27.10.2025

BREAK THE BEAT

PC) TOMMY GELUK (240947)
PM) GLEB ROKINS (241928)
MC) JOZEF HASETH (231289)
CC) BALÁZS PARRAGH (243353)

Format Development Report 4
Introduction to the Project 4
Discover and Define Phase 6
Development and Testing Phase 8
Delivery Phase 11
Iteration Log 13
Final Pitch Deck 15
Slide 1 16
Slide 2 17
Slide 3 18
Slide 4 19
Slide 5 20
Slide 6 21
Slide 7 22
Slide 8 23
Slide 9 24
Slide 10 25
Slide 11 26
Slide 12 27
Slide 13 28
Slide 14 29
Slide 15 30
Slide 16 31
Slide 17 32
Sample Content 33
Project Management Plan 34
Introduction to the project 34
Project Mapping 36
Responsibilities: RACI matrix 38
Risk Assessment 40
Communication Plan 41

Quality Control 42
Appendix 43
Appendix A – Testing Questions 43
Appendix B – Recording Photos 46
Appendix C - Technical Quality Standards Document 48
Appendix D – Editorial Guidelines 54
Appendix E – Research translation board 58
References 59
AI Documentation 60

Format Development Report

Introduction to the Project

Our project concept is Break the Beat. A funny, conversational talk show where every episode a new guest sits down to break down their music, share stories about their career, and joke around with the hosts. With a mix of banter, behind-the-scenes production insights, and live creative challenges, the show gives audiences a front-row seat to the creative process while keeping the energy light, unpredictable, and entertaining. Our prototype has 4 participants the host (Balázs), the guest (Tommy), audio engineer (Joe) cameraman (Gleb), and an additional stakeholder was Charlie Hicks, he was the one we contacted for the possibility of using the hub radio for a recording studio.

The main concept was to create an audio-visual experience for aspiring music makers/music fans that wanted to hear advice and learn directly from the experts in the field since there is not much available material without putting it behind a paywall from famous artists. We created a project that aims to mend this gap with its unique selling points that both entertain and educate regardless of skill level with in-depth, step by step analysis on how a song is built and what makes it unique.

Our show is comprised of three main segments that are unique to our concept. First is **Break the Beat,** which is our most important segment. Here the artist who is the guest takes one of their most famous tracks and breaks it down step by step for the listeners. This is done in a similar fashion to Tape Notes, but what makes us different is the tone and style that is used in addition to our podcast being available on YouTube where Tape Notes only posts clips of their show instead of full episodes. In our show we try to expand into multiple genres and while Tape Notes focuses on the guest being in the known rather than the style of interviewing or the host personality especially since Tape Notes has multiple hosts rotating through each different episode.

The second segment is **Stage Presents.** Inspired partially by Nardwuar this segment aims to give a small gift or token (e.g.: Album from their favorite childhood artist) to the guest that is connected to them on a personal level to engage in a conversation relatable to the viewer. What makes this segment unique is that it's a very good way to start a personal insight into an artist's life/process. While other podcasts try to get relatable with their guests through questions, we do our research in advance and catch our guest with a pleasant surprise which makes the show much more unpredictable by what conversations would take place and what would be the gift that makes that happen.

Finally, we have the **Freestyle Challenge** which is popular with other shows that interview musicians. What makes our segment different is our approach. If we have a producer, we provide them with an assortment of random noises/sounds that they must use to produce an unconventional beat. If we have a singer/rapper as a guest, we provide them with one of these unconventional beats or one of our own and they freestyle rap or sing over said beat. Other podcasts such as the breakfast club focus on famous past beats and they don't give the possibility to show off the skill of producers. In this segment we aim to provide an educational and fun challenge that is both entertaining to watch, and listeners can actively tune in to a producer composing a beat from unconventional elements.

The format aims to provide an educational and entertaining experience for our listeners regardless of their knowledge of music production. It is an enjoyable and learning experience for someone who is already an artist that has made beats or songs that have recognition to the person that just listens to a lot of music and has a general interest in the topic of music production without necessarily practicing it.

*The target audience persona can be found in the **Final Pitch Deck** on page **24***

Our platforms are Spotify and YouTube. These are the most accessible for a show just starting because it's free and user friendly. For promotional purposes we are running accounts on X, Instagram, TikTok, and Facebook reels. On Spotify, we plan to release full episodes on a weekly basis. On YouTube we will post the episodes as videos for free, additionally we will also post the uncut versions for our YouTube members. On other social media platforms we are going to post clips to farm engagement and entice viewers to tune into our full episodes on the previously mentioned platforms.

Discover and Define Phase

We collected our data by doing quantitative audience research, watching different podcasts on YouTube and Spotify, talking with potential audience about what kind of podcasts they prefer to watch/listen. This helped us spot trends and see what most people enjoy in popular podcast formats. For the market analysis, we focused on popular music related podcasts to understand our target audience and figure out what gaps were out there. We mainly focused on Zane Lowe, Tape Notes, and Genius Deconstructed. Zane Lowe mostly focuses on the artist, their upcoming music, and artist stories but includes very little in depth, behind the scenes conversation. Tape Notes focuses on many songs from artists and producers. Genius Deconstructed was popular back then. They made videos breaking down one of a producer's popular songs or beats. Their videos were short, and they stopped making content about four years ago.

From the competition analysis, we noticed that these shows go deep into music production but mainly target professionals. We saw an opportunity to make something more casual, visual, and entertaining for people between 18 and 30 years old who want to learn about music creation in a fun way. Our audience insights taught us that our young audience prefers podcasts that have visual and authentic elements. Another trend is that smaller podcasts are starting to use better sound and lighting setups, even with limited budgets. Since we have access to the BUAS podcast studio, we already have an advantage. It lets us record in a real environment with proper gear. We conducted a small-scale audience survey among students to gain insights into their preferred podcast formats, topics, and viewing habits. They listen to podcasts while on their commute to work or school. They enjoy more energetic segments with humor. These findings helped us define the tone and unique interactive segments like the Freestyle Challenge or the Break the Beat segment.

*The format breakdown can be found in **Appendix D – Editorial Guidelines** on page **55.***

We also made a SWOT analysis to better understand where our podcast stands in the market. Our main strengths are the unique mix of music related segments and a focus on music production, which is not very common in podcasts. The weaknesses include relying on guests, having a limited budget, and a small audience. We saw opportunities in working with smaller upcoming artists, potential sponsorships from music brands, and making short, shareable clips for platforms like TikTok and YouTube Shorts. The biggest threats are the oversaturated podcast market, competition from bigger shows with famous guests, and the need to keep our format fresh so it does not become repetitive.

During our IBC 2025 visit, we were introduced to several new technologies that inspired ideas to improve our podcast and content creation. New software technology from Adobe Premiere Pro includes new noise cancellation features, which showed how easily background noise can be removed to achieve clear, studio quality sound. Neutrik audio cables improve sound quality and production efficiency. These insights helped us understand the importance of clean audio and a professional setup, even on a smaller budget.

This phase went well because it gave us a clear direction and helped us define what Break the Beat should be: a fun, visual, and creative podcast that mixes a talk show style with music production breakdowns. It showed us the importance of understanding our audience first and then building the concept around what they enjoy, showing how important listening to audience feedback is. The research showed where there is a gap in the market and how we could make our podcast stand out. The IBC visit was also a big part of this stage. Seeing all the new tools and equipment made us realize how much audio quality matters and how we can make our podcast sound professional even with limited resources.

Development and Testing Phase

Prototype A & B

We started by recording two full episodes of our format which were filmed back to back in the BUas radio studio. The idea behind recording both versions was to have two different versions of the same concept and to figure out which one would work better for our audience. We used a setup with two cameras (one zoomed in on the guest and one with both host and guest in the frame), three podcast microphones, and OBS to record the screen of the laptop of the guest. The audio of the laptop was sent via Bluetooth into the studio mixer, so we didn't have to add it in later and the hosts could hear it live while recording. Each episode was about 40 minutes long but for testing and our prototype we only took the track breakdown segment called "Break The Beat'' , since that is the main segment of the show and at the same time the name of our show.

Episode A had two hosts, Balazs with general knowledge and Tommy with music production knowledge. This episode featured artist Lucius, who talked about his life as an artist moving from Aruba to the Netherlands and broke down an unreleased track of his. Our goal was to have an easy understandable and conversational tone, but while filming we noticed the tone became too formal and technical. It started to sound more like a Q&A session instead of a natural conversation and because one of the hosts had production knowledge, some parts of the conversation between him and the guest felt like they were assuming the audience already understood technical terms. In the middle of the recording, Balazs decided to step in and suggested to adjust the tone and he continued the rest of the conversation in a more casual and conversational way.

We also had some technical mistakes during this prototype. The sound of Lucius his laptop came through way too loud when we got to the beat breakdown segment because we had tested the setup with another laptop that had a lower output volume. While trying to fix the issue during recording, one of us accidentally turned down all the microphone volumes instead of the laptop volume, which caused the conversation to cut away for about 10 seconds. This episode was also filmed with only one camera, which made the visuals feel less entertaining. By making these mistakes we learned what to fix before heading into recording Episode B. We decided to use the two camera setup now and to test the audio levels with the actual laptop of the guest.

Episode B had just the one host Balazs with general knowledge. This episode had artist Ymmo as a guest, who talked about his career transition from being a lofi-drill producer to producing house music, and one of his biggest influences Chris Stussy. In this episode Ymmo broke down the beat he produced for the lofi-drill track "Coming for the Game" by Noaah, his biggest release with over 4 million streams.

For Episode B we made sure to inform the guest in detail what was expected and what tone we were aiming for and that made a big difference. It caused Ymmo to explain the track breakdown way more in depth, he clearly described what he was doing and where the sounds came from he used in this, while Lucius in Episode A mostly played stems without too much explanation.

After wrapping for the day we exported the needed files to an external drive, but a few days later when we started editing we ran into a problem. We didn't export the audio files in the correct way, so when we opened the project later all the sound files were empty. Luckily Charlie hadn't deleted the original recordings from the studio computer yet so we could still get them and export it correctly, otherwise our whole recording day would have been for nothing.

*Some photos of this day can be found in **Appendix B – Recording Photos** on page **46***

A/B Testing

We edited our two full episodes into two prototypes of the breakdown segment and tested those prototypes through A/B testing. Participants watched both versions in person and we collected their feedback through a list of questions.

*The testing questions can be found in **Appendix A – Testing Questions** on page **43** , and the detailed insights and next steps based on this testing can be found in the **Iteration Log** on page **13**.*

The data-analysis method we used was the comparative analysis. We compared ratings and looked for similar answers or patterns in the open answers. As expected, most participants preferred Episode B ; it felt more immersive, detailed, and easier to follow. Based on the results of the testing, we decided to create one final prototype because there were still improvements needed.

