me stop sharing and start again.

MOBO: Steg, before you are doing that quickly, can I add something?

STEG: Of course, you can.

MOBO: When you were speaking about the actual fund and the money, I think anybody that's applying should definitely look into the musicians union artists rates and the Scottish union artists rates, because as artists we often underprice ourselves as well. It is something we will be looking for, making sure if you are collaborating with people that you are actually paying them in the correct way as well and you are also looking after your own time as well. The links are at the bottom of that page are really important.

STEG: Thank you very much, Mobo. Have you seen that yet, Jenny?

JENNY: No, I'm not. Mobo, can you see the guidelines on screen?

MOBO: Not yet.

STEG: Maybe it is because I'm sharing multiple things. Sorry about that folks. Sorry about that, for example I had too many winds open on my screen. Hopefully you have it now Jenny?

JENNY: Yes, all good. So, thank you very much, Steg. That was really helpful. I'm aware that some of the guidance echoes what we have seen in the application form so I won't go through and keep repeating things we have already heard. I will go through and highlight information that we have not covered specifically I think the most useful thing is the exemptions and exclusions. A lot of those mirror things that we see or saw last year coming up and they also help just explain some of the types of creative projects that we can and can't fund. But just to cover this section briefly. So, who can apply? Essentially anyone can apply as long as you are over the age of 16 and not in full-time education. If you are in part-time education, that's fine. It is just that funding you come in for can't be for anything that's involved in your studies. We'll accept applications from individual artists and creative practitioners and also collaborations and collectives. Obviously, it is not a fund for organisations. If you are coming in as a collective, it will be just one person to put their name under and obviously receive the funding into their bank account.

So the criteria. I mean, Steg, I think you covered this really, really well so I'm not going to go back over those. At the end, if anyone has any questions about how we look at the criteria and apply them to projects, please let us know.

So the exclusions. The first few are quite simple. Applications won't be considered for activities that have already started or planned to start before the application deadline date. As I've just covered, we can't award funding to students in full-time education. We also can't award funding to academics or other education professionals who are looking to use the money as part of their -- looking to use the money as part of their professional work. For instance, if you're a teacher and you wanted to come in for funding for something that is part of a course curriculum, either in a universities or school, that unfortunately wouldn't be eligible.

This next one actually comes up quite a lot. So, applications for capital costs to make adjustments to a private dwelling are not eligible. For instance, if you wanted to build a home studio, unfortunately we're not able to fund that. That's because you're not able to use public funding to increase the value of a private dwelling. However, you can come in for the costs of equipment, so if there is some equipment you want to use to help you develop your project, that you would then go on to use for some future projects, including recording equipment, that's fine.

[Background noise]

JENNY: Can you go back on to mute for now?

>> Sorry.

JENNY: It's all right. I could hear the feedback of my own voice which was awful! Okay, next one. So, organisations are not eligible to apply. I think we already covered that. Applicants applying to this grant, you can't come into Creative Scotland funds for the same activity, so if you're aware of Creative Scotland's open fund and you were looking to make a larger application into that fund, that's completely fine and we'd encourage you to do that. I'd be more than happy to talk to you about that fund but you cannot come into that one and this for same project.

These ones, the next few, we've got a couple of examples to apply based on some of the issues we saw with applications last year. So the first one is about business development and marketing. So, you can't come in solely for a project that's requesting business development or solely marketing costs. So, for example, and we did see this sometimes last year, if you wanted to come in and all of your project money is going to a PR or marketing company to just promote your work, that's not eligible for this fund. We want to be seeing creative projects and as part of your creative project you can absolutely have a marketing budget. We want to fund you to make things. We don't want to give money to company that is going to promote you. You also cannot use the funding as seed money for a business start-up.

The next one is that applications that fund the production or documentation of work made solely for sale or commercial purposes are not eligible, however this could be one element of a broader application. That's quite similar to the marketing costs. We don't want be funding purely manufacturing or purely imagery for an album cover. But if you built those costs into a project and we fund you as an artist to make music that also gets made into something to distribute, like CDs, that's fine but we don't want to be covering just production costs.

