



TRAINING TOOLS FOR MUSIC ENTREPRENEURSHIP

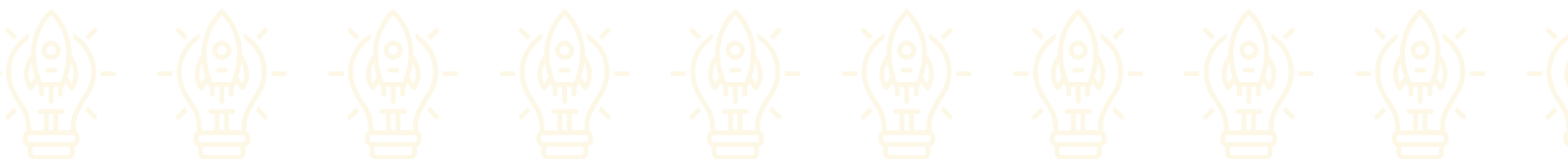


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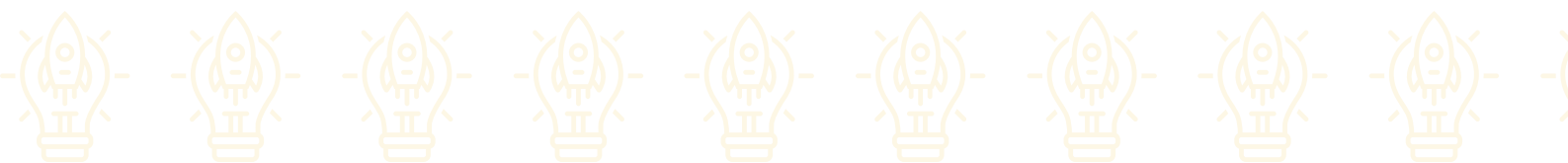
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About Sound of Entrepreneurship

The music industry has been significantly affected by the COVID-19 pandemic and its major activities have been suspended since March 2020 across Europe. It is likely not to fully recover for at least another two to three years. Music industry workers are facing unprecedented financial disaster due to the coronavirus. Musicians and music workers find themselves in a situation of social and economic uncertainty and as a result feel frustrated, depressed and disengaged in the music community.

The June 2020 OECD report, "Evaluating the initial impact of COVID-19 containment measures on economic activity", shows that risks are high for creators, artists and those who work in the entertainment industry - an already vulnerable group of workers. Artists may be particularly vulnerable to the psychological challenges associated with the COVID-19 epidemic due to 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/unemployed musicians and music industry workers to adopt 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 core and soft skills, innovative management skills and entrepreneurial spirit and the validation of newly acquired skills. Through the learning tools provided, they will be able to empower themselves and improve their working conditions, 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 problems caused by the pandemic. Adult educators working closely with musicians and music industry workers will be involved from the start of the project and trained on how to use non-formal approaches in entrepreneurship education for musicians, music industry workers music industry and aspiring music industry entrepreneurs, based on artistic and music business experiences.



SOE project is inspired by ENTRECOMP, the European Entrepreneurial Competence Framework, which is a comprehensive and versatile framework that illustrates what entrepreneurship and having an entrepreneurial mindset means. Entrepreneurship means acting on opportunities and ideas, turning them into value for other people. The value generated can be economic, cultural or social. It is one of the eight key competences for lifelong learning.

EntreComp identifies 15 competences in three main areas:

- Ideas and opportunities;
- Resources;
- Action.

These competences are generally applicable and non-specialised, can be individual or collective, and lend themselves to all walks of life, bridging the gap between the worlds of education and work. The 15 competences encompass a total of 60 thematic strands, each of which is divided into eight competence levels, resulting in 442 possible learning outcomes.

EntreComp can be used in various ways, including:

supporting strategies and practices to develop entrepreneurial mindsets;

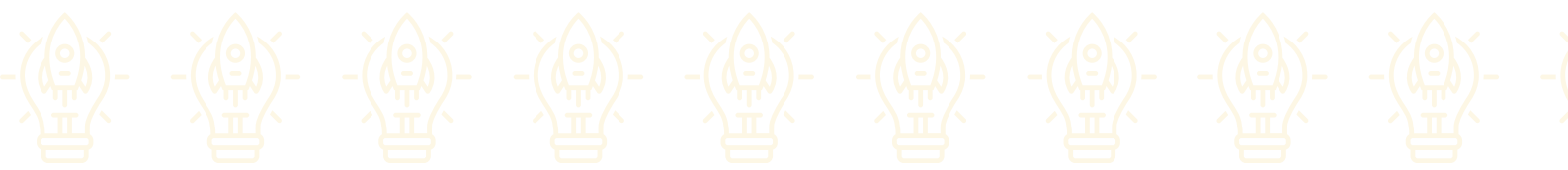
designing programmes to develop and assess entrepreneurial competences at all levels of formal and non-formal education and adult lifelong learning;

support for the training of educators, trainers and teachers to achieve entrepreneurial competence;

development of programmes for entrepreneurial learning in different sectors of the economy;

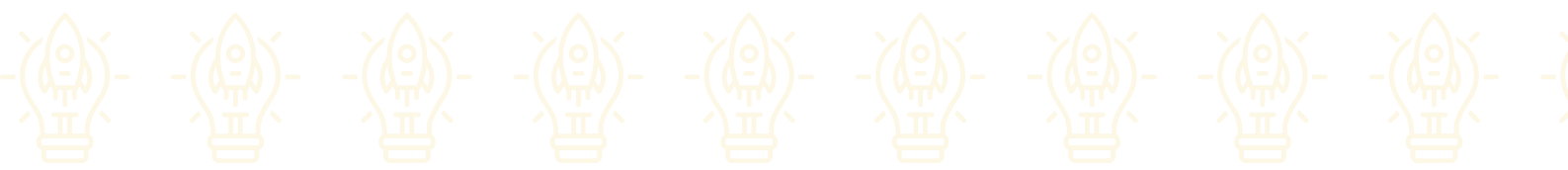
recognition and certification of skills and competences.

Please check the [EntreComp factsheet](#) and the [EntreComp brochure](#)





The ENTRECOMP Framework



Module 1: Soft skills for musicians

Surely in recent years you have heard of the famous "Soft Skills". The importance of these skills in our personal and professional lives is explained to us, even if they are not called by name and we are continually evaluated and evaluated without realizing it or without being aware of it.

Yes, these are the "Soft Skills".

Traditional educational systems have always been based on the accumulation of quantifiable and cognitive contents. 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: they are soft skills.

