



Metronome

We're opening Nottingham's newest venue this Autumn

Peace

Their latest album, playing Splendour and what's next

Tech Update

What you'll find on our new campus this term

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What a difference a year makes. It's been a long hot summer, which made the atmosphere at Splendour 2018 even bigger and better. Take a look at page 14 for our highlights; you'll also find some exclusive interviews with some of the bands that took to the Confetti stage.

And while we're on the subject of interviews - for our autumn edition of the Wire, we've spoken to Kelly Bennaton of DHP (the organisation behind some of Nottingham's best-loved venues including Rock City

and Bodega, and the force behind Splendour festival). We also caught up with Nick Raphael, the President of Capitol Records who's signed some of the biggest bands during his career, including 5 Seconds of Summer, Sam Smith and Paloma Faith.

We know that Nottingham is a major player in the creative industries, but even we're impressed with the latest crop of exciting projects coming out of our city. Turn to page 18 to read about

Calibre, the latest offering from our friends over at Nottingham-based Wellington Films, currently streaming on Netflix. And, even closer to our hearts, we can't wait for the launch of Outlawed. The film, directed by our Film & TV tutor Luke Radford and Adam Collins, couldn't have happened without the help of over 100 Confetti students, both past and present. You'll find a full Outlawed run-down on page 36, including details of the Nottingham-based UK premiere. Enjoy!



Light Box -
Live & Tech Events student project
Metronome
Degree Showcase 2018





Film & TV students working Splendour
Confetti stage
Splendour Festival 2018





Audio & Music Tech student DJ Mix
MIMM Nottingham
Celebrate 2018





Games EXPO
Street Fighter Competition
Industry Week 2018

Peace

Peace are an English indie rock quartet, formed in Worcester. The band's latest album 'Kindness is the new Rock'n'Roll' is out now!





You've just come out with your third album – how has your writing process changed since your first release?

In the beginning, writing songs was a confusing and chaotic game of cat and mouse, chasing emotions and events around with a small net and attempting to capture them in an even smaller jar. These days it's precisely the same except if I stay up past midnight, where the best songs live, I feel like I've been hit by a freight train next morning.

You are playing Y Not and Splendour this year – what's the best thing about playing a festival?

Festivals are great because if it's going well, you really feel like you're winning people over. If it goes bad you know people are going to write something ghastly on your YouTube videos. It's the thrill of the higher stake. The rush of the gamble.

What's been the most exciting moment of your career so far?

My phone buzzed. It was already deep into the night, mid-March. I was resting up for a 6am pickup to go play for 300 Glaswegians at King Tuts the following evening. The voice at the other end of the phone was the most famous super model of all time & she was asking if I would come to her house for drinks and God only knows what else. At that moment, I had a heartbeat to decide who would get the better of me: Aphrodite herself or those kids, who had each paid £12+ booking fee to see us rock that hut? Let us say that the show was one of my finest. Those Glaswegians got the very best of my well rested blood & I

never heard that voice at the end of the phone again. The show was one of the most exciting moments, knowing what should've been, perhaps what could've been & what certainly would've been.

What are your plans for the rest of the year?

We're looking at doing more touring before the year is out. There's a lot to be said for taking time off but I'm fairly bored of it now.

What advice would you give to bands looking for a way to get noticed?

I think you have to be as loud as you can and regarding yourself, really get in people's faces. Bands were always – and will always – be about that.

Should a new, unestablished band spend more time in the recording studio or playing live at gigs?

It is my opinion that many, many live shows should be performed before contemplating the studio. It's perhaps an unpopular opinion but you must find the sound and let all the bits fall into place.

We have a lot of students who are just starting to get gigs, what advice would you give to them to get more bookings?

I used to just relentlessly hassle people until they gave us gigs. Occasionally you stumble upon someone who is passionate about your band and willing to help but most of the time not.

Any bands you are looking forward to seeing while you're at Splendour?

Toploader!



OPENING OCTOBER 2018

Metronome – the new venue in town

Nottingham is renowned for its thriving creative scene, and with a brand new arts and media centre opening its doors this autumn, it's about to get even better.

Located on our Creative Quarter Campus, Metronome is a place to discover the latest music acts from across the globe, alongside a varied cultural programme of spoken word, film screenings and lectures.

We chatted to Metronome promoter, Kristi Genovese, to find out more.

   @metronomenotts

Head to metronome.uk.com for a full listing of Metronome's upcoming events.

What can we expect?

Metronome is a new, national centre for cross media arts that features a 350-capacity venue for music, moving image, video games, live performance and spoken word as well as rehearsal rooms, studios and social spaces. We can't wait to open the doors – we're sure you'll love it! Not only will Metronome bring interesting acts from around the world to the city, but also provide lots of opportunities for local emerging talent to support touring bands. Nottingham's The Invisible Orchestra will be kicking things off with a gig on Saturday 6 October.

Tell us about some of the shows you've got coming up.

There's loads to look forward to! Amongst other things, we have BCUC – Gilles Peterson's favourite live act of 2017 – all the way from South Africa, a critically acclaimed collaboration between Welsh harpist Catrin Finch and

Senegalese kora player Seckou Keita, Japanese psychedelic rock band Acid Mothers Temple, and award-winning stand-up poet Luke Wright. For 2019 we've also got a really special film screening and performance from pioneer of the Hang (Handpan) Manu Delago, who plays in Bjork's live line-up.

How can our students make the most of Metronome?

It's a great space for them to discover lots of brilliant music – an act you aren't familiar with could become your favourite new band. Lookout for student ticket offers and priority booking opportunities too! We'll also be hosting regular student showcases, keeping an eye out for new talent to support some of the main acts we programme.

If you'd like to send in a submission for consideration, email kristimaria@metronome.uk.com – we'd love to hear your music.

Confetti Stage Speedy Q&A

We posed a series of quick-fire questions to a selection of bands that played on our Confetti Stage during Splendour. First up – Embrace.

TOP 3 FAV ALBUMS

Why? – Elephant Eyelash
Bon Iver – 22 a Million
Flaming Lips – Soft Bulletin

What was one thing that took you by surprise about the music industry?

It's very brutal and cut-throat. Everyone is your best friend on the way up. You cannot even get them on the phone when it all starts going downhill! A career in music is always going to be peaks and troughs, even for the biggest stars. But yeah, it's a very fickle business.

We have a lot of students who are just starting to get gigs, what advice would you give to them to get more bookings?

