SOUND OF
ENTREPRENEURSHIP

# TRAINING TOOLS FOR MUSIC ENTREPRENEURSHIP

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# About Sound of Entrepreneurship

The music industry has been significantly affected by the COVID-19 pandemic, with its main activities put on hold since March 2020 across Europe. It is likely to not recover fully for at least another two – three years. Those working in the music industry are now facing unprecedented financial disaster due to coronavirus. Musicians and music workers are in a social and economic uncertainty and as a consequence they feel frustrated, depressed and disengaged in the music community.

The OECD June 2020 report, "Evaluating the initial impact of COVID-19 containment measures on economic activity" demonstrates the risks are high for creators, artists and those working in the entertainment sector – a group of workers who are already vulnerable. Artists could be uniquely vulnerable to psychological challenges associated with the COVID-19 outbreak through the forced separation of material, social, and mental spaces, in addition to general psychological distress related to the pandemic and unemployment.

The SOE project aims to encourage unemployed/disengaged musicians and music industry workers to adopt a more inclusive and sustainable personal development through empowerment, self-marketing and entrepreneurial skills. Musicians, music industry workers and aspiring music industry entrepreneurs will be provided with a new learning path related to the development of basic and transversal skills, innovative managerial competencies and entrepreneurial spirit and to validate the updated and transferred competencies. Through the learning tools provided, they will be able to empower themselves and improve their working conditions, thus having a positive impact on their physical and mental health, and personal development. The project will also help build their resilience on how to overcome issues brought on by the pandemic. Adult educators who work closely with musicians and music industry workers will be engaged from the start of the project and trained on how to use non-formal approaches within entrepreneurship education for musicians, music industry workers and aspiring music industry entrepreneurs, based on art and music business experiences.

# Module 1 : Soft skills for musicians

Surely in recent years you have heard about the famous "Soft Skills". We are told about the importance of these skills in our personal and professional lives, although they are not called by name and we are continually being evaluated and we evaluate them without realizing it or without being aware of it.

Yes, these are the "Soft Skills".

Traditional education systems have always been based on the accumulation of quantifiable and cognitive content. These concrete skills that students acquire are called hard skills. On the other hand, there are other skills that are not cognitive, but personal, more subjective and therefore more difficult to quantify or evaluate, and these are the soft skills.

These skills are the way in which people communicate, socialize and relate to themselves and to their immediate environment, so they are personal and emotional skills and their management is very important for the musician to be in a personal state that allows him to make music and build himself as an entrepreneur.

We will talk about topics that will help you in the whole process of becoming a professional musician.

Upon completion of this module, you should be able to:
- Recognize the importance of soft skills management for a musician
- To learn about tools that allow us to improve as musicians through the promotion of soft skills
- Identify the importance of managing emotions in our artistic work

Module Structure

- Unit 1: Time management
- Unit 2: Emotional Intelligence, self-motivation, dealing with frustration
- Unit 3: Self-discipline
- Unit 4: Adaptability and empathy

Unit Learning Outcomes

- Upon completion of this unit, you should be able to:
    - To internalise the importance of effective time management
    - To learn the importance of using the agenda
    - To know the different tools for effective time management

**DEFINITION**

Time management is the planning and execution of a control of the amount of time spent on certain activities, in order to gain efficiency and productivity.

Knowing the time of each task allows to define priorities, deadlines and objectives, which will help to have an effective musical organisation as entrepreneurs and to avoid delays.

Although it may seem simple to do, when it comes to putting it into practice, it is not so easy. Effective time management is the best kept secret of successful people.

It is a skill that not everyone acquires with experience. And as in many other cases, it is a competence that can be enhanced, trained and improved.

**HOW TO CARRY OUT TIME MANAGEMENT?**

Now that you understand what time management is at work, here are some tips on how to manage your time:

1. Start planning: Planning is one of the main points of time management. First of all, you need to be self-aware so that you know how much time you spend on those activities. Learn how to use your diary to schedule your day and write down the time you spend on each activity in order to be able to plan well.

2. Define priorities: Next, define the priorities for your week: what is the most important thing to do this week? Make a list of everything, use a planner, your mobile phone calendar, a project management application or any tool that works for you and assign tasks in order of importance.

3. Set deadlines When you have a tangible goal, it is much easier to accomplish a task. The deadline acts as an incentive to complete the activities.

4. Predictable contingencies? You have to understand that unforeseen events happen and that, even if you have no control over how much time they will take up in your day, you have to plan for the gaps in your schedule.

5. Decentralize work: Many musicians end up overloading themselves simply because they find it difficult to delegate tasks. Most think, "I can do it better and faster," but the truth is that the activity could be done by someone else without taking up your time, so try to delegate.

## - WHY IT IS IMPORTANT FOR MUSICIANS

It is quite common for the professional musician or the student in the last years of his career to reach a point where, although he/she invests a lot of time in the study, the result obtained is not proportional to the time invested. Normally, since we start in the world of music, we are urged to study more and it works because the more time we study, the better results we obtain. We can say that increasing the study time is a strategy that works for us but at some point, it doesn''t work as well.

Improving the quality of study time is fundamental for a professional or a student who wants to become one and for this, once again, time planning is the key.

Getting ahead with work without the anxiety of not having time will allow learning to be more effective and will give us peace of mind and self-confidence. The planning of study time and in general the planning of our time is one of the keys to the success of a musician and of any professional.

## A CONCRETE EXAMPLE OF A MUSICIAN

Imagine a musician who has taken several calls during the day and made an appointment for an audition or a booking for a performance and who leaves that information in the memory a month from now. The day of the appointment arrives and he/she forgets, this would not have happened if he/she had written it down in his diary!

Knowing what we are going to do and planning the day according to the time and priorities we have is very important.

Organization is the key to success.

RESOURCES
- https://www.youtube.com/watch?v=iDbdXTMnOmE
- https://www.youtube.com/watch?v=iONDebHX9qk
- https://www.youtube.com/watch?v=eT4CtHHnBks
- https://www.youtube.com/watch?v=ziwS_K34Lpw

# Assessment

Question 1: Planning is important for?

1. To be a good person
2. To manage time better
3. To have more musical skills

Question 2: In time management, it is useful to use?

1. The use of Agenda and means to plan
2. The use of electronic books
3. Use of "Rolling Stone" magazine

Question 3: We must understand that the key to success is?

1. The use Inspiration
2. Luck
3. Hard work and planning

Question 4: The use of prioritizing tasks in our planning will make

1. We can work without losing focus of importance
2. It is useless to prioritize
3. You must work by instinct

Question 5: In order to plan well, we must?

1. Set ourselves reviewable objectives
2. Learn to delegate
3. Write down what we need to do in a diary
4. All of the above

Correct answers: 2,1,3,1,4

# UNIT 2: EMOTIONAL INTELLIGENCE; SELF-MOTIVATION, DEALING WITH FRUSTRATION

- Upon completion of this unit, you should be able to:
  - Understand the importance of motivation in our professional development.
  - Identifying motivation as part of emotional intelligence
  - To learn self-motivation techniques
  - Knowing how to manage frustration

## DEFINITION

Motivation is the third component of Emotional Intelligence. It is a psychological process that involves the ability to direct our emotional states towards a certain goal or objective, always with a positive focus and a lot of energy. Thanks to motivation, we can also recover more easily from life's setbacks, find solutions quickly and get back on track towards our goals by being more persistent and emphatic.

For example, if our goal is to get people to listen to our music, we may not achieve it the first time, but thanks to motivation, we will never forget what our goal is and we will keep looking for the best way to reach the desired objective.

Lack of motivation translates into boredom, tiredness, routine understood in a negative way, sadness... On the other hand, having a reason to fight becomes a driving force to live.

**We are going to teach you a motivation technique**

1.-Think of all that you have achieved, all that you have and all that you love.

2.- Listen to that song that brings back positive memories and dance! Yes, start the day dancing!

3.- Relativize, everything has a solution and you will find it! Repeating motivational words!

https://www.youtube.com/watch?v=tgbNymZ7vqY

# DEALING WITH FRUSTRATION

Often the musician's lack of motivation is a consequence of frustration.
When things don't go the way, we thought they would, it makes us feel frustrated.
The word frustration comes from the Latin frustratio and means not having the capacity or ability to achieve a goal or desire. It represents anger, displeasure or disappointment at not being able to fulfil a will.
In our culture, we have learned that frustration is something negative, unpleasant, sad and painful. However, we need to realize that frustration is necessary, as it is the natural stimulus that pushes us to achieve our goals.
Here are some tips on how to better manage frustration:

1. Distance yourself from events
As we have said, frustration can be very intense, which can lead you to catastrophize events and to see the situation in a distorted way. So, to manage frustration positively you have to distance yourself from events, postpone the decisions you have to make and try to take a "bird's eye view" of the situation.

2. Feel the frustration and let it go.
When an emotion comes over you, whether it is frustration, anger, sadness or joy, the best thing to do is to live it and let it go. This does not mean that you express it and let it burst out, but rather that you feel it deeply and then release it and let it go, far away and out of you. In other words, the more you try not to feel frustration, the more you will feel it - it is the paradox of the human mind.

3. Assess whether it is a situation that you have to accept or that you can change.
If the situation that is causing you frustration has no room for change, it is normal for the emotion to increase in intensity. Faced with this type of situation in which there is no room for manoeuvre, the best thing to do is to work on acceptance rather than on the capacity for frustration. Make an analysis of whether you can change the situation and what you would need to do to make that change happen.

All musicians go through moments in which it is necessary to know how to be self-motivated, to make an objective analysis of our real situation and to channel our energy into what we are most interested in, making good music!

# A CONCRETE EXAMPLE OF A MUSICIAN

We all have friends and people who have been unable to set achievable goals, we must stop and think if our goal is achievable and possible and look for the tools that will allow us to reach that goal.
Motivation, work and make an analysis of what we are and what we want to be as musicians!

# Assessment

Question 1: Is self-motivation a part of emotional intelligence?

1. Correct
2. It is not
3. Maybe yes, maybe no

Question 2: In order to change our depressed state of mind we must?

1. Think positive
2. Play sad music
3. Eat

Question 3: Among the self-motivation techniques we have?

1. Repeating motivational words
2. Dancing and regaining our joy
3. Relativising
4. All of the above is correct

Question 4: To manage frustration it is better to...?

1. Focus on it
2. Let it in...and let it go...
3. Do nothing

Question 5: To manage frustration it is better to...?

1. Break the guitar
2. To get angry with our family
3. Analyse the situation and set realistic goals

Correct answers: 1,1,4,2,3

Upon completion of this unit, you should be able to:
- Understanding the importance of discipline
- Understand how it will help us to achieve our goals.
- Learn how to be more discipline

**DEFINITION**

Are you familiar with "willpower"? If you are more comfortable with the term, you can connect willpower and self-discipline, because the two are very similar.

"Willpower" is a very descriptive expression. Especially in critical moments, you remember your will (your goals, priorities, reasons) and, from there, you draw the strength to act. This is how I understand it.

"Self-discipline" is the decision to act according to decisions you have already made.

It is more mechanical than willpower. When the time comes, you stick to the plan because you have already agreed with yourself that you will do it. You just go ahead and do it.

If the emotion of the moment is inauspicious (you are angry, unmotivated, sad or too happy to work), you stick to the plan anyway. You don't let emotions decide for you.

Working with emotions against you is not easy. But you know that emotions are changeable. And that, if you stick to the word you gave yourself, you will feel good for having done so.

