**Transcript - Podcast – Music Graduate Stories**

**Host:** Simon Bradley

**Speakers:** Eammon Watt and Ewan Mackay, both graduates of music courses at UHI

Simon Bradley 0:02

Hello and welcome, my name is Simon Bradley, and I teach for Lews Castle College on a master's and a BA programme. Without further ado, I'd like to introduce our two guests, we have Mr Eammon Watt who’s up in Shetland, on the drums there, and he did the BA applied music and the MA music and environment course, and he’s having great success on Spotify, and he's going to tell you all about that. And we also have Ewan Mackay, who also was on the BA applied music, and the Masters, music and environment. So the format is, we'll have each of the guest speakers in turn will talk for about 10-15 minutes and then we'll invite questions or comments from anyone in the audience. So, Eammon, are you happy to go first?

Eammon Watt 0:46

Can do, yes,

Simon Bradley 0:46

Eammon has got a PowerPoint. So, without further ado, a big UHI music network welcome to Eammon Watt, recent graduate, and Spotify ninja.

Unknown Speaker 0:57

Thank you, Simon. Thank you, thank you. So, I'm here today just about my journey through the music business as a post graduate of the applied music course. Eh, let's get this underway.

So, my name is Eamonn Watt, I am a drum instructor since 2016, which I very much credit the applied music course for, well, getting me this far, and I'm also a composer of all sorts 2012 - I started as a classical orchestral composer I since then have moved on to many different genres like new waves piano, meditation and low-fi beats as well, so I took the honours degree course in 2013, and graduated with a first class honours in 2016. And once again, I very much credit not only just my experiences with being a youth worker for my local youth centre, but I also credit very much the, the applied music course for helping me get that formal qualification and helping me get the experience that I needed to become an instrumental instructor.

So, I run my own business called Virtually Conducted Production, and I use the different names, Eammon Watt for new age lullabies, the virtual conductor for my orchestral storytelling music, low-fi Eammon for my Lo Fi beats, the one-man disco band which was a funk drum soloist band with original songs, and the new one, oozzles – an EDM artist, which is inspired by my videojet name, which I'll probably get more into that in the presentation.

\*Samples of Eammon’s music plays from 02:26 to 05:38\*

Eammon Watt 5:47

The Virtual conductor. What I'd like to show you is how my music is made. Contrary to what I do I'm actually not a piano player, I actually programme in every single individual note using a software called Cubase, not even…without a keyboard…I just click and drag each and every single note and yeah, it's just, I just go with the flow essentially.

\*Lullaby music plays from 06:02 to 07:20\*

So, that song that you’ve just listened to is called a simple lullaby. Despite all the orchestral stuff, this one is my most successful composition I have ever created, as of this date 15 million streams on Spotify, featuring on the Spotify editorial playlists, starting with the magnificent piano with 40,000 followers, then sleepy piano, sleep baby sleep, calm vibes, and even the biggest piano playlist on Spotify, with 6 million followers, peaceful piano. It received 40,000 daily streams, until nine months later it was down to 15,000 streams, then it ran sort of its life course on peaceful piano. The way the sort of the Spotify editorial playlist works is that they edit the playlist every few months or so and some of these new compositions go in and some of the older compositions go out. And from there, it started a chain reaction. You have my top 10 songs, all of which that achieve editorial placement. So, after a simple little lullaby I decided, you know what, I'm gonna try even more of these and see how well they get on. So after that I created ‘truly yours’ which achieved nearly identical results, and then after that ‘sweetest streams’, once again aiming the same results, and then even ‘nightfall’, achieving the same results, all on peaceful piano which was just one of the most mind blowing things I have ever experienced as a musician. I don't know how to really phrase it, it was in the right sort of niche audience, which this kind of music was very much suited to sleep and relaxation and just the mood of classical, and it was just amazing to see that these were all…

In March 2020 – it was either February or March 2020 – I achieved 1,500,000 monthly listeners. Absolutely insane number right there, which was just incredible!

Okay, so I asked myself and how I wanted to get on these playlists is, well, where do we find music nowadays? Of course, your social media, your Facebook and Twitter, YouTube, Instagram and Tiktok, places where you can find all these viral videos and you can even put on your own shows, you can create your own Facebook page of course get yourself out there. Before lock down we had our live music venues all moved online, and the idea of live streaming videos where you could sort of like website, Twitch, YouTube Live, Instagram Live…where you could broadcast yourself to potential hundreds of 1000s of viewers. And, Radio TV was of course still around but it's, of course, very hard to get access to as an independent musician. The thing that came up to my mind, and stuck out to me most was the streaming service playlists.