As well as playing keys with Embrace, I play in a new band called Glass Mountain so I'm all too familiar with how hard it can be getting gigs. My advice would be to focus on your local area before trying to play out of town. Make friends with other decent local bands and network. Find out who the good promoters are. Get a couple of songs recorded to a decent standard, and get a few good photos taken too. That way an interested promoter can see and hear you easily. They're busy people so don't expect them to do any leg work. You could also consider putting on your own event with other decent local bands who have a following. Rent a local DIY

venue and let your imagination run wild. Promote it well with posters in local shops, get everyone involved to share on the socials. Glass Mountain are doing one in Leeds in August called Lazy Sunday Afternoon. It's an all-dayer with a

7 band bill. We have three bands on, then serve curry and samosas in the middle of the afternoon and then there's more music into the evening. Last year was a triumph, so we're hoping to build on it this year.



What's the best way for a band to develop a fan base?

Social media is so very useful for this. Speak to the fans as though they are your friends. Keep it conversational and upbeat. Let them know what you're doing and always back it up with a photo or video, i.e if you're posting "we're shooting a DIY music video today" it would be foolish to not post a short little teaser clip. Also, it's okay to direct them to places where they can hear you for free, i.e Soundcloud, Bandcamp or Spotify. Show your fans your appreciation when they come out to see you play. Don't post things on social

media for the sake of it. Avoid the hyper annoying "stay tuned for tomorrow's big announcement". It's awful.

Should a new, unestablished band spend more time in the recording studio or playing live at gigs?

I would say that unless you have your own studio that costs you nothing to hibernate away in while writing your epic masterpiece, then you should be out gigging as much as possible (once you believe that the songs are ready, of course). Playing live is how to really get to know which songs engage people, and sometimes you'll even get paid

and sell a bit of merch. CDs are still very useful to DIY bands – they're cheap to make and with the right packaging can be a lovely thing to own. Also, you're more likely to build a reputation and a following by playing live.

Local promoters speak to booking agents, booking agents speak to managers, managers speak to labels and publishers. If you're amazing, people in the industry will get to know!

What advice would you give budding musicians looking to start a career?

Songs are the currency of the music business, so write lots of songs! If you write 100, you might have 10 absolute unquestionable bangers that could capture the hearts of huge audiences. I see too many bands worrying about the smallest details of their songs when really they should step back and look at the bigger picture. Is that chorus strong enough? Is the intro too long?, etc. And if song writing isn't your thing but you're a shit hot drummer or guitar player, then make sure you join a band of devoted people who write songs that you believe in.

Rehearse. Find a studio or producer that understands what you're doing. Make a solid plan for your releases. It's a saturated market, so you need to do things well in order to gain attention. It's no good finishing your track on Friday and throwing it into the world the following Monday. Records should be released, not allowed to escape.





Ashfields

TOP 3 FAV ALBUMS

Kings of Leon – Come Around Sundown
Nothing But Thieves – Broken Machine
Dr. Dre – 2001

What was one thing that took you by surprise about the music industry?

I think how difficult it is to keep up with the growing scene and keep your name out there. When we started the band we just thought like 'yeah we will record some tunes and become famous'. You've got to graft so hard and constantly be looking for something new to stay one step ahead and have something to offer to your fans.

We have a lot of students who are just starting to get gigs, what advice would you give to them to get more bookings?

Find a marketing strategy that works for you, you want to keep fans engaged but you don't want to overdo it, look after your hard-core fans who keep coming back again and again. The music industry is 20% having good tunes and 80% selling tickets at the minute, find promoters who want to book you because they love your work, say no to promoters who

tell you that you've got to sell 50 tickets minimum in order to play their venue.

What's the best way for a band to develop a fan base?

Support slots were the best way for us. We hold the Nottingham record for most number of support slots at DHP venues in one year, performing with the likes of All Tvins, Judas, King No-One, Beach Baby, Redfaces, Teleman and Amber Run – the list is endless! Given it's not always easy to secure support slots, try to be a regular at the venue, go see other bands and the venues will get to know you. We would go to Bodega most weekends and literally sit outside the doors until they gave us our first show.

Should a new, unestablished band spend more time in the recording studio or playing live at gigs?

I would spend less time recording properly and spend more time making demos. Literally no song is a bad song, so make a demo,

play it live, keep listening to the demo and changing parts until it becomes perfect. By playing the songs live you'll get a feel for crowd reaction, if they love it and you're happy with the final demo, then go record it. We have a back catalogue of probably 60 tracks, some demos, some waiting to demo – trust me one day you'll meet a publisher and they're going to want to hear all the demos you've made.

What advice would you give budding musicians looking to start a career?

Think long and hard about how much time you can put in. If you want to take the band seriously and go places, you have to make sacrifices, if one member starts missing practices, then it affects the whole band, don't just have one person in the driving seat, make the whole band be a driving force, if you can achieve that then you'll go far. Being in a band and making it big isn't a race, it's a marathon, be ready for a long exciting journey.



Ferocious Dog

What was one thing that took you by surprise about the music industry?

Just what a meat market the music industry is!

We have a lot of students who are just starting to get gigs, what advice would you give to them to get more bookings?

Try to find an agent who can get you gigs all over the UK. Sell yourself...sell yourself...promote yourself and play every gig as if you're playing to 50.000 people even if there's only ten people in the venue. You never know who's watching.

What's the best way for a band to develop a fan base?

Social media is amazing... Put on a good show on stage so that people go away and tell other people. Create your own hype (but never believe it yourself). Take time to talk to people. Create a band logo, badge and branding that people would love to wear on a t-shirt from the start, that will last for years... Just in case you do make it big.

Should a new, unestablished band spend more time in the recording studio or playing live at gigs?

Playing live is the main way for so many reasons:

1. You learn your stage craft - when to talk to the audience and what to

say, when not to talk and what not to say.

2. You get really tight as a band.

3. You could be the best band in the WORLD, but if no one sees you you'll never be found!

4. You build up that fan base.

What advice would you give budding musicians looking to start a career?

Be professional from the start. Get a really good band name that looks good with a logo. Be nice to sound engineers at all times (a must). Don't sign the first music contract put in front of you promising stardom. Find an agent that works for you! WORK HARD!

TOP 3 FAV ALBUMS

Rancid - Out Come the Wolves
The Levellers -
Levelling the Land
The Pogues - Rum,
Sodomy & the Lash

"Put on a good show on stage so that people go away and tell other people."

- Ferocious Dog

Wellington Films – Calibre film premiere



We caught up with Film Producer and Confetti Industry Week guest/friend Al Clark – whose latest feature film for Netflix ‘Calibre’ has been hailed by critics and audiences as a triumph.

Congratulations on Calibre. The absolute master of horror fiction, Stephen King, called it “a genuine nail-biter”. Does it get any better than that?

I’m not sure that it can, can it? Maybe we have now peaked! It was certainly a very surprising tweet to wake up to, along with his 4.8M Twitter followers. Netflix Brazil picked up on it and made a brilliant video of all the Netflix films and shows that he had praised, including Stranger Things, but they led with Calibre, which was nice.