Similarly, with documentation, we don't just want to be covering someone to take photographs of a project that's already happened. We want to be funding you to do that project and then as part of that you might include a fee for a photographer.

This one is about graffiti. Now I understand this might not be in the spirit of graffiti, but because you're receiving public funding, if you're coming in for a graffiti project, you need to make sure you have permission from the buildings or locations you intend to install your artwork at. You need to confirm that as part of your application.

The final one, if you're planning to use the funding to work outside of Scotland, for example, to develop a specific skill or record a specific studio, which we completely understand is valid, we would like to see how you will then bring that skill back to the wider Scottish hip-hop community, either sharing in terms of the work you produce, or in the way that you work with other artists.

We'll go on to fees. Steg, you talked a bit about fees but I will talk a little bit more about it. You can absolutely apply for a specific bit of kit or equipment that will help you with your professional development. Just make sure again that that's not just all you come in for. We really want to know how that will contribute to your development and your creative project and in the future.

This, I don't think we can emphasise it enough. Please make sure that you include fees for your own time and fees for those that you work with. So, for example, if you're hosting a performance night, please ensure all of the performers are paid. If you're making a podcast or an album or you're interviewing people for a film and these are all things we have seen previously, please make sure that everyone involved in the projects receives some kind of fee for their time. We would like you to pay those people industry rates and as Mobo and Steg have both said, if you're not sure of what those are, if somebody is not providing with you a quote of what is normally charged, you can look at the Scottish artists union rates and also the musicians union rates. If you want to go away and do a piece of research, a kind of research and development proposal, something that is quite helpful on the Scottish artists union rates, is that they have residency rates. It means it is not so focused on final outcome and you want to research something. It is a good way of calculating what you might pay yourself to go away for a week and focusing on making and creating as opposed to, say, performance rates, which you will find in the music union rates.

So, access support. There was a little bit about this in the budget that you would have seen. So, this year, in addition to the funding that you come in for your project, you can come in for access support. So, access support are non-artistic costs that remove or reduce the barriers for you to deliver your project and also for your project to be open to as a wide a range of people as possible. It could include your collaborators, participants if you're running workshops and also audiences. Obviously, if you yourself need access costs, I'm sure you will know what these are. But in terms of things for participants or things for audiences, you may want to consider as part of that sign language interpreters, translators for meetings, also additional budget for travel if that's something that you or anyone that you're working with needs. You can come also in for a percentage of any care giving costs you might have that if you couldn't cover them would prevent you from delivering this activity. Yes, please do let us know if there is anything that you're not sure would be considered access support. You can send us an email and we can advise. Similarly, if you yourself need support in just making the application, that's absolutely something we can do. Again, you can just email us and get in touch and let us know what would suit you most in terms of your access needs to help you apply to this fund.

Mentoring. So again, Steg covered this in the application form. I'm not going to go back over it again because I'd just be repeating Steg. Basically, it is not compulsory, it is an optional extra we have developed for this year. You can just put your first and second choice and we'll schedule those sessions after we have confirmed all of the successful applicants and they can take place online or in person.

So the bursary amount, you can apply for between £500 and £1,500. It doesn't happen very often but the panel may offer an amount smaller than you have requested, that is largely if you have put in for costs that are ineligible or part of those exclusions. Sometimes we might still look to fund a project but we might have to remove one cost.

In terms of time scale, the fund opened for applications on Thursday, 27th October. Hopefully everyone here knew that. You've got three weeks to apply. So, they must be received no later than Thursday, 17th November at midday. We will then meet roughly two weeks from that deadline, once we've had a chance to review all of the applications. You will receive a funding decision within six weeks of the application deadline date.