How I usually discover my new music is just going to a Spotify playlist, just hitting the browse button, seeing what mood I'm sort of in, what kind of music I want to discover…and just a button and just let the tunes shuffle…and if there's one that's what stood out to me, I would sort of click on my app and just see who wrote the song and who played the song, and yeah! Playlists are easily discoverable by just simply hitting the Browse button and just going through the lists, they will all based on genre, mood, timbre, and function. So for example, say, you’re feeling sad and you want to listen to sad music, or you want to listen to classical music, then there's whole lists for that as well. Or if you just want to listen to say guitar or piano, or, if you just simply want to relax or just sleep, put on music related to that sort of tastes and functions and algorithmically generated playlists based on taste, which Spotify, of course, sort of try and figure out your personal listening tastes for you. And of course, independently run music taste playlist makers, they have their own playlists, and they sort of feature ones that they think are nice. And you also have editors from the top as well, which like we discussed previously.

So, how I sort of approach this is…I sort of analysed our different kinds of playlists, for example, there's the magnificent piano there, and I sort of analysed a whole bunch of songs from that playlist and I analyse all these different musical points of it – I analyse the melody and harmony, how the chord progressions are used…is it simple, is it fairly more complicated. I analyse the tonality, major or minor and what sort of a model scale, potentially, they use. Timbre, which is essentially how it sounds, or your instrumentation of it. For this one of course it's piano, so having a listen to the speed of the songs, see how fast they go, seeing how slow they go…for sleep music you want it to be nice and slow and nice and soft. The length, as well…what I found very fascinating when I wanted to make some Lo Fi beats was the, the length of the music. Your usual song usually lasts to around two and a half minutes, but of course, with the Lo Fi beats they're way shorter – around one minute to two minutes and sometimes even, not even a minute. That's why I always found fascinating was analysing these sort of playlists is the length of the song, you sort of almost think, Oh, is that is that it?! And, yeah, repetitive, or through-composed, again, is it sort of does have more minimalistic techniques or more complex and through-composed? And, the title of the song, as well. They'll have sort of a peaceful sounding name, or does it reflect well with the playlist? Essentially, any similar concepts or techniques like contrary motion or the techniques that you've potentially learned in discovering music for example, or like anything.

So, the tools of the trade I used were an online distributor, TuneCore or DistroKid. You also need a verified Spotify artist account, which offer instant access after the first release. SubmitHub was where I used to get onto independently run playlists and blogs, where for promotion and marketing. And, eh, feedback can be very picky sometimes, of course. There's PlaylistPush which is very expensive, and results vary, but also has some exclusive and very influential playlists, and your social media platform of choice.

This is the sort of strategy, summarised up. You have three or four tracks prepared and ready for release, you get your profile verified, which is usually instantly from your distributor. How you also want to release these compositions – do you want to release them monthly, every three weeks, every two weeks…ensure that that your release date is a month from now, and then say, say from there, do two weeks for every release. Once you get your Spotify for artists profile, not only can you see your stats on how each song is doing, but you can also pitch, one of your unreleased songs to Spotify as well. That will give you the best chance of getting onto these editorial playlists. And then, what I do after that is once I got all their Spotify URLs ready and I start a pre-release campaign, using the distribution tools to my advantage.

DistroKid has these wonderful presale pages which you can use to share on social media, and you can also use social media for just any sort of pre-release campaign. I submit myself and pitch to as many places as possible – as many of the appropriately list as possible I should mention, so you want to sort of pitch it based on what your song fits best into, and, and you sort of learn from your feedback as well. Some of it is picky of course, as I mentioned before, but some of them are actually quite constructive and useful. If I can once again go back to my lo-fi beats, someone criticised the lyrics and gave me some technical advice on how to achieve that lo-fi sound. And, another sort of optional way of doing it is through targeted Facebook advertising, which, of course, Facebook has a ridiculous amount of information on people and you can also use targeted advertisements to find your audience. This will boost your sales and followers. Same thing post release as well, and if you get onto an editorial playlist, you'll also get an email…to get the champagne!