Tell us how Calibre came to be?

Rachel, my co-producer, and I worked with writer/director Matt Palmer on his second short film, Island, which was a Cinema Extreme short funded by Film4 and UK Film Council. Matt was without a producer when he got the commission so Film4 hooked us up in the wake of London to Brighton’s success in 2007. We made the short and got on well, so started discussing feature ideas, and Calibre was the one that popped full force into Matt’s head. That was 2009, so it has taken nine years to get it to screens, with Anna and I producing and Rachel executive producing. Anna and I made another short with Matt, The Gas Man, along the way, which helped show financiers what we could do together.

Calibre had its premiere at Edinburgh Film Festival where it won the Michael Powell Award for Best British film. Tell us about your experience of showing it to audiences for the first time.

It is always a wonderful and incredibly nerve-wracking experience showing it to paying audiences for the first time – you never know how they are going to react. Whilst making it we have shown test audiences and then had a cast and crew screening, but they are always a bit partisan. The folks who have paid good money for a ticket are the most honest and vocal. Luckily it went down very well, winning the top award and garnering some fantastic reviews. It was then released on Netflix the following week, being immediately available to 130m subscribers in 190 countries, which is thrilling.

Wellington Films already has a couple of Scottish BAFTAs to its name, and a BAFTA nomination. At what point in the filmmaking process do you think you are onto a winner?

Ha! You never really know until the reviews and audience reactions start coming in. Even then, juries and voters can go against those reactions. You certainly know when you aren’t onto a winner pretty early on in the process though.

Calibre

World premiere at the Edinburgh International Film Festival Movie
release date: 22 June 2018



Wellington Films
Copyright Netflix / Calibre Films Ltd

Did you always know the kind of films you wanted to make?

I always wanted to make strong independent British films of which I could be proud, whether they be commercial or arthouse.

We've had success in both but the measure of success is different for each film, depending on the budget and commerciality. As long as we can keep making films that make us proud and pay the bills I will be happy.

You are based in Nottingham – did you ever feel the need to move to London?

In a word, no. As a producer you can be based anywhere – meetings are increasingly done by phone or Skype, and we catch up with folks in person at film festivals around the world. We do go to London for important meetings though, as face to face is always good. The financial benefits of being based here far outweigh

the cost of the occasional train to London. But as a crew member or actor, you may well find that you need to be based in London as there are far more productions down there.

How did you get into filmmaking?

I met Rachel on a training course run by Intermedia many years ago, which is where screens 3 and 4 are of the Broadway now. We started making shorts with our classmates and it snowballed from there. We set up Wellington Films together in 2000, so we have just turned 18!

Do you think Nottingham is a filmmaking city?

Yes. There's loads of folks making shorts and music promos. And, with the new BFI Hub based at Broadway, that is hopefully set to increase.

Do you have any tips for our students studying film at Confetti?

Make short films. Do not wait for

funding. It doesn't matter what camera you shoot on – use your phone if that is all you have – they are far better quality than the huge cameras we used to use. Learn by making mistakes and make another. Enter them into festivals and, if you are selected, go to that festival and meet folks. Try and attend as many networking opportunities as you can – this industry is all about connections and talent, obviously, so find your partners wisely. It is possibly the most collaborative art form that exists, so you had better be a team player.

And finally – what are your top 3 movies of all time?

I cannot possibly pick just three! I'll always forget one but the best film I've seen this year is *Apostasy* and the film I have seen most is probably *Withnail and I*.

Calibre is available to watch on Netflix globally.

gigantic

Five top tips to Master Social

With hundreds of shows on sale weekly and 3.5 million tickets sold in the last five years, Gigantic is one of the UK's best-known independent ticketing agencies, selling tickets to big events such as Ed Sheeran, Reading & Leeds and Download festivals. Social media guru, Elizabeth Gracie, knows how best to drive ticket sales through exciting social media campaigns and engaging with music fans.



1. Have fun

The best advice I have ever been given is to have fun! It doesn't matter what you are doing, you are more likely to see benefits and success from applying this at the start. Whether you are content creating, thinking of social strategies, researching your audience, or simply just engaging with followers; if you don't have fun doing it, how do you expect your followers/customers to?

2. Be consistent

Keeping your social media profiles consistent is key to building your online presence successfully. You should consider the tone of voice and the style you want to be recognised by. Make it stand out and stick to it. A major part of being consistent is making sure you reply to comments, questions and overall engagement – i.e anything you are tagged in. This helps build a community where users feel they can keep coming back, ask a question and get a reply if they need help.

3. Engage

Keeping up with engagement on social media is very important! Never hesitate to reciprocate and respond to someone who has taken time out of their day to engage with your content. Create

relationships and trust with your followers; word of mouth marketing is very successful so give them something to talk about. This will benefit your follower growth more than you realise. Don't forget you can be creative with it and use it as a chance to show off personality by using emojis or gifs – people are more likely to engage if it shows a person behind the account.

4. Effective content

Choosing and creating content can be very overwhelming but remember quality over quantity always wins the race! Without realising, most people tend to scroll through social media platforms without taking anything in. So, you need to stand out with eye catching images that fit the brand's aesthetic; using complimenting colour palettes is a good way to start.

Keep up-to-date with trends but don't follow them all; be aware of trends that fit you or your brand. You don't want your followers to get confused with the personality, get bored and unfollow you. Encourage people to share their experiences with you by using a hashtag you have created or simply tagging your handle; you then have the chance to reciprocate

the engagement. By doing this you have access to user generated content (UGC) all in one place; it makes it A LOT easier to locate and share across your channels. The more people you have promoting your brand within their own content, the better!

5. Adjust to the algorithm

With the latest change in a Facebook algorithm, it is more important than ever to grow an organic and engaging community.

With the reintroduction of family and friend content priority, brands have seen a decline in organic reach. Use this as a chance to use your content to create meaningful interactions. This will help posts get better reach, higher engagement and in turn makes the organic reach much better. Organic reach has dropped massively with some pages getting as little as 1.5% organic reach to their followers. For example, a page of 100,000 people means only 1,500 of these would see a post organically. If you can build an organic engaging community, then that will be much, much higher!

Be consistent, engage, use effective content, adjust to the algorithm and for goodness sake don't forget to have fun!

Why social matters

- There are 3.03 billion active social media users
- 91 percent of retail brands use two or more social media channels
- Social media users grew by 121 million between Q2 2017 and Q3 2017
- That works out at a new social media user every 15 seconds



Industry Insights

The DHP family's Head of Marketing, Kelly Bennaton shares her top tips for getting into the exciting world of music marketing.