These skills are how people communicate, socialize and relate to themselves and their surroundings, 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 entire process of becoming a professional musician.

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

- Recognize the importance of managing soft skills for a musician.
- Knowing the tools that allow us to improve as musicians through the promotion of soft skills.
- Identify the importance of managing emotions in our artistic work.

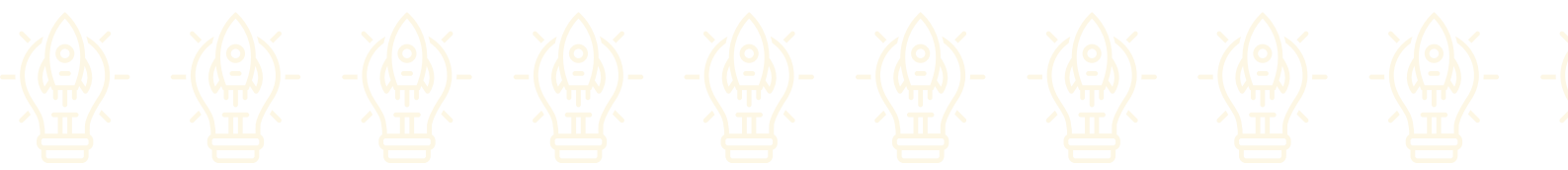
Module structure

Unit 1: Time Management

Unit 2: Emotional Intelligence, Self-Motivation, Frustration Management

Unit 3: Self-Discipline

Unit 4: Adaptability and Empathy



Unit 1: TIME MANAGEMENT

Unit learning outcomes

At the end of this unit, you should be able to:

- Learn the importance of effective time management
- Learn the importance of using the diary
- Know the different tools for effective time management

DEFINITION

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

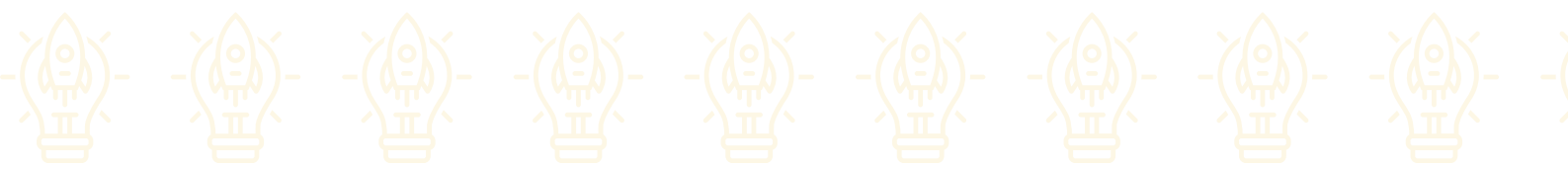
Knowing the times of each task allows you to define priorities, deadlines and objectives, which will help you have an effective musical organization as entrepreneurs and avoid delays. While it may seem simple to do, when it comes to putting it into practice it's not that easy. Effective time management is the best kept secret of successful people.

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

HOW TO IMPLEMENT TIME MANAGEMENT?

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

- **Start planning:** Planning is one of the main points of time management. First of all, you need to be self-aware, so you know how much time you spend on those activities. Learn to use the diary to plan your day and write down the time you dedicate to each activity so you can plan well.
- **Set priorities:** Then, set your priorities for the week: What is the most important thing to do this week? Make a list of everything, use a planner, cell phone calendar, project management app, or whatever tool works for you, and assign tasks in order of importance.
- **Set Deadlines:** When you have a tangible goal, it's much easier to complete a task. The deadline serves as an incentive to complete tasks. Predictable unexpected events? You need to understand that unexpected events happen and that, even if you have no control over how much time they take up in your day, you need to plan for gaps in your schedule.
- **Decentralize Work:** Many musicians end up overloading themselves simply because they have difficulty delegating tasks. Many people think, "I can do it better and faster," but the truth is that the task 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 student in the last years of his career to reach a point where, despite investing a lot of time in studying, the result obtained is not proportional to the time invested. Normally, when you start to get involved in the world of music, you are pushed to study more and this works because the longer you study, the better the results you get. We can say that increasing study time is a strategy that works for us, but at a certain point it doesn't work so well anymore.

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

Being able to carry out the 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. Planning study time and, in general, planning our time is one of the keys to the success of a musician and any professional.

A CONCRETE EXAMPLE OF A MUSICIAN

Imagine a musician who has answered several phone calls during the day and made an appointment for an audition or a booking for a performance and who leaves this information in memory a month from now. The day of the appointment arrives and he forgets about it: this wouldn't have happened if he had written it in the diary! Knowing what to do and planning the day based on the time and priorities we have is very important.

Organization is the key to success.

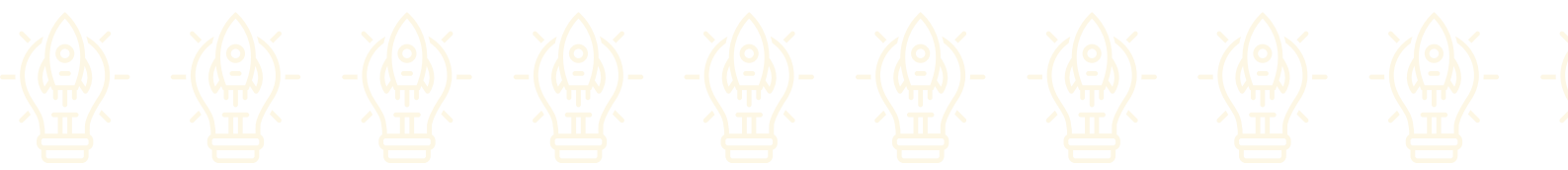
RESOURCES

<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: Is planning important for?

1. Be a good person
2. Manage time better
3. Have greater musical skills

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

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

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

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

Question 4: Using priority tasks in our planning is important because:

1. We can work without losing sight of the importance of things
2. It is useless to establish priorities
3. You have to work instinctively

Question 5: To plan well, do we have to?

1. Set reviewable goals
2. Learn to delegate
3. Write in an agenda what we have to do.
4. All of the above

UNIT: EMOTIONAL INTELLIGENCE; SELF MOTIVATION, FRUSTRATION MANAGEMENT

At the end of this unit, you should be able to:

- Understand the importance of motivation in our professional development.
- Identify motivation as part of emotional intelligence
- Learn self-motivation techniques
- Know 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. With motivation, we can also recover more easily from life's setbacks, quickly find solutions, and get back on track with our goals by being more persistent and emphatic.