Self-discipline helps you to reduce the days when you make exceptions (and there are always some), so that you can maintain consistency and get more hits than blanks.

What will happen will happen. But you are more likely to achieve what you set out to do if you add up day by day, reducing the number of exceptions.

**How do you generate the self-discipline you need?**

1. Decide WHAT you want.

This applies to the tasks you are going to do today, as well as to big goals.

Focus. Draw in your mind what you are going to do. Picture yourself finishing it (making your shot).

Recollect on the positive feelings you feel when you reach it. And take courage. The journey starts now and you are going to get there.

2. Define your actions clearly.

Just as important as deciding WHAT you are going to do, is planning HOW you are going to do it. Draw up a roadmap for the project. Even for each day, make a small outline if you need to. Order and clarity are an advantage. You are more likely to procrastinate on a task that is all uncertainty.

3. Get on your side.
Throw out the labels: "Oh, it's too hard", "I don't feel like it", "I'm not that strong"... or whatever else is getting in the way.
You can. You want to. And you're going to do it (full stop).

4. Rest.

One requirement for exercising and strengthening discipline is this: have energy. Respect your breaks, because without them it is very difficult to keep going with consistency.

5. Eat healthy.
You will also have more energy if your diet is healthy and balanced.

6. Do what you feel least like doing first.
The reason is that, as you have more energy, you will find it easier to start and stop. In addition, the feeling of victory serves as an impetus to do the rest of the things you have to do.

7. Start small.
If you are green in discipline training, start small.
(For example: making the bed when you get up, taking out the trash in the evening, doing the dishes right after lunch...).
Choose the small tasks you want and train discipline with them. If you gain practice with the small things, you will have less trouble using discipline later on, in a bigger challenge.

8. Respect your decisions.
Even if they are small: "I'll take out the rubbish at 8 o'clock."
Don't bargain with yourself when the time comes and you don't feel like following through. Just do it. (You also work on your self-esteem with this, eh?)

9. Build habits and routines.
The reason is that when you build habits, you save energy. You don't need as much discipline to accomplish and therefore you can devote it to other tasks.
If there is a task that you struggle with, take advantage of this idea: pick a day and a time and always do it at that time.

**WHY IT IS IMPORTANT FOR MUSICIANS**

It is very positive for musicians to have dynamics and routines that allow them to achieve their goals.

Leaving everything to the inspiration of the moment is not a good technique to achieve success in any field of business.

**A CONCRETE EXAMPLE OF A MUSICIAN**

Routines planned for a purpose work!

Yes, listen to yourself...all musicians who practice sport and self-discipline taking care of body and mind and who have a predisposition to do things that are hard to do but are necessary to reach the proposed goal...they achieve success!!!

# Assessment

Question 1: Is self-motivation a part of emotional intelligence?

1. Correct
2. It is not
3. Maybe yes, maybe no

Question 2: Is it important to take care of your health and what you eat as a musician?

1. Correct
2. It is not
3. Maybe

Question 3: How important is planning in the discipline?

1. No big deal
2. Very important, it is the basis for being able to achieve objectives.
3. You have to let yourself be carried away by the moment

Please bold correct answer

Question 4: One of the ways in which we can learn to have self-discipline is...?

1. Build habits and routine
2. Respect your decision
3. Eat healthy
4. All of the above is correct

Question 5: Willpower and discipline can be worked on?

1. No
2. Yes of course
3. I don´t know

# UNIT 4: ADAPTABILITY AND EMPATHY

Upon completion of this unit, you should be able to:
- Understanding the concepts of adaptability and empathy
- Increase our level of adaptability
- Understanding how to be more adaptable and empathetic gives us great professional opportunities.
- Understand how it will help us to achieve our goals.

## DEFINITION

Adaptability and empathy: how can we use these two qualities to become a better musician?

There are many times when people are not aware that they do to us what we allow to be done to us. This is what makes people, especially those close to us, behave in a way we don't like.

ADAPTABILITY and EMPATHY are two of the best qualities for the development of happiness, because they allow us to: Be the person you want to be and have the life you want.

If we know how to use both qualities, they are designed to be tools that help us to bring out our full potential, including in difficult moments, when they can play a decisive role. If we do not know how to deal with them, they can become a deadly trap that leads us to live by or for others, without responding to our will.

The first thing we are going to do is to look at what these two qualities really are.

Adaptability It is the capacity to modify according to change. Why, in my opinion, is it one of the best tools and qualities that we should promote? While rigidity is immobility, adaptation is change, learning, movement. As Darwin said, the survival of the animal world lies in its ability to adapt to change.

Let's move on to the next concept. Empathy is the ability to put yourself in the other person's shoes. How is this ability useful in your daily life?

The fourth element of Emotional Intelligence is empathy. Empathy facilitates understanding and the ability to love, compassion, creativity, so necessary to see the options we have or the paths we have to get where we want to go, problem solving and of course the advancement and capacity for forgiveness and therefore, it is very useful in all aspects of the sentimental plane.

Therefore, we need to be adaptable and empathetic in order to be able to put ourselves in new situations, to be open to new opportunities and to be able to put ourselves in the other person's shoes.

How can a composer make a song thinking about the feelings of another? By being empathetic

How a musician can find new work opportunities beyond his or her musical tastes? By being adaptable.

Here are some tips to incorporate into your life that will make you more flexible and empathetic.

1. Listen with interest and curiosity, no one is going to change your mind if you don't want to. Listening is learning. You are not necessarily obliged to give in.

2. If someone else's proposal seems reasonable or even better than yours, change it. To change is not to lose. Thank anyone who brings something different and attractive to you.

3. Be curious, it is about learning, not losing your identity. When we are curious, we face the new as if it were a mystery, eager to have positive experiences. If you do it thinking that you won't like it and you end up saying the mythical "I knew I wasn't going to like it", you will end up finding the negative side of the experience.

4. People change and that's OK. Changing your mind is not a weakness or a sign of doubt. It is a sign of growth, of flexibility, of change, of many other reasons but not of weakness. Change is evolution and people are constantly evolving.

5. Be generous and give in sometimes. Even if it's just to try it out.

6. And be careful how you express your ideas in front of others. That which you criticize is something that the other loves

**WHY IT IS IMPORTANT FOR MUSICIANS**

How many times have we lost a job opportunity because we did not adapt?
We often miss opportunities because we are not able to do something that does not motivate us as much.
We should be able to enjoy other styles/genres and explore what at first look doesn't catch our attention.

**A CONCRETE EXAMPLE OF A MUSICIAN**
Often, we have the opportunity to form great musical connections with colleagues who come from other musical backgrounds, and we are unable to give in to other "musical styles".
Open your mind and be more flexible and empathic!

# Assessment

Question 1: Is empathy a part of emotional intelligence?

1. Correct
2. It is not
3. Maybe yes, maybe no

Question 2: It is important to get into the "other's shoes" in order to..

1. To have another approach than our own
2. It is not important at all
3. To be able to criticise it

Question 3: It is important to be more flexible in order to...

1. To have more job opportunities and better relationships with colleagues.
2. It is not important
3. Only sometimes

Question 4: In order to be more empathetic and flexible...

1. It is important to listen to others to get their point of view
2. Be careful when presenting your point of view...
3. Be curious and experiment
4. All of the above

Question 5: Are empathetic and flexible people more likely to connect with people?

1. Always
2. Never
3. Maybe

Correct answers: 1,4,1,1,1

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https://www.coursera.org/articles/communication-effectiveness

https://alanmallory.com/2018/02/emotional-intelligence-self-motivation/

https://www.skillsyouneed.com/general/emotional-intelligence.html

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YOUTUBE VIDEOS

https://www.youtube.com/watch?v=eT4CtHHnBks

https://www.youtube.com/watch?v=ziwS_K34Lpw

https://www.youtube.com/watch?v=iDbdXTMnOmE

https://www.youtube.com/watch?v=iONDebHX9qk

# Module 2 : Networking

**Introduction**

Contemporary business and aspiring entrepreneurs in any sector, especially after the challenges posed by the COVID-19 pandemic, need to understand and align their business approach to modern, professional networking requirements. Music entrepreneurs whether they are songwriters, music producers, composers, sound designers or other music-based professional, need to be aware of their options prior to entering the music industry, in order to create a strong presence and initiate an efficient and sustainable network to successfully diffuse their music.

**Objectives**

Therefore, this module aims to introduce and discuss the benefits of networking among entrepreneurs in the music industry, explain main aspects of networking. Understand the use of online tools, explore co-writing and collaborating opportunities, digital network platforms, cultural network and, social networking.

**Module Structure**

Unit 1. Fundamentals of networking
Unit 2. Digital network platforms
Unit 3. Co-writing and collaboration in music industry

Learning Outcomes
- Help music professionals to understand basic concepts of business networking and what are the associated benefits to it
- Review and understand the types of networking
- Understand the importance of networking in the creative industry, and especially the music industry

**Business networking, what is it and why is needed?**

Business networking entails the creation and maintaining of fruitful relationships with other business with the aim to attract more customers, stakeholders, associates, collaborators, or workforce or, even build knowledge capacity (Farinda et al., 2009). Business network has also been described as both formal and informal relationships between two organisations that interact for certain benefits (as described above).

**Types of networking in Entrepreneurship**

Recent research has shown that there are four different types of networking among the creative industry entrepreneurs (Mylonas et al., 2020). These can be clustered as:

- The social networking
- The professional networking
- The family networking
- Networking with public sector organizations

The above type of networks is formed based on the society, the family, the community, the business and the government ties of an entrepreneur, and these ties can support new business activities, their growth and sustainability. Importantly, these networks can provide knowledge and opportunities for information transfer, they can also support finding new resources and funding, provide information regarding business suppliers, distributors, competitors and new customers (Chen et al., 2015).
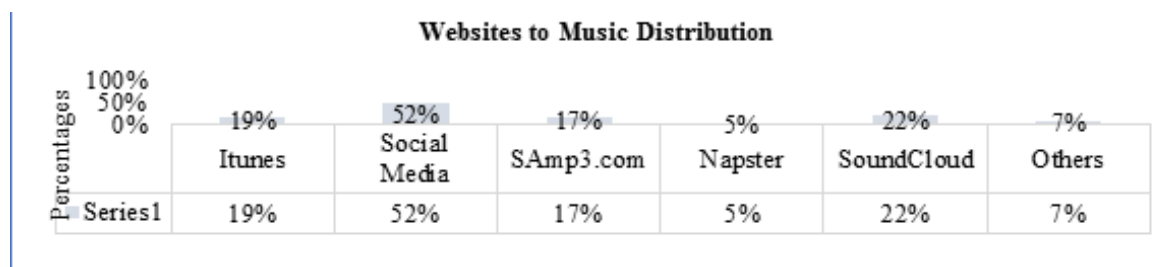
**Learning Outcomes**

- Help music entrepreneurs to gain knowledge and explore further the types of network platforms that could use to diffuse their music
- Review and explain the process to identify a target audience for an entrepreneurial activity
- Understand the importance of data analytics and gain knowledge on current analytic tools

**Learning Content**

Types of network platforms – digital music distribution

Nowadays, the creative industry depends on technology; especially among entrepreneurs, online music stores bear certain benefits. According to Mbhele, 2021, online music stores:

- Facilitate accessibility from disintermediation
- The preference of digital music distribution inspires innovation in musicians and associated entrepreneurial practices
- The availability of digital music attracts a wider audience of fan economy and positive behaviorally music consumption cycle

**Websites to Music Distribution**

| | Itunes | Social Media | SAmp3.com | Napster | SoundCloud | Others |
|---|---|---|---|---|---|---|
| | 19% | 52% | 17% | 5% | 22% | 7% |
| Series1 | 19% | 52% | 17% | 5% | 22% | 7% |

*Percentages: 100% 50% 0%*

The above image depicts current websites that are used to distribute music (as taken from Mbhele, 2021).