1. Get involved

Whenever I'm recruiting for marketing staff, I'm always on the lookout for what extra-curricular activities they've done that demonstrate a passion for music. Whether that be working at the college paper or radio station, running a zine, promoting gigs, working at festivals – generally just getting as involved as they can in their local scene. It shows initiative, drive and a willingness to work hard.

2. Know your Snapchat from your Instagram Stories

Social media advertising is such a huge part of online marketing now, so much so that it's crucial to have a sound knowledge of all platforms. Familiarise yourself with Facebook advertising, look at how

brands are using Instagram, pay attention when you see adverts pop up on Twitter; all of this will put you in good stead when you're looking for your first role.

3. Consume as much media as you can!

A big part of music marketing is knowing where to shout about artists and having great content to share with potential fans. Following plenty of music magazines, websites, blogs and YouTube channels will not only give you an idea of which genres they cover, but will also keep you up to date on the latest releases.

4. Networking

Nowadays, the music industry is huge and so jobs can sometimes be competitive and hard to come

by. It's important to make an impression and making yourself known to people in the industry will go a long way.

Attending networking events, panels, gigs etc. and introducing yourself to other people also attending those events is great practice for when you're working in music and can help to build your confidence.

5. LOVE MUSIC

Think about how you feel when you hear music you want to tell EVERYONE about and the satisfaction you feel when someone falls in love with an artist you've introduced them to.

That's basically what music marketing is!

Kelly is responsible for the management and marketing of 1,600 concerts every year and the festival portfolio for the reigning National Promoter of the Year, as well as developing their overall corporate marketing strategy.

Confetti 25 Years Celebrations

Happy birthday to Confetti!
In 2019 Confetti turns 25. Join
the celebrations, and help us to
shape the next 25 years.

Don't miss out, apply now!
Call our **Clearing hotline** on **0115 848 6000**
Visit us at **confetti.ac.uk**



25 years of Confetti alumni

Studying at Confetti isn't just about the next few years. It's about joining a community to meet new people, make friends and business connections and become part of a network of creative technology

professionals across the UK, and around the world. As we mark the start of our 25th year, we'll be reaching out to our extensive alumni community; those who've made Confetti what it is and who've

made a career out of what they love. Want to be part of our alumni community? Connect with us on **LinkedIn**. Watch this space - our alumni website will be launching soon.



Them Pesky Kids
Joey Costello - 'So high we lose
our minds' music video shoot



Exclusive Interview with Capitol Records' Director Nick Raphael



We caught up with Capitol Records' Director Nick Raphael for a quick-fire interview to pick his brain for the best industry advice.

What are three main skills artists need to start and sustain a career in the music industry?

Likeability and perseverance. Talent is a distant third and is very necessary, but without the first two your talent will never find an audience.

What are the new technological trends in the industry that the new breed can learn from and use?

Young artists should embrace all new technologies in making their music, finding a social media following and in distributing their music.

How hard is it breaking a new act in this very tough climate?

It's easier for an artist to find an early audience. So far it's harder to really cut through as the audience are overwhelmed by the amount of choice. The cream will always rise to the top!

What are three albums anyone should listen to at least once?

Caroline King – Tapestry
Marvin Gaye – What's Going On
Jay Z – Reasonable Doubt

What advice would you give to students considering a career in the music industry?

The music business is tough but extremely rewarding – to succeed you need thick skin and an incredible work ethic.



Introducing your new-look Creative Quarter Campus

Autumn is nearly upon us, and with it comes the opening of our brand new multi-million pound Creative Quarter Campus.

What to look out for

If you're a Nottingham local, you might have noticed our Digital Media Hub making its mark on the city skyline over the last year or so. Affectionately known as 'the tower,' DMH is clad in a special coating that'll react with the weather over the next few months to turn the tower a deep, burnt amber colour. With the recent sunshine, our tower is starting to take on its orange hue – and we think it's looking pretty good!

Our Contemporary Music and Live Events Hub/ Metronome is a bit harder to spot. Located in Marco Island, the 350 capacity venue/bar/box office takes over the ground floor, and our studios and editing suites and practice spaces inhabit the basement below. Students are already using studio spaces, but the centre opens fully in the Autumn.

What can I expect?

As a specialist creative technology institute, our goal is to fill our spaces with as much great kit as possible. Metronome is being designed by renowned acoustic architects, White Mark, and has been dubbed as an educational centre of 'European significance'. Our £9.1m Digital Media Hub features spacious studios, labs and classrooms, a Learning Resource Centre and a fantastic new student café. Best of all, is the rooftop garden.

We're really excited to open our doors and let our students loose on all the great tech, social spaces and learning facilities on offer. If you're joining us in September, you'll be amongst the first students to use these facilities, which we know will make your Confetti experience even better!

Four things to check out at our new-look campus...

1

REFECTORY

Grab a bite to eat at our brand new student café...

...with a brand new menu to match. We can confirm you're in for a treat.

2



Take a look at Metronome's programme of upcoming events

From live bands to spoken word, Metronome is set to be one of Nottingham's most diverse live performance venues. Although we're not launching until October, we've got a whole load of exciting acts for you to check out.

Head to metronome.uk.com to get your hands on tickets.

3



Get hands-on at our brand new motion capture suite

We're opening a brand-new 90m² motion capture suite in our Digital Media Hub for our digital media students, equipped with OptiTrack technology, including motion capture suits with full 35 marker points of animation, and Prime-13 cameras to ensure the markers have the best coverage in our space.

4



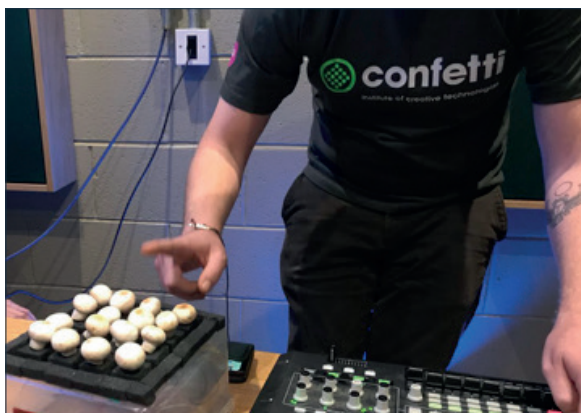
Head to Studio 1 to check out our industry-standard mixing desk

We're self-confessed geeks, and we can't wait to share our brand-new Solid State Logic (SSL) Duality Delta console – the newest addition to Studio 1 in Metronome centre.

If you're studying a music-related undergraduate degree with us, you'll have access to this stunning piece of kit at the start of the new term.


Did you know?

UK-based Grammy award-winning mix engineer Wez Clarke (who's worked with Beyonce, Jess Glynne, Clean Bandit, Craig David and Tinie Tempah), recently replaced his first-generation SSL AWS 948 with a new 48-channel SSL Duality Delta SuperAnalogue hybrid console.