So, yeah. And of course, there's the big money question, as I like to call it. Now from the Spotify average stream – from what I found my calculations – is a paltry (a very very paltry) low third of a dollar essentially. Incredibly low, which is also almost a debate for another day, is just how these musicians are being paid on these streaming services here. But I did have that back of my mind, and just didn't want that to bother me a whole lot. I just kept on going regardless, kept up with the promotion, and even just that little bit of dollars coming in every day was just fine for me. As I mentioned before, a simple lullaby…around 40,000 daily streams a day, that is, essentially, $136 a day times that by seven you get $932 a week. Times that by another 4, you get 3808 a month. I should also mention that just for the one song, and this is all while keeping full control over your master and publishing copyrights, since you used an independent distributor, and they do not take up all your publishing rights or pasture rights. So, learn how to analyse the sort of trend!

What makes a song accepted into these playlists? It's mostly I would say the mood, the vibe, and sort of almost the function of the song that sort of allows you to get onto these playlists here. A consistent and rapid release schedule is key for even further momentum and success. Take feedback on Spotify, beat the really picky ones or the constructive ones, and see if you can apply it to your next couple of songs. And if you get tired, just branch out like what I do with my Lo-Fi Eammon and EDM stuff. But sometimes it can just get…well, for me at least…I could just get really exhausted just focusing on the one genre and having a desire to experiment and move around. You are your own record label, using these strategies you can become even more powerful than a record label, and this is just simply using these tools to your advantage, just use them a lot. Always listen to the voice that says one more try. I'll be honest, before I made a simple little lullaby I was kind of in a dark spot. I was creatively in a dark spot and I was just thinking, man, I'm really running out of ideas here…I'm just the compositions aren't making enough, I'm just gonna have to focus on my main line job, but then all of a sudden, I made this simple little lullaby and suddenly the most bizarre, but most wonderful feeling I've ever had in my music career. That's me! Thank you very much for listening.

Simon Bradley 17:48

Eammon, that was awesome. Thank you so much, that's such a valuable insight. And, the thorough research you did into this platform, you really are – truly are – a Spotify Ninja, I'm delighted that you've agreed to, to share some of your insights.

Katie, have there been some questions? I believe there have.

Katie Masheter 18:06

Lots of questions, and lots of just appreciation. Well impressed, brilliant, amazing insight…from everyone! I think we're all a bit blown away. So, firstly, Mark has asked, are your creative decisions for compositions mainly driven by what will get more hits?

Eammon Watt 18:23

Well, it did involve a sudden strategy switch around, of course I still make the compositions that also just appeal to me and others as well. After just a simple little lullaby success, it has turned my marketing strategy around and just, yeah, definitely a drive to get more hits.

Katie Masheter 18:40

And, you kind of covered Paul's question, which was around are the big Spotify playlists lucrative…

I'd thrown something in there around the fact that once you've had success on Spotify, do you find that leads to more opportunities, and other paid work, because people see your name out there?

Eammon Watt 18:56

Surprisingly, actually, quite passive, I would say…the getting placed on the Spotify playlist. I think this is mostly because a since my music is very much, functional, a more functional sort of form of music, the listener would use their smart speakers to say, play something peaceful…or at least, this is the way I look at it! Of course, with your smart speakers, you can't see the name of the artists, you can see the, what the song is called as well. I guess it depends on the genre I would say, if you managed to get on the pop playlists, you'll definitely get more interest that way.

Katie Masheter 19:27

Another question here, have people use your music off the back of the Spotify channel, and had success? Have you been to any orchestras with your music? And, a comment, I especially loved the lullaby…

Eamonn Watt 19:37

I tell you what, they have been actually more…I always get some more messages regarding scores, sheet music, than I do say, music downloads so when they hear my music I want to hear more, they sort of, they want to play it themselves, they sort of want to buy the sheet music, especially, I would say. And for have you been to any orchestras with your music...I've only been to my local, of course once again, before locked down, I had my little community orchestra play the witch's brew. This was all the way back in, oh, goodness…how long ago…2014! And it was a fantastic thing to hear – coming out of a computer and into an actual orchestra was just magic.

Simon Bradley 20:32

Listen, Eammon, thanks so much, and that's a great segue actually into our second guest today, Ewan MacKay. Eammon’s shared his experience working on these platforms, and big data, and the analytical possibilities you have, you've had great success working with orchestras and bringing your compositions to life in live scenarios. So, I'd like a big welcome now to Ewan Mackay, who is going to talk about his life after graduating and working in the field of classical composition and writing commissions and such like…so, big welcome to Ewan Mackay.