As seen in the image above, music diffusion can happen at any online level from social media and widely promoted online music stores, to business websites and online events whilst the above channels are not limited; they include Apple Music, Joox, Google Play Music, Tidal, Simfy Africa, Rara, Spotify and Deezer and many more, sometimes could also be illegal entity. The wealth and abundance of digital paths for music diffusion create technological innovations that could support new business opportunities for entrepreneurs.

Social network theory describes the power of social networking, especially for niche genres which are expected to have a more clustered base of fans. According to Kaya et al., 2010, social networking through social media platforms could create a sense of common interest and encourage individuals to be more enthusiastic in comparison to more mainstream music. In that sense, online networking is even more supportive of music-based entrepreneurs.

**Tips for networking online and finding an audience**

Setting up a business, requires first to identify a target group and create a solid network. Therefore, how can you find an audience?

According to the Groover Blog (https://blog.groover.co/en/tips/find-an-audience-for-your-music-7-tips-for-musicians-to-boost-your-visibility/), there are 7 main steps that you need to follow:

1. Avoid the urge to create a product that speaks to everyone. As we said above, niche genres that speak to a clustered audience will be more supportive of your entrepreneurial activities. So, don't try to please everyone whilst making sure that you have identified your own ambitions
2. Identify a community that you can relate your music too; study the community so you can understand it, meet individuals within the community and attend music events so you can effectively network at all levels
3. Interact with the community using every opportunity you have
4. Interact online through discussion groups (i.e. Facebook groups) and be active and dynamic in order to promote your idea
5. Find celebrities that can support the genre you want to promote, use them as your guide
6. Use social network platforms in an interactive way and work towards the creation of your idea's visual identity
7. In order to understand your audience, use data analysis on online social and streaming platforms

**Using data analytics on social networks and streaming platforms**

This section, links to the last point of the previous one. How would you use data analytics in order to better understand your audience? There are many music analytic tools that you might use but let's see what is iMusician describing in their blog in order to track audience demographics, engagement, number of streams etc. (https://imusician.pro/en/resources/blog/best-music-analytics-tools-for-musicians#:~:text=Platform%2Downed%20tools%3A%20Spotify%2C,with%20music%20data%20and%20statistics):

- Platform-based tools such as Spotify, Deezer, Amazon Music etc: these types of platforms they have their own tools that could provide data on streams, downloads, demographics etc. Have a look at the page provided above to read about specific characteristics for a collection of music streaming platforms
- Advanced tools for more specific data: iMusician, Chartmetric, Soundcharts etc. Read the specific characteristics of each one, in the same link as above

**Are you familiar with any of the above tools? If yes, can you describe your experience using them?**

# UNIT 3. CO-WRITING AND COLLABORATION IN MUSIC INDUSTRY

**Learning Outcomes**

- Understand the importance of collaborating and co-writing in the music industry
- Understand the benefits of collaborating and co-writing in the music industry

**Learning Content**

Online collaboration - benefits

Jody Friedman (2021) describes the following benefits of collaborating and co-writing:

1. You can see others' "lyrical insight or melodic wisdom" and so you can inspire each other as the author describes it, it could become a "cross-pollination of influences and worlds"
2. You can use co-writing and collaborating at any level as a quality control measure
3. Through collaboration you can identify your own strengths and weaknesses

How about online based music production and collaborative writing? Mike Hadjimichael – a Cypriot-based researcher, describes the revolution that online collaboration could bring to music https://www.arpjournal.com/asarpwp/virtual-oasis-%E2%80%93-thoughts-and-experiences-about-online-based-music-production-and-collaborative-writing-techniques/).

Hadjimichale, writes "*Now I can be in Nicosia and work with a music maker in San Francisco or Adelaide a-synchronically, exchanging and recording wav or aiff files which are made into songs. What seemed like the impossible before the mid-1990's, particularly for someone based as an artist in a place with a weak or relatively expensive recording studio infrastructure, can now be an accessible reality.*"

Among the many advantages of online collaboration, Hadjimichael also pinpoints the following:

- Openness of the Internet
- Users can explore so many different avenues in an accessible and democratic manner
- Immediacy
- It becomes easier to make and share music; aspects such as production, distribution, promotion, and management became demystified

Lastly, Hadjimihael draws on the importance of online communication in the process on online collaboration and details the main pathways:

- Text – MSN/Skype/Facebook
- Video/sound – Skype
- Email – thread of exchanges

Using certain examples, he explains that a downside of online collaborations "relate largely to a sense of discord created through weak or bad communications skills and processes, which are accentuated more through online exchanges, particularly those that are largely text based."

**Can you relate to the above statement. Have you ever used online collaboration platforms for your music?**

# Assesment

Which of the following is not a type of networking?

1. The social networking
2. The professional networking
3. The entrepreneurial networking
4. The family networking
5. Networking with the government

Why are musicians often called as 'accidental entrepreneurs?

1. As they do not usually engage in networking
2. As they do not usually engage in business activities
3. As music is not considered an entrepreneurial activity
4. As they do not have proper entrepreneurial training

Based on recent research, which online platform is the most common one for music diffusion?

1. iTunes
2. Spotify
3. SAmp3.com
4. SoundCloud
5. Social media platforms

It is easier to promote social networking when a music product falls under the category of niche genres rather than mainstream genres.

1. True
2. False

Which of the following does not refer to the advantages of online collaboration in music industry?

1. Identifying own strengths
2. Increasing the quality of your work
3. Communicating via text-based technologies (i.e. email)
4. Increasing the speed of production

Correct answers: 1,1,4,2,3

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# Module 3 : Communication

With this module musicians and music professionals will learn what communication is and why it is important.

We will start with the basics and then delve more into specific strategies for an efficient communication strategy.

Module Learning Outcomes:

Upon completion of this module, you should be able to:

- Understand the importance of communication
- Understand the basic concepts of communication theory
- Elaborate an efficient communication strategy

Module Structure

- Unit 1: Basics of communication theory
- Unit 2: The communication strategy

Introduction

A solid communication strategy is necessary for anyone in the music ecosystem, especially musicians.
Before delving into the vast topic of communication for musicians, let's have a look at the most basic concepts in communication theory:

1. Senders & Receivers
There's no communication without someone to send a message and someone to receive it. Whether it's a teacher talking to students or a musician looking at the crowd during a concert, communication is about establishing a connection. The role of sender and receiver may be determined by roles or situations, i.e. a teacher giving assignments to students, or fluid, as in a conversation between equals.

2. The Message
What is being said, sung, signed, gestured, or read? Whether verbal or non-verbal, this is what the sender is attempting to communicate to the receiver.

3. The Code
In communications theory a code is simply the system used to formulate the message. A language is a code and for it to be effective, it must be mutually intelligible to speaker and receiver.

4. The Channel
The most obvious channel is the human voice — the vibration of vocal cords allows the message, encoded in language, to be understood by the receiver. Most of the time when we refer to channels, we're looking at tools that expand the capacity of our bodies to communicate. Examples of channels include fibre-optic cables, radio signals, print materials or even simple semaphore flags.

5. The Medium
The medium is the mean of communication. A song is a medium, whereas the CD (if that still exists) which contains it, is a channel. It is worth noting that each medium exerts a powerful influence on the message which it communicates; as the famous Marshall McLuhan's maxim says: "The medium is the message" which basically means that each medium has powerful strengths and limitations which deeply shape the way a message is created and received.

6. The Noise

"Noise" in communication can be literal as an interference in a signal, or mental like a prejudice or bias against the sender. This noise may impair the receiver's ability to accept their message.

7. The Environment

This is the context in which communication takes place. It influences how messages are sent and received. Think of how cultural context affects what can and can't be spoken publicly.

8. Feedback

It is important to avoid becoming so involved in the act of explaining something that feedback from the receiver is overlooked. Feedback helps us to calibrate how our message is being taken, and to make adjustments based on whether this feedback is positive or negative.

Taken together, these eight concepts help us to understand how communication works and what may have gone wrong when it doesn't.
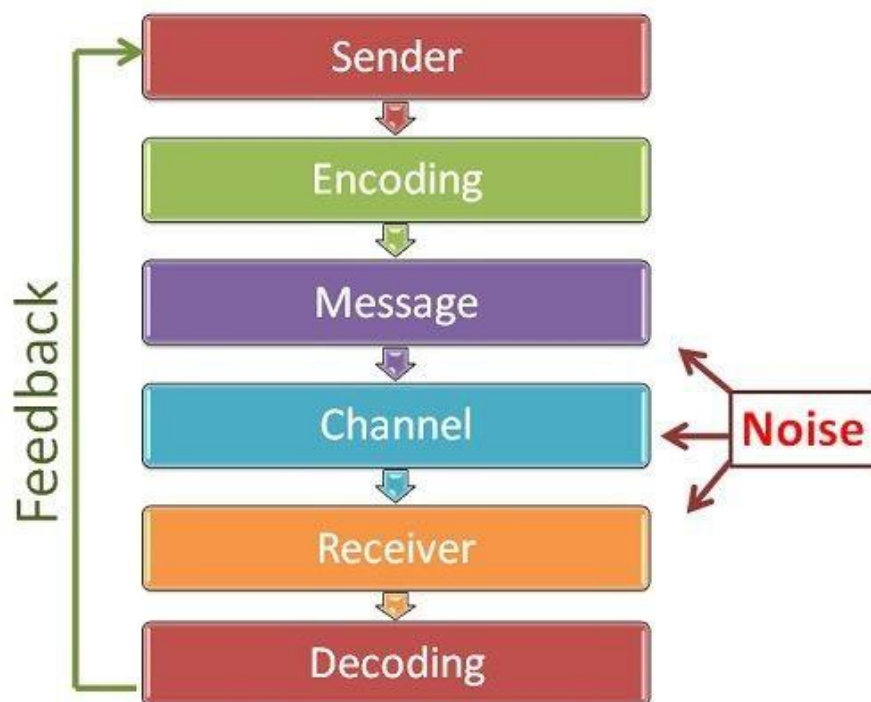


(Source: businessjargons)

# Assessment

In Communication Theory, the medium is:

- Human voice, radio signal, etc.
- The system used to formulate the message
- The system through which a message is delivered

What makes a code efficient?

- Its internal rules
- The fact that it is understandable by both sender and receiver
- Its functioning

Why feedback is important?

- It helps the sender to understand if the code used is working
- It helps the receiver to understand if the code is working
- It helps the sender to make adjustments to the message

Correct answers: 3, 2, 1

# UNIT 2. THE COMMUNICATION STRATEGY

A communication strategy defines what information should be communicated, who should receive that information, when that information should be delivered, where (e.g., email, social media, mail) communication will be shared, and how those communications will be tracked and analyzed.

Building or at least drafting a simple communications strategy in advance will make your ideas clearer and save you significant time, energy, and resources.
Any successful communication strategy should consider the following steps:

1. Audit your existing strategies and materials.
Maybe you have already some competences you could use or an old Twitter account waiting to be reactivated.