 [@bottletopdesign](#) Great evening seeing the amazing new facilities @Confetti_ICT Degree Show including musical mushrooms.




 [@ANIMETIDDYS](#) showing off our skills at the @Confetti_ICT degree showcase a few weeks ago

Your Summer On Social


What a summer it's been! A never-ending heatwave coupled with World Cup fever has made it one to remember, but many of you have been busy throughout – assisting the teams at Splendour, Graduation ceremonies and your end of year Showcases are just some of the things you've been up to.

One of the best things about all of this has been you sharing your incredible moments with us on social media (or featuring on some pretty cool accounts). Let's have a look at some of our highlights...




 [@dontforgetrupert_](#) What an incredible weekend! @splendourfest was absolutely insane! Thanks to each and every one of you who came to watch our set.




 [notts_tv](#) @daniellehalltv and the @confetti_ict team filming on location for the next episode of #NottsOnStage.



 [notts_tv](#) #splendour2018 you were great, we can't wait to party with you all next year. Thanks to the @confetti_ict and @notts_tv team and students!




 @FeelTheNusic @CLONKOFFICIAL kicked off the @Confetti_ICT stage... x



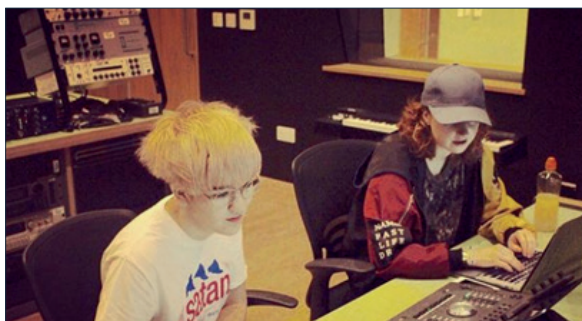
 theambertrafficlight goth does graduation



 officialrexo My school teacher used to say I wouldn't be nothing & I've just graduated with a 2:1 BSc in Television Production Technology. I'm the only person in my family to go university. I want to thank @confetti_ict @nottstrentuni @notts_tv for the help and opportunity to get my degree. Stay positive, speak it into the universe and positive things will come.


Keep sharing your news with us on Facebook, Twitter, Instagram and Snapchat! If you didn't know about our social accounts, we highly recommend you follow us (it's worth it, honest!).

 ConfettiICT  Confetti_ICT
 Confetti_ICT  Confetti_ICT



 @martyofficialmusic Working hard on our EP



 @briaevebuxton Had so much fun at @splendourfest with my lovely band yesterday & thank you to @Confetti_ICT and @DHPFamily for making it happen!

Confetti Student of the Year 2018

We caught up with Jack Goode, a former Audio and Music Technology student. Jack won the overall Student of the Year award at our Degree Showcase awards held on 7 June 2018.

What made you choose to study a degree in Audio & Music Technology at Confetti?

My first endeavor into Music Technology began as a bit of a shot in the dark during my A Level Music studies. I saw the optional Music Tech module and wanted to challenge myself. Recording my friend's vocals and myself on guitar in a tiny recording room at school turned out to be a great success, scoring the highest mark I think I ever achieved during my A levels and giving me the passion and desire to find out more about the subject and the industry. I visited pretty much every university that offered a Music Technology course. However, after considering how much I loved living in Nottingham as well as Confetti's facilities and ethos, I was sold and began my studies here the following year.

You also won Audio & Music Technology Student of the Year! Tell us about what you produced as your final project...

In my second year, I created a pinball machine that generated musical compositions as you played. The composition system behind it was heavily influenced by Generative composers like Brian Eno. The aim was to create

untraditional instruments that created music whilst being more accessible to people of different abilities. In my third year, I began researching projects that had similar goals, including research into Music Therapy systems. These systems used musical features such as pitch, tempo and tonality to communicate emotions. My final project was a system that tested these theories by algorithmically composing music that would have a certain perceived emotional effect on a person.

What did you think of Confetti's new music facilities and how did they help you?

The studio was a great help when composing music and creating sound design for a client as part of the Music and Sound for Visual Media module. It's a real pleasure to have such high-quality facilities here in Nottingham and to have so much money being put into the creative technologies.

What advice would you give students that are just starting out at Confetti?

Be unique. The courses at Confetti really allow you to get creative with the way you want to demonstrate what you can

do. If you can offer something unique to the subject, do it! Let your imagination run wild and give people something to talk about.

What's your next step now that you've graduated?

I have been contacted by the charity 'Music for Youth'. They have taken an interest in my degree work and have asked me to take part in their National Festival in July 2018. I have always wanted to teach and have also just been offered a job at a local SEN school in Nottingham. I hope that with this and the experience at the festival, my ambition to help students of any ability be presented with the opportunity to perform and compose music will truly begin.

What are your most memorable moments at Confetti?

Winning Student of the Year, the Industry Weeks and Degree Showcases were some of the most memorable times. Being able to say I've taken part in recording sessions led by Andy Rogers, the Senior Producer of BBC Radio 1, isn't something a lot of people can say. Then being chosen to show my work to industry professionals and other Confetti students was a real pleasure.





Confetti's Alex Williams scoops a job at ITV

Our Degree Showcase 2018 'Do It For Real' award-winner Alex, certainly knows about the value of work experience. Over 200 hours of volunteer experience, including production roles at Notts TV, helped set Alex apart from the rest, and landed him a prestigious job at ITV. We caught up with Alex to find out about his journey so far.

Tell us a bit about yourself

I'm born and bred in Nottinghamshire, and as a mature student I took on the FdSc Television Production course at Confetti. I originally trained as a chef for three years at catering college, but after a few years I found my true calling in TV creation. I then took steps to follow this career, and now I'm being featured in the Wire – pretty unbelievable looking back from where I started!

What influenced your decision to choose Confetti and the course?

My main influence to come to Confetti was the sheer practical

involvement that I would experience. Confetti prides itself on a Do It for Real style of learning. I was so keen to grasp as many different experiences, training and opportunities I could gain at Confetti and the TV production course. So there was no question in the decision to choose Confetti above all other courses!

What is your best memory from studying here?

Throughout my time at Confetti I have had plenty of amazing memories with fellow students, tutors and clients within a short timespan! An example would be our year-one group project

to create a live one-hour TV broadcast. The planning and development through the year was good fun, as we all were working towards the same goal of achieving a great piece of television. All of us specialised in a role and together would perform as if we were a professional TV crew.

Happily, through blood, sweat and tears (figure of speech, don't worry!) we achieved our successful programme. The end result was awesome and great to be part of. The best part though was that it was counting towards our grade for the module, so all the hard work paid off in the end.



What have you gone on to do since graduating?