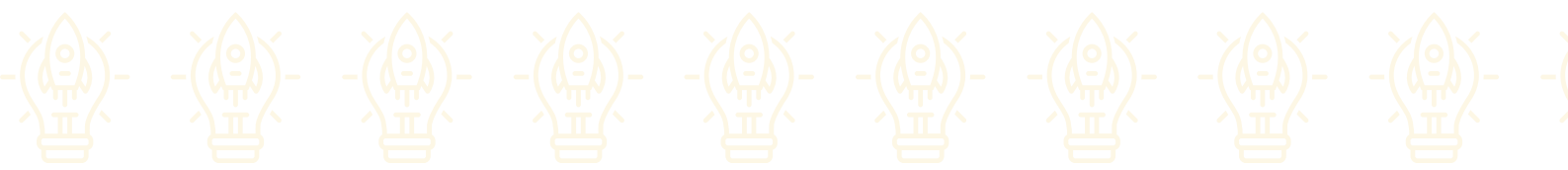
For example, if our goal is to have our music heard, we may not achieve it on the first try, but thanks to motivation we will never forget what our goal is and we will continue to look for the best way to achieve the desired goal.

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 for living.

We will teach you a motivation technique

1. Think about all you have achieved, all you have, and all you love.
- 2.- Listen to the song that brings back positive memories and dance! Yes, start the day by dancing!
- 3.- Relativize, everything has a solution and you will find it! Repeat 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, we feel frustrated.

The word frustration comes from the Latin *frustratio* and means not having the ability or ability to achieve a goal or desire. It represents anger, displeasure or disappointment at not being able to carry out a will.

In our culture we have learned that frustration is something negative, unpleasant, sad and painful. However, we must realize that frustration is necessary, since it is the natural stimulus that pushes us to achieve our goals.

Here are some tips on how to better manage frustration:

1. Distancing yourself from events As we have said, frustration can be very intense and can lead to catastrophizing events and seeing the situation in a distorted way. To manage frustration positively, therefore, we need to distance ourselves from events, postpone decisions to be made and try to have a "bird's eye" view of the situation.

2. Feel the frustration and let it go.

When you feel an emotion, whether it's frustration, anger, sadness or joy, the best thing to do is experience it and let it go. This doesn't mean expressing it and letting it explode, but rather feeling it deeply and then releasing it and letting it go, 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. Evaluate whether it is a situation that you have to accept or that you can change.

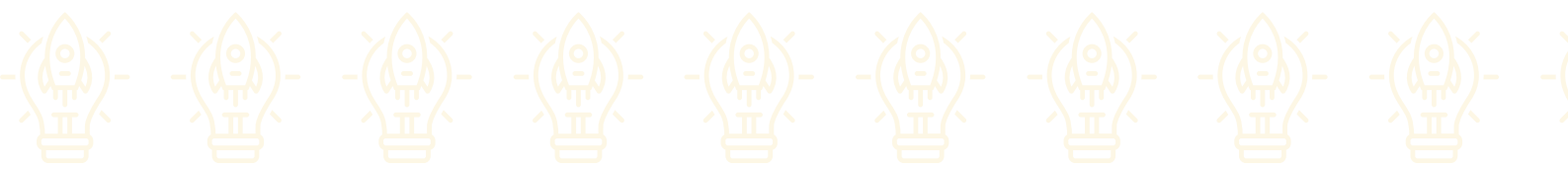
If the situation that causes frustration leaves no room for change, it is normal for the emotion to increase in intensity. When faced with this type of situation where there is no room for maneuver, the best thing to do is to work on acceptance rather than the capacity for frustration. Analyze whether you can change the situation and what you should do to do so.

All musicians go through moments in which it is necessary to know how to self-motivate, make an objective analysis of one's real situation and channel one's energies into what interests us most, making good music!

A CONCRETE EXAMPLE FOR A MUSICIAN

We all have friends and people who have not been able to set achievable goals, we need to stop and think if our goal is achievable and possible and look for the tools that will allow us to achieve it.

Motivation, work and analysis of what we are and what we want to be as musicians!



Assessment

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

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

Question 2: Do we need to change our depressed mood?

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

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

1. Repeat motivational words
2. Dance and find joy again
3. Relativize
4. All of the above is correct

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

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

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

1. Break the guitar
2. Getting angry at your family
3. Analyze the situation and set realistic goals

UNIT 3: SELF-DISCIPLINE

At the end of this unit, you should be able to:

- Understand the importance of discipline
- Understand how it will help us achieve our goals
- Learn to be more disciplined

DEFINITION

Do you know the term "willpower"? If you feel more comfortable with this term, you can link willpower to self-discipline, because the two are very similar.

"Willpower" is a very descriptive expression. Especially in critical moments, we remember our will (the objectives, the priorities, the reasons) and, from there, we draw the strength to act. Here's how I understand it.

"Self-discipline is the decision to act on decisions already made.

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

If the emotion of the moment is unfortunate (you're angry, unmotivated, sad, or too happy to work), you still stick to the plan. Don't let your 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 your word, you'll feel good about having done so.

Self-discipline helps reduce the days where you make exceptions (and there always are), so you can maintain consistency and achieve more successes than failures. What happens, happens. But it is more likely that you will be able to achieve your goals if you take stock day by day, reducing the number of exceptions.

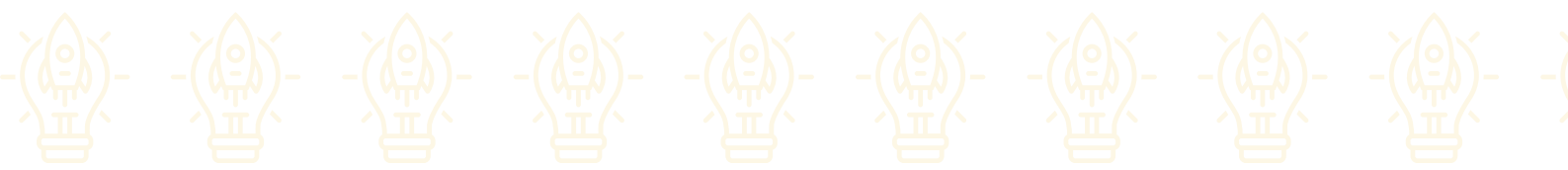
How do you generate the necessary self-discipline?

1. Decide what you want.

This applies to both the tasks to be done today and the big goals.