Payments, successful applicants, you will receive a funding agreement from Sunny G. The grant will be paid in full within 28 days on receipt of the signed funding agreement. We are also asking you to complete a short feedback and evaluation form towards the end of your project to help us develop similar opportunities and also improve what we do as a fund. Again, Steg has gone through this but you can apply by emailing your application no later than Thursday, 17th November. Just make sure it's got the subject line "Scottish hip-hop bursary application". You can attach files or again, include links. You will receive confirmation from Sunny G within five working days.

That's almost everything. I think I have already covered alternative formats. This information session will be available after this, so you can go back. Also if you need to contact us about any access support you might need to apply for, you can get in touch. That's everything from me from the guidelines. If you're happy, Steg, we could move to what often is the most helpful bit for everyone, which is the questions.

STEG: Yes.

MOBO: I've been taking notes of the questions.

STEG: Thanks, Mobo.

MOBO: If you have any more questions, put them into the chat. They've actually been really good. The first question is from Daniel, is there a deadline for when all projects need to be done for? The way that -- correct me if I'm wrong, it is within a year, more than 12 months from the fund that your project should be completed by basically. Something to keep in mind though for the start date of your project, it has to be, you need to keep in mind it has to be the six weeks after you find out. It needs to be from the date you find out, it cannot start before you find out whether you've been successful or not.

JENNY: Yes, absolutely. Just to add, if there are any postponements of projects due to legitimate reasons, like illness, obviously, this was a fund that was developed in response to in part COVID-19, and it is why we include that as part of the guidance, as long as you contact us and let us know what is going on with your project and you have a delay, that's fine. Yes, as Mobo said, ideally within 12 months.

MOBO: Okay. The next question is from Connor. "Do we need to include pay to ourselves if our project is something that can be done solo?" I can take that.

STEG: Go for it, Mobo.

MOBO: Yes, definitely, you have to. You should definitely include pay for yourself because you're working as a creative on the project. I don't know what the project is, but let's say you want to record your solo project, like there's so much that goes within that, whether it is the writing of the songs, whether that's the research, whether you need to travel to and from the studio, you still need to cover your time as well, even if you need it take time off work in order to do this, so funds like this are definitely there for you to be able to also pay yourself. It's not a case of, like, oh, well, I can make the project for like £500 and I'm going to ask for £1,500 and pocket the other £1,000, it still needs to be accounted for.

STEG: Yes. Just to add into that, don't put down, like, mates' rates either. Use the guidelines for rates based on paying yourself and paying everyone. I know that sometimes we feel like we can be, we want to just contribute as much as we can off our own back, but the funds is there to support you, as artists, so make sure you cover all costs.

MOBO: It is important for your own personal practice as an artist, if you can say that, okay, this is how much it will cost for you your own time, if someone asks you to do the same kind of service in the future, you've already got a reference, you know. And yes, that's the main part.

There was a question from Alexander, "My project is putting on a night for new hip-hop artists in Scotland. I've heard that the fund cannot be applied for in order to make a profit. Is free tickets enough as no profit will be instead"

JENNY: I can take that one, if you like.

MOBO: Yes.

JENNY: Yes, so that's in terms of, I think there's a difference between making a profit and making sure everyone in your project is paid. It falls under the guidelines that you couldn't come in for a business proposal because if you are going to have excess profit for things that you are running, it means you have made a profit of public funding which is something you are not allowed to do with National Lottery funding. What you can do is come in for something with ticket sales and show in your budget that all of that money, if you do have ticket sales, is being paid back into the project, i.e., it is paying all of the artists, it's paying yourself. So, I think it is actually just a light confusion around the definition of "profit". If you are seeing the application form, we've got our income and expenditure, so as long as your expenditure and income are equal, i.e., you don't have an excess amount of income, then that's absolutely fine. What it would mean you ensure that what you make in terms of tickets, it goes into paying you as the producer, it goes into paying the artists you have performing and goes into other costs like equipment and materials. It might mean you come into us for less money because you know you will have this income from particular at the time. It definitely doesn't mean -- the other option, as you said, you could put on a free night, that's fine, or you might do a sliding scale so people with different incomes can access your event regardless of their own situation. That is something I would definitely say is a positive approach. It is just about balancing your budget so that your income doesn't massively exceed your expenditure and that that money that you do make goes back into paying yourself and paying others.