Unknown Speaker 20:55

So, unlike Eammon, who is as Simon has said, a Spotify wizard – whom I am very jealous of, Eammon’s success – I'm a contemporary classical composer. I write music for soloists, ensembles orchestras. I graduated from the master's degree in January last year, and I hadn't really developed my practice to the extent of which it could sustain me at that point. I had funded my practice in 2018 off the back of working with Simon on the sustainable creative endeavour module, which I found to be really enlightening for me as a composer and a creative individual. Up until that point I had just been, you know, writing music with the kind of vain hope that it may actually lead somewhere, but it wasn't until we actually started working on this sustainable creative endeavour module, that I realised that you could actually then take it and build your own practice.

So fast forwarding to graduating in 2020, I hadn't developed that practice to the point where it can sustain me so naturally, I had to leave university life, and find a job, and the job that I found was in marketing and events coordination for a really small, cyber security technology company in Aberdeen. There were three people in the company, it was very very small and very niche cybersecurity. I'm not particularly good with technology and had barely any understanding of the products that the company were actually trying to sell to other people. However, what I did have was a good understanding of marketing and putting products out there to people, and bringing people in to see these products. And, another part of that job was also an event coordination as well, so that is taking the company to large conferences like Scot Secure conference down in Edinburgh, there been a lot of online conferences as well. At that point, COVID was just beginning to rear its ugly head. So a lot of these things were very much online. But what that gave me was an understanding of marketing in a completely different industry. And when I actually began to understand that industry in itself, it led me to think, I wonder if I can then start to apply these skills in my own creative industry and music and in the work that I do.

So after eight or nine months of working in cyber security marketing I ended up leaving that and two weeks after that got a job in a small Music School here in the northeast of Scotland, and basically I tutor in cello, and in composition there, and I also handle the digital marketing and the content marketing for the company there and that takes up the bulk of my work with the music school is actually in the marketing and handling the product and the service side of the school, making sure that you know the pupil relationship with all of the tutors and making sure that we are visible online we're actually building a new model at the moment, which is moving away from the one to one musical tuition, we're perhaps familiar with in these situations, and we're building a one to one still, but also a one to many products, school, whereby we can have an online platform that can touch one to one. So for example, I may give a cello lesson to Simon, but I can also create video content, which can give lessons to effectively an infinite amount of people through a digital video streaming platform, and this is the kind of model that we're working on just now. And again, it's a really small company to be involved in I'm employee number three, a lot of the other tutors that are there are working freelance, but it's just a very interesting place to find yourself. I would call myself a composer, first and foremost and we'll move on to this, but I wanted to say at the outset that the bulk of my work is not like, Eammon, you know, through his work as a composer with the streaming platforms, the bulk of my work is actually through, you know, a completely different style of work altogether, which gives me the freedom to then work as a composer, and as Simon has said, seek commissions in working with performers and groups and organisations, so I've remained focused as a composer throughout this entire process in the last year of which has kind of seen me go through a number of different changes in my post university working life, and I have gained commissions from a number of different organisations like the sound festival which is a local contemporary new music festival here in Aberdeen; Drake music, which is an organisation which works with disabled artists, I myself have cerebral palsy, that just affects my ability in my legs, but they work with a number of different composers who you know will have such as Eammon, Asperger's or autism, and then physical disabilities as well. One of the big commissions that that led to was a performance at the Barbican Centre down in London, the home of a London Symphony Orchestra. I devised a piece called something from nothing, and it was an educational performance piece, which was based on random chants, you know, pre-built musical material and audience participation, to sort of prove the point that composition is not necessarily something which is just for a few select individuals that are highly trained. Basically anybody, you know, if you've got enough musical, you know, talent, you can compose music and you actually can create your own your own music.

You can find that performance on my website, ewanmackay.co.uk, I'm sure Simon has shared that with you, basically the only thing you need to know about me is head over there because everything is…everything is there in the one place. But in working with Drake music, I have been able to have a number of different opportunities that have come off the back of that performance with the Hebrides ensemble, the red note ensemble which were commissioned through sound, and the Doric Board Association. And, key to my working practices as a composer is really building upon and nurturing collaborative relationships with people.