2. Make SMART goals.
Based on the results from your audit, determine goals for your       communications. For the greatest impact, your goals should always be specific, measurable, achievable, relevant, and time-bound (SMART). As an example you might:

X increase in the number of visits to your website or online shop
X increase in the number of online sales of your products or services
X increase in the number of people who subscribe to your newsletter via your website
X increase in the amount of followers on social media
X increase in the engagement rate with your social media community
X increase in songs listened to or downloaded from major music platforms (Spotify, SoundCloud, etc.)

3. Build your brand
Marketing guru Philip Kotler has described a brand as "a name, term, sign, symbol, design or combination thereof that identifies a seller's product or service and differentiates it from that of its competitor". Even though music products and services are related to an art form and therefore deeply touch the emotions of the consumer, Kotler's statement can also be applied to the world of music.
Whether you are a solo musician, in a band, working as a DJ or in music production, the first step is to define your specific identity. To do this, you need to answer a few questions: Why do you make music? What do you want to express with it? Why did you decide to launch your musical project?
You have to make people understand why your art is unique and original. In other words, define not only your poetics and aesthetics, but also your vision and mission. These traits will outline the human and artistic essence of your brand, which is key in making a good first impression on your audience.

4. Identify your target audience.

Based on your SMART goals, determine your communications' target audience. A good way to start is outlining the persona of your ideal fan. It helps to answer the following questions:

- Who are your current and potential fans?
- Why are they attracted to your music?
- What are their interests and passions?
- What websites, blogs, and magazines do they read to discover new music?
- What platforms do they use to listen to your music?
- Where are they usually looking for new music?
- Are they talking about and sharing music through SoundCloud?
- Do they create playlists of their favorite music on Spotify?

You may be wondering how to find this kind of information.

If you have a professional profile on Facebook and Instagram, you can use the analytics tools that come with these platforms to find data about your followers such as gender, age, location, and other pages/profiles they like (and thus learn about what other music they're interested in).

5. Establish your communication methods.

Once you have a good sense of your target audience, consider their communication preferences, such as the channels and platforms they use most. Then, focus your communications methods on those channels. Here is a comprehensive list:

- Website

A website is one of the main virtual places fans will visit to find information about your music or services. Unlike content shared on social media and industry platforms such as Spotify, having a website allows you to register your own domain and have full control over the content you publish and the data on your site, without intermediaries.

Your website is also where all other profiles come together. Add icons in your navigation to show your profiles on music platforms like Spotify, Bandcamp, SoundCloud, or social media like Instagram, Facebook and Twitter. Add videos of shows and playlists with your songs. Use your website to give visitors every option to keep following you.

Just like your website, having your own online store to sell your merchandise allows you to cut out the middleman. Your own online store gives you full control over the music products and services you offer. No advertising of third-party services, no commissions on sales and no percentages, etc.

- Social Media

It goes without saying that having good visibility and, above all, regular interaction with followers on social media platforms such as Facebook, Instagram, and Twitter is fundamental to the marketing success of almost every business. The music industry is no exception

- Ads

Expanding your reach and building a genuine fanbase is not always possible solely through organic growth–that is, for free. Sometimes you have to do more than just create a lot of posts on Facebook, for example.

It can be helpful to give your music marketing content a 'boost'. Investing a set budget on social media advertising, or even platforms such as YouTube and Spotify, can allow you to quickly reach very specific audiences.

- Music platforms

It's not just social media where music marketing is important! There are many platforms that are regularly followed by music lovers who want to listen to their favorite artists or discover new music. Pick a platform that suits you and start building buzz.

- Newsletters

Email marketing is still one of the most important tools for promoting music and building your fanbase. You already have the content to share because you have prepared it when you set up your music marketing plan. Now it's just a matter of reworking it for your newsletter readers.

6. Determine communication cadence and timeline. Depending on the goals, audience, and medium, the frequency of communication will vary widely. For example, while you'll likely plan to post updates on social media multiple times each week, you might decide to send a physical or digital newsletter once a quarter.

7. Document your plan. If the steps above aren't documented, you don't have a plan. Record your plan in a format (digital is best!) that can be easily shared and updated.

8. Share your communication plan with stakeholders. Distribute your documented plan to relevant team members and stakeholders with instructions on how to use it. As a result, everyone will be on the same page, and your communications will be clear and consistent.

Rather than being a linear process, communication planning is, in fact, quite cyclical. Once you implement your plan, track and measure both quantitative and qualitative metrics (e.g., views, click-throughs, conversions) to determine strengths and weaknesses. Then, adjust accordingly!

Although there are numerous ways to document your communications plan, often, the simplest approach is the most effective. Distill the information sourced in the steps above to answer each question below:

- Goal. What do you want your communication to achieve?
- Content. What information or call to action will this communication contain?
- Timing. When and how often will you deliver this communication?
- Channel. Where will you share this communication?
- Methods. What tools/platforms will you use?
- Audience. Who will receive this communication?
- Owner. Who is in charge of sending out this communication?

Finally, don't underestimate the importance of professional work. Communication is a high specialized work and to succeed, it often needs expertise and investment.

# Assessment

Assessment

A SMART goal should be:
- specific, measurable, achievable, relevant, and time-bound
- specific, measurable, achievable, risk-free, and time-bound
- solid, measurable, achievable, relevant, and time-bound

Having a website is not important anymore:
- True, everything goes on social medias these days
- False, a website is the perfect place to put all information together

Communication planning is:
- A linear process
- A cyclical process
- Both a liner and a cyclical process

Correct answers: 1, 3, 2

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6 Strategies to Engage Your Music Fans

Facebook Ads Strategy for Musicians

Why Engagement Might Be The Most Important Metric For Artists

Redefining steaming & global communications strategies with Deezer global director of communication

Develop an Effective Communications Plan in Six Steps

# MODULE 4 : MARKETING: THE ABILITY TO USE DIGITAL AND NON-DIGITAL TOOLS TO PROMOTE MUSIC AND SKILLS

With this module musicians and music professionals will learn what personal branding is, why it is important and how to start building it. You will also learn what criteria to follow to use one digital tool or another, as well as what are the basic tools you can use on a daily basis to promote your music.

Finally, some tips on how to get the most out of the online graphic design platform Canva are offered.

Module Learning Outcomes:

Upon completion of this module, you should be able to:
- Start building your own personal brand as a musician
- Identify criteria to select tech tools
- Use basic technological tools to market your music
- Know how to prepare digital contents on Canva

Module Structure

- Unit 1: Let's brand yourself! Building a personal brand
- Unit 2: Analogue or digital? Selecting the right tool
- Unit 3: Keep it simple: Basic tools to sell your music
- Unit 4: Drawing on canvas: Developing digital contents

Unit Learning Outcomes

Upon completion of this unit, you should be able to:

- Offer a comprehensive definition of what personal branding is.
- Know the steps that can help you build a personal brand from scratch.

Unit Content

Personal branding is the process of turning who you are and what you do into a brand in itself. From a musical point of view, it is all about how artists present themselves. But, since we live in a digital era, this concept has expanded its borders to these spaces. In other words, your personal brand is the mirror image of your personality on digital media (Hjorth, 2022).

*Your artist brand is an extension of your own identity*

This broadens the notion of personal branding because it covers everything: from your musical and visual output, the way you communicate with people and interact with your fans on social media, your artwork, your style, the way you carry yourself in public... Everything!

By now you may be thinking: But I just want to make music...

**1. BECOME CONSCIOUS**

There is a crucial first part in this process and that is realizing the importance of building this personal brand. Awareness helps us to be willing to change. But above all, do not be afraid of it, because in essence you do not have to spend too much effort in creating your own brand, since the online presence is already personal branding.

The second step is based on personal knowledge. Do I know who I am? Which values do I want to be recognized for? Can I differentiate between the person and the artist? What external image do you project? Answering these questions requires great honesty.

For you to be able to succeed at this stage, we have prepare a short visual exercise:

Current "me"

"Me" with personal brand
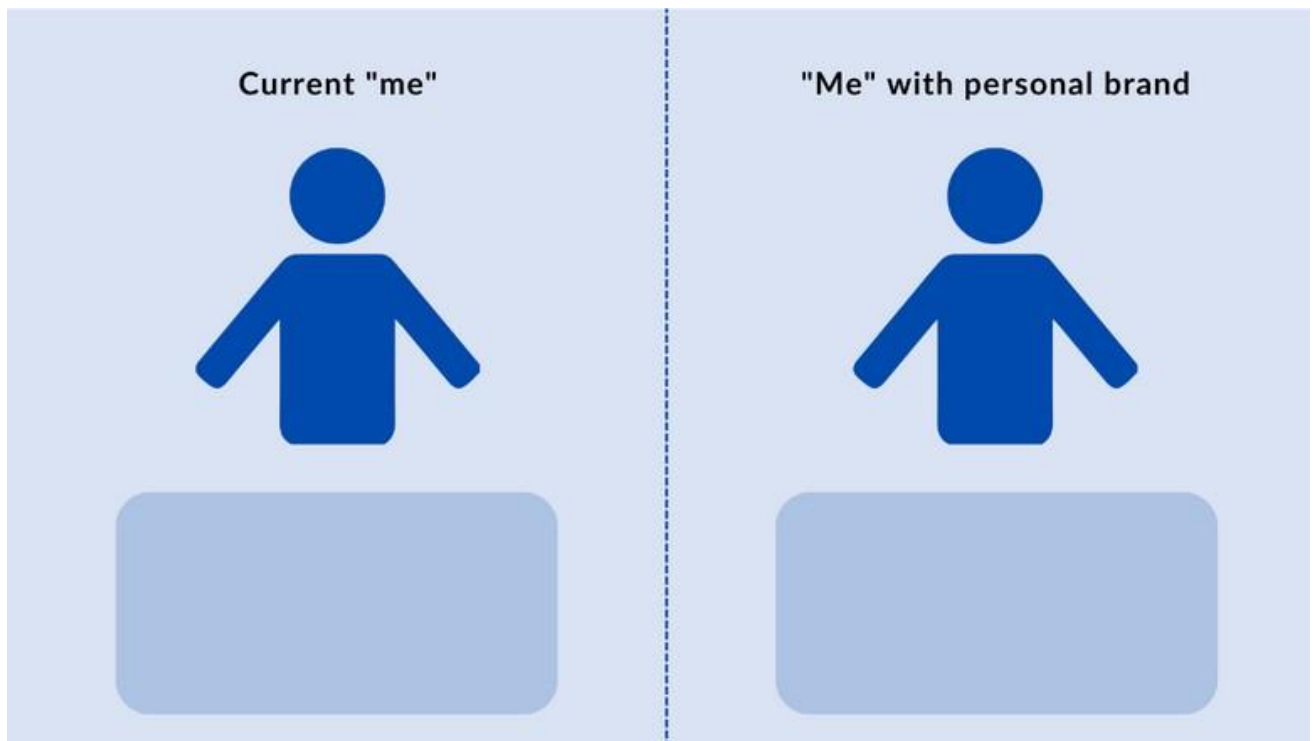
1.  Write down everything that relates to you and your music in the "current me" side (the real side).

2.  You can use the figure to draw ideas. Do not forget anything: Colours, tone of voice, music, clothes… Who are you now?

3.  Now write on the other side (the aspirational side) the elements that you think should be part of your personal brand.

4.  Compare that to what you have put on the first side. Does it match or does it change anything? Are there things you feel you could be doing better as an artist?