Prototype C (Final Prototype)

For our final prototype C we just recorded the breakdown segment, instead of a full episode. We had Ymmo as a guest again and we kept using the two camera setup and the DAW screen with a facecam overlay, just like in the previous prototype. The main improvement in visuals this time is that we switched more often between the host and guest in fullscreen and the screen of the DAW with a facecam in the corner, which gave the segment more variety and made it more engaging to watch. We also added a short intro animation with some custom-made sound effects to make the segment have a less abrupt ending and opening. For further supporting visuals we added a short clip showing Ymmo's

track being played by Gaskin at FearFest. The segment we recorded was around 25 minutes, so we had to cut some parts to have it match our aim of 15 minutes. This time we luckily had no technical issues during this recording.

Even though we only tested Prototype A and B, all the insights from that testing led to the improvements we made in Prototype C and since this is the final version of the concept we want to present, we decided not to test it again.

Reflection

During this phase, there were several things that went well. We made clear progress with each prototype and used the first two episodes to figure out what style actually worked for our format. Recording full versions right away helped because we could properly see if the whole format would fit into the time we were aiming for, and it helped us practice the tone of the whole show.

There were also things that did not go well. Episode A ended up being too technical and not focused enough on the viewer's experience. We also had technical problems with the audio levels and exporting the files correctly, which caused delays later in the process. Another issue was that we went to record with the assumption that there would be a way to route the laptop audio directly into the mixer. Luckily there was, but if not, we would have had a serious problem and probably would have had to find another place to record. It showed us that small things we don't think about beforehand can cause big problems later.

What we learned for future projects is that we need to create a clear checklist for what needs to be done before starting to record, to prevent mistakes that could ruin a full day of work. We also learned that the way we brief and direct guests has a big effect on the final product. And most importantly, we learned how helpful it is to let the audience point out possible improvements, because testing the prototypes directly helped us make better decisions. These insights will help us work more efficiently and create stronger content in future media projects

Delivery Phase

Our pitch layout was influenced by the guest lecture in week 5. First we booked the hub studio and recorded two 30–50-minute full episodes, one with 2 hosts and one guest, one with one host and one guest. In the pitch (slide 2-5) we adapted the practice of briefly explaining the format in a few short sentences and immediately showing sample content, so the audience understood our project without us needing to explain it in greater detail. Another key influence was the suggestion of creating sizzle reels to demonstrate our different formattable elements that make our prototype unique. With this in mind, our PC created two different 30-45 second clips from 2 different recordings so that we could test the different iterations of our format for more extensive user testing.

On the pitch, we received important feedback points that we had to address in our final deliverable pitch deck including **monetization, user testing content, and SWOT analysis.**

Firstly, we had no explanation for how the format is going to make money, which was an oversight on our part. One of our selling points was that the knowledge we provide the education/entertainment that other shows don't, and we make our episodes available on public platforms like Spotify and YouTube. For a solution we decided that we would have consistent brand deals and sponsorships alongside our Spotify monetization and YouTube AdSense. Additionally, fans will be able to donate to our channel through YouTube, and we will be uploading bonus content, behind the scenes, and uncut longer versions of our episodes for our YouTube members only.

Secondly, the panel was concerned about the quality and length of the prototypes. In the pitch we only included one clip from episode A and one from episode B. These were clips for a general idea, not the entire prototypes. Originally, we didn't prepare a testing prototype for the pitch; the A and B prototypes were created afterwards by our PC. The two prototypes consisted of the same **Break the Beat** segment with changes such as number of hosts, different guests, and genres. With these improvements we had long user testing sessions ahead of us, but they gave us much more insight to work with and which helped us improve the format even more for our final prototype. For example, we have learned that listeners preferred the version of the podcast where there was only one host instead of two

Our third most important point of feedback was that we did not have an adequate SWOT analysis. Our first SWOT analysis focused on topics disconnected from the market (E.g. BUAS having a studio as an opportunity, our team being creative as a strength). Knowing this, our MC made improvements integrating the research he conducted into our SWOT so that listeners have a better understanding of our formats' position in the current market.

*The **Final Pitch Deck** with all improved content can be found on page **15 .***

Creating the pitch deck was quite simple and efficient. Tasks were divided where there was no confusion, which helped us prepare the presentation quickly, which went very well. This led to us being too comfortable with the pace of the project and that in turn led to us not being prepared to pitch it as we should have.

Our quick introduction to the project was praised however; the content of our format was still not displayed completely due to the clips being 30-40 seconds long. The layout of the pitch was also criticized because of the order of the discussed topics (e.g. marketing analysis after setting design elements). From a content perspective we learned that we must put more focus on continuity in a pitch so that the audience doesn't lose track, use more extensive sample content so that the idea for the format becomes clearer from an initial viewing. From a pitching perspective we learned that we should prepare more thoroughly in person for the actual pitch since we had issues deciding who is going to pitch which topics and what kind of vocabulary should they use (e.g. CC and PC had overarching topics which made it harder to know who pitches what, our initial SWOT had conflicting statements with our reasons to the question "why now?"). In the future, we will make better preparations to avoid this specific outcome.

Iteration Log

Project Group C2.15: Tommy Geluk, Gleb Rokins, Jozef Haseth, Balázs Parragh

Start Prototyping: 30.09.2025 **End Prototyping:** 24.10.2025

Goal: To create a funny, conversational talk show that brings artists and producers closer to their audience by mixing humor, storytelling, creativity and by breaking down in depth how their tracks are made.

Desired Target Group: The target group is young music lovers and aspiring producers (18–30) who enjoy funny, conversational but informative conversations.

Desired Platform: Spotify and YouTube.

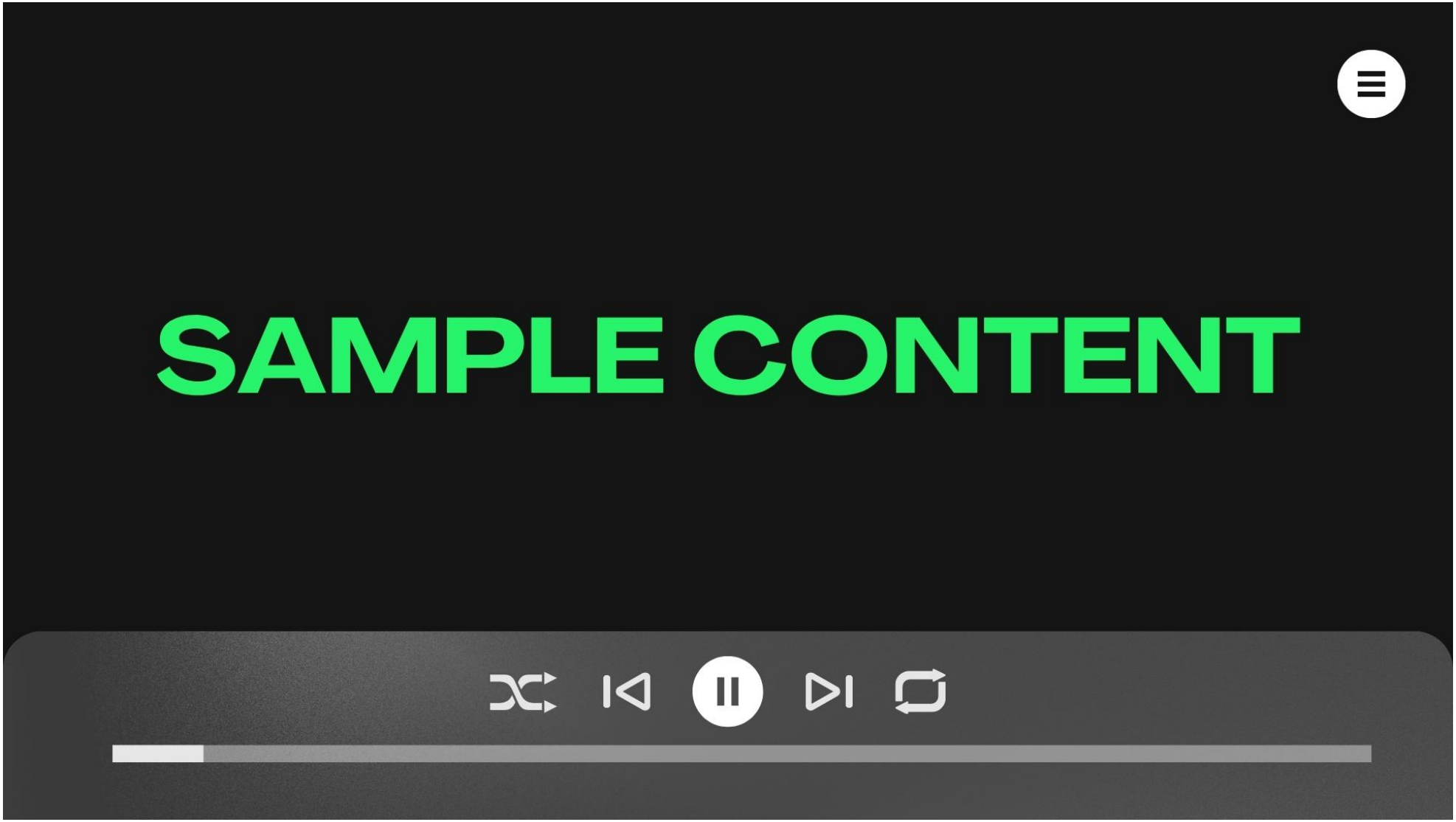
Desired Content: In depth conversations with artists that mix music breakdowns, personal stories, and creative challenges.

Iteration Label / Prototype	Date	What prototype was tested, why, and how? (e.g. set-up, methods, variables, props, feedback…)	What insights or input was obtained, what data analysis method did you use? Reasoning/Justification/Feedback/ Data	What are the next steps / changes to the prototype that need to be taken?	What are some potential limitations, ethical concerns, and biases to these insights?
Break the Beat Segment (Prototype A/B)	10-10-2025	We did A/B testing of the beat breakdown segment. Prototype A had two hosts (one host with music production knowledge and the other with general knowledge) with Lucius as a guest , and Prototype B featured one host (with general knowledge) with Ymmo as the guest. Prototype A was around 5 minutes and Prototype B was around 10 minutes. The goal was to find out which version fits the concept better and gives the most in depth, engaging and understandable experience. We showed both versions to participants and asked them to fill in a short feedback form with ratings and open questions.	**Data analysis method:** We used comparative analysis to look at the differences between both prototypes. We compared the 1–5 ratings and looked for patterns in the written feedback. **Insights:** 1. Prototype B was preferred because it felt more immersive and had more talking and explanation. 2. Showing the DAW and switching between camera angles in Prototype B was seen as more engaging. 3. Some participants said they wanted more explanation of what was being done in the DAW. 4. Participants preferred having one host with general knowledge instead of adding an extra host with music expertise, because the conversations between the host and guest sometimes became too niche and assumed the audience already understood technical terms. 5. Participants felt like the starting and ending points of both prototypes were too random	1. Keep the in depth and immersive approach from Prototype B, as it was preferred by 90% of the participants. 2. Continue using one host with general knowledge, to keep the conversation easy to follow and relatable for a wider audience. 3. Add clearer explanations when showing the DAW, so viewers can better understand what is being done on screen. 4. Add an animation + sound fx for intro and outro.	1. The prototypes featured different guests, which could have influenced how participants rated them. 2. Prototype A and B also had different lengths which may have affected the engagement levels. 3. Some participants may have been more familiar with music production, which could bias their opinion towards one version. .