To focus. Draw in your mind what you are about to do. Imagine yourself completing it (making your roll).

Remember the positive feelings you feel when you reach it. And take courage. The journey begins now and you will get there.



2. Clearly define your actions.

Just as important as deciding WHAT to do is planning HOW to do it. Prepare a roadmap for the project. Even for each day, if necessary, make a small outline. Order and clarity are a plus. You are more likely to procrastinate on a task that is all uncertainty.

3. Get on your side.

Throw away the labels: "Oh, it's too hard", "I don't feel like it", "I'm not that strong"... or anything else that gets in your way.

Yes it can. You want to do it. And you will (full stop).

4. Rest.

One requirement for practicing and strengthening discipline is this: having energy. Respect the breaks, because without them it is very difficult to move forward consistently.

5. Eat healthy.

If your diet is healthy and balanced, you will also have more energy.

6. Do what seems least appropriate to you first.

The reason is that as you have more energy, it will be easier to start and stop. Furthermore, the feeling of victory serves as a stimulus to do the rest of the things to do.

7. Start small.

If you are new to discipline training, start small.

(For example: make the bed when you get up, throw out the garbage in the evening, wash the dishes immediately after lunch...).

Choose the small tasks you want and train discipline with them. If you practice the little things, you will have less trouble using discipline later in a bigger challenge.

8. Respect your decisions.

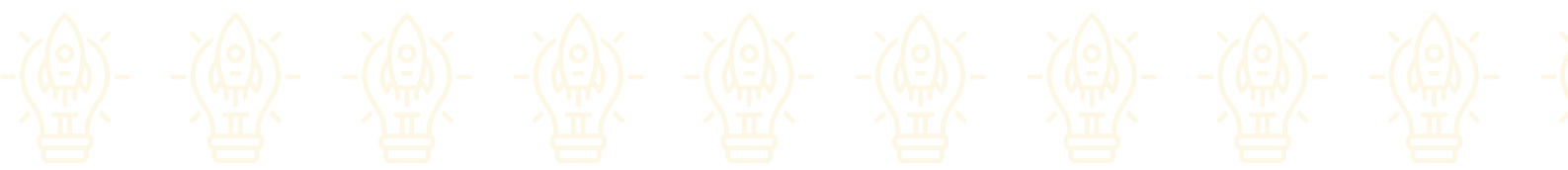
Even if they're small: "I'll take out the trash at 8."

Don't trade with yourself when the time comes and you don't feel like moving forward. Just do it. (This way you also work on your self-esteem, 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 complete your tasks and can therefore dedicate it to other activities.

If there's a task you struggle with, take advantage of this idea: pick a day and time and always do it at that time.



WHY IT IS IMPORTANT FOR MUSICIANS

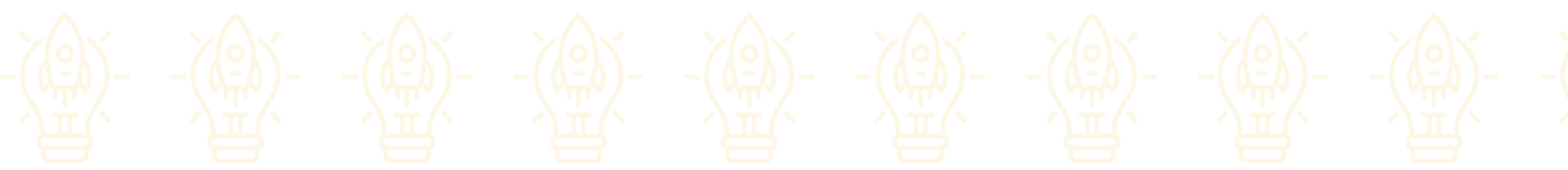
It's very good for musicians to have dynamics and routines that allow them to achieve their goals.

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

A CONCRETE EXAMPLE FOR A MUSICIAN

Routines planned for a purpose work!

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



Assessment

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

1. Correct
2. It's 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's not
3. Maybe

Question 3: How important is planning in the discipline?

1. Nothing special
2. Very important, it is the basis for achieving objectives.
3. You have to get carried away by the moment. Please bold the correct answer

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

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

Question 5: Can we work on willpower and discipline?

1. No
2. Yes, of course
3. I don't know

UNIT 4: ADAPTABILITY AND EMPATHY

At the end of this unit, you should be able to:

- Understanding the concepts of adaptability and empathy
- Increasing our level of adaptability
- Understanding how to be more adaptable and empathetic offers us great professional opportunities.
- Understand how it will help us achieve our goals.

DEFINITION

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

Many times people don't realize 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 developing 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 conceived as tools that help us bring out our full potential, even in difficult moments, when they can play a decisive role. If we don't know how to manage them, they can become a death trap that leads us to live from or for others, without responding to our will.

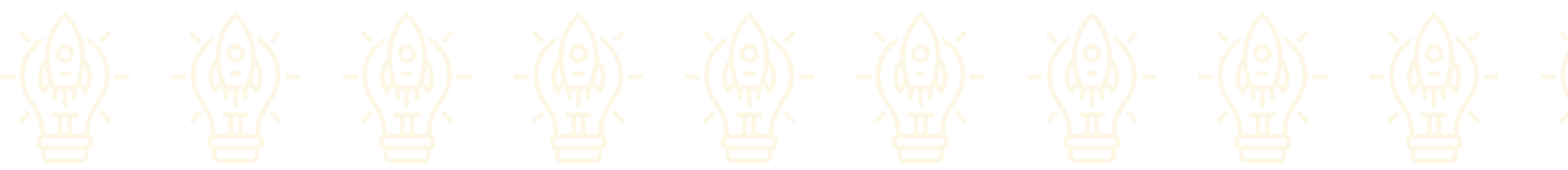
The first thing to do is to see what these two qualities are.

Adaptability It is the ability to adapt to changes. Why, in my opinion, is it one of the best tools and qualities 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 another's shoes. How is this ability useful in everyday 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, problem solving and of course advancement and the ability to forgiveness and, therefore, is very useful in all aspects of the sentimental level.

We must therefore be adaptable and empathetic to be able to put ourselves in new situations, open ourselves to new opportunities and put ourselves in other people's shoes.



How can a composer create a song with another's feelings in mind? Being empathetic
How can a musician find new job opportunities beyond their 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 will change your mind if you don't want it. Listening is learning. You are not necessarily forced to give in.

2. If someone else's proposal seems reasonable or even better than yours, change it. Changing doesn't mean losing. Thank anyone who brings you something different and interesting.