I was sure in thinking I would go on to join the third year of the full degree, but I thought it was still good to search the job market.

After my time at Confetti, bagging myself a plethora of different experiences and training, combined with my 200+ hours of volunteer work in the industry, I thought I was in good stead for finding a job in this amazing industry. My work had paid off – after getting through the application process and two interviews I have now landed myself a job at ITV West Country! When I received the phone call I couldn't be happier. At ITV I'm called a Production Specialist – which does kinda sound badass! I have Confetti, and my experience in getting out into the industry, to thank.

What type of tasks are you going to be working on with ITV?

As a Production Specialist, I will be taking on all the aspects of TV news creation. The role requires

me to be flexible and committed to different tasks in creating TV. One day I could be archiving media and editing footage to go out on national television, another day I could be operating the studio cameras to film the weather report (normally raining in the UK...).

Finally, I could be working within a team in the gallery, performing roles like gallery timing and autocue. I would normally be working in high pressure environments, but a cuppa now and then is still a priority!

Did you work on anything during your studies that will help you in your new role?

I tried to grasp as many opportunities as I could during studying, sometimes dipping into my own pocket for costs like petrol money. Throughout my time I tried to volunteer as much as possible at the professional TV broadcaster in Nottingham: Notts TV.

At Notts TV I learnt a huge variety of skills within a TV studio setting. I would be trained up on key roles

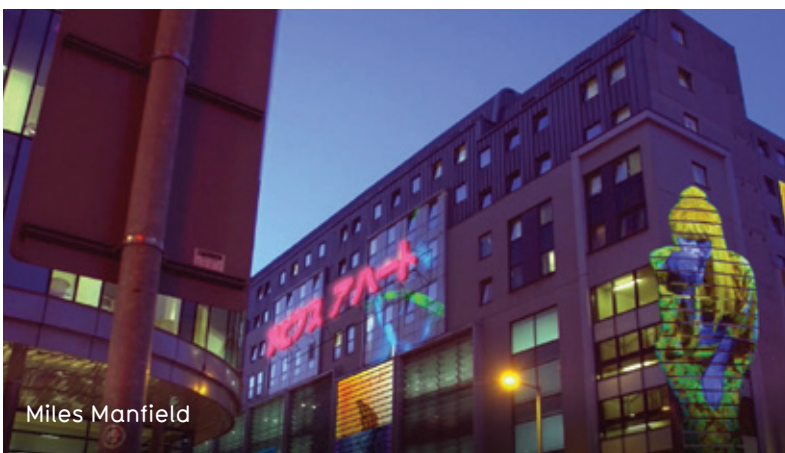
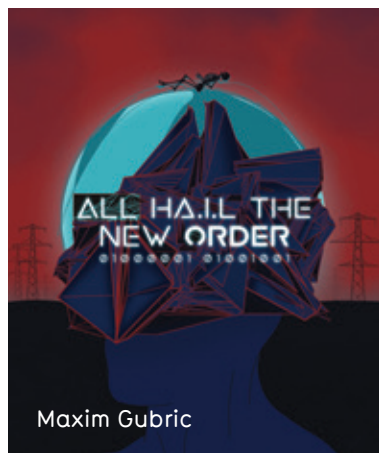
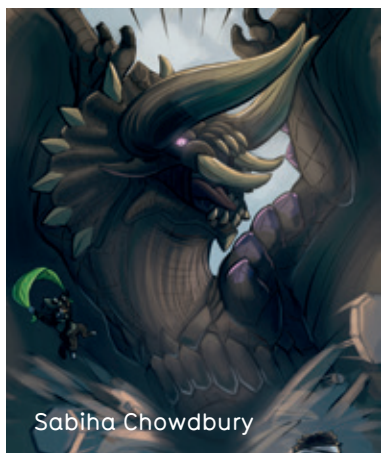
in creating television within the studio – I sometimes would be out shooting an interview with members of the public, (with them all asking if they would be on TV!) or I could be live-cutting a theatre showcase, where loads of folks are gazing at the screens you are showing them. I acquired many unique experiences and vastly improved my confidence and self-ability. I also found friends and crew for life, and without my experiences at Notts TV and the like, I would not have acquired my new job at ITV.

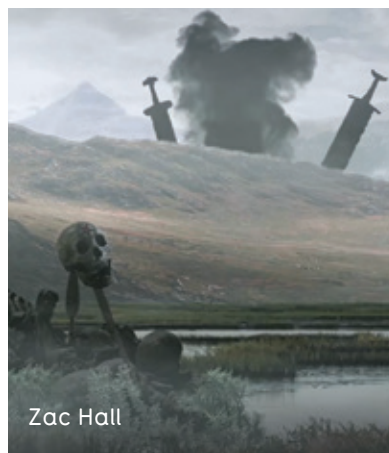
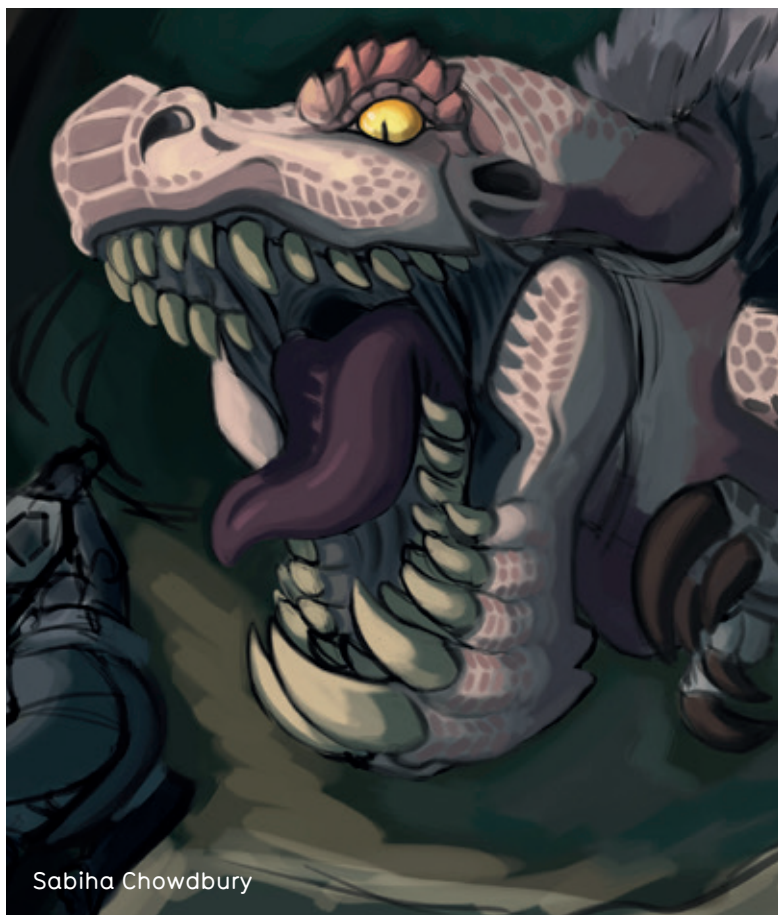
If you could give your first-year self any advice, what would it be and why?