MOBO: Jenny, a case with a surplus profit, would they be able to use that profit for the next event? Or is that sort of --

JENNY: Yes, ideally what we'd want to do is predict, in this budget, how much they might make, put in their maximum. Otherwise, if they're looking at a programme of events, that's fine to use income toward future events. But they'd need explain that in the application form. They just can't have an excess of budget and then just keep hold of that and not be putting it back into the creative practice. It is just one of those specific guidelines from National Lottery funding that applies to all creative projects that Creative Scotland funds across all of its funds. But as long as you are re-investing that money into artists and yourself as an artist to continue to work, then that's okay.

MOBO: Yes. Once you go through the different guidelines of what you should be paying people for, from photographers down to video graphers, down to anybody who is there to help you with the event, it makes you realise it is quite expensive and making a profit is pretty difficult. So, I think running through the numbers and, yeah, going along with the guidelines for the numbers will help.

JENNY: I'd say as well, keeping in mind you put in a fee for yourself, so that idea of profit, you are making money from it because we want you to receive an artist or producer fee, it is just then in excess of that, you can't make more funds. So, I know last year we saw a couple of event nights where the person actually hadn't paid themselves. But then when you balanced their budget they looked like making a profit. It is just about declaring this is my fee. I hope that helps.

MOBO: The next question is,, "Hi, there. Could you go into more detail about what the role of a mentor is and what would it entail on both sides?

STEG: I could do that. A mentor will give you professional support to help you navigate through the system. I can hear myself back and I sound like a Dalek there, it's fine. Mentoring will give you an hour with a professional in the industry, maybe somebody who has expertise in the nature of your project, to support you to develop that project a little bit, maybe point you in some positive directions to positive destinations, a little bit of signposting as well. So, I think it is a great opportunity, even though I'm one of them, if I was applying that, I would take up that opportunity too, because we've got experience in the industry. If you're a new artist, I feel like it's a vital resource to tap into as much knowledge as possible.

MOBO: Yes, I fully agree, Steg. Over the years, I've had so many mentors and in so many ways as well and the main thing that I've gained from it is, first of all, having access to their network. Often times if you want to know something and you want access to someone, even if they don't have access to that information, they will know someone. Getting into that habit of building relationships with people and also looking at them as people that are going to mentor you over the years is definitely something that people should be doing. As much as this is an hour-long session, the good thing with this as well, it's been provided in kind by the hip-hop fund so it is definitely something to tap into. I hope that answered the question.

The next question is around access support. I think this was spoken about already. That question came in before Jenny spoke.

JENNY: I can see that Connor has written below that that's been answered. I think that's fine.

MOBO: Okay. Another question, "What is the principal focus of the application? Could you please further explain what is meant by a professional development, residency and research?" From a perspective of professional development, that can be many things. From the perspective of an artist, this can be things such as writing sessions, singing class, singing training, vocal training I guess. It could be you maybe doing -- yeah -- actually Jenny could you take this one so I don't get this one wrong, the professional development.

JENNY: No worries. That's absolutely right. In terms of the professional development, it can be a specific skill development. So, as Mobo said, it might be vocal training, it could be there's a writing course you've seen specific to hip-hop, or specific to poetry and you want to re-apply that in terms of hip-hop. As long as you can justify to us how it would contribute to your creative project or creative practice, that's completely legitimate. There might be specific producing skills you want to work on. You might have identified someone, like a producer or a vocalist that you really want to work with and learn skills from them, in that way it is almost like arranging your own mentor, as well as potentially the one-hour session you have with someone here you could identify your own mentor and include that. Those things would be included under professional development.