3. Being curious means 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 you won't like it and end up saying the mythical "I knew I wouldn't like it", you will end up finding the negative side of the experience.

4. People change and that's okay. 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 just to try.

6. And be careful how you express your ideas in front of others. What you criticize is something that others love.

WHY IT IS IMPORTANT FOR MUSICIANS

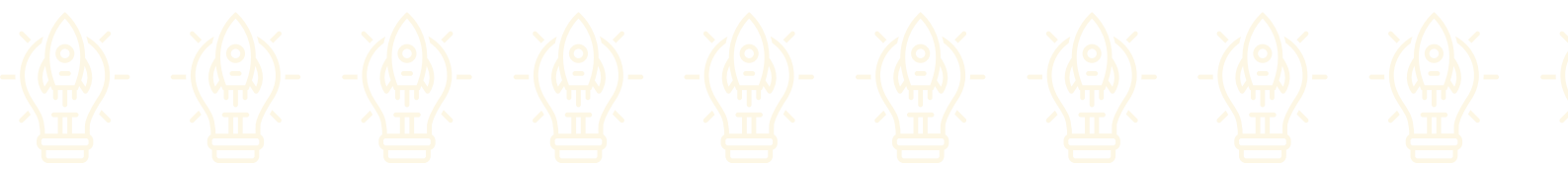
How many times have we lost a job opportunity because we didn't adapt?

We often miss opportunities because we are unable to do something that doesn't motivate us as much.

We should be able to appreciate other styles/genres and explore what doesn't catch our attention at first glance.

A CONCRETE EXAMPLE FOR A MUSICIAN We often have the opportunity to create great musical bonds with colleagues who come from other musical contexts and we cannot give in to other "musical styles".

Open your mind and become more flexible and empathetic!



Assessment

Question 1: Is empathy part of emotional intelligence?

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

Question 2: It is important to step into "the other's shoes" to...

1. Have a different approach from ours
2. It's not important at all
3. To be able to criticize him

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

1. Have more job opportunities and better relationships with colleagues.
2. It's not important
3. Only sometimes

Question 4: To be more empathetic and flexible...

1. It is important to listen to others to find out 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 Maybe

References:

Empathy. R Elliott, AC Bohart, JC Watson, LS Greenberg - Psychotherapy, 2011 - psycnet.apa.org

Effective communication in organisations M Fielding - 2006 - books.google.com

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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>

<https://firmbee.com/emotional-intelligence-and-motivation>

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 and aspiring entrepreneurs, in any industry, especially given the challenges posed by the COVID-19 pandemic, must understand and align their business approach with modern professional networking needs. Music entrepreneurs, be they songwriters, music producers, composers, sound designers or other music professionals, need to be aware of their options before entering the music industry, in order to create a strong presence and start an efficient and sustainable network for successfully spread their music.

Goals

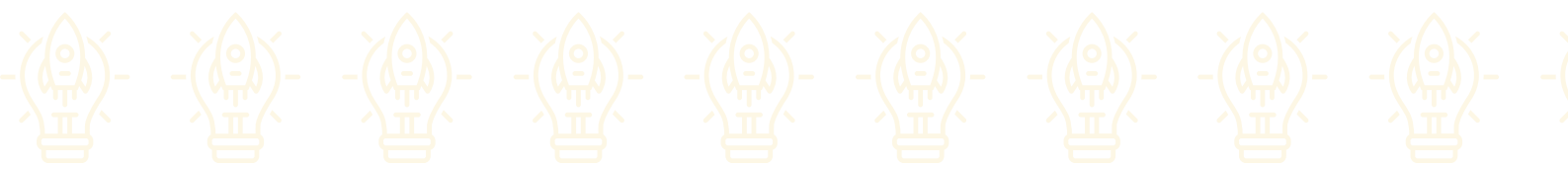
Therefore, this module aims to introduce and discuss the benefits of networking among entrepreneurs in the music industry, explain the main aspects of networking. Understand the use of online tools, explore co-writing and collaboration opportunities, digital networking platforms, cultural networks and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

Module structure

Unit 1. Networking Fundamentals

Unit 2. Digital Networking Platforms

Unit 3. Co-writing and Collaboration in the Music Industry



UNIT 1. NETWORKING FUNDAMENTALS

Learning Outcomes

Help music professionals understand the basic concepts of business networking and what the benefits are associated with it.

Review and understand types of networking Understand the importance of networking in the creative industry, particularly the music industry.

Business networking, what is it and why is it necessary?

Business networking involves creating and maintaining profitable relationships with other businesses with the aim of attracting more customers, stakeholders, partners, collaborators or workforce or, again, building knowledge capabilities (Farinda et al., 2009).

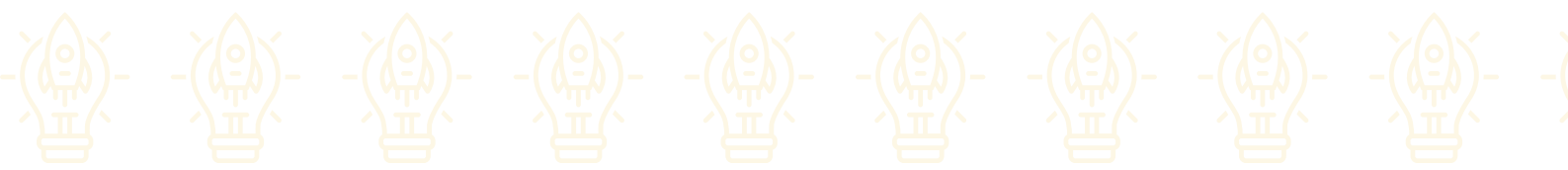
Business networking has been described as a formal and informal relationship between two organizations that interact to achieve certain benefits (as described above).

Network types in entrepreneurship

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

The social network The professional network The family network Networking with public sector organisations

The above type of networks are formed based on an entrepreneur's social, family, community, business and governmental ties, and these ties can support new entrepreneurial activities, their growth and sustainability. In particular, these networks can provide knowledge and information transfer opportunities, as well as facilitate the raising of new resources and financing, providing information on suppliers, distributors, competitors and new customers (Chen et al., 2015).