**3. KNOW YOUR AUDIENCE**

Knowing who your followers are and what channels they are on will help you learn more about who is interested in what you do as an artist. "You can collect information from your social media accounts, Spotify For Artists, and more to understand your demographic and their behaviour" (Keyes, 2021).

If you have no clue on where to start, because you find it difficult to analyse yourself, we recommend that you do so as an external spectator. Think of musicians who are similar to you: either by musical genre or by other similar characteristics. What kind of person listens to them?

You can also stalk* on social networks, Instagram being the most suitable for this:
1. Enter the name of an artist similar to you in the app's search bar.

2. Click on "followers".

3. Get an overview of the type of user who follows that artist: age, style...

4. Also check the type of content that artist posts on their profile: are they regular posts, do they use stories more, what do they use what for? The feed* is probably full of images of concerts, selfies, musical instruments, landscapes..... Stories*, on the other hand, are more geared towards short, direct communications.

| STALK | FEED | STORIES |
|---|---|---|
| Act of using the social media platform to gain information about another person | Stream of similar-looking blocks of content that you can scroll through | Multiple photos and videos that appear together in a slideshow format for a limited time |

Unit Learning Outcomes

Upon completion of this unit, you should be able to:

- Identify criteria to select tech tools

Unit Content

Although at the beginning we explained that the personal brand was your digital reflection, it is important not to underestimate the traditional resources you have at your disposal to make yourself known. For instance, you may find it useful to create a poster to advertise a concert. Or distribute your brochure or business card to a producer or record label. All of these resources are non-digital but they also communicate a great deal about who you are, and can contribute favourably or negatively to your personal brand. So keep an eye on them!

Again, the key is to know yourself, your product and your audience well. But, above all, you have to put your focus on just a few of the tools that are available to you. This will also allow you to group your followers and offer them cohesive and valuable content.

> Having one large concentrated audience on one platform
> is a lot easier to manage than multiple small audiences
> spread out all over the place

Choose a maximum of two platforms to begin with. Research Instagram, Facebook, YouTube and Twitter and work out what suits you. Choose a platform based on your skillset.

| INSTAGRAM | YOUTUBE | TWITTER | TIK TOK |
|---|---|---|---|
| It is your digital business card nowadays.<br><br>Instagram Live is an excellent way for musicians to directly connect with loyal fans and attract new ones.<br><br>Followers can ask you questions, get to know your personality, and build an attachment to your music. | If you love video and being on camera, then I'd look at how you can utilise YouTube.<br><br>It is an excellent platform to begin publishing your video content and sharing it with potential audiences. | Twitter is all about conversations, whereas Instagram is very focused on the visual.<br><br>If you like to write, share your ideas, give your opinion or talk to your fans directly, this is the platform for you! | This platform is based on short, attention-grabbing videos that can help you spread your message as an artist.<br><br>If you want to look for where the highest organic reach and engagement is right now, artists should look at TikTok. |

However, the platform that is non-negotiable under any circumstances is your website. "Yes, all musicians should have a website to showcase their music, photos, videos, sell merch, collect emails, etc. Creating your own website is one of the best ways to take ownership of your fanbase as an artist" (Music with flavor, 2018).

Nowadays, website design is quite easy (and free) thanks to sites like Wordpress. You can find a template there and fill it in with your own info. It doesn't need to be the best website in the world. "Keep it simple and make adjustments as you go".

This is an example of a template for musicians' websites:
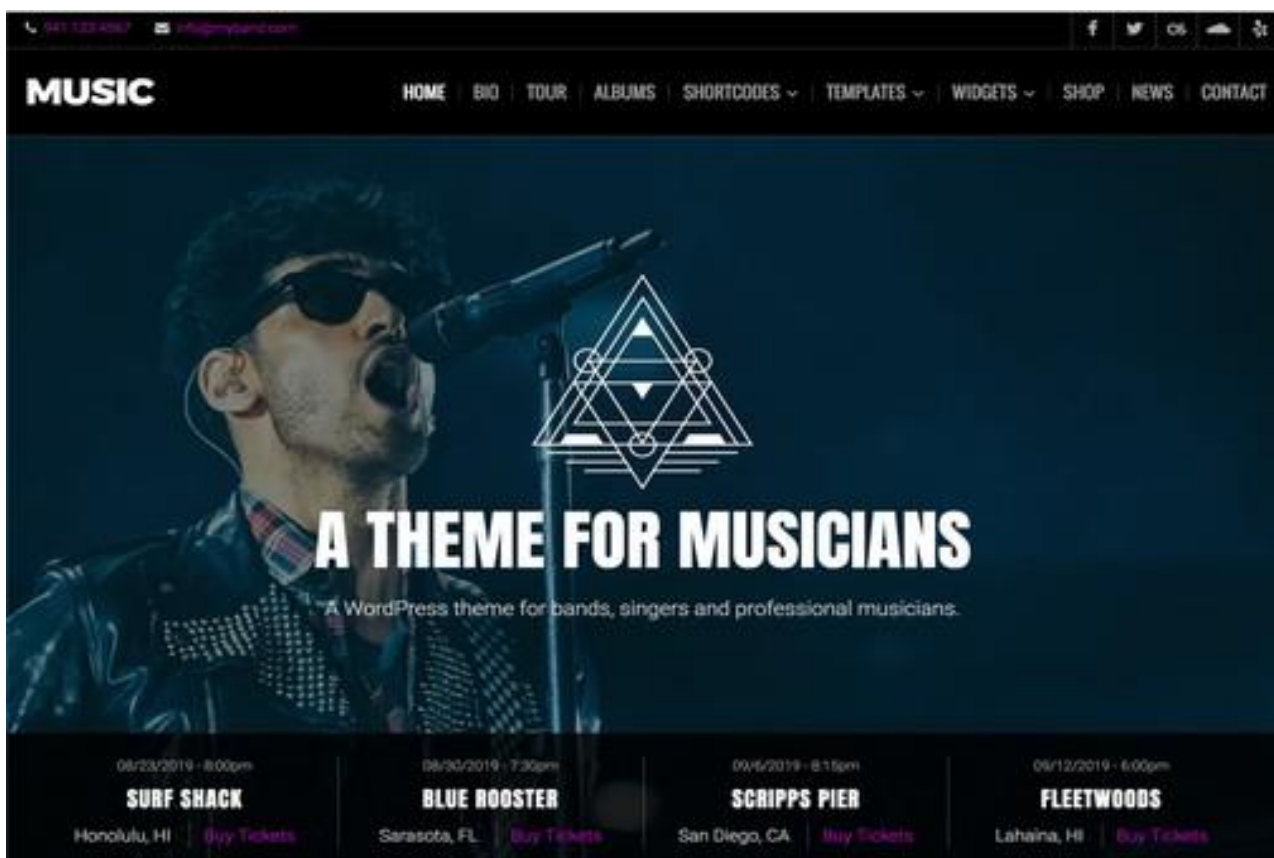
## UNIT 3: KEEP IT SIMPLE: BASIC TOOLS TO SELL YOUR MUSIC

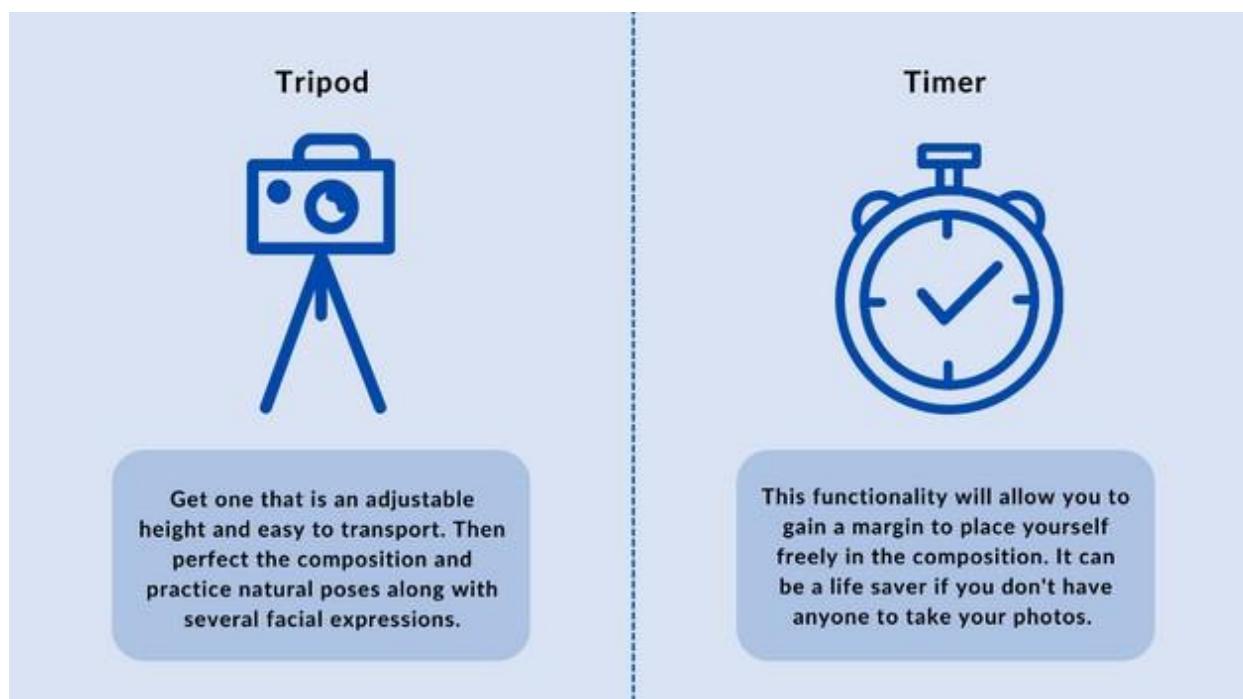Upon completion of this unit, you should be able to:

- Use basic technological tools to market your personal brand
- Begin to outline a strategy for creating a feed on Instagram

**Unit Content**

It seems obvious to say that photo and video are the main elements of the audiovisual era we live in. We are continuously exposed to visual and sound stimuli. We like to see and listen. As an artist, this premise must be very clear to you and maybe you do, but do you know how to take good photos and videos?