A residency or research, a little bit of what I was talking about earlier, for instance, if you wanted to develop a new piece of work but you need that time in the studio to kind of go away and play and tinker and work out what it is that you want to make, that's really, really important in terms of the creative process. We don't just want you to be solely focused on, like, pumping out outcome. That development for you to go away is something that you could absolutely come in for. That kind of comes under research and residency. Residency is where you might go somewhere to actually do that period of research in your own creative practice. You might work with a specific studio or stay somewhere that is offering up a creative opportunity. You can also do that in your own space or in your own studio. It's whatever you want to do, really. It is just that focus on your professional development and that really important part of the creative process which is that experiment part, which is the fun bit. We want to just help you do that, really.

MOBO: Just to add to that question, Jenny, so from the perspective of -- actually I will answer that question at the end. I will go through these, sorry. There’s a question from ES, it was sent to me directly, "Is there any possibility of getting radio play off using this, or even a push once the project is out of her hand?" So, radio play, that goes under marketing I would say. I wouldn't necessarily use the whole fund in order to -- I don't know whether you mean to pay a radio plugger in order to then take your records and try and plug on different radio stations, I don't think this fund is necessarily for that. If you can make a good case as to maybe you are creating the record and then a portion of that fund, of that grant is then to be used for marketing, then yes, maybe. However, I would not necessarily apply for -- I wouldn't look at the hip-hop bursary grant as something to be used specifically just for marketing.

STEG: Can I jump in there a little bit? Mobo is 100% right with that. Yeah, there is avenues for radio exposure, Sunny G being one of the partners of the Scottish hip-hop bursary. We have weekly programmes that promote Scottish hip-hop. Please make sure you keep us up-to-date with your projects, as we ask in your applications. Send it to us, get it out there and it will get some play, as long as you cut out the dodgy spellings for FM radio, please.

MOBO: Is this something that artists and creatives pay for?

STEG: No, no, it is part of what we do for the community. We provide a platform for artists and we've got a particular focus on hip-hop artists.

MOBO: Amazing. Just because we're speaking about radio play there and because I had mentioned radio play, there is loads and loads of amazing platforms that actually do as Sunny G do, where you can deliver and submit your music for free. I think just from a manager's perspective, thinking that a radio plugger can get your music to the world is -- it isn't necessarily the only route you can go. I think you would rather look at more stations like Sunny Govan and even BBC Introducing or something like that, rather than somebody who can play your music, because you don't ever get a guarantee of what happens with it.

STEG: Yes. I feel it would be a big chunk of your budget to a marketing company and I don't think it would look that good on a funding application, that had the majority of its fund to a marketing company. Any other questions there, Mobo?

MOBO: Yes.

STEG: Good.

MOBO: "A question from Connor," My plan is to make a project of instrumental beats that once released will be free for not-for-profit for vocalists to use. I don't want to pay myself. I want the fund to help with certain things related to the project but I plan to make no money, just good art. "So you are wanting to make the instrumental beats. I would recommend to pay yourself for your time as well. You can also -- let's say -- this is me throwing numbers out there, let's say you are charging 100 an hour in order to make beats normally, you can say that well you would only charge £50 an hour and you are doing the other £50 in-kind, but we do want to encourage you to look at putting budgets aside for your own time to create.

STEG: Yes.

MOBO: Steg, there's a question for you, "Regarding radio play through Sunny Govan, what about songs that contain uncleared samples?"

STEG: That's fine. We pay a licence fee to play copyrighted people. If you sample Elton John, the fee will go to Elton John. We will play your record.

MOBO: Thank you, Steg. "Can PRS registration be applied for within fund?" Yes, I would say so because it is sort of part of your professional development. You do want to sign up to PRS so that you can actually in the future start making money from your music so, yes. If you have not signed up to PRS, it is £100, you will recoup the money in the years to come. Definitely, yes. Could you confirm that, Jenny and Steg?

STEG: Yes, PRS is £100 to join for a lifetime membership. It might take you a little bit of time to recoup if you're a new artist but it is certainly worth doing. It is an investment. Once you get your PRS membership, that will encourage you to make sure your music gets played on radio stations to get some royalties. It is very motivational being a member. I would encourage you all to join.