UNIT 2. DIGITAL NETWORK PLATFORMS

Learning outcomes

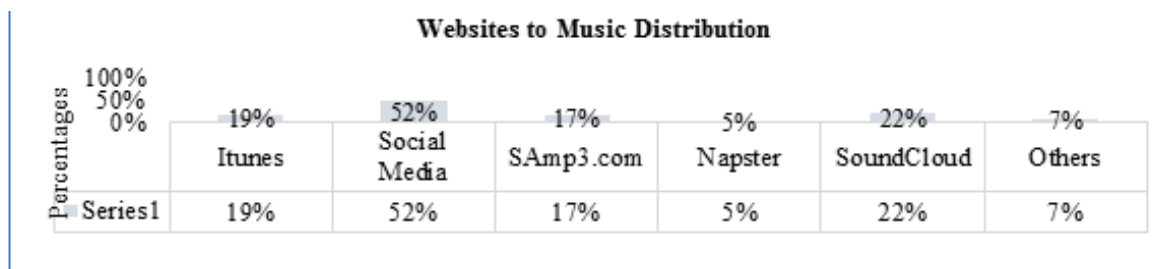
Help music entrepreneurs gain knowledge and further explore the types of networking platforms they could use to disseminate their music Review and clarify the process of identifying a target audience for an entrepreneurial business.

Understand the importance of data analysis and gain knowledge about current analytical tools.

Educational content

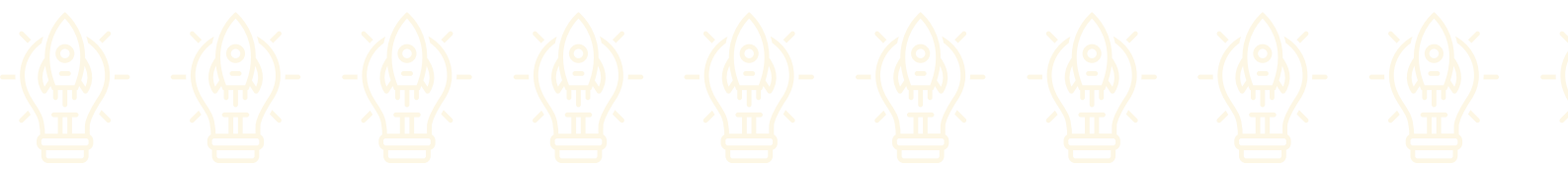
Types of Network Platforms - Digital Music Distribution Nowadays, the creative industry depends on technology; Especially among entrepreneurs, online music stores bring with them some advantages. According to Mbhele, 2021, online music stores:

Facilitate accessibility from disintermediation Preference for digital music distribution inspires innovation in musicians and associated business practices Availability of digital music attracts a broader fan economy audience and a behaviorally positive music consumption cycle



(Mbhele, 2021).

As seen in the image above, music dissemination can occur at any level online, from social media and widely promoted online music stores, to corporate websites and online events, while the above channels are not limited ; they include Apple Music, Joox, Google Play Music, Tidal, Simfy Africa, Rara, Spotify and Deezer and many others, which sometimes might also be illegal entities. The wealth and abundance of digital pathways for music delivery create technological innovations that could support new business opportunities for entrepreneurs.



Social network theory describes the power of social networks, especially for niche genres that are expected to have a more clustered fan base. 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 about more mainstream music. In this sense, online networking is even more favorable to entrepreneurs in the music industry.

Tips for networking online and finding an audience

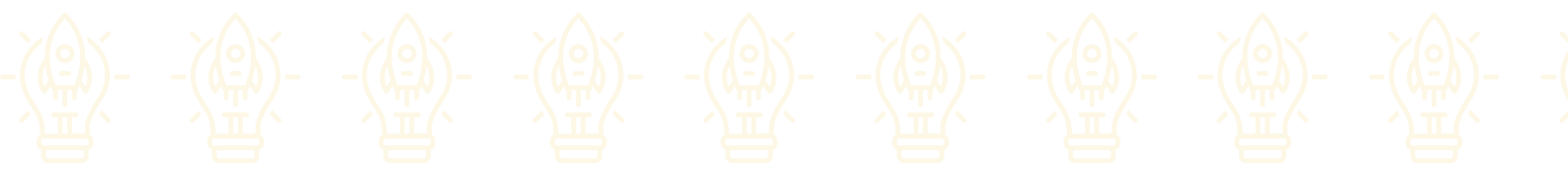
To start a business you must first identify a target group and create a solid network. Therefore, how can you find an audience?

According to the Groover Blog, there are 7 main steps to follow:

1. Avoid creating a product that caters to everyone. As we said earlier, niche genres that cater to a narrow audience will be more suitable for your business activities. So, don't try to please everyone, but make sure you have identified your ambitions.
2. Identify a community you can associate your music with; study the community so you understand it, meet individuals within the community, and attend music events so you can network at all levels.
3. Interact with the community by taking advantage of all the opportunities that arise.
4. Interact online through discussion groups (e.g. Facebook groups) and be active and dynamic to promote your idea.
5. Find celebrities who can support the genre you want to promote and use them as testimonials.
6. Use social networking platforms interactively and work on creating the visual identity of your idea.
7. To understand your audience, use data analytics on online social and streaming platforms.

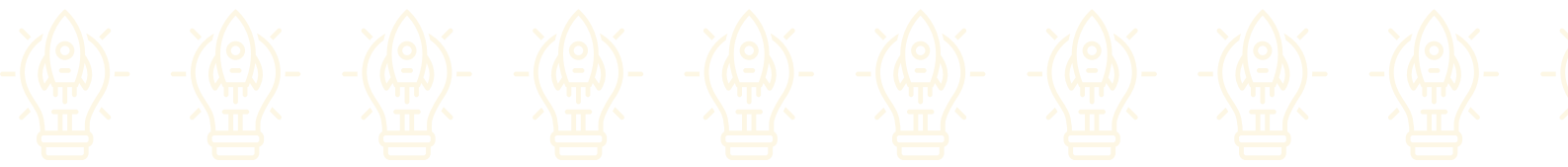
Using data analytics on social networks and streaming platforms

This section connects to the last point of the previous one. How would you use analytics to better understand your audience? There are many music analysis tools you can use, but let's see what iMusician describes in its blog to track audience demographics, engagement, number of streams, etc. ([https://imusician.pro/en/resources/blog/best-music-analytics-tools-for-musicians#:~:text=Platform%20Downed%20tools%3A%20Spotify%2C,con%20music%20data%20e%20statistics\)](https://imusician.pro/en/resources/blog/best-music-analytics-tools-for-musicians#:~:text=Platform%20Downed%20tools%3A%20Spotify%2C,con%20music%20data%20e%20statistics):)):



- Platform-based tools like Spotify, Deezer, Amazon Music etc.: These types of platforms have their own tools that can provide data on streams, downloads, demographics etc. See the page above to read about the specific features of a number of music streaming platforms.
- Advanced tools for more specific data: iMusician, Chartmetric, Soundcharts etc. Read the specific characteristics of each of them, in the same link above.

