

# PROJECT RISK ASSESSMENT

IDENTIFY RISK	ASSESS RISK	CONTROL RISK	REVISED RISK ASSESSMENT
<p>Record label suffer bankruptcy</p>	<p><b>AMBER</b></p> <p>The record label is a business with its risks. With the threat of COVID-19 on revenue, there is a possibility they may suffer great financial loss. This would affect the project, as I will lose my distribution channel.</p>	<p>I will discuss the budget and progress of the project with the record label throughout development.</p> <p>If there was a possibility of this happening, I would be made well aware.</p> <p>As part of my recording contract, if ICEA were to suffer bankruptcy, my masters would be released back to me as the primary owner, and I would be released from my contract.</p> <p>If this were to happen, I would self-release the EP similar to how I have done in the past to my existing fan base, using some of my contingency budget to address this accordingly.</p> <p>I would then pitch this to my publishing contacts to push the EP as an example of my writing and production work to</p>	<p><b>GREEN</b></p>

		move forward as a producer independently.	
Record label deny release of funds	<p><b>AMBER</b></p> <p>Part of my record deal states that further work will only be released upon approval. Therefore, funds will not be released without approval and acceptance from the label. This would affect the project, as I would no longer have a large portion of my funds available.</p>	<p>I will work with the label throughout the demo stages, and I will be made aware of any creative discrepancies we have with my work. I will always be aware if there is the possibility ICEA would not want to release what I am producing.</p> <p>If there were a major disagreement between the label, and myself the second option EP would be implemented, and I would be released from contract.</p> <p>If this were to happen, I would self-release the EP similar to how I have done in the past to my existing fan base, using some of my contingency budget to address this accordingly.</p> <p>I would then pitch this to my publishing contacts to push the EP as an example of my writing and production work to move forward as a producer</p>	<b>GREEN</b>

		independently.	
Record label drop me	<p><b>AMBER</b></p> <p>The record label retains the right to drop me from their roster. This would threaten the project, as I would no longer have a strong distribution channel or label support to release the EP from.</p>	<p>Again, the record label holds the right to release me from the contract if I were to produce work they are not happy to release.</p> <p>If this were to happen, I would self-release the EP similar to how I have done in the past to my existing fan base, using some of my contingency budget to address this accordingly.</p> <p>I would then pitch this to my publishing contacts to push the EP as an example of my writing and production work to move forward as a producer independently.</p>	<b>GREEN</b>
Ruth MacKay cannot part take in the online workshops for the Celtic research part of the project	<p><b>AMBER</b></p> <p>Ruth may become otherwise engaged. This would threaten the project, as it may extend the amount of time I require to research the Celtic elements to my project.</p>	<p>Ruth has provided me with free online resources and forums all focused on the Celtic music community. She has also provided me with several helpful books for my research.</p> <p>If Ruth were unable to work with me on a one-to-one basis, I would write a list of topics I would</p>	<b>GREEN</b>

		<p>like to cover, and reach out to the Celtic community online while I am researching feminist history.</p> <p>I would also study alone, outlining what I already know as well as attaining new information from Ruth's reading recommendations. I will account for the purchase of these in the contingency budget.</p>	
Ellen De Faux cannot complete project	<p><b>AMBER</b></p> <p>Ellen may become otherwise engaged. This would threaten the project, as it will push back the production of the video.</p>	<p>If Ellen were to drop out for any given reason, I would contact my previous video director Stuart Alexander from Shootback Productions, or Tim Courtney, who produced the video for OK Button.</p> <p>Having a list of directors available to me will mean I can contact them if this were to happen. It would delay progress, however the video would still be produced.</p>	<b>GREEN</b>
Lewis Gardiner cannot complete project	<p><b>AMBER</b></p> <p>Lewis may become otherwise engaged. This would threaten the project, as it will push back the completion of the</p>	<p>If Lewis were to drop out for any given reason, I would contact one of my other mixing contacts for a remote master class, such</p>	<b>GREEN</b>

	<p>EP.</p>	<p>as Imad Salhi from Soho Sonic, or Theo Bard who I worked with on co-producing 'Good Enough'.</p> <p>Having a list of mixing engineers available to me will mean I can contact them if this were to happen. It would delay progress, however the EP would still be produced.</p>	
<p>I run over budget, due to unforeseen circumstances.</p>	<p><b>AMBER</b></p> <p>If for any reason multiple parties have to pull out, and I have to readdress the project in its entirety, this may mean I will run over budget, which will delay progress.</p>	<p>In the case that there are multiple setbacks of which need to be addressed, I will consult with the record label and Creative Scotland.</p> <p>This will be managed with consideration and transparency to ensure the project will progress, as it should.</p> <p>I will draft a new budget based on all changes, meaning I can address exactly how much capital the project requires to complete. If the contingency budget does not cover this, I will use my capital to resolve any issues to ensure the project is completed.</p>	<p><b>GREEN</b></p>