Since we assume that you have some of the technological skills of the trade, such as handling amplifiers, connecting microphones or using mixers, in this unit we just want to give you some tips on how to improve your content and get the most out of your devices.
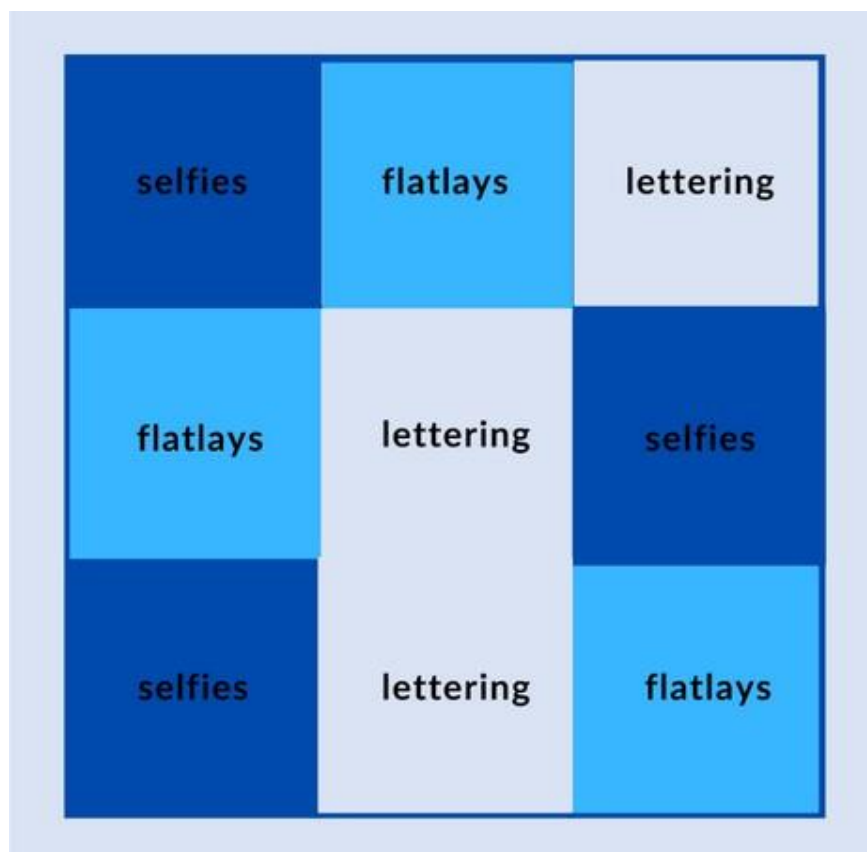
That is why we will focus on photography, which is something we can easily achieve with our smartphone. However, you might be faced with the problem that you don't have anyone to take pictures for you. You have to invest in a tripod and exploit the timer functionality.



**Tripod**

Get one that is an adjustable height and easy to transport. Then perfect the composition and practice natural poses along with several facial expressions.

**Timer**

This functionality will allow you to gain a margin to place yourself freely in the composition. It can be a life saver if you don't have anyone to take your photos.

That said, it is vital that you know that not just any kind of image is valid for your website or social media. Go for honesty!

We have already explained what the Instagram feed is. Well, you should know that it is fixed. That is, any user can access this repository of images whenever they want. This doesn't mean that you should be afraid of it, but that you should use your imagination to create a homogeneous visual story. In a way, images also tell a story.

The best thing to do is to choose your content pillars and write each one in a 3x3 square, so that one is repeated from time to time, as in the example shown:



| selfies | flatlays | lettering |
| --- | --- | --- |
| flatlays | lettering | selfies |
| selfies | lettering | flatlays |

What kind of content are you able to produce on a daily basis? Make a list of those that you can easily create according to your skills. If you are a composer, you probably have a lot of notebooks and loose-leaf paper on your desk. You can create a feed based on text or lettering. If you are a singer, you might have a professional microphone and test audios to share with your followers. Your feed will be more sonorous. If, on the other hand, you love selfies because you like to show your face in all its different facets, you can go for a more visual feed. There are plenty of options!

A good option if you don't know where to start is to go for flatlays. "A flat lay is simply an image shot directly from above – a bird's eye view of an array of carefully arranged objects" (Nikon School).

The key is to photograph your desk, arranging the elements in an aesthetically pleasing way so that the image is harmonious. Here are just a few examples:



Musical flatlays

# UNIT 4: DRAWING ON CANVAS: DEVELOPING DIGITAL CONTENTS

Upon completion of this unit, you should be able to:

- Know what is Canva about
- Create basic digital contents such as a poster

Unit Content

Canva is a graphic design tool that makes creating custom graphics easy. It can be accessed via mobile phone, tablet and computer. It is particularly interesting for musicians since it offers tons of templates which makes the platform very user-friendly.
There is a free version and it has lots of awesome features. So with that been said, we recommend that you register on the platform so that you can start exploring with us some of the possibilities it offers for musicians. In this unit we will focus specifically on two of them, in our opinion very useful for artists: posters.
Once we are inside the interface, Canva asks us: What will you design today? Below the question there are multiple options, which Canva offers us to adjust to what we are looking for: whiteboards, presentations, social media, videos, print products, websites...
Each redirects us to pre-designed templates with the correct size. In other words, the size of a banner for a website is not the same as the size of an Instagram post.

Under print products, click on "poster". Immediately afterwards you will be presented with a blank design. You can start designing from scratch or use a template on a specific theme. The topics appear below the search bar at the top left of your screen. We will choose "Music".
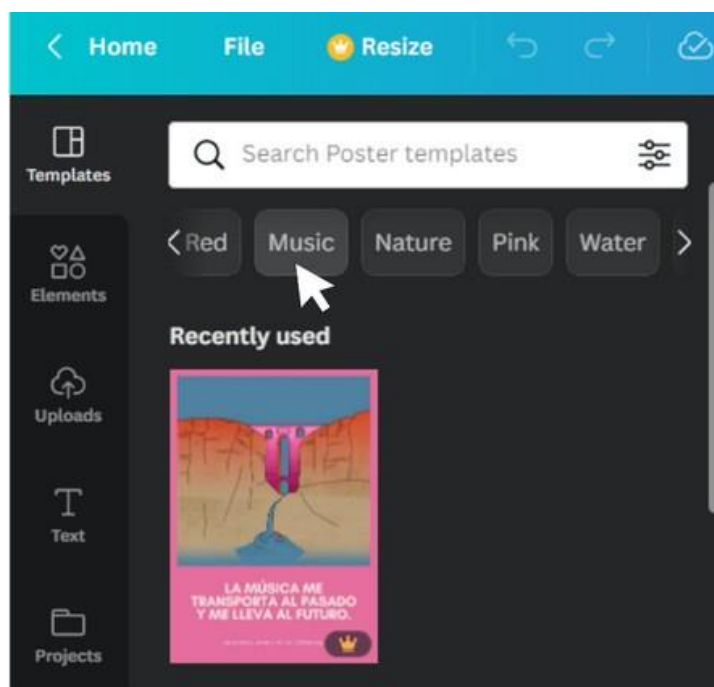
There you will find endless templates (many of which are available for the free version, but not all of them). However, the key is to use these designs as inspiration and not copy them directly, essentially because we have to print our personal brand on the poster and that will require us to choose specific colours and a typeface that fits our style and personality.

At this point you will see that Canva offers you the possibility to continue filtering by category.

When you find one that catches your eye and fits you, click on it and start modifying elements. Then export it to save it to your computer so you can print it out. You will now have your poster that you can hang in the place where you will be playing next.
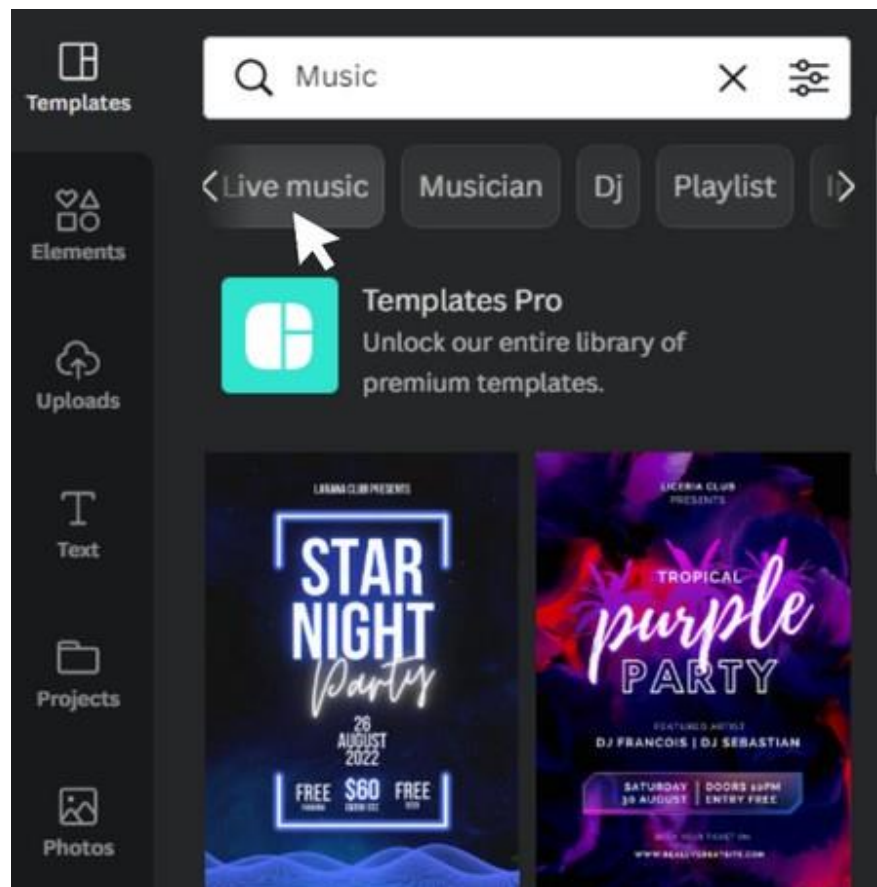
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# MODULE 5: PROJECT CYCLE MANAGEMENT

Project Cycle Management" (PCM) is the methodology adopted by European Commission as its main approach for project and programme management. The main aim of PCM is to facilitate a participatory approach in designing and managing projects, starting from the real needs of the final beneficiaries of the activities. This approach ensures a high quality of the project activities (that are targeted to the real needs of the target groups) and, above all, a high level and a strong sustainability of the project results and impacts. A full project cycle is made up of six phases: programming, identification, formulation, financing, implementation, and evaluation.

This cycle highlights three main principles:
1. Decision making criteria and procedures are defined at each phase (including key information requirements and quality assessment criteria);
2. The phases in the cycle are progressive and linked to each;
3. New programming and project identification starts from the results of monitoring and evaluation after every intervention (cycle).

The monitoring and evaluation phase aim to map the new the starting context, the new basic situation to deal with a new project, the initial condition to improve that are to be considered modified by the previous intervention.

1.1 Why PCM, business skills development?
As outlined in the previous introductory chapter, successfully managing a project clearly corresponds to successfully managing a business, as every enterprise's activities are comprised of bigger and smaller projects that are running both simultaneously and consecutively, following one another. Project Cycle Management method can be used by businesses as a very powerful tool for sequencing and structuring different phases of a certain set of tasks/project, it provides clear understanding on how these phases look like and how to manage the activities connected to the different phases. By applying PCM, businesses will find it easier to plan and review their activities and will be able also to smoothly manage multiple projects/set of activities at the same time.
Both these business „cycles of activities" and projects share the following characteristics:

- have a starting and finishing point
- they have a life cycle, with exact phases in between the starting and finishing points
- have clearly defined objectives addressing clearly defined needs
- they involve a set of activities
- they require budget for implementation
- there are fixed roles and responsibilities for each participant

Applying **PCM** methodology, an entrepreneur will be able to avoid common mistakes, such as:

- non-precise planning
- improper needs assessment
- incomplete or inadequate risk analysis
- not paying attention to the aspects of sustainability

In this way, entrepreneurs will be able to manage their resources in the best possible way, without wasting them, as with the **PCM** approach, the project's relevance, feasibility, and sustainability are easily determined. The latter three are the criteria good projects/business projects have to meet.