Are you familiar with any of the tools mentioned above? If so, can you describe your experience using it?



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

Learning outcomes

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

Educational content

Online collaboration - benefits

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

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

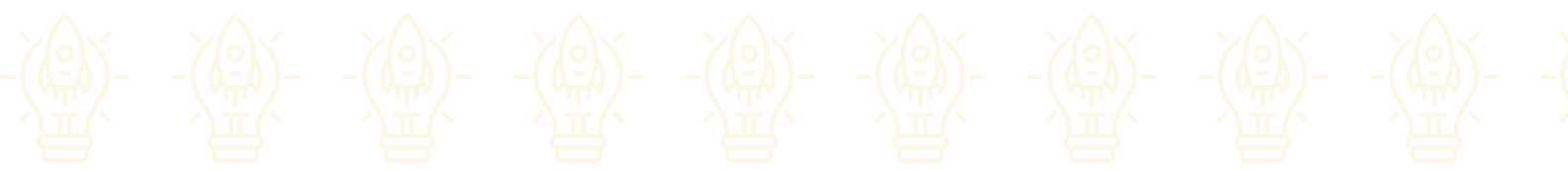
How about online music production and collaborative writing? Mike Hadjimichael, Cypriot researcher, describes the revolution that online collaboration could bring to music <https://www.arpjournal.com/asarpwp/virtual-oasis-%E2%80%93-thoughts-and-experiences-of-online-music-production-and-collaborative-writing-techniques/>).

Hadjimichale writes: "Now I can be in Nicosia and work with a music maker from San Francisco or Adelaide synchronously, exchanging and recording wav or aiff files which are transformed into songs. What before the mid-nineties seemed impossible, especially for someone living as an artist in a place with a weak or relatively expensive recording studio infrastructure, it can now be an accessible reality."

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

Openness of the Internet Users can explore many different avenues in an accessible and democratic way.

Immediacy It becomes easier to make and share music; aspects such as production, distribution, promotion and management have been demystified.



Finally, Hadjimihael underlines the importance of online communication in the online collaboration process and illustrates the main paths:

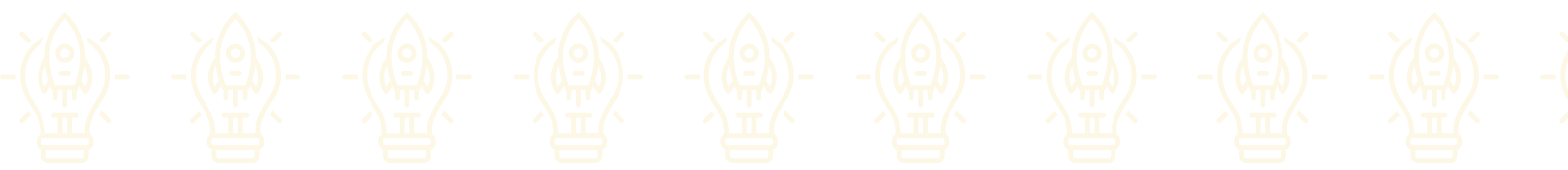
Text - MSN/Skype/Facebook

Video/sound - Skype

Email - common thread of exchanges

Referring to some examples, he explains that the negative aspects of online collaborations "are largely linked to a sense of disagreement created by weak or incorrect communication skills and processes, which are more accentuated through online exchanges, particularly those that are largely text-based".

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



Assessment

Which of the following is not a type of network?

1. The social network
2. Professional networking
3. Entrepreneurial networking
4. Family networking
5. Networking with the government

Why are musicians often called "accidental entrepreneurs"?

1. Because they usually don't engage in networking
2. Since they usually do not carry out commercial activities
3. Since music is not considered a business activity
4. Because they do not have adequate entrepreneurial training

Based on recent research, what is the most popular online platform for disseminating music?

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

It is easier to promote on social networks when a musical product falls into the niche category rather than the mainstream genre.

1. True
2. False

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

1. Identify your strengths
2. Increase the quality of work
3. Communicate via text-based technologies (e.g. email)
4. Increase production speed

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Find an audience for your music: 7 tips for musicians to boost your visibility (2019). Available at <https://blog.groover.co/en/tips/find-an-audience-for-your-music-7-tips-for-musicians-to-boost-your-visibility/>.

Platform-owned tools: Spotify, Deezer, Amazon Music and Apple Music (2022) Available at <https://imusician.pro/en/resources/blog/best-music-analytics-tools-for-musicians#:~:text=Platform%2Downed%20tools%3A%20Spotify%2C,with%20music%20data%20and%20statistics.>

Hadjimichael, M. (2011) Virtual Oasis - thoughts and experiences about online based music production and collaborative writing techniques in *Journal on The Art of Record Production*, Issue 5.

Module 3: Communication

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

We'll start with the basics and then delve into specific strategies for an effective communications strategy.

Module learning outcomes:

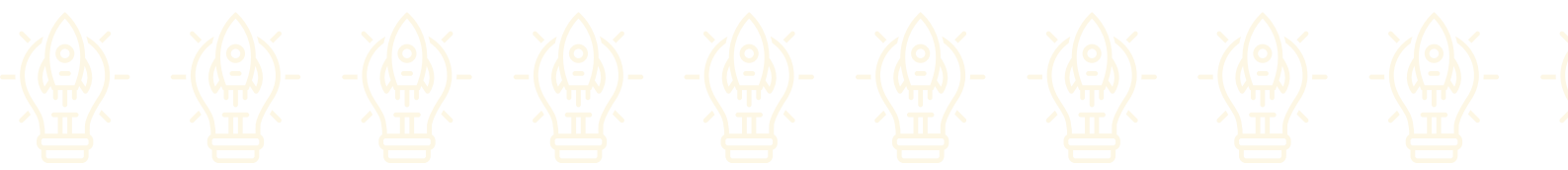
Upon completion of this module, you should be able to:

- Understand the importance of communication
- Understand the basic concepts of communication theory
- Develop an effective communication strategy

Module structure

Unit 1: Fundamentals of communication theory

Unit 2: Communication strategy



UNIT 1: FUNDAMENTALS OF COMMUNICATION THEORY

Introduction

A solid communications strategy is necessary for anyone in the music ecosystem, especially musicians.