		As a last resort, I would speak to the record label for further financial support if required.	
I run over time, pushing the project back	<b>GREEN</b>  I may run over-time due to unforeseen circumstances. This is a risk to the project, as it will halt progress.	<p>If there is any reason as to why progress comes to a standstill, I will make Creative Scotland aware of this.</p> <p>I will keep my projects backed up on my laptop, meaning I will be able to edit on the go.</p> <p>If the project is pushed back, I will re-assess the issue by speaking to my support network at the record label and Lewis, to help me continue to progress.</p>	<b>GREEN</b>
I am unable to complete a multi-track production	<b>AMBER</b>  As I am adopting a new way of working, there is the possibility I will be unable to produce a full multi-track production for the EP.	<p>As I am adopting a new way of working, there is a possibility I will be unable to complete a multi-track production.</p> <p>If this were the case, I would reach out to my support network for guidance.</p> <p>In the worst-case scenario, I would create a stripped-back production, mainly with acoustic elements. This is a production</p>	<b>GREEN</b>

		standard I have produced many times, and would be attainable to my engineering skill.	
I become unwell	<b>RED</b>  As I am working alone, I will be the main driving force behind the EP production. Becoming unwell myself would stop all progress.	If I were to become unwell at any time I would make Creative Scotland aware as to how this is affecting my project.  I will be sure to retain good health by continuing my routine as I have done, and working primarily from home.  If I were to become unwell to the point I was unable to work, I would seek medical advice as to how this will affect my work and act accordingly.	<b>AMBER</b>
My equipment arrives faulty/doesn't arrive	<b>AMBER</b>  The equipment required to produce the EP is necessary, and if it does not work/doesn't arrive, it will push the project progress back.	I have access to my father's computer, which also has recording equipment, and we live in the same house.  His computer has Pro Tools, and would not be as quick as my new equipment would be, however it would mean I could continue progress until any issues I have are resolved.	<b>GREEN</b>

<p>Some of my equipment breaks during production</p>	<p><b>AMBER</b></p> <p>If my equipment breaks or becomes faulty it will halt the progress of the project and I will be unable to produce work.</p>	<p>Again, I have access to my father's computer, which also has recording equipment, and we live in the same house.</p> <p>His computer has Pro Tools, and would not be as quick as my new equipment would be.</p> <p>I would also have access to my new laptop (if this were not the issue) which would help keep the project running while I am trying to resolve any technical issues I may have.</p>	<p><b>GREEN</b></p>
<p>My home is subject to unforeseen events (fire, flood) and becomes unliveable for some time</p>	<p><b>RED</b></p> <p>As I am working from home, I do not have an alternative workspace to go to if there is an unforeseen event making my home unliveable for some time. This threatens the project as I will not have somewhere to complete my work, and it poses a threat to my well-being.</p>	<p>Albeit unlikely, in this case, there would be very little I could do in regards to preventing an unforeseen event.</p> <p>As I share my home with family, we all work together to ensure our safety and prevent any unnecessary accidents from happening.</p> <p>If this were to happen, however, I would use my alternative laptop to work from and live with my sister in Edinburgh. This</p>	<p><b>AMBER</b></p>

		would halt progress, however, I would make Creative Scotland aware of this.	
I am unable to attain solid research online	<b>AMBER</b>  As a large portion of my work is research-based, I run the risk of being unable to attain solid online research from a diverse group of people.	I have compiled a reading list, which covers feminist materials from the LGBTQ+ community as well as books specifically directed toward people of colour.  When it comes to researching online, I will make sure to maintain diversity by reaching out to multiple online forums to gain insight into experiences from a diverse range of people.	<b>GREEN</b>
There is an accident while shooting music video	<b>RED</b>  As there is public participation involved in the filming of the music video, there is the risk of accidents, which poses a danger to everyone involved.	I will ensure that no unnecessary risks are taken when shooting the music video.  Any potential venue we use to shoot will be assessed for appropriate health and safety measures.  I will also ensure we are aware of any pre-existing health conditions of anyone involved before shooting.	<b>AMBER</b>