Final Pitch Deck



Slide 1



Slide 2



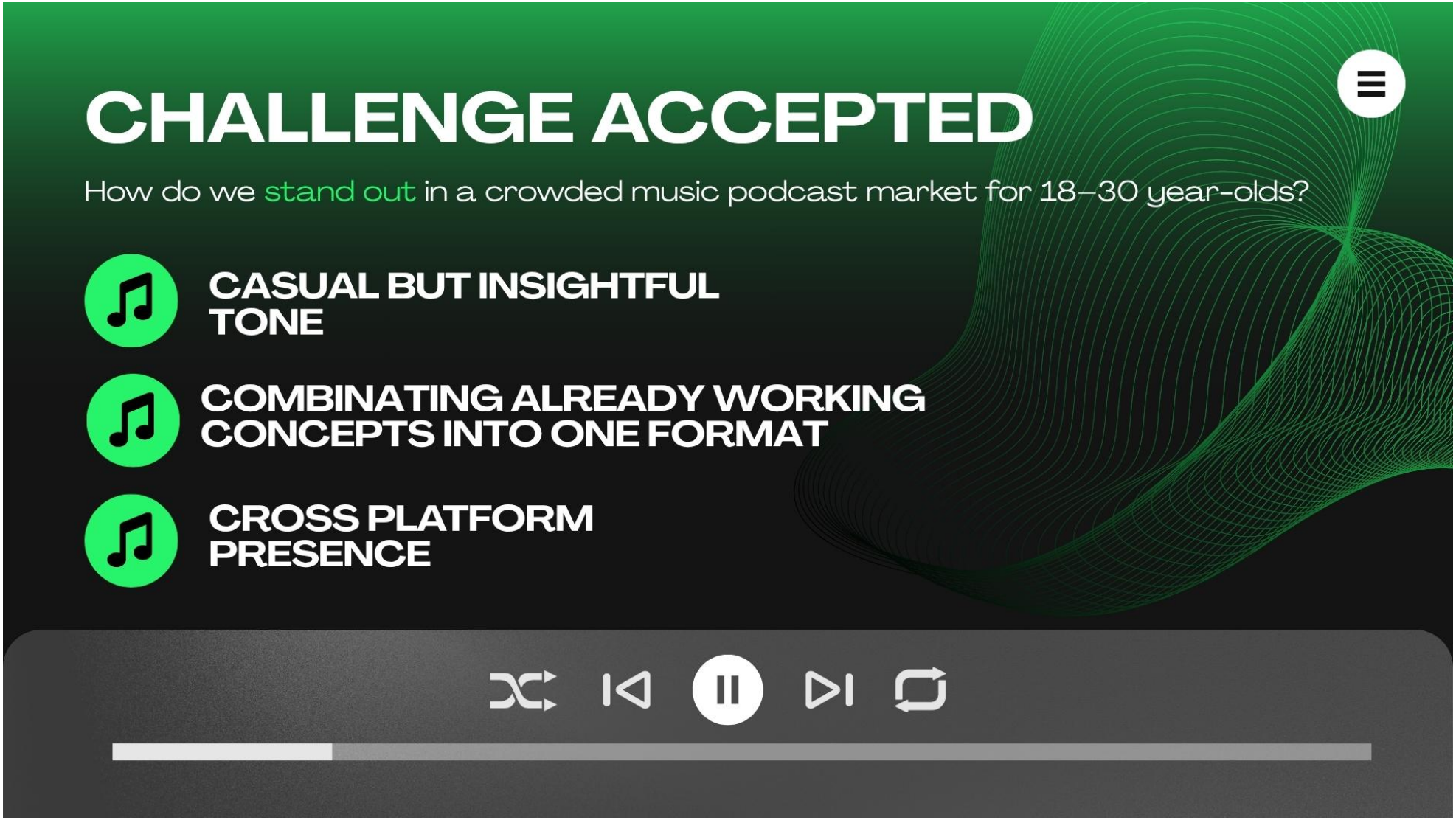
Slide 3


FILE EDIT ADD PATTERNS VIEW OPTIONS TOOLS HELP
0:41:40
Playlist - Arrangement ▸ Snare - Why Not ▸
808 [Smooth Drill] @therealtrifreeze
808 [Suspended] @themikefuego
808 [Tension] @themikefuego
808 [Tweak] @themikefuego
808 [Tweaked] @therealtrifreeze
Bass
Claps
Clap [Click] @therealtrifreeze
Clap [Crisp] @themikefuego
Clap [Denim] @themikefuego
Clap [Forge] @themikefuego
Clap [Kush] @therealtrifreeze
Clap [Mercy] @themikefuego
Clap [Prada] @themikefuego
Clap [Puncture] @themikefuego
Clap [Purple] @therealtrifreeze
HiHat (Aim For The Moon)
Snare (Drive The Boat)
808 (Shake The Room)
808 (Shake The Room) #2
[SOHO] Smack Kick
[SOHO] Smack Kick #3
[SOHO] Smack Kick #2
[SOHO] Run Perc
[SOHO] Phaser Gunshot
Snare - Why Not
Cactus Open Hat 4
• bounce - grime 808
Track 12
Track 13
Track 14
Track 15
Track 16
Track 18
[SOHO] Run Perc
[SOHO] Phaser Gunshot
[SOHO] Phaser Gunshot
Snare - Why Not
Cactus Open Hat 4
Param. EQ 2 - Mix level
THE BEAT SOUNDS LIKE THIS
NLD
INTL
13:36
30-9-2025

Slide 4



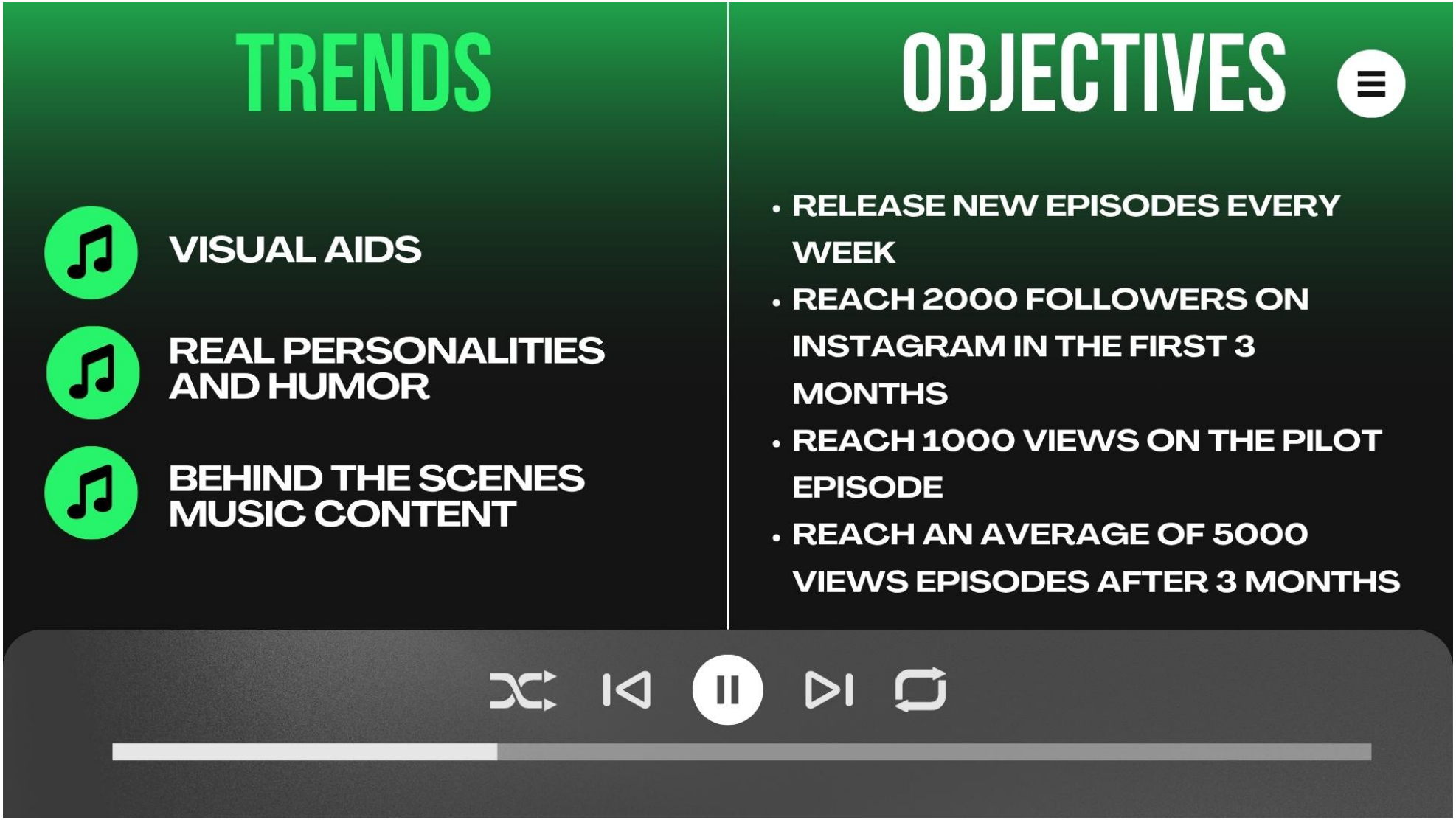
Slide 5


CHALLENGE ACCEPTED
How do we stand out in a crowded music podcast market for 18–30 year-olds?
CASUAL BUT INSIGHTFUL TONE
COMBINATING ALREADY WORKING CONCEPTS INTO ONE FORMAT
CROSS PLATFORM PRESENCE

Slide 6


SYNOPSIS
A FUNNY, CONVERSATIONAL TALKSHOW WHERE EVERY EPISODE A NEW GUEST SITS DOWN TO BREAK DOWN THEIR MUSIC, SHARE STORIES ABOUT THEIR CAREER, AND JOKE AROUND WITH THE HOSTS. WITH A MIX OF BANTER, BEHIND-THE-SCENES PRODUCTION INSIGHTS, AND LIVE CREATIVE CHALLENGES THE SHOW GIVES AUDIENCES A FRONT-ROW SEAT TO THE CREATIVE PROCESS WHILE KEEPING THE ENERGY LIGHT, UNPREDICTABLE, AND ENTERTAINING.
FACTS
GENRE - TALKSHOW/PODCAST
TARGET - 18–30 · MUSIC FANS
TONE - CASUAL · FUNNY · INSIGHTFUL
AVAILABLE - NOVEMBER 2025
DURATION - 45 MINUTES
CREATORS - GLEB, TOMMY, BALAZS, JOZEF
FORMAT
BRANDED INTRO WITH THEME MUSIC & QUICK BANTER
GUEST INTRODUCTION (STORIES, INFLUENCES, LIGHT COMEDY)
BREAK THE BEAT SEGMENT
STAGE PRESENTS
FREESTYLE CHALLENGE