So, for example with the Commission with Drake music down in England, there's Drake music in Scotland as well. So when I had the commission for Drake down in England, that eventually led itself to a chance meeting with Ben Lung at the sound festival concert where I had a performance, and we got talking and he ended up programming one of my piece’s monologue which I wrote just at the beginning of my master's degree for solo viola, and that led to a performance with Jessica Beeston, who is the solo violist who plays with the Hebrides ensemble. And it was just an interesting kind of thing where one opportunity lends and leads itself to another opportunity.

Similarly with the red no ensemble commission that was a piece for oboe and cello, and the oboists Savio Vega Dominguez who is a phenomenal Obrist and I collaborated with him again on the Doric board commission which was a piece for solo oboe, and that really is the key to my work as a composer and it's a very solitary thing being a composer, we spend a lot, and I'm sure anyone would agree, a lot of our time in our studies, in our studios…where we're kind of working on music on our own and it's a very kind of isolating experience to write music which is in your head, and you're never really sure whether people are actually going to hear it. I think for Eammon it's a different case, but certainly when you're working with live classical performers like me sometimes, you'll write a piece and it's yours before you ever get it out your head and heard live in a concert. So my working practice has, has really lent itself to that solitary part, in terms of the compositional process of writing music, but also working closely with performers, and if that's something like going to a composer retreat or composer development scheme for example, which local organisations will often run these schemes where composer can go along and that was what the red note commission actually was, was a composer development scheme run by the sound festival where I was along with five other composers from around the country, and we were able to work in collaboration with red note, and that just led itself to working with Sergio, on another commission down the line. And I think that really is the key when you're working in any genre of music, it doesn't just have to be classical. I'm not sure if there are other people here definitely, that will be in folk and rock and pop, it's the same, the same thing that applies, is that you as an artist can't just be in your garret writing music, can't just be sitting in your study, there's no use writing music for it to sit in a box, and never be heard, or be a file on your laptop that nobody ever hears. You have to try and get yourself out there and in front of people and give yourself, make yourself builds the opportunities to hear your music performed live. As a classical composer I find that can be quite difficult at times, particularly with the COVID pandemic, and all of the concert halls and the concert venues being shut down and everything that's gone along with that, but what's come along with that is a need and a desire, through the, the classical community to adapt, taking for example about Doric board commission. It was completely remote. It was a completely remote collaboration with Sergio we were never in the same room, he was in his house in Glasgow, I was in mine’s here in Aberdeenshire. I wrote the piece in a week, sent it down to him. He rehearsed that piece, and he recorded it at home. We did a digital premiere on YouTube.

Similarly with the pianist, Edward Cohen, I have a new piece which we're just about to be premiering on YouTube, very soon. And I found Edward through Facebook, this is something that I quite enjoy doing, if I want to write a piece for an instrument, I’m just going to jump on to Facebook group, composers for performers, performance for composers, and I'm just going to go on there, and I'm just going to go any pianists out there want to actually collaborate, any violinists or violists or cellists…and it's a fantastic way for you to actually connect yourself with performers. You know, for me that was an orchestral environment where I had access to players, where you can't go to composer development schemes because they're not not really working and they're not so functional online. If you go on Facebook is in and says it's a fantastic resource and you're able to reach, you know, a huge amount of people, through the power of social networking and social media and just by being active and putting yourself out there, you are able to lead yourself up to further opportunities.

But one of the things that I'm really passionate about doing now and I'm finding myself doing this and building this at the moment, is helping younger artists or people who are still maybe in university that might be a few years, still in university, they're not graduated yet and they're learning the things which I have learned very passionate about sharing all the things that I've learned through trial and error, through success, and through failing. It's not an easy thing to do, but you're able to then learn from your successes and your failures and are now beginning to package this up in the form of different resources. I'm in the middle of writing what I call a wee book, not an e book because it's not a particularly large book, it's just a small chronicle at the moment of the last three years of my compositional practice from 2018 to now, and that will be released shortly, it's the sustainable composer, my journey to building a sustainable creative practice as an emerging composer, and that basically just has a basically a chronicle of everything from what is important to me as a composer, in terms of building that sustainable creative practice. And from that, we're going to continue to build it out with resources and other courses too, and I hope that I'm able to then reach a wider, number of people who might be seeking the same information I once did. I was exactly the same, when I used to sit in sceps and I would ask Simon all sorts of questions regarding how do you build out that sustainable practice, and I found myself now gaining knowledge and understanding through a very practical way of working, and I now want to give that back and share that. I'm not old, I don't have to be, I just want to be at a point where I am right now, and explaining to people how I actually got where I am as a young emerging composer, you know. You don't have to be a 60 year old crusty professor that shares this information, you want to remain relevant to your audience and the people that listen to your music, engage with your work, and you want to share that with them and hopefully help bring some people up with you on this incredible journey that is music, and that kind of leads me to where I am at the moment.