<p>Music video shooting is affected by adverse weather conditions</p>	<p><b>GREEN</b></p> <p>As some of the music videos may be filmed outside, we may be subject to adverse weather conditions, which would delay the shoot.</p>	<p>We will check to see if the weather will be an issue when shooting, and arrange shooting days around this if possible.</p> <p>If an unexpected change were to happen, we would already have planned alternative scenes, which could be filmed on the same day.</p>	<p><b>GREEN</b></p>
<p>Music video participants pull out at short notice</p>	<p><b>GREEN</b></p> <p>There is always the possibility that people may need to pull out of commitments due to unforeseen circumstances. This would delay shooting, and we would need to reschedule.</p>	<p>If there were a drop in the cast for the day we would work with one of our back up shots for shooting an alternative scene that day.</p> <p>We would find an alternative day to shoot if we were unable to attain an adequate amount of footage. This would be accounted for in the contingency budget.</p>	<p><b>GREEN</b></p>
<p>Music video participants find content triggering</p>	<p><b>RED</b></p> <p>Due to the content and subject matter, some of those working with us on the project may find material distressing due to their own experiences. This poses a risk to the wellbeing of those involved.</p>	<p>We will provide participants with a consent form and treatments for the music videos. This way, everyone involved will know what the subject matter is, and raise any concerns they have.</p> <p>By making participants aware</p>	<p><b>AMBER</b></p>

		<p>of the work, and what we are planning to do, I would provide adequate support for them if required.</p> <p>Any concerns they may have would be welcomed, and with enough planning, any issues participants may have would be made aware to us before shooting.</p> <p>If necessary, we would work with one of our back up shots for shooting an alternative scene that day.</p>	
--	--	--	--

## **COVID-19 RISK ASSESSMENT**

<b>Ongoing government measures likely to impact on provision during undefined timescale</b>			
<b>RESTRICTIONS ON PUBLIC GATHERINGS</b>	<b>OTHER SOCIAL DISTANCING</b> (including working-from-home measures, school closures, limited access to healthcare and other provision)	<b>INTERNATIONAL AND OTHER TRAVEL RESTRICTIONS</b>	<b>ECONOMIC IMPACT</b> (supply chain issues, general economic distress)

Risk to your proposed activity (delete as appropriate)			
<b>AMBER</b>	<b>AMBER</b>	<b>GREEN</b>	<b>AMBER</b>
<p>Filming for the video will take place early next year. If Scotland is in either phase 1 or phase 2, I will be restricted as to what I can film, where I can film and when.</p>	<p>If there is a second COVID-19 spike during filming, healthcare will be limited, and I must consider the well being of those involved.</p> <p>I must also consider that either Ellen or Lewis may be self-isolating at any given point.</p>		<p>As I will be ordering some equipment overseas, I must consider the potential for disruption in the manufacturing supply chain.</p> <p>I must also consider the economic impact this may have on my record label.</p>
Alternative planning for <b>RED</b> and <b>AMBER</b> risk			
<p>As filming is several months away, we will plan filming dates well in advance.</p> <p>We will consult with the Scottish government guidelines relevant to whichever phase we may be in at the time of filming and act accordingly.</p> <p>If restrictions are severe, we will re-schedule filming for a later date. However, if we are in either phase 3-4, we will adhere to</p>	<p>We will consult with the Scottish government guidelines as to what restrictions are in place before filming.</p> <p>If restrictions are severe, we will re-schedule filming for a later date. However, if we are in either phase 3-4, we will adhere to recommended government guidelines when filming.</p> <p>In the event any of my co-collaborators are self-isolating,</p>		<p>I will consult government guidelines of the relevant country where my equipment is coming from when ordering. Any potential for delay will also be outlaid on their website.</p> <p>If any given delay is too long, I will endeavour to purchase my equipment elsewhere to reduce waiting time. Excess costs will be accounted for in my contingency budget.</p>

<p><b>recommended government guidelines when filming.</b></p>	<p><b>filming will be delayed until it is safe to do so. This will be accounted for in the contingency budget if need be.</b></p> <p><b>If necessary I will work with Lewis remotely, as we have done in the past, rather than having our master class in person.</b></p>		<p><b>I will discuss the COVID-19 impact with my label throughout development. If there was a possibility of a negative economic effect on ICEA, I would be made well aware.</b></p> <p><b>In the event of a refusal to release funds, I would discuss my options as to exit of contract, and pursue a self-release to my existing fan base.</b></p>
---	---	--	--