JENNY: Yes, just to confirm, it is completely eligible as long as it is part of your creative project and you can write about it being part of your creative development. Obviously, we know why its valid so that's fine.

MOBO: Are there any other questions before I ask one? I'm just being the devil's advocate here. From the perspective of somebody who doesn't create music, this fund -- it is more of a statement -- this fund is not just for people who create music, as Steg said earlier, it is also for people who maybe want to work within theatre and that is as well. The question I want to ask is from a manager's perspective, being an artist manager, if there's any other artist managers that want to apply, would that be mainly for artist development, I mean for professional development they can apply for or more like maybe putting on an event that showcases the artist that they are working with? Or are those possibilities, is that something that would be accepted by the hip-hop fund?

JENNY: From my perspective, absolutely, yes because it is like you're working as a producer or curator within the sector, so that's absolutely legitimate. Yes, you can come in for an event or come in for professional development. We need artist managers in the same way we need artists. The way that Up2stndrd's work is very collaborative, it would be about professional development. Obviously, I'm not saying you're going to apply because you're a partner on fund, because that would be a conflict of interest. But to use that example. But yeah, absolutely, it is not just for artists, it is also for producers and for theatre makers, for writers, for dancers. We've had film-makers come in before who are working with multiple artists and dancers but in that instance they're directing a full project, so yes. Steg, unless you have anything you want to add to that?

STEG: Not at all. It is not for the front facing artists but the behind the scenes teams, whether it be the managers, whether it be if you're a person who records everyone, an engineer in the studio. Yes, you can apply. Does anyone else on the call want to ask a question without writing it in the chat, that would be okay, I guess?

JENNY: I can say also there is one more question in the chat. And also just to say we are nearly at the end of our time, I think, as well. Just something to be conscious of, but if anyone has a question, please do join us. But just to read out, Mobo and Steg you could take this one, this person has said, "It is kind of unrelated to fund, but are there artist management groups and booking agents involved in the Scottish hip-hop scene?"

STEG: Not a lot unfortunately. It is good that this fund will encourage artist management because it is a very important aspect that is missing in hip-hop in Scotland, the infrastructure behind artists, so let's encourage more of that.

MOBO: Yes, definitely. I run an artist management company. It's very small scale for artists. When it comes to booking agents, there's a few, but as Steg has said, through this fund and through encouraging market activity, it is also funded and it provides people with the support to actually deliver the projects we hope that over the years there will be more artist management companies and more booking agents because the demand is there, you know. So, yes, Faz, if you are thinking of starting a management company or a booking agency, we're fully here for it. Shout me, I'm always here to talk.

STEG: The same.

JENNY: Just to clarify in the context of the fund, you could come in freelance as an artist manager to want to run a specific creative project, but you can't come in for the initial business costs for setting up and you can't come in as an organisation, but absolutely we want to talk to you about your plans. They might just be in a slightly different context than this fund.

Any other questions?

MOBO: The only other piece of advice I would really give is to just start with the application, just chip away at it every other day, if you've got the time. Don't leave it until the last minute. Sleep on it. Go back to it, it always helps. You can also still get in touch via the same email if you have got any questions. Can you confirm the email again please Steg?

STEG: Yes, it is hip-hop bursary@sunny G.org. As Mobo said, if you need any advice or have issues with accessing the application or you need any support in that way, please get in touch. Don't leave it until the last minute, because I often do that in life and I have a panic. Just chip away at it, like Mobo says. I'm conscious of time at the moment, Jenny and Mobo and everyone. Unless anyone else has got any final questions, we will draw this session to a close. Like I say, you can always email to us or speak to myself, Mobo or Kacie or Jenny for any advice or information.

MOBO: We're looking forward to reading some of the applications. It was so much fun last year. Yes, I expect to see some really great work.

STEG: Yeah. Great. So, thank you very much everyone for joining us. It is really appreciated. Good luck with your applications. I look forward to seeing you in the near future. Folks, thank you very much. See you later.

JENNY: Thanks everyone. Bye.