Simon Bradley 33:59

Ewan, that was great. That was a whistle stop tour, and that's really impressive. Good luck with all that, do keep us posted on social media and your e-book,that is really inspiring.

Big round of applause to both Eammon and Ewan for, you know, coming back to share that with us. And I thought that they both contrasted really nicely, but what they both had was that today you need a whole portfolio range of skills, Eammon’s big data analytical skills, and Ewan your kind of broad business skills and marketing skills, and also interpersonal skills, of bringing all these together to get your music out to the audience. So, thank you both. Katie, are there any questions that you might…I know Alan, who is a great classical pianist and composer as well had a couple of points, so we’ll maybe start with Alan, and then Katie brings in some more…

Alana 34:43

Yeah, in, in lockdown I just wondered if you'd done, there was one today but it was in a class with Anna Wendy and it ran on, there's a composer coffee break every second week on a Friday from 11 to 12, and it's sound festival in the University of Aberdeen. Yes, great kind of resource and before lockdown read that they’d done ‘noisy nights’ – they did one in Edinburgh and one in Glasgow. They’re great for sort of meeting people, because you have to meet people to get people to play your music!

Ewan Mackay 34:59

Completely I mean I've done the sound festival coffee things with Pete and Fiona, I know them really well, y’know I’ve done a few of them but it just so happens with all that’s going on at work just now that it just falls at the wrong time. No, they’re fantastic, there lots of opportunities, but I do kind of find that certainly up here…I mean, where are you, Alan? Where are you based?

Alan 35:15

In Paisley.

Ewan Mackay 35:16

All right, okay. Yeah, I mean, I'm up here in Aberdeen and the kind of Northeast, and it's not completely culturally dead, but it’s certainly, I mean…sound is the thing that kinda keeps everything going, really, in terms of contemporary music. And I would say, my music is not off the wall by any stretch. It’s quite interesting doing that kinda work with sound and red note, I think my piece could have been considered quite tame in comparison to the other composers that performed. But it's just a very kind of interesting scene up here for contemporary music.

Simon Bradley 35:58

I think another thing that's come through to me, is the different both equally valid measures of success. So we had Eammon with his numerical streams and financial implications, and Ewan, I meant it must be amazing to hear an orchestra or ensemble play your music live in front of an audience, you know that's an amazing achievement, and it must be a feeling of satisfaction.

Ewan Mackay 36:20

Yeah, no it is, and I think for me, it'd be interesting to hear kind of Eammon’s take or his thoughts on this, but I recently had a London Symphony Orchestra String Quartet performed the final movement of my string quartet that I wrote in my time at UHI. I was setting one Friday night, and an email pings through from Claire Duckworth at the London Symphony Orchestra, and I was like…this has to be a joke…it can't be real. You know I kinda read the email, and sort of replied to her and said, you know, is this real or are you kinda pulling my leg and she doesn't know, is a real thing we've been following you for quite some time, we want to work with you. And so I almost kind of fell off my chair, you know, it was a massive opportunity, and it's always what you know, says is this don't assume that no one's watching or listening, you know. Someone is somewhere, and that was certainly the case with me.

Simon Bradley 37:07

That's wonderful. I suppose all that remains is just to thank both our guests for sharing their complimentary and contrasting success stories after graduation. Such trying times for the music industry we all, I'm sure very aware of that, and it's very heartening and inspiring to see your, your creative journeys and we just thank you for sharing that. Are there any final comments or questions before we stop?

Katie Masheter 37:31

I just feel very energised by both of your approaches, and that you've kind of taken it your own, you've figured out your own way of doing it, and it's just refreshing to hear people not following what we feel is a formula, and encouraging others to do the same so…yeah, amazing work.

Simon Bradley 37:48

Thank you both. Lots there to take inspiration from.