Before we dive into the vast topic of communication for musicians, let's take a look at the fundamental concepts of communication theory:

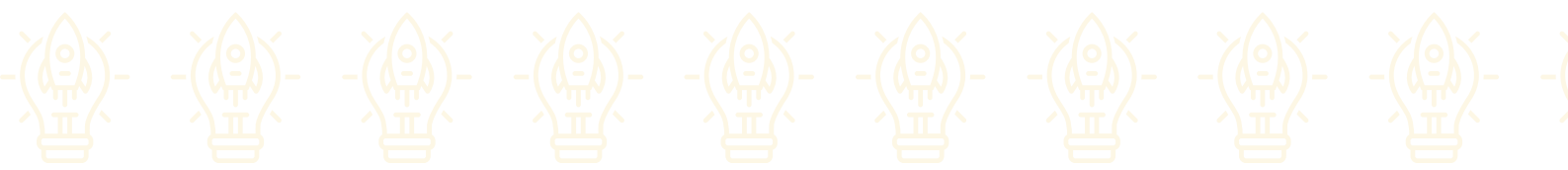
1. **Senders and recipients** There is no communication without someone who sends a message and someone who receives it. Whether it's a teacher speaking to students or a musician looking out at the crowd at a concert, communication is about making a connection. The role of the sender and the receiver can be determined by roles or situations, such as a teacher giving homework to students, or fluid, as in a conversation between peers.

2. **The message** What is said, sung, signed, gestured or read? Whether verbal or nonverbal, it is what the sender is trying 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, to be effective, it must be mutually understandable for the speaker and the recipient.

4. **The Channel** The most obvious channel is the human voice: the vibration of the vocal cords allows the message, encoded in language, to be understood by the recipient. In most cases, when we talk about channels, we are referring to tools that expand our body's ability to communicate. Examples of channels are fiber optic cables, radio signals, printing materials or even simple traffic light flags.

5. **The medium** The medium is the means of communication. A song is a medium, while the CD (if it still exists) that contains it is a channel. It is worth noting that every communication medium exerts a powerful influence on the message it communicates; as Marshall McLuhan's famous maxim goes: "The medium is the message," which basically means that every medium has powerful strengths and limitations that profoundly shape how a message is created and received.

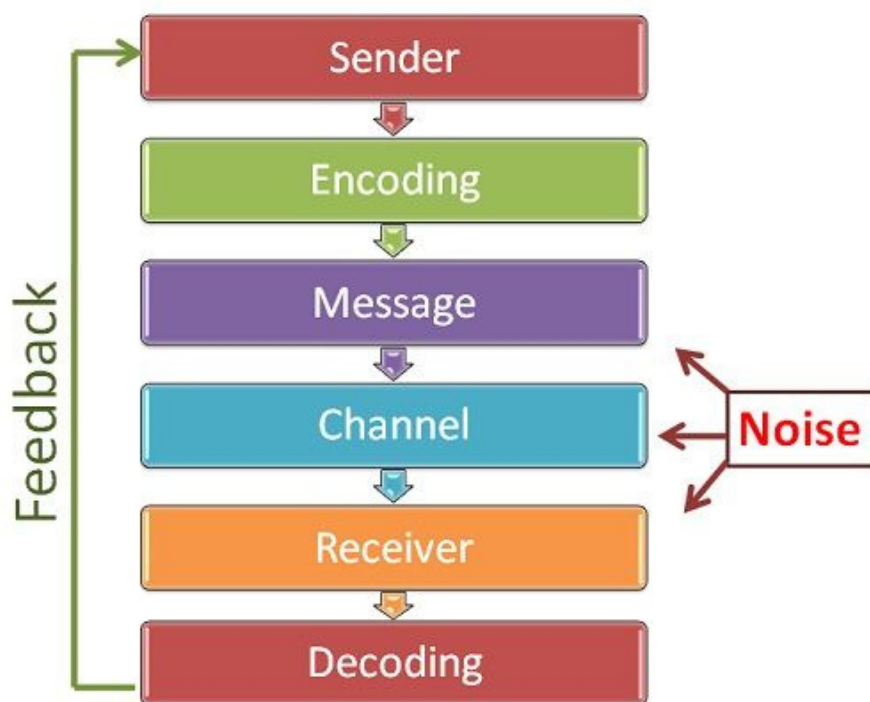


6. Noise "Noise" in communication can be literal, such as interference in the signal, or mental, such as a bias or bias against the sender. This noise can impair the recipient's ability to accept the message.

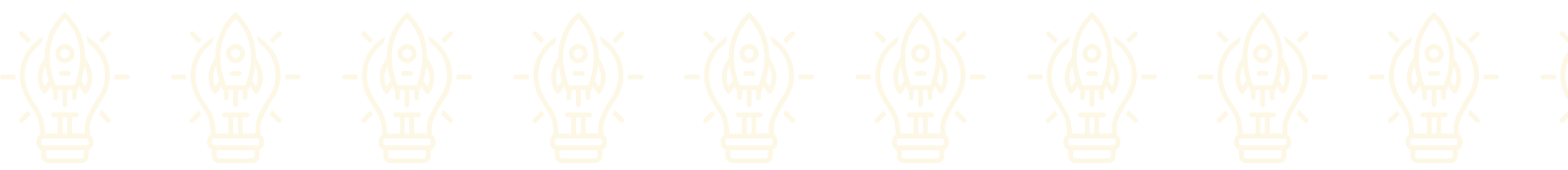
7. The environment It is the context in which communication takes place. It affects how messages are sent and received. Think about how cultural context affects what can and cannot be said publicly.

8. Feedback It is important to avoid getting so involved in the act of explaining something that you neglect the recipient's feedback. Feedback helps us calibrate how our message is received and make changes based on positive or negative feedback.

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



(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 code efficient?

- Its internal rules
- The fact that it is understandable by both the sender and the recipient.

Why is feedback important?

- It helps the sender understand if the code used works
- Help the recipient understand if the code works
- Help the sender make changes to the message.

UNIT 2. COMMUNICATION STRATEGY

A communications strategy defines what information should be communicated, who should receive it, when it should be provided, where (e.g., email, social media, post) the communications will be shared, and how they will be tracked and analyzed.

Building or at least drafting a simple communication strategy in advance will make your ideas clearer and save you time, energy and resources.

A successful communication strategy must consider the following phases:

1. Check existing strategies and materials.

Maybe you already have some skills you could use or an old Twitter account waiting to be reactivated.

2. Set SMART goals.