I would tell my first-year self that it will be worth all the hard times and grafting in the end. The more effort, engagement and determination I put into my course studies and experiences, the better my chances of finding a job I will love.

Great opportunities don't come to your front door, you have to learn it, live it and love it, and search out your place in this industry.

VFX & Games Art Spotlight





ADAM JESSICA IAN STEVEN ZARA
COLLINS NORRIS HICHENS BLADES PHYTHIAN

A movie poster for the film 'Outlawed'. The central figure is a man (Adam Collins) with a bloody face and a white t-shirt, holding a handgun. A woman (Jessica Norris) is behind him, looking concerned. The background shows a large explosion with a domed building (St. Paul's Cathedral) and soldiers in the foreground.

OUTLAWED

Outlawed

Over the past two years, local director, actor and stuntman, Adam Collins, and our very own Film & TV tutor, Luke Radford, have been directing the action feature film 'Outlawed' with the help of over 100 past and present Confetti students, and it's about to premiere in Nottingham!



Outlawed is a story of corruption, murder and kidnap. Outnumbered, outgunned and against all odds, a Commando fights his way through a siege to save his girl.

Adam, who portrays a Royal Marine Commando in the feature, was in the Royal Marines for 6 years before becoming a stuntman. The film features many serving and former armed forces veterans and personnel, and 100% of all ticket sales from the UK premiere and limited theatrical run will go to veteran charities Royal British Legion and Combat Stress.

Throughout the shooting of the film, over 100 Confetti students, past and present, supported a variety of professional crews on and off set. They gained valuable experience working with experienced teams in some exciting roles. They worked



as runners, extras, sound ops, camera ops, production assistants, director of photography, and much more.

Adam was full of praise for our star students:

"I would like to personally thank each and every Confetti student for their involvement in our productions. They have continued to demonstrate their efficiency, drive and professionalism on set whilst maintaining such positive, friendly and proactive attitudes throughout. I cannot praise them highly enough for their hard work and efforts. Even through such tough working conditions and under extreme pressure, their work ethic never faulted and that really has been reflected on screen. Their adaptability and forward thinking mindsets have contributed greatly to making these motion pictures a



reality. We really could not have done it without them. They really have been a credit to Confetti and I can only hope that they have all benefitted on a personal level in some way from their experiences on our set."

The production has showcased the fantastic talents to come from Nottingham and Confetti. It has been a real community project for the city and everyone involved should feel extremely proud of their input.

Now's your chance to not only show your support, but to also witness the result of all the hard work everyone has put in. Outlawed is released on DVD/VOD in the US on Tuesday 25 September, but you can watch the **UK Premiere on Friday 28 September at Cineworld, Nottingham.**

Film/TV/ VFX at Confetti

We are part of an inspiring and far-reaching film and TV network, which includes BAFTA award-winning directors, writers and actors.

Best Connected

- Founder Members of the ALBERT education partnership with BAFTA
- Guest Speakers – Nuke Guru Steve Wright, Documentary Filmmaker Nick Broomfield, BAFTA winners Vicky McClure and Shane Meadows, Wellington Films Al Clark, James Mac and Game of Thrones star Joe Dempsie to name just a few!
- Visits – Harry Potter World, Berlin, BBC Studios and Media City to name just a few.

Best Tech

- £9.1m new Digital Media Hub
- Screening Room with Dolby Atmos
- 37m² Green Screen VFX studio with VFX infinity curve screen
- 144m² TV studio space with broadcast standard digital video cameras & full lighting rig
- Broadcast spec production gallery with 4k production facilities
- Wacom Cintiq Graphics Tablets
- Roland R26 Audio Field Records
- Sennheiser K6 and Rode NTG2 microphones

Best Alumni Destinations

Sky Sports **ITV**
Pinewood Studios
BBC News
Football Association
Endemol **UEFA**



Games at Confetti

With four major independent and AAA games companies right on our doorstep – there's no better place to choose for your studies than Confetti!

Best Connected

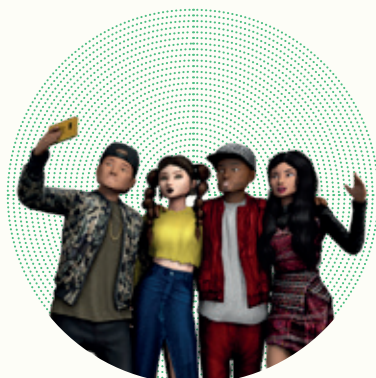
- Develop video games in an industry environment
- Part developed and impacted by industry professionals
- Guest Speakers – Representatives from Lockwood, Dambusters, Sumo Digital, Rockstar, Riot Games and Aardman Animations among others.
- Annual Higher Education trips to Düsseldorf
- Visits – MCM, EGX, Texture/Resource collection trips

Best Tech

- £9m new Digital Media Hub
- Screening Room with Dolby Atmos
- 37m² Green Screen VFX studio with VFX infinity curve screen
- 144m² TV Studio space with broadcast standard digital video cameras & full lighting rig
- Broadcast spec production gallery with 4k production facilities
- Wacom Cintiq Graphics Tablets
- Roland R26 Audio Field Records
- Sennheiser K6 and Rode NTG2 microphones

Best Alumni Destinations

Rockstar Games
Ubisoft Bluebyte
Quantic Dream
Riot Games
Codemasters **Cloud Imperium**
Sumo Digital **Splash Damage**
Lockwood Publishing



Music/ Events at Confetti

With passionate tutors, amazing industry connections and access to some of the best facilities in Europe – there is no better place to study this September!

Best Connected

- Guest speakers: Nick Raphael (Capitol Records: Signed Sam Smith), Dave Swallow (Live Sound Engineer – Amy Winehouse), Michael Eavis (Glastonbury), Professor Green (Artist), Tony Platt (Producer – AC/DC, Bob Marley), Phil Harding (The Clash, Depeche Mode)
- Weekly access to professional live events venue in Nottingham
- Guidance and consultation on songwriting and performance from record labels, producers and promoters. Jorden Milnes, Harleighblu, Josh Wheatley, I'm Not From London, Capitol Records

Best Tech

- SSL Duality mixing desk
- Audient Heritage mixing desk
- Vast mic selection from AKG to Neumann
- Ableton, Max-MSP, Pro Tools, Logic software
- 350 capacity commercial working venue
- MIDAS Venice 32 Channel Analogue Live Sound Console
- 2x Behringer X32's
- Avolities Lighting Consoles
- 88 Panel LED Video Wall
- Soundfield Microphone
- Binaural Dummy Head and Microphones

Best Alumni Destinations

Splendour Festival
Silverback Crew
National Ice Arena
Rock City Stealth
University of Nottingham
Bauer Media
Kiss, Absolute, Kerrang!, Magic



New tech on our new campus!