Relevance:

- should be based on real needs of the target groups

Feasibility:

- should have clearly defined, realistic and measurable objectives
- risks should be analysed and taken into account
- during implementation, constant monitoring should be ensured for keeping track of the progress made

Sustainability:

- benefits gained through the completion of the project should remain sustainable even after the end of the project

### 1.2  The basics of Project Cycle Management

Project Cycle got its name from the process that is composed of 6 phases, making up a process starting from planning to implementation, from the initial idea to the realisation.
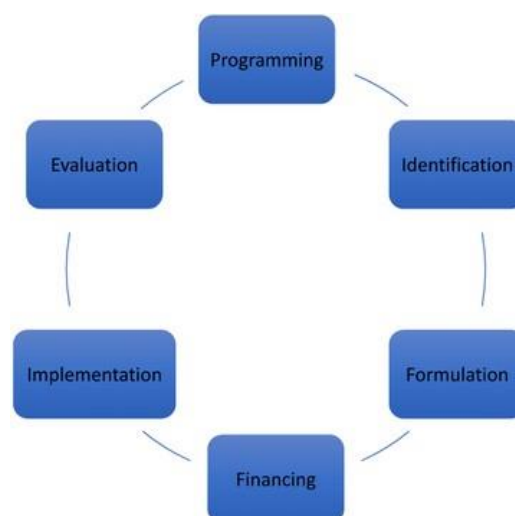
### 1.2.1 Basic characteristics of the process

For each phase, the cycle determines:
- the most important decisions
- the key information
- division of responsibilities

The phases are progressive, meaning that progress to the next phase is possible once the previous phase has been completed.

### 1.2.2 Phases of the Project Cycle

**1. Programming**

During the first phase, various analyses are being carried out with the aim of identifying problems, constraints and opportunities that could be addressed by cooperation. The aim is to identify the main objectives and priorities for co-operation, and thus to provide a relevant and feasible programming framework within which projects can be identified. The evaluation results of previous projects are also taken into account, thus providing precedent and direction to the forthcoming projects.

**2. Identification**

In the Identification phase, the emphasis is put on the relevance and analysis of project ideas. It is vital that project ideas should address real needs of the target groups. To this end, it is advised to carry out a thorough analysis of the target groups, beneficiaries and stakeholders, dealing also with the problems they face. By carrying out these analyses, potential relevant projects can be identified. Pre-feasibility studies are also done at this phase. At the end of the Identification phase, Project Identification Report is done, explaining the rationale and objectives for implementing a particular project. This phase of the project cycle plays the most important role in terms of relevance, and the basic structure of the project is defined at this phase.

**3. Formulation**

The detailed project idea is made and assessed in terms of feasibility and sustainability by the beneficiaries and groups of stakeholders. The selected project idea must meet both the sustainability and the feasibility criteria. At this phase, project indicators are set, the Logical Framework is elaborated.

**4. Financing**

At this phase the financial decision making is taking place and it is decided whether the project will receive funding. Financing Agreements are being signed, setting out the arrangements how the project will be implemented and funded.

5. Implementation

Once the project has been planned properly and has been awarded funding, project implementation can begin. Applying principles of the Implementation phase:

Planning and re-planning – during the implementation phase, Activity Plan, Budget, and Log Frame should be constantly referred to, these documents should be also updated on a regular basis in case there has been a change

Monitoring – achieving the objectives must be ensured by constant internal monitoring

Reporting - progress reports are made on professional and financial implementation of the project in order to ensure that the project is progressing smoothly towards the identified objectives.

6. Evaluation

During the last phase, the Evaluation Phase, the main aim is to evaluate the relevance, the fulfilment of objectives, the sustainability of the results achieved and the impact of the project. The data gathered during the evaluation phase is useful both for the donor and for the applicant and is being fed back to decision making processes for the forthcoming programming periods, as lessons learnt, or new starting point for setting new priorities.

1.2.3   Project Cycle, on project level, from the applicant's perspective

Strictly on the project level, from the applicant's point of view, the Project Cycle can be divided into three parts:
1. Drafting the project proposal
2. Implementation
3. Monitoring, evaluation, follow-up

1. Drafting the project proposal
  • There is a need and an idea
  • drafting of the project proposal
  • Analysing the sustainability, feasibility and the relevance of the project (e.g. industrial sector analysis, risk analysis etc.)
  • setting up the partnership
  • defining project objectives
  • defining the structure of project management
  • planning the activity plan and the dynamics of resources
  • finding funding (financial resources)

Corresponding improved business/managerial skills: time management, HR management, risk management, stakeholder analysis, industrial sector analysis, networking, financial planning, budgeting

2. Implementation
   - tendering procedures
   - contracting
   - management activities carried out by project teams
   - monitoring
   - administrative tasks

Corresponding improved business/managerial skills: stakeholder management, procurement, quality management, communication, soft skills related to project management (leadership, team building, motivation, active listening, decision making, conflict management etc.)

3. Monitoring, evaluation, follow-up
   - follow-up activities
   - sustaining the results

1.3  The process of project planning

1.3.1  Project management tools

During the drafting of the project proposal and afterwards, during the phase of project implementation, various tools can be used, with the help of which it will be easier to plan, implement and evaluate project activities. These include the:

   - Problem Tree
   - Objective Tree
   - LogFrame Matrix (LFM)
   - SWOT analysis
   - Stakeholder analysis
   - GANTT diagram

From the list above, the most powerful tools are the Problem tree, the Objective Tree and the Logical Framework Matrix, which is often referred to as an "aid to thinking", making it easier to plan the activities, to implement and evaluate them.

## 1.3.2. The LogFrame Approach (LFA)

The LogFrame Approach has two phases that are being carried out progressively: the phase of analysis and the phase of planning.



Phase I: Analysis

1. Stakeholder Analysis

As a first step, all the stakeholders should be identified. Stakeholder can be an individual, group of people, institutions or businesses that have a significant interest in a certain project.

We have to make clear, that there are different types of stakeholders, with each having its distinctive characteristics:

1. Stakeholders: Individuals or institutions that may – directly or indirectly, positively or negatively – affect or be affected by a project or programme.

2. Beneficiaries: Are those who benefit in whatever way from the implementation of the project. Distinction may be made between:

(a) Target group(s): The group/entity who will be directly positively affected by the project at the Project Purpose level. This may include the staff from partner organisations;

(b) Final beneficiaries: Those who benefit from the project in the long term at the level of the society or sector at large, e.g. "children" due to increased spending on health and education, "consumers" due to improved agricultural production and
 marketing.

3. Project partners: Those who implement the projects in-country (who are also stakeholders, and may be a 'target group').

As soon as the stakeholders of the project are identified, stakeholders are being analysed. The stakeholder analysis can be done by using various tools, such as SWOT analysis (Strengths, Weaknesses, Opportunities and Threads), the Stakeholder Analysis Matrix, VENN diagram or the Spider diagram.

**Sample Stakeholder Analysis Matrix**
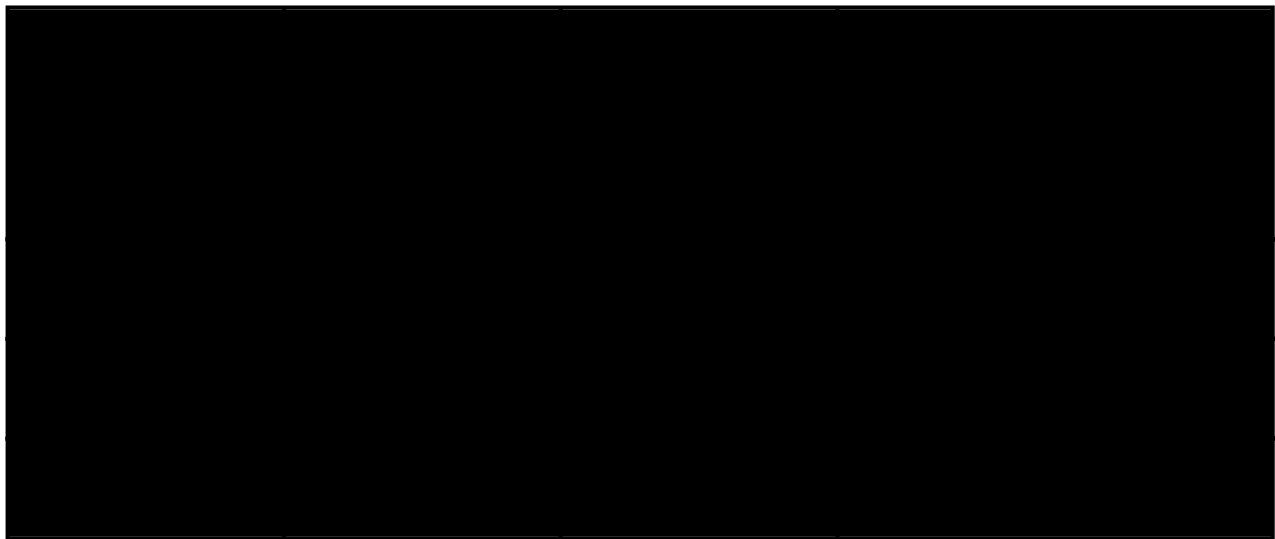


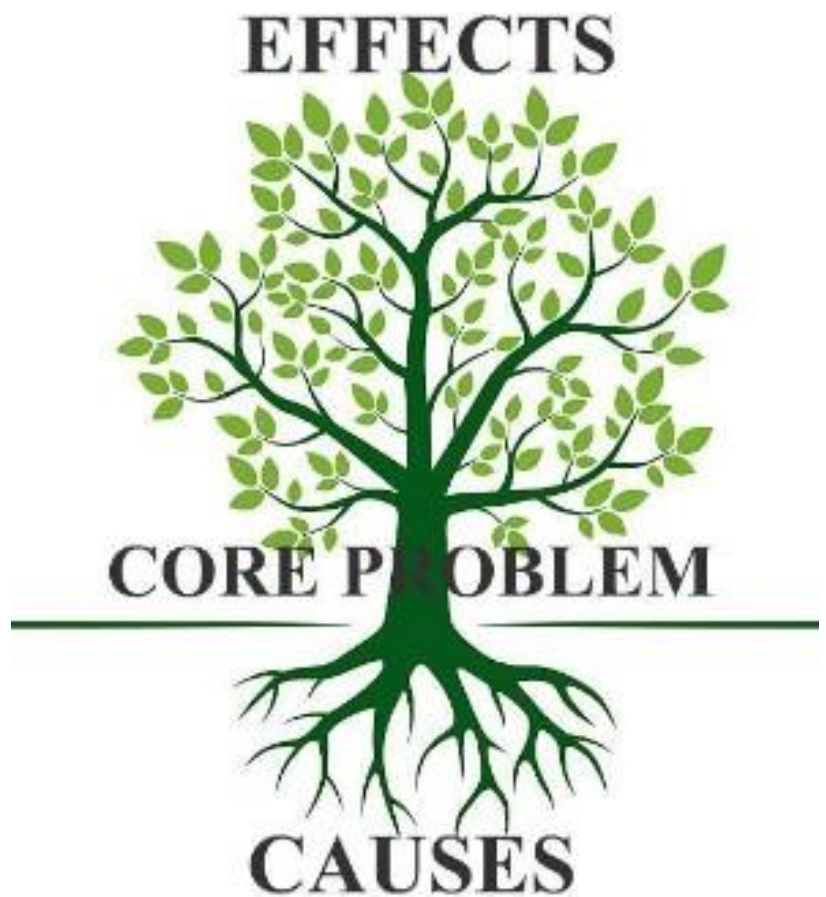## 2. Problem Analysis – The Problem Tree

The purpose of the problem analysis is to identify the negative aspects of an existing situation and to determine what are the 'cause and effect' relationships between the identified problems. The identified problems are rendered in a cause and effect order so as to form a problem tree. If the problem is a cause, it comes to the lower level, if it is a consequence, it comes to the upper level of the tree.