Slide 7


TRENDS
VISUAL AIDS
REAL PERSONALITIES AND HUMOR
BEHIND THE SCENES MUSIC CONTENT
OBJECTIVES
• RELEASE NEW EPISODES EVERY WEEK
• REACH 2000 FOLLOWERS ON INSTAGRAM IN THE FIRST 3 MONTHS
• REACH 1000 VIEWS ON THE PILOT EPISODE
• REACH AN AVERAGE OF 5000 VIEWS EPISODES AFTER 3 MONTHS

Slide 8

COMPETITORS



ZANE LOWE



TAPENOTES



GENIUS

Slide 9

CUSTOMER PERSONA

PROFILE



LISA — AGE: 24

GENDER	FEMALE
EDUCATION	UVA-MUSICOLOGY
OCCUPATION	STUDENT
LOCATION	AMSTERDAM
MARITAL STATUS	SINGLE

PERSONALITY AND GOALS

ONLINE BEHAVIOURS

- LISTENS TO MULTIPLE PODCASTS THAT ARE MUSICALLY INCLINED
- FREQUENTLY SCROLLS SOCIAL MEDIA AND FOLLOWS CREATORS LIKE MARTY MUSIC
- ACTIVE IN VARIOUS COMMUNITIES DISCUSSING MUSIC AND IS EAGER ABOUT LEARNING MORE

LIFE GOALS

- BE KNOWN AS A FAMOUS MUSICIAN
- TRAVEL THE WORLD AND BE A WORKING PROFESSIONAL IN A BIG CITY

KEY INFLUENCES

- HER SOCIAL CIRCLES
- FAVOURITE ARTISTS ON SPOTIFY
- MUSIC PODCASTS SHE LISTENS TO

FAVOURITE GENRES

- DNB, HOUSE, HIP-HOP, FEEL GOOD, DRILL, R&B

CONSUMER BEHAVIOUR

OBJECTIVE

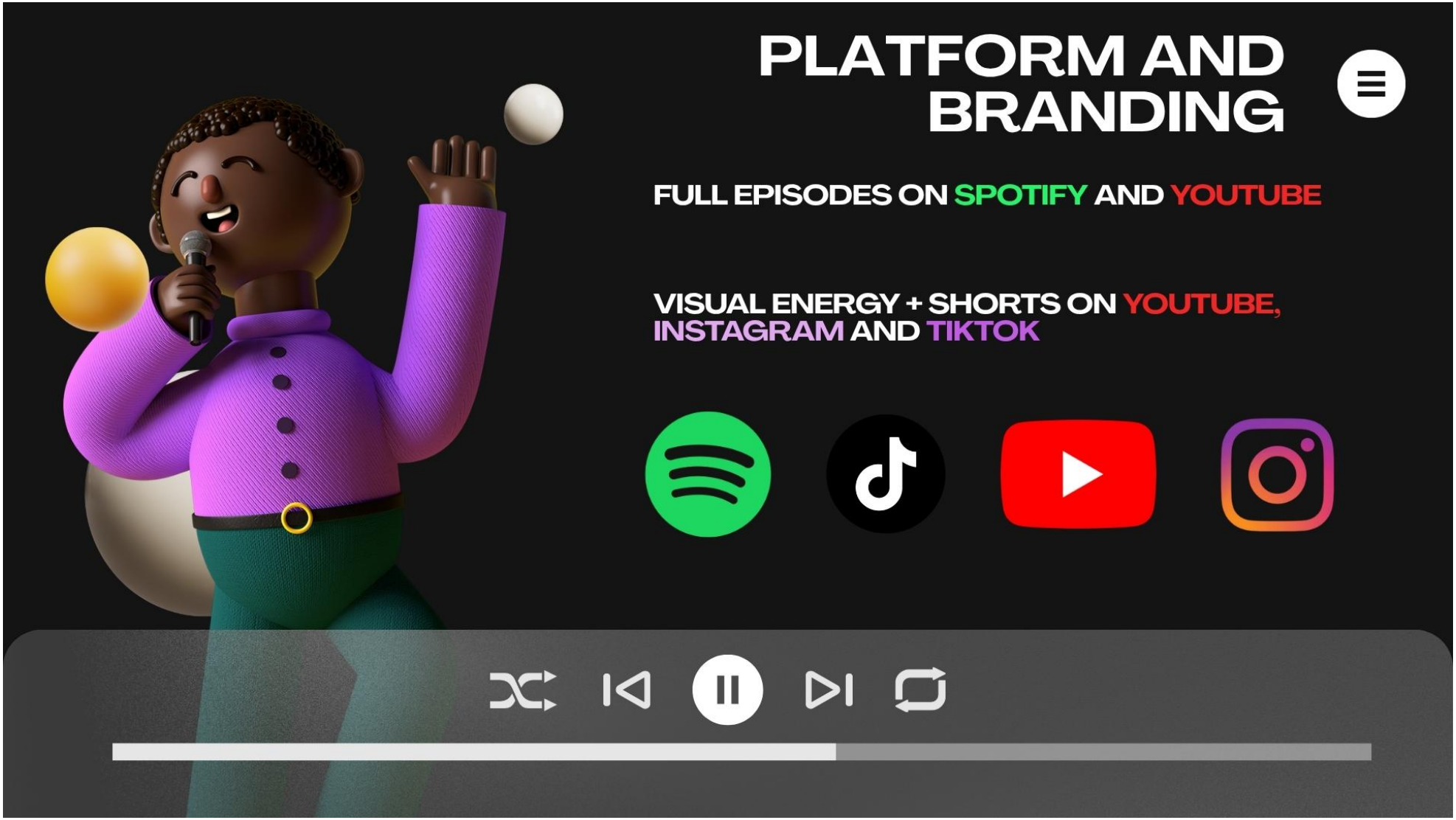
- EXPERIENCE DIFFERENT AND UNDERGROUND MUSIC OVER TIME
- ENGAGE WITH INDEPENDENT STUDIOS AND LEARN ABOUT OTHER SMALL ARTISTS THROUGH ONLINE EDUTAINMENT CONTENT
- BE PART OF A GROWING WHOLESOME, FUNNY AND EDUCATIONAL COMMUNITY

"RISK-TAKING IS PART OF MY IDENTITY. I LIKE GIVING NEW THINGS A CHANCE JUST IN CASE I FIND SOMETHING SPECIAL. MY DECISIONS ARE BASED ON PERSONAL RELATIONSHIPS AND COMMUNITY."

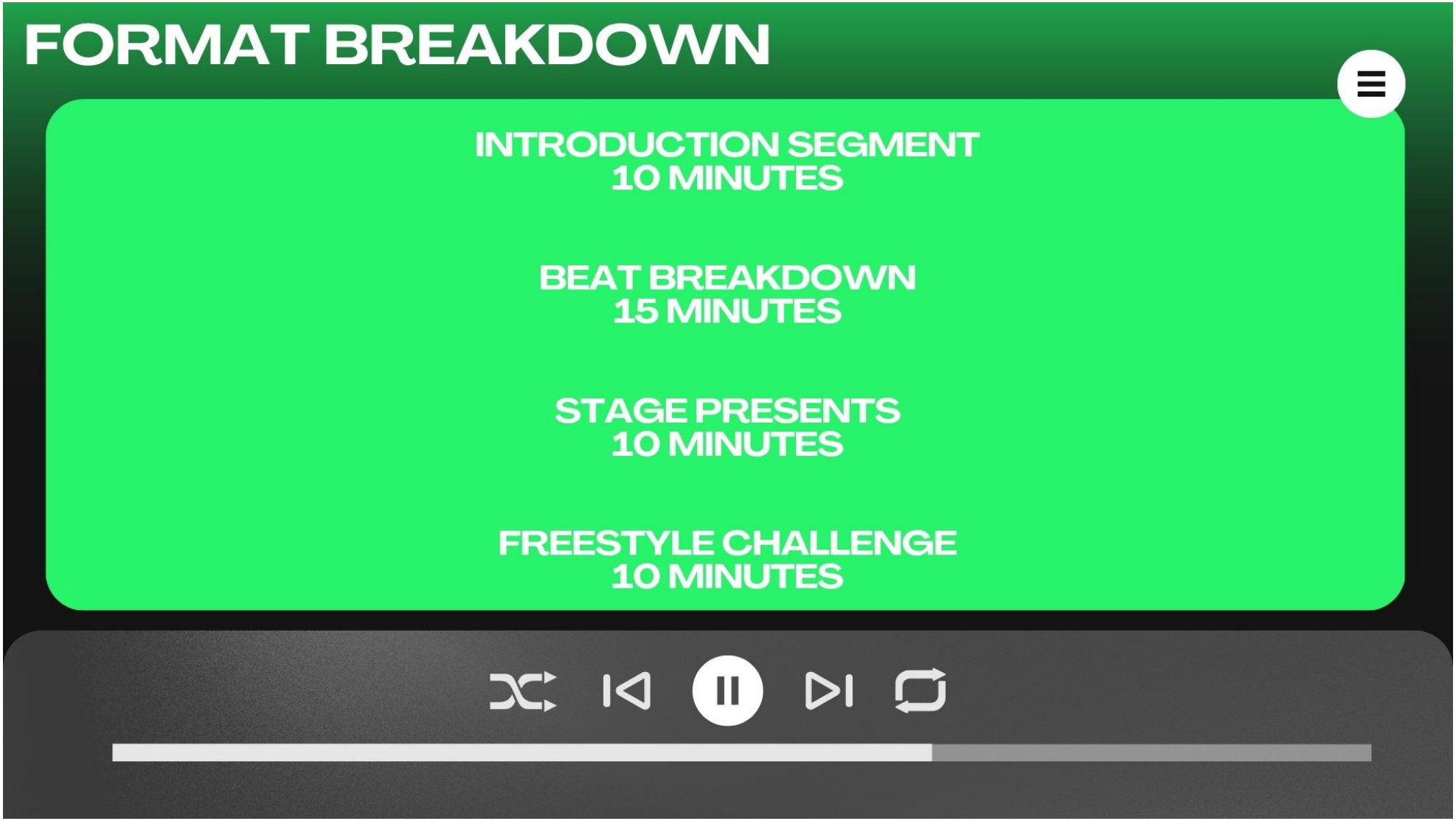
Slide 10


STRENGTHS
UNIQUE MIX OF SEGMENTS
FLEXIBLE FORMAT
VISUAL, MUSIC PRODUCTION FOCUS (UNCOMMON IN PODCASTS)
WEAKNESSES
RELIANCE ON GUESTS
LIMITED BUDGET AND PRODUCTION RESOURCES
LOW BRAND AWARENESS AND SMALL AUDIENCE BASE.
OPPORTUNITIES
USE UPCOMING ARTIST AUDIENCE FOR GROWTH
SPONSORSHIP/PRODUCT PLACEMENT POTENTIAL FROM MUSIC BRANDS
EASY CLIPPABLE CONTENT FOR TIKTOK AND YOUTUBE SHORTS
THREATS
PODCAST SCENE IS OVERSATURATED
COMPETITION FROM BIG MUSIC PODCAST WITH FAMOUS GUESTS
RISK OF FORMAT FATIGUE IF EPISODES DON'T EVOLVE

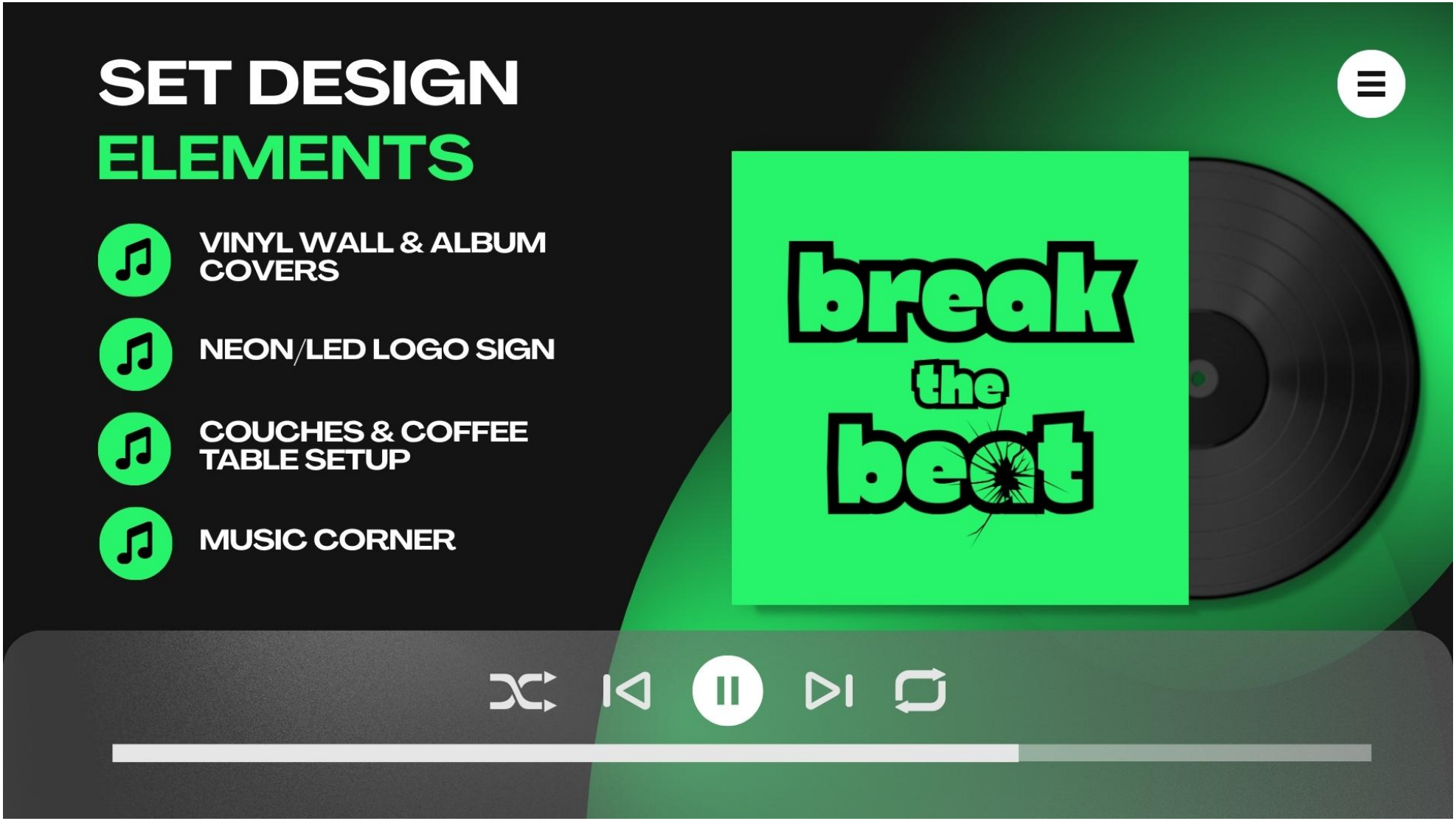
Slide 11


PLATFORM AND BRANDING
FULL EPISODES ON SPOTIFY AND YOUTUBE
VISUAL ENERGY + SHORTS ON YOUTUBE, INSTAGRAM AND TIKTOK

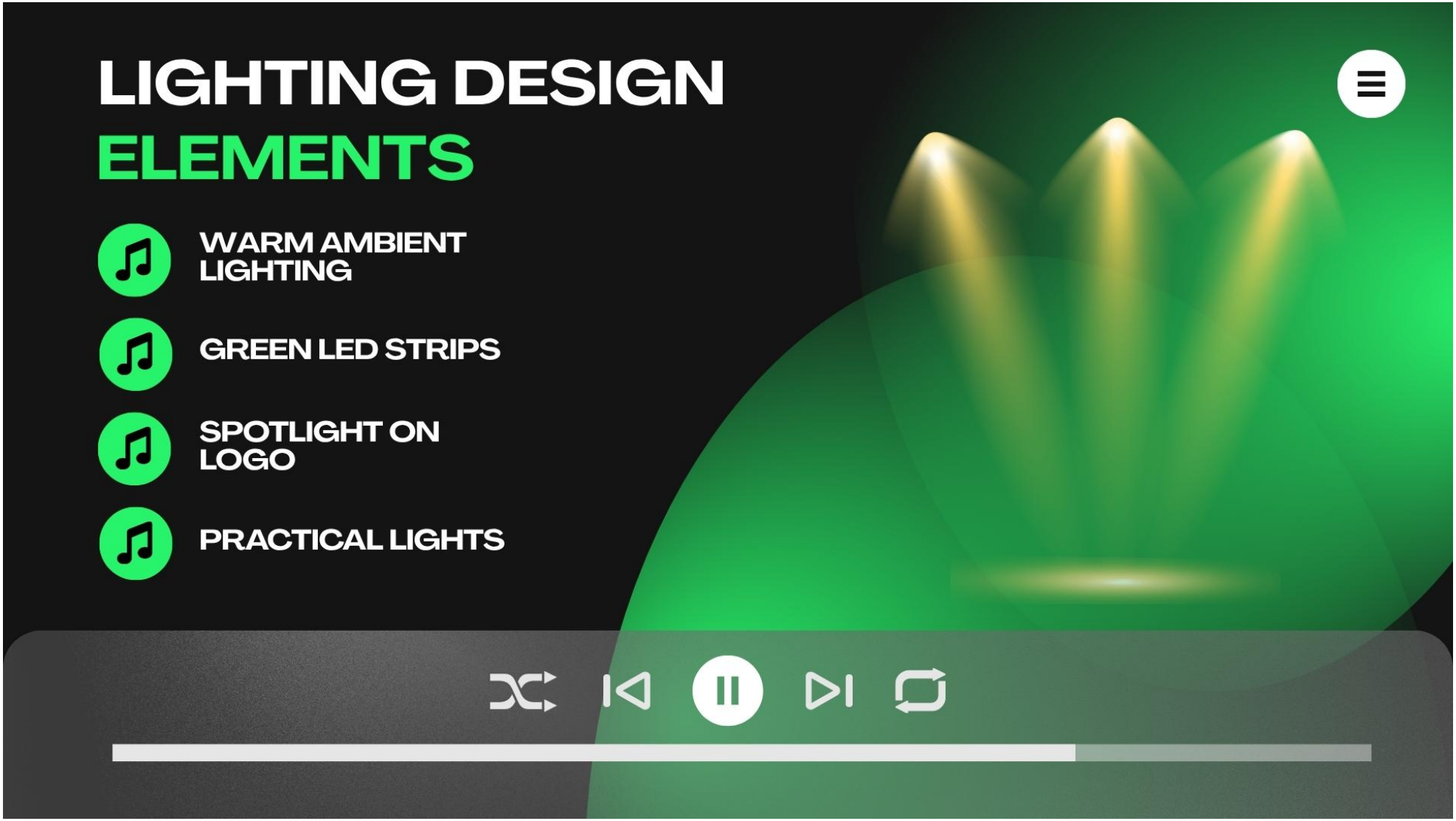
Slide 12


FORMAT BREAKDOWN
INTRODUCTION SEGMENT
10 MINUTES
BEAT BREAKDOWN
15 MINUTES
STAGE PRESENTS
10 MINUTES
FREESTYLE CHALLENGE
10 MINUTES

Slide 13


SET DESIGN
ELEMENTS
VINYL WALL & ALBUM COVERS
NEON/LED LOGO SIGN
COUCHES & COFFEE TABLE SETUP
MUSIC CORNER
break
the
beat

Slide 14


LIGHTING DESIGN
ELEMENTS
WARM AMBIENT LIGHTING
GREEN LED STRIPS
SPOTLIGHT ON LOGO
PRACTICAL LIGHTS

Slide 15

REVENUE

- SPOTIFY, YOUTUBE AD REVENUE
- EXTRA CONTENT FOR YOUTUBE MEMBERS
- BRAND DEALS AND SPONSORSHIPS



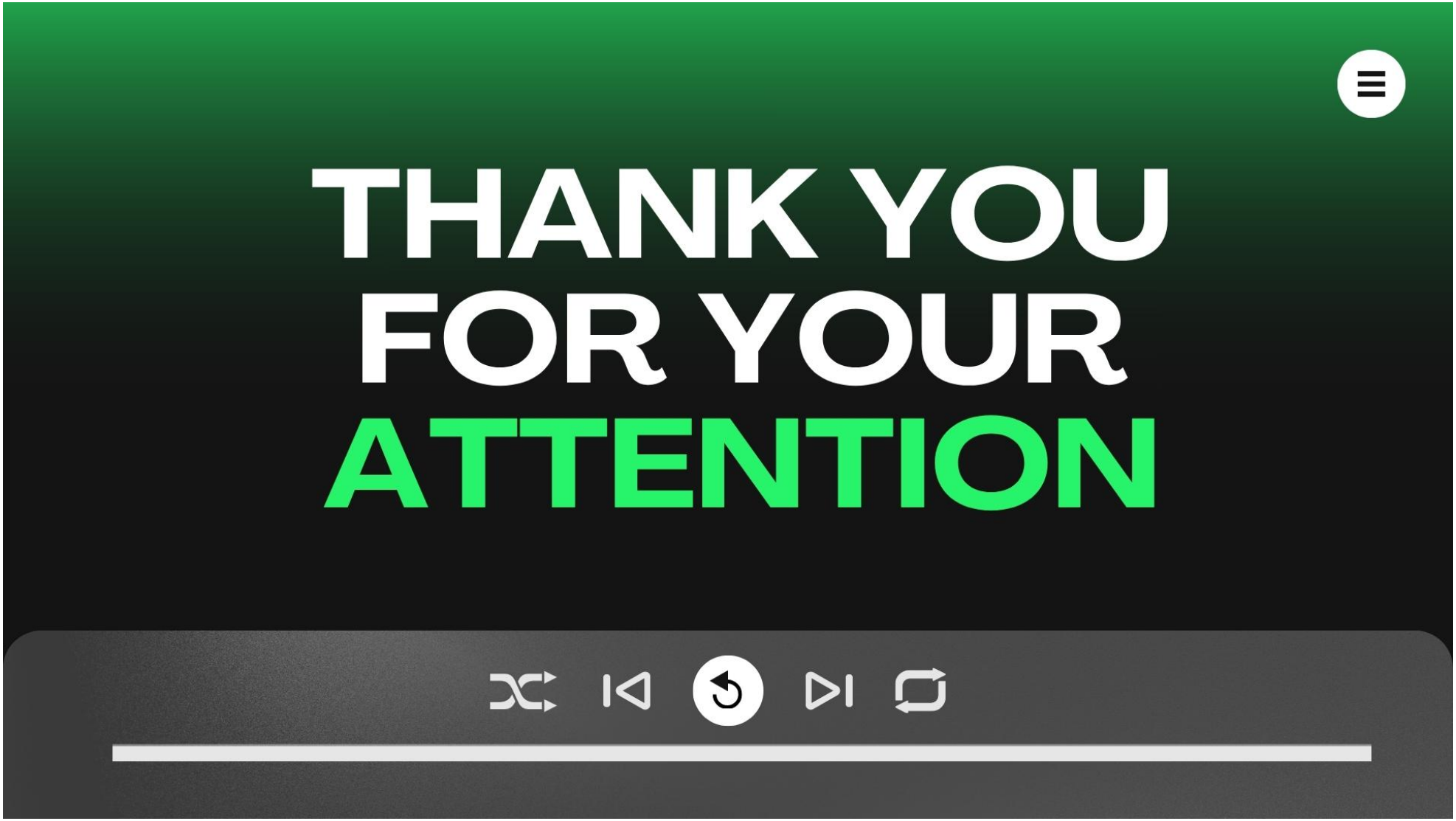
Slide 16

WHY NOW?
BREAK THE BEAT

- EDUCATIONAL CONTENT LOCKED BEHIND PAYWALLS
- PODCASTS WITHOUT VISUALS
- ONLINE PERSONA CULTURE
- USERS TRYING TO MAKE THE MOST OUT OF THEIR TIME



Slide 17



Sample Content

For our sample content we present to you our final prototype together with some YouTube short clips taken from previous prototypes. Here is a link to the YouTube playlist (it starts off with the final prototype followed by 4 clips):

https://youtube.com/playlist?list=PL7vz4PNA8gGDWMGdO4yLiD0tQe5JT7X1X&si=H89bPVP0f9NMf-vl

Project Management Plan

Introduction to the project

During Block A, my team and I worked on developing the Entertainment Format. As Project Manager, I was responsible for directing and coordinating my team members, assigning tasks, creating a work plan, meeting deadlines, and performing final quality control. The stakeholders I worked with included BUAS lecturer Charlie Hicks, with whom we prepared the Radio Studio for recording; a guest invited to record the prototype, and the audience participating in prototype testing.

The initial concept for the Entertainment Format was an international podcast that would invite guests who had experienced moving to the Netherlands to discuss the intricacies of relocation in an entertaining manner. However, research revealed that competition in this space was too intense, and the potential audience did not demonstrate clear interest in such a format. As a result, we decided to abandon this idea in favor of a more promising one: a music podcast, "Break the Beat." Its concept is a funny, conversational talk show where every episode a new guest sits down to break down their music, share stories about their career, and joke around with the hosts. With a mix of banter, behind-the-scenes production insights, and live creative challenges, the show gives audiences a front-row seat to the creative process while remaining energetic, unpredictable, and entertaining.

We arrived at this idea after a thorough market analysis, discovering an unfilled niche: podcasts where artists explore the process of writing their music, giving a behind-the-scenes look while remaining entertaining. Our research into potential audiences showed high interest in this format, giving us the green light.

To further differentiate ourselves from the competition, we developed unique podcast segments, such as: “Break the Beat”, in which a guest (musician) will break down the process of creating their most popular song. “The freestyle challenge” is a segment in which the guest will be given 15 minutes to come up with lyrics to an existing beat in real time or write their own (depending on the guest's creative style).

As a project manager, I can say that our team encountered no significant difficulties. Thanks to sound planning, we always stayed on track with the project. No one had to work overtime, as all tasks were distributed evenly throughout the project. All stakeholders were promptly informed of our plans, which prevented any unpleasant situations related to scheduling conflicts. The biggest challenge in project management was the teachers' occasionally changing instructions, most likely caused by miscommunication among the

teaching team. However, thanks to timely clarification of all unclear points, these issues were avoided.

Project Mapping

Week 1

Task	***Person assigned***
Team contract	Gleb (PM)
Get user insights	Balazs (CC)
Define problems	Balazs (CC)
Go through design thinking process	All group members
Come up with solutions	Balazs (CC), Tommy (PC)
Come up with topic and format	All group members
Finish documentation	Balazs (CC)

Week 2

Task	***Person assigned***
Visit IBC	All group members
Preparing a presentation about IBC visit	Gleb (PM)
Audience research for the 1st idea	Balazs (CC)
Audience research for the 2nd idea	Balazs (CC)
Formulating idea for the new format	All group members

Week 3

Task	***Person assigned***
Fill performance log	All group members
Documentation for music podcast format	Balazs (CC)
Competitors analysis	Jozef (MC)
Deep audience research	Jozef (MC)
Identifying target audience	Jozef (MC)
Making a SWOT analysis	Jozef (MC)
Testing the new format idea	Tommy (PC)
Preparing questionary and analyzing responses	Balazs (CC)

Week 4

Task	***Person assigned***
Develop prototyping plan	Tommy, (PC) Balazs, (CC) Gleb (PM)
Record 1st prototype	All group members
Record 2nd prototype	All group members
Conduct AB testing	Tommy (PC), Balazs (CC)
Analyze results of the testing	Tommy (PC), Balazs (CC)

Week 5

Task	***Person assigned***
Develop branding elements	Tommy (PC)
Finalize situational analysis	Jozef (MC)
Create pitch slides	All group members
Prepare for the Formative Concept Pitch	All group members
Fill in role performance log	All group members

Week 6

Task	***Person assigned***
Adjust pitch deck according to the feedback	Tommy (PC), Balazs (CC), Jozef (MC)
Finalize SWOT	Jozef (MC), Balazs (CC)

Week 7

Task	***Person assigned***
Record final prototype	All group members
Edit final prototype	Tommy (PC)
Fill in Peer Evaluation	All group members
Fill in role performance log	All group members
Finalize management plan	Gleb (PM)
Finalize Format Development Report	All group members
Deliver all role performance logs	All group members

Responsibilities: RACI matrix

R – responsible - This team member is responsible for getting a certain task done and for reporting to the Accountable.

A – accountable - This team member is responsible for receiving the reports of other members, giving the tasks, checking the quality and setting the deadlines.

C – consulted - This team member provides a certain input into the task of another person, such as giving relevant information, data, etc.

I – informed – This team member is given the information to know what is going on with other tasks and project overall.

Task	***Responsible***	***Accountable***	***Consulted***	***Informed***
Visit IBC, talk to industry professionals	Gleb (PM)	Gleb (PM)	-	Tommy (PC), Balazs (CC), Jozef (MC)
Competitors analysis and SWOT	Jozef (MC)	Balazs (CC)	Tommy (PC)	Gleb (PM)
Preparing presentation about IBC visit	Gleb (PM)	Gleb (PM)	Balazs (CC)	Jozef (MC)
Conduct audience research	Jozef (MC)	Balazs (CC)	Gleb (PM), Tommy (PC)	Everyone
Record 1st prototype	Balazs (CC)	Tommy (PC)	Gleb (PM)	Jozef (MC)
Prepare pitch deck	Gleb (PM)	Tommy (PC)	Balazs (CC)	Jozef (MC)
Prepare for the pitch	Gleb (PM)	Gleb (PM)	Jozef (MC), Balazs (CC), Tommy (PC)	Everyone
Test 1st prototype	Tommy (PC)	Balazs (CC)	Gleb (PM)	Jozef (MC)
Record 2nd prototype	Balazs (CC)	Tommy (PC)	Gleb (PM)	Jozef (MC)
Test 2nd prototype	Tommy (PC)	Balazs (CC)	Gleb (PM)	Jozef (MC)
Record 3rd prototype	Balazs (CC)	Tommy (PC)	Gleb (PM)	Jozef (MC)

Make a management plan	Gleb (PM)	Gleb (PM)	Balazs (CC)	Tommy (PC), Jozef (MC)
Prepare a Format Development Report	Tommy (PC)	Balazs (CC)	Gleb (PM), Jozef (MC)	Everyone

Risk Assessment

The following risks that could negatively impact the project were identified:

1. Failure/loss of storage media. If the storage media containing working documents or footage is lost or damaged, this information could be irretrievably lost.

To prevent this risk, all our documents and materials are uploaded to the cloud, which not only fully protects them but also makes collaboration easier and more efficient.

If this happens, I will access the backups and restore everything possible. If this doesn't resolve the issue, I will hold a meeting with the team to assign additional tasks to compensate for the loss.

2. Inability to synchronize stakeholder schedules. If it's impossible to agree on a specific time, for example, a Radio Studio reservation and a guest invitation to a podcast cannot be synchronized, this will result in the impossibility of filming a prototype, which could lead to delays or missed deadlines.

To prevent this, I coordinate with stakeholders in advance to allow for adjustments in schedule.

If this happens, I will notify the team of any changes in plans and schedule shifts, as well as try to find a new time that is convenient for everyone as quickly as possible.

3. Team Member Illness/Absence. Due to the small size of the group, the prolonged absence of one or more team members will lead to overloading the remaining teammates. The number of tasks will become disproportionate to the available resources, which can lead to schedule delays and overtime.

To prevent this risk, our team is committed to informing each other about late arrivals, absences, and illnesses. Furthermore, there is close integration between all team members; everyone is aware of what the others are doing and can therefore easily fill in for a teammate.

If this happens, I will quickly redistribute tasks evenly among the remaining team members to stay on schedule without overloading individual teammates.

Communication Plan

At the very beginning of the project, as project manager, I defined an effective communication system that would allow for effective communication in a format convenient for everyone and in a comfortable environment.

Communication Tools

All communication takes place in a WhatsApp group, where we share our progress, ask questions, and propose ideas. In addition to informal communication, each team member is responsible for promptly notifying of absences, illnesses, lateness, and other potential issues to ensure the group always stays informed. Additionally, if necessary, team members can use email or MS Teams for communication.

Meetings

Group meetings are held at Breda University of Applied Sciences campus every Media Lab day. At the meeting, the agenda is announced, tasks are assigned, the upcoming workload is assessed, and a work plan for the day is drawn up. Communication is informal, maintaining a friendly atmosphere, and mutual respect.

Obligations

Each team member is obligated to remain in touch via WhatsApp Group, responding to messages within 24 hours. In the event of any unforeseen circumstances, such as illness, lateness, or work delays, a team member is obligated to promptly notify teammates. Communication must remain friendly and respectful to maintain a comfortable team atmosphere.

Quality Control

Quality control is an important part of the team's workflow, so it was a constant practice in our group. As a project manager, I am responsible for quality control, but I believe it would be inappropriate to do this alone, as my personal experience and expertise cannot be applied equally to all areas of the team's work.

Therefore, quality control was always performed by several team members to evaluate the results through different lenses. The combination of different perspectives, experience, and expertise allowed for the most objective assessment of the work and also kept all team members constantly informed of each other's progress.

If all group members were satisfied with the result, the person responsible for that task moved on to the next task. If the result wasn't completely satisfactory, the person responsible for that task received feedback and suggestions for improvement, which they then applied to their own work.

Additionally, to ensure quality control, we constantly consulted with the teaching team, receiving feedback on every stage of our work. Regular feedback from teachers ensured that we were on the right track and delivering what was expected of us. If any discrepancies were found, we implemented the feedback to improve our work until we were confident, we had achieved the desired result.

Appendix

Appendix A – Testing Questions

1. Which prototype did you prefer overall?

a) Prototype 1 (1 host, guest = Ymmo)
b) Prototype 2 (2 hosts, guest = Lucius)
c) No preference

2. Why did you prefer that one?

.....

3. Which version gave a better explanation of the track?

a) Prototype 1
b) Prototype 2
c) About the same

4. Which version kept your attention more?

a) Prototype 1
b) Prototype 2
c) About the same

5. How entertaining did you find the prototype you watched?
(1 = boring, 5 = very entertaining)

.....

6. How easy was it to follow the breakdown and understand what the guest was explaining?
(1 = hard to follow, 5 = very clear)

.....

7. Did the host(s) make the conversation flow naturally?
(1 = not at all, 5 = very naturally)

.....

8. What did you think about having two hosts instead of one?

a) It added more energy
b) It made it confusing
c) It didn't make much difference

9. Which guest (Ymmo or Lucius) felt more interesting or natural to listen to?

a) Tommy
b) Lucius
c) Both equal

10. Did showing the DAW (project screen, plugins, etc.) help you understand the track better?

a) Yes, definitely
b) Somewhat
c) Not really
d) No

11. Was there anything confusing or unclear about what was shown on screen?

.....

12. Is there anything about the visuals you would change or improve?

.....

13. If this segment featured an artist you actually listen to, how likely would you be to watch it?
(1 = not likely, 5 = very likely)

.....

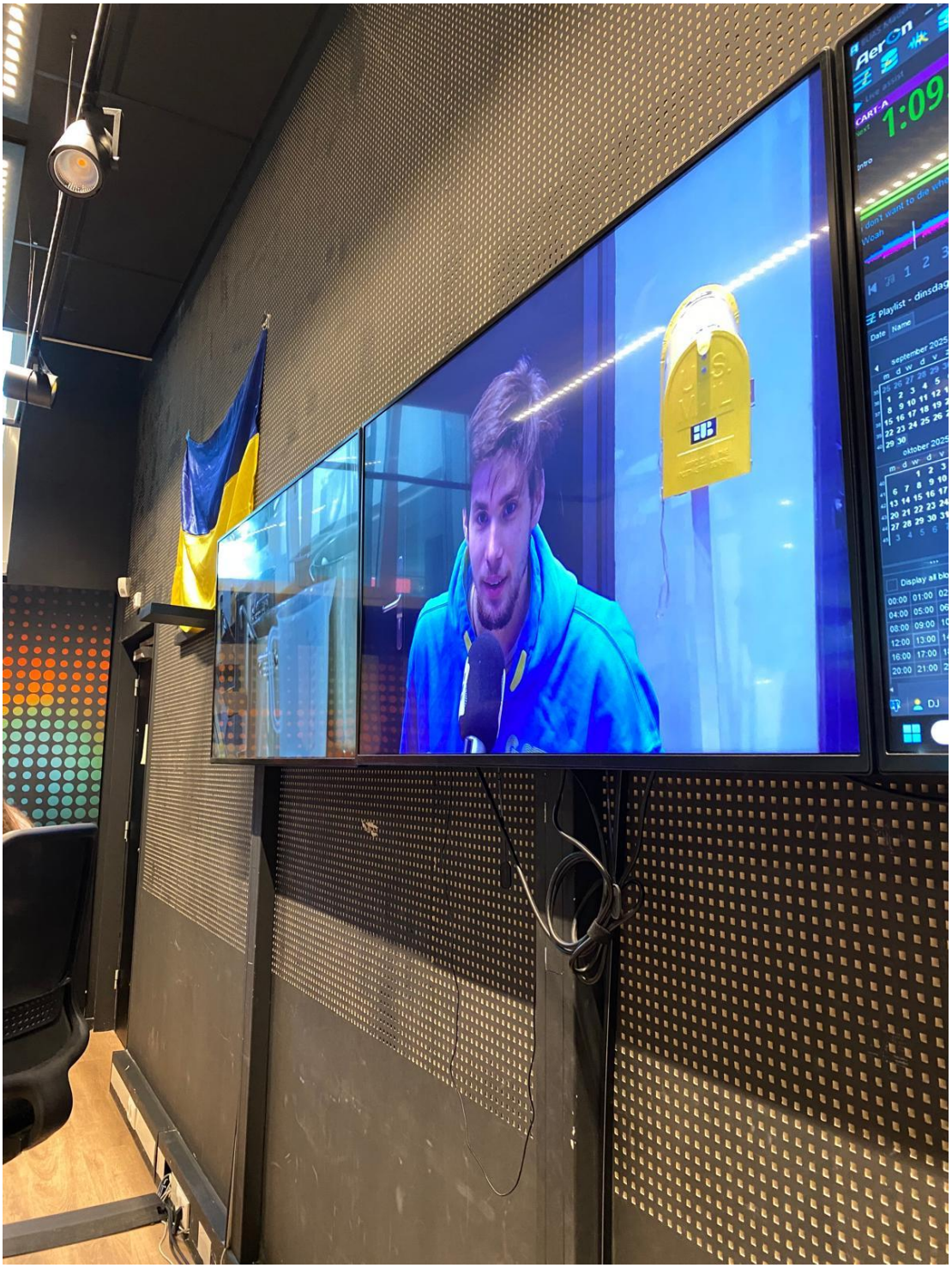
14. What’s one thing you’d change or improve about the segment overall?

.....

15. Any other thoughts or reactions after watching both?

.....

Appendix B – Recording Photos





Appendix C - Technical Quality Standards Document

Media Component	Minimum Standard	Target Standard	Platform Requirements
Audio	Clear speech, free from background noise	Mixed and balanced voice, music and effects	**Spotify:** 96 kbps minimum, but target 320 kbps **YouTube:** AAC/Opus, 128 kbps minimum, but target 256–320 kbps recommended
Video	Stable image, good lightning, minimum 720p resolution	Professionally lit, Full HD (1080p) or higher with multiple camera angles	**Spotify:** Up to 1080p. **YouTube:** 720p minimum, 1080p/4K recommended
Graphics/Visuals	Basic artwork and thumbnail	Branded visual identity with intros/outros, animated transitions between segments and custom thumbnails	**Spotify:** Cover art 3000×3000px, 1:1 ratio. **YouTube:** Thumbnails 1280×720, 16:9 ratio

Available Resources

Equipment:
Studio microphones, audio interface, cameras, lights, headphones and laptop from guest with recording software for breakdowns.

Software:
Adobe Premiere Pro (for editing), Adobe Audition (for recording audio), OBS Studio (for screen recording) and Photoshop (for visual design).

Budget constraints:
Small production budget focused on having professional audio and video quality, other costs would mainly be spend on lightning, rent and set decoration.

Time constraints:
We aim to film two episodes per week to maintain a consistent weekly release schedule, making sure we have backup episodes available during breaks or unexpected delays.

Special equipment access:
Access to BUas radio studio, professional podcast mics and multiple cameras.

Team technical skills:
Strong audio and editing skills within the group.

Innovation possibilities:
Use of DAW screen recording with live facecam overlays and using video podcast opportunities on Spotify.

Recurring Elements

Episode Element	Duration	Technical requirements	Quality Criteria	Consistency Rules
Opening Segment	00:10	Intro music, hosts on mic, stable video shot	Clear, energetic delivery, music synced	Always use the same intro line and theme music
Transition	00:05	Transition graphic/animation with music clip	Smooth visual and audio transition	Same animation and music clip each episode
Introduction of Guest	10:00	Host mics and guest mic, clear lighting, camera focused	Engaging introduction	Always ask name, role, current project and questions about career
Transition	00:05	Transition graphic/animation with music clip	Seamless cut between segments	Identical across all episodes
Break The Beat Segment	15:00	Screen capture of DAW session and facecam overlay in corner, clear audio from both DAW and microphones	DAW audio and live conversation and visually clear screen	Always deconstruct 1 song, format always shows DAW screen and facecam overlay
Transition	00:05	Transition graphic/animation with music clip	Consistent pacing, smooth entry to next part	Same animation and clip of music
Stage Present Segment	08:00	Prop/gift prepared in advance	Authentic reactions, clear visuals of gift	Every guest receives a personal, stage present
Transition	00:05	Transition graphic/animation with music clip	Maintains flow between sections	Identical across episodes
Freestyle Segment	10:00	Mic setup for freestyle if it's a vocalist, laptop of producer needed if guest is producer	Creative, entertaining, high-energy delivery	Always challenge guest with unconventional element
Outro Segment	05:00	Outro music fade-in, wide shot of hosts and guest	Clear wrap-up, friendly closing	Outro always includes thanks, a call to action and a teaser for next episode
Outro Animation	00:10	Closing animation with outro music	Professional, branded ending	Always same animation and music

Brand Consistency Requirements

Visual Consistency:

- **Color palette:** Neon green (#27f46a), black, grey, and warm lightning tones
- **Typography:** ‘’Lemonade Display’’ for logo font
- **Logo/graphics placement:** Neon Break the Beat logo in center of the set
- **Lighting/mood:** Warm studio lightning with green LED strips and cozy, relaxed mood

Audio Consistency:

- **Intro/outro music:** Custom Break the Beat theme track with voiceover and breaking glass sound fx
- **Sound effects:** N/A
- **Voice/narration style:** Conversational, funny and informative
- **Audio transitions:** Glitch fx with voiceover and breaking glass sound fx for transitions

Structural Consistency:

- **Episode length:** Around 45 minutes
- **Segment proportions**: 10 min introduction of guest, 15 track breakdown, 8 min Stage Present, 10 min Freestyle, 5 min outro
- **Interaction patterns:** Informal banter, audience-oriented questions, recurring inside jokes

Production Phase	Quality Check	Responsible Role	Success Criteria	Action if standards not met
Pre-production	Equipment test: mics, cameras, lighting, DAW screen recording. Quick rundown of what we’re doing.	PC	Everything works and everyone knows the plan	Replace equipment or reschedule recording.
During recording	Check audio levels, lightning and framing. Also ensure branding is consistent and set design matches the guest.	CC	Everything works and goes flawless	Restart recording or fix problems in post-production
Post-production	Check sound leveling, and check that everything stays consistent. Also if cuts	PC	Feels like one continuous recording and all audio is balanced	Revisit the edit

	are needed, make sure it still seems like one continuous take.			
Before publishing	Final check: title, thumbnail, correct exports for each platform	PM	Looks professional and matches our brand	Fix mistakes or re-export
Post-release review	Check engagement analytics	MC	Audience stays hooked and no quality complaints	Improve episode and implement feedback from comments

Technical Quality Metrics

Audio Quality

- **How to measure**: Check audio levels during recording, listen for background noise in the edit
- **Target Benchmark:** Voice peaks between -6 dB and -3 dB, no sound above 0 db to prevent clipping

Video Quality

- **How to measure**: Quality looks good, visuals are steady, good lightning and clear DAW screen overlay
- **Target Benchmark:** 1080p resolution and DAW in full screen

Brand Consistency

- **How to measure**: Same intro/outro and transitions, logo presence, thumbnail style, and lightning
- **Target Benchmark:** All episodes follow brand guidelines and no missing elements in final versions

User Experience Quality Indicators

Audience Engagement Signals:
People watch most of the episode, leave comments about the guest or funny moments and share clips.

Feedback Collection Method:
Call-to-action at the end of each episode encouraging viewers to leave a comment with what they thought and what they want to see next.

Quality Improvement Process:
Audience suggestions become part of future show tweaks.

Quality Priority Mix

Quality	High Priority (Must Have)	Medium Priority (Should Have)	Low Priority (Nice to Have)
Audio Quality	☑	☐	☐
Video Quality	☑	☐	☐
Visual Design	☐	☑	☐
Content Consistency	☑	☐	☐
Technical Innovation	☐	☑	☐
Production Speed	☐	☑	☐

Common Technical Challenges

Audio issues during recording

- **Backup plan:** Stop recording and adjust mic levels, swap out microphones or switch to phone microphone and fix quality in post.
- **Quality impact:** Delay in recording and depending on audio issue, audio quality could be severely lower.

Screen capture of DAW fails

- **Backup plan:** Have a backup recording software.
- **Quality impact:** May cause segment having to be rerecorded, show feels like less of a continuous show.

Camera problems during recording

- **Backup plan:** Switch to one camera setup instead of two
- **Quality impact:** Less entertaining and versatile visuals

Resource Optimization Strategies

Time-saving techniques:
Record two episodes back to back and have a good continuous recording to minimize editing.

Budget-friendly alternatives:
Use existing BUas equipment and use personal items to create set accents to keep branding consistent without high expenses.

Skill-sharing opportunities:
Everyone on the team learns the basics of all recording roles so we are not depending on one person.

Evolution of This Living Document

To make sure Break the Beat keeps improving every week, this document will be updated throughout production. Where we constantly review our standards, adjust what doesn't work and make sure the whole team follows the latest version.

Review Schedule

- **Weekly check-ins:** Quick meeting with team after each shoot to check what went well and discuss possible improvements for next time.
- **Major review points:** Every 4 episodes released, have a bigger meeting about lightning, pacing, branding and audience analytics.
- **Final evaluation:** Check if episodes still align with this document after changes, if not: make adjustments to this document.

Update Process

- **Who can suggest changes:**
  Anyone in the team
- **How changes are approved:**
  Final decision by Content Coordinator based on quality and brand personality
- **Documentation of changes:**
  Shared document and checklist with changes made to the document

Success Measurement

- **How we know it's working:**
  No complaints and watch time doesn't drop
- **If standards aren't met:**
  We fix the issue for the very next shoot and update this document immediately

Appendix D – Editorial Guidelines

Editorial guidelines

Host personality and behavior standards

- Host: Curious, comedic, self-deprecating, self-aware, open-minded
- Guest: Conversational, eager to teach, passionate, comedic
- The show: A flowing conversation loosely guided by segments with clear division between them

Participant casting guidelines

- Active knowledgeable and talkative artists/producers whose insight helps people new to the music scene. Eager and competent at explaining the specific technical steps needed for their specific song. Banter like conversation with the hosts and guests (if multiple)

Participant interaction requirements

- Break the beat segment: Breaking down their most famous song step by step and explain their creative process behind it, their inspirations, challenges along production/publishing.
- Stage presents: Recieving a personal gift and engaging the audience with a personal story attached to the gift received. Have a conversation about their inspirations and their personal journey to becoming an artist. Include some personal details that the average listener could relate to (childhood stories).

Segment design principles

- Segments are required to be announced by the host followed by an animation with the title of the segment and a graphic related to it. The host must explain in a short sentence what the segment will be about. The segments in the format breakdown are estimated to be between 15-20 minutes. The host must keep the time spent on each segment in mind and be ready to transition into the next one. The host may interrupt the guest for the sake of keeping runtime principles in check. The conversation may flow free, but the host is responsible for keeping track of the segment runtime.

Clear and distinguishing branding elements

- On the introduction of the show and during each segment transition, the break the beat logo is shown. The set of the original show must be adopted Neon sign, Album

cover wall, Couches and coffee table setup, the show transition music and jingles, warm ambient lighting, green led strips, spotlight on logo.

- The order of the segments: INTRODUCTION -> BEAT BREAKDOWN -> FREESTYLE/STAGE PRESENTS. It's important that the breakdown segment is first out of the three brand segments for user experience.

Narrative structure and pacing rules

- The narrative structure should go as follows GUEST INTRODUCTION: latest/upcoming projects, personal life, their current mood -> BEAT BREAKDOWN: their most famous song broken down, main inspirations and challenges during production -> STAGE PRESENTS having a personal moment and talking about their experiences while becoming an artist, developing their style and all the challenges along the way. The narrative is a timeline built from now and going back through the artist's career to their beginning in the profession. This order is necessary for continuity and easier viewing experience by having the content requiring more focus to be first and the entertainment segments at a later time.
- Pacing: Varied depending on the topic discussed, one topic can take up an entire segment if necessary or if it's interesting enough (interest of the topic is determined by the hosts). The segments still must abide by their time constraints of between 15-20 minutes. The timing of the segments was determined by our survey that showed what timeframe people responded to best and what they found most engaging.

Format breakdown script

No	Element	Title/description	Audio/SFX	Duration	Time total
1	Opener	One sentence opener from the 2 hosts and the guest	Intro music fading in	00:10	00:10
2	Transition	Opening Transition graphic	Intro music	00:05	00:15
3	Segment	Guest introduction, general overview and current projects		10:00	10:15
4	Transition	Short transition graphic/animation introducing the next segment	Clip of the intro music	00:05	10:20
5	Segment	Version_Final.V2		15:00	25:20

		Deconstructing the guests most popular song			
6	Transition	Short transition graphic/animation introducing the next segment	Clip of the intro music	00:05	25:25
7	Segment	Stage presents. Giving the guest a personal gift something from their interests or their past		08:00	33:25
8	Transition	Short transition graphic/animation introducing the next segment	Clip of the intro music	00:05	33:30
9	Segment	Behind bars A freestyle segment where we challenge the guest to try to make a song or a beat with unconventional elements		10:00	43:30
10	Segment	Outro segment wrapping up the conversation	Outro music fading in	05:00	48:30
11	Closer	Outro animation with music closing the episode	Outro music	00:10	48:40

-

Testing results and iterations

OG guideline	**Reason for change**		**Revised guideline**
Guests are to be conversational and eager to teach	In our initial testing participants had trouble understanding some of the niche conversations that were not beginner friendly enough		Guests need to deconstruct their songs on a very basic level as if they're explaining it to someone who has never seen the application that they use to make music
Version with two hosts one which is musically knowledgeable and one with	Testing showed that participants prefer the version with only one host with general knowledge because of the conversations		One host with general knowledge and one guest

general knowledge	becoming too niche between the guest and the musically knowledgeable host		
No camera guideline	Testing showed that switching between camera angles makes the viewing experience more engaging especially zooming in on the person talking		Cameras should follow alternations between focusing on the person talking and wide shots that display the set

Appendix E – Research translation board

Research finding	Content implication	Strategic choice
Audiences want a deeper understanding of music production on a step-by-step level instead of a generic overview.	Theres a gap between general advice and step by step breakdowns in the genre	Include a segment where artists can share their progression on their most popular songs. (showing unreleased versions, different lyrics, etc.)
Podcast listeners prefer a level of insight and relatability without losing track of the topic.	Natural flow on conversation disrupts the theme/topic of the episode	Have a clear table of contents and try to limit getting off topic by having a lot of short topics throughout the episode
Podcast listeners want shorter episodes and more concise information/entertainment	Long form content viewers still need concise and informative information that's still entertaining	Include conversations where the hosts and the guests can have thoughtful discussions with the possibility of being witty and energetic
The Zane Low Show: focuses on deep diving into the artists life and having a conversation about their career	Audiences are engaged to personal stories of the artists about how they became successful	In the artist introduction segment include questions about the career of the artist and what made them pursue being an artist, what inspires them
The tape notes: Focuses on breakdowns of songs and artists. They have video elements, but it is only available to Patreon	People are paying for the opportunity to see detailed song breakdowns from indie artists	We will publish full video breakdowns without a paywall in the way keeping the viewers who would not pay engaged
Genius breakdowns: shorter video form breakdowns of an artist's most popular song	Casual viewers are more engaged to catchy visuals and breaking down the hooks of songs this show ended 4 years ago leaving a gap for casual viewers seeking breakdowns of their favorite artists	We will have detailed but entertaining breakdowns snatching up the viewers who will still be engaged to this kind of content.

References

***Reaching Gen Z Through Podcasts: Metrics, insights, & More*. (2025). SiriusXM Media.** https://www.siriusxmmedia.com/insights/growing-up-with-podcasts-the-gen-z-podcast-listener-report?utm_source=chatgpt.com

***Home - Tape Notes*. (2025, October 22). Tape Notes.** https://tapenotes.co.uk/

Ferreira, T. (2025, October 25). *2025 podcasting trends every podcaster should know about*. Podsqueeze.com; Podsqueeze. https://podsqueeze.com/blog/2025-podcasting-trends/

Kater, J. (2024, October 31). *Podcast Trends 2025: Wat je moet weten over de toekomst van podcasting*. Voicebooking. https://www.voicebooking.com/nl/blog/podcast-trends-2025-wat-je-moet-weten-over-de-toekomst-van-podcasting

AI Documentation

Our team used almost no AI-based programs during the project. The only time ChatGPT was used – was to gather inspiration for the logo design by our Product Coordinator, while the logo itself was created manually in Canva.

While AI is a powerful tool, it wasn't necessary for this particular project, as it was easier to work with the material manually to avoid silly mistakes and bring more creativity and uniqueness to the project.

All documentation delivered is created by C2, group 15 members, without any usage of AI.