With support from parent company NTU, we've recently invested over £13m in our campus. Our Technical team have procured very latest industry-standard software and hardware. Here's some of the highlights...

Drones (Film & TV)

New for 2018/19, Confetti Technical Services will be holding workshops throughout the year on the safe operation of unmanned aerial photography drones. CAA PfCO trained pilots will show you how to safely and legally operate camera drones in the UK. Confetti now stock both DJI Mavic Pro and Inspire drones, which will be available for use by degree level Film and Television students after completing training.

Drones, and the camera gimbals they carry, are now a key filmmaking tool, allowing access to cinematic shots previously inaccessible to most. The creativity of Confetti students never fails to impress and we are excited to see what you will produce with these versatile tools.

Mocap (Games)

In addition to the fantastic new classroom facilities in the new Digital Media Hub, Confetti will also be launching much expanded motion capture facilities.

The new, purpose-built facility will house 32 Optitrack cameras allowing full body motion tracking with props for up to 4 actors at 240fps with sub millimetre accuracy.

The optitrack system is an industry standard facility used by many games studios such as Rockstar, Ubisoft and Activision.

Studio 1 (Music)

To top off our incredible recording facilities at Confetti's Metronome facility, Studio 1 now houses a 48 channel SSL duality console as used by Germano studios, Abbey Road, Dean Street, Post Electric, Cake Studios, Wez Clarke, Woodworm Studios, Steve Mac, Chemical Brothers, Pete Townshend and many, many more.

This console will allow our students to make the most of Studio 1s 70m2 live room using the one of the most advanced analogue consoles available today.



PMT's Five Best Keyboard Workstations

If you're just starting out in the world of recording, you're going to need something to jot complete fully realised ideas down quickly in the studio. Whether you're at home or in student halls, there's a keyboard workstation within your budget that will allow you to write, mix and release your music from one convenient location.

Our friends at PMT gave us their top five best keyboard workstations to suit all budgets in price ascending order.



PMT Nottingham
2 Marco Island, Huntingdon St,
Nottingham NG1 1AR



Korg KROSS 2 Synthesizer Workstation

First, we have the highly affordable Korg KROSS 2 Synthesizer Workstation. You have a world of sounds on board this powerful workstation ranging from acoustic to electric pianos, an entire orchestra's worth of brass instruments and strings, all the way through to drums, percussion and synth sounds – there's actually over 1000 sounds built in, as well as 134 high-quality effects.

In addition, this Workstation Keyboard features twice the PCM memory of previous instruments in the range.

Power the unit via 6 x AA batteries for complete portability, utilise the intuitive sampling function and 16 playable pads to create unique tracks live and in the studio.

You can also connect the Korg KROSS 2 workstation to your computer via USB so you can transfer MIDI data and record directly to your DAW.

Budget friendly
£548



Roland Fantom FA-06 Music Synthesizer Workstation

This is a complete keyboard workstation and live performance tool ideal for stage musicians and composers. This completely bridges the gap between live and studio keyboards, providing a lightweight, highly portable and extremely versatile unit for musicians of all levels. It includes over 2000 sounds inherited from the flagship INTEGRA-7 sound module, as well as the SuperNATURAL synth engine.

A 16-track sequencer with non-stop loop recording is great for building entire songs with minimal fuss and you can export your sequencer tracks to an SDHC card as a stereo mix which means that this workstation is great for transferring loops to other compatible instruments. There is an onboard sampler based on the classic Roland SP-404SX with 16 pads x 4 banks, as well as recording and playback via SDHC cards. You can record guitars and vocals via the Guitar/Mic Line input jack as the FA-06 will act as an audio interface for direct DAW recording, sampling and performance.

Versatile unit
£767



Find out more
by visiting
pmtonline.co.uk



Korg Kronos 2 61 Key Workstation

We can't talk about the best keyboard workstations without adding the Korg Kronos 2 61 Key! This workstation is an absolute Titan in the keyboard world, relied upon by many pro musicians and composers all over the world. Immediately, you have 9 individual KRONOS sound engines including organs, synthesizers, strings, electric and acoustic pianos as well as in depth parameter control and access to effects via the enormous eight-inch (800 x 600 pixel) SVGA colour TouchView display.

The Kronos 2 features an enhanced SGX-2 Grand Piano Sound Engine which will appeal to the sonic purists out there, as this coveted feature provides one of the most dynamic and realistic piano tones you'll ever hear. Coupled with the natural touch semi weighted keybed for expressive playing – you'll feel comfortable at all times whether you're recording or knee deep into a 3 hour set.



Yamaha Montage 8 Synthesiser 88 Key

The Yamaha Montage 8 Synthesiser took the MusicTech Gold Award for "Best Hardware Instrument" at the illustrious MusicTech Gear of the Year awards for 2016.

The fully weighted hammer action keys are a joy to play and the 2 built-in sound engines help to make this one of the most powerful keyboard workstations in the world.

The combination of the AWM2 (high-quality waveform and synthesis) and FM-X (modern, pure Frequency Modulation synthesis) allows you to enjoy 128 note polyphony and take control over an array of inspiring sounds.



Yamaha Genos Digital Workstation Keyboard, Ultimate purchase - £3390

We have the brand-new Yamaha Genos Digital Workstation Keyboard. This is probably the ultimate keyboard workstation available on the market today, mostly due to its ability to provide professional musicians with everything they need to create complete tracks and even fully realised compositions.

The Yamaha Genos builds on the legacy of the coveted Tyros range but offers a far superior digital workstation, playing experience and overall design. You have 1,710 instrument sounds, 550 backing patterns, 216 arpeggios and more to play with. As for drum sounds, you have the Revo!Drum! feature which provides incredible drum sounds that change subtly with each hit on the key – the same as it would if you hit a real drum. A world of effects, sounds and controls at your fingertips. In our opinion, this is by far one of the greatest workstations ever invented.

Industry standard

£2406



Good quality

£2932



Ultimate purchase

£3390



MUSIC MOVING IMAGE PERFORMANCE VIDEOGAMES SPOKEN WORD

Metronome is a new, national centre for music, moving image, videogames, live performance and spoken word. It opens in Nottingham this October. Anchored around a 350-capacity venue, Metronome will deliver an ambitious, diverse and contemporary cross-media programme. Metronome is leading the conversation in creative technologies both live and online.