CONSEQUENCES

CAUSES
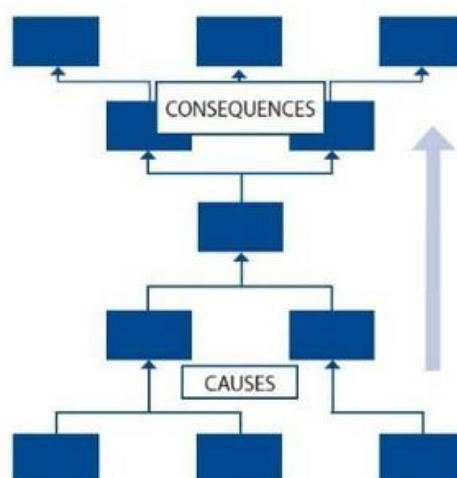
*Sample Problem Tree*

The creation of the problem tree is usually a group activity, very often taking the form of brainstorming, whereby stakeholders can also be involved. In order to construct the problem tree in an appropriate way, the following steps should be taken:

1. Identify the existing core problems
2. Select a core problem to be analysed
3. Identify related problems to the core problem in order to define the causes and effects of the core problem
4. Render the causes and effects in a hierarchical order: problems that are directly causing the problem (that are causes) are put below; problems which are direct effects of the core problem are placed above
5. Sort all the problems in the same way
6. Connect all the problems with caused-effect arrows
7. Check the problem tree and review it to check it for validity and completenes

## 3. Objective analysis – The Objective Tree

At this phase, the problems of the problem tree should be "translated", reformulated into the objectives we strive to achieve. In order to achieve this, the following steps should be taken:

1. All negative situations of the problem tree should be reformulated into positive, desired and achievable situations that will become our objectives
2. For ensuring completeness and validity of the hierarchical order, means-end relationships should be checked (the cause-effect relationships of the problem tree are changed to means-end relationships of the objective tree – although, attention must be paid that not every cause-effect relationship can be automatically changed to be in means-end relationship)
3. Starting the process from bottom upwards, it can be ensured that cause-effect relationships are properly translated into means-end relationships

## 4. Analysis of strategies

Out of the number of objectives of the Objective Tree, taking into consideration various factors, such as relevance, availability of resources, etc. the most feasible strategy of intervention should be chosen. To put it simply, out of the various clusters of objectives that have a means-end relationship, the most relevant one should be chosen. For making the most appropriate choice, various criteria should be taken into consideration. These include for example financial, institutional, economic, technical, environmental criteria.

## Phase II: Planning

1. Development of Logical Framework Matrix

The Logical Framework Matrix, as a key tool of PCM, is being developed using the results of the phase of analysis, guaranteeing that there is a clear logical coherence between the activities, results, purpose and overall objective of the project.
The LogFrame Matrix consists of four columns and four rows, as shown below:
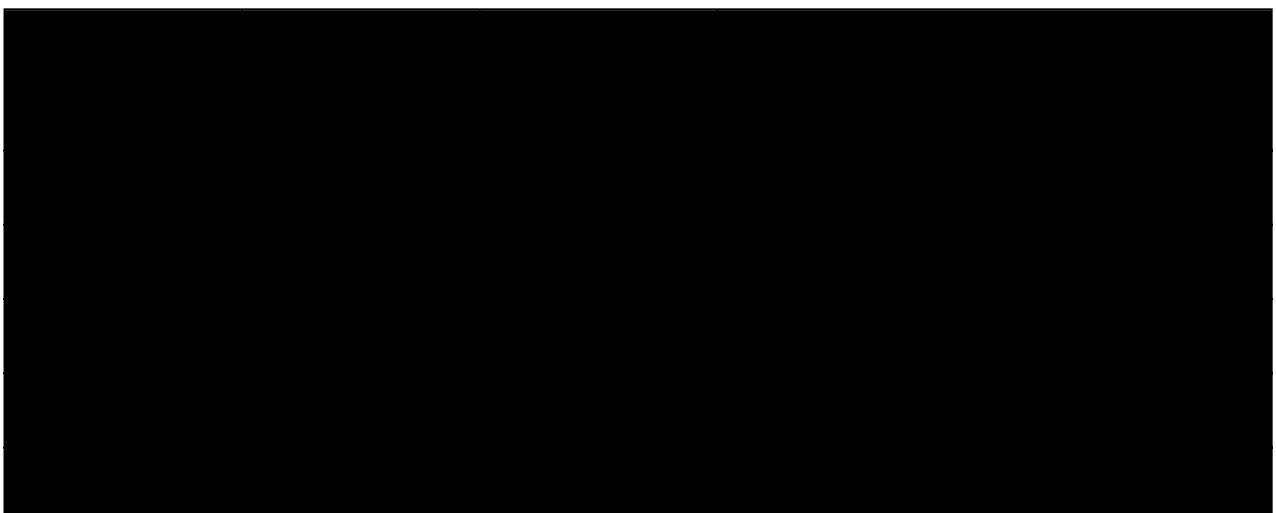
The suggested sequence of filling in the Logical Framework Matrix

| INTERVENTION LOGIC |
| OVERALL OBJECTIVE (GOAL) |
| SPECIFIC OBJECTIVE (PURPOSE/OUTCOME) |
| RESULTS (OUTPUTS) |
| ACTIVITIES |

## Column I: Intervention logic

Overall objective: it should be explained why the project is important for the society, what long term benefits it offers to the stakeholders. The project will contribute to this overall objective, but will not achieve it alone.

Specific objective /Purpose (Outcome): answers the question what is the purpose of the project that will be implemented. It should address the central problem and should be defined as a flow of sustainable benefits. Describes the intended situation at the end of the project.

Results (Outputs): concrete, tangible results that contribute to the realisation of the project purpose. These are products or services, or competences and capacities that became available as a result of the project activities.

Activities: listing the activities that are needed to produce the results. The activities should always be sequenced and numbered.

## Column 4: Assumptions

Assumptions are external factors that we cannot influence and over which the project management cannot have direct control. Nevertheless, these external factors can have a direct effect on the project's progress.

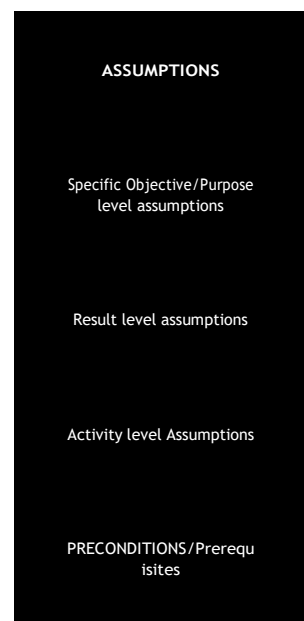| ASSUMPTIONS |
| Specific Objective/Purpose level assumptions |
| Result level assumptions |
| Activity level Assumptions |
| PRECONDITIONS/Prerequisites |

Assumptions must be defined on each level of the logical framework matrix in order to eliminate external factors that can potentially have negative impact on the project's progress, or at least, to minimize their impact.

The assumptions should be filled in starting from the bottom to the top.

Activity level assumptions: factors and conditions that are not under direct control of the project management, but they are necessary for results to be achieved as planned.

Result level assumptions: factors and conditions that are not under direct control of the project management, but are necessary to achieve the project purpose (specific objective of the project).

Purpose level assumptions: factors and conditions that are not under direct influence of the project management, but are necessary to achieve the overall objective.

**Column 2: Objectively verifiable indicators**

Once the 1st and the 4th columns have been filled in, meaning that the project has been described and assumptions have been made, the next step is to identify the indicators that will be used to measure the achievement of objectives.

For measuring the overall objective, effect indicators are used.

For measuring the specific objective, result indicators are used.

For measuring the results, output indicators are used.

In the last raw of the column there is no indicator, but instead, means are being listed here (e.g. material resources, human resources etc. needed for project management and carrying out the project activities).

The determined indicators must be SMART – specific, measurable, available, relevant and time-bound.

Column 3: Sources of verification

The sources of verification should be defined at the same time as the indicators, as they will ensure that the indicators are measurable. Sources of verification are equally important for the purposes of project management and for the controlling body.

The sources of verification can be internal documents, invoices, statistical data etc. The last row of the column is used for listing the costs.

To sum it up, the proper order of filling in the LogFrame Matrix can be described as shown below:

## 2. The history of rock – and its connection to PCM and Business

For all those who have experienced being part of a band (better if a rock band… but only for the personal taste of the writer, any genre is fine anyway) will certainly have perceived, more or less consciously, the dynamics at the same time strong and fragile, which bind the members of the band, and cause the final product to be harmonious and not dissonant.

Playing in a band makes all members responsible for achieving the common goal, each with their own role, each with their own responsibility and with their own clear and precise function in the business that produces sounds. Reading articles from magazines about the world of rock, it is not difficult to come across names given to famous musicians, such as "the head of the drum department" said to Roger Taylor of Queen or John Bonham of Led Zeppelin, (or if you add the bassists, you immediately move to the famous "rhythm section" of the band) or "the director of the area of strings" given to David Gilmour of Pink Floyd.

In addition, alongside the mere "technical" role of each band member, every rock band has developed within itself the dynamics typical of the management of a company, with its hierarchies and everything that follows in terms of decision makers, managers and simple employees to specific functions. Just think of the (fake) diatribe between the Beatles and Rolling Stones, two legendary bands operating on the same market share, but using different approaches, sounds and images, as the result of different marketing choices. The Beatles, the 4 "good" guys from Liverpool, the Stones, the bad boys from a rebellious London.

Remaining on the subject of strategic choices, which can change the path of a company, just think of the famous "conversion" of Bob Dylan.

At the beginning of his career Bob Dylan was a respected folk singer. And like all folk singers, he played his songs acoustically or in a very traditional way. But deep inside of him, Bob was experimenting. This led him, one evening in 1965 at the "Newport Folk Festival", to close his performance (which until then had been absolutely in line with the standards of folk) by plugging an electric guitar to an amplifier. The audience (his market, his customers) was stunned, until someone yelled at him: "Judas!". But Bob had just made his choice of style (and, let's say, his market choice). He then turned to his band (his "company") and asked his "employees" to carry on with that choice. The order of the "company director" was clear and direct: "play it fucking loud!", and from that moment on "the Dylan company" gained new customers, new markets and simply became a legend (and one of the most successful and long-lasting "companies" in recent history).

Exactly, "like a rolling stone".

In this framework, mixing all this with Project Cycle Management was really easy. Some of the partner organizations of the project "The sound of business" have been working on European projects (other Erasmus + projects) that use the PCM method also on business creation (Projects like "Sustain your life through social entrepreneurship" and YouthCoops") and in some cases they have already tried to mix PCM, business and art, as in the case of the projects "The Young Side of the Moon" (in which the PCM is explained through the historical Pink Floyd album "The dark side of the moon", and "St'Art".

The PCM, applied to the history of rock, explains why those musical genres, those bands were successful in that particular historical period (simply because they responded to the social and cultural needs of the moment), helps us to understand the logic behind the selection of strategies (also intended as marketing choices) of this or that band, leads us to understand the errors and reasons behind the failure or exit from the market of this or that musician, and points to a spotlight on how some artists have adapted to the new market conditions and have reformulated their proposal, always remaining on the crest of a wave.

All this has led us to "dare" and imagine (and then test) the training course that we report below, in the hope that "we will rock you"!

# Project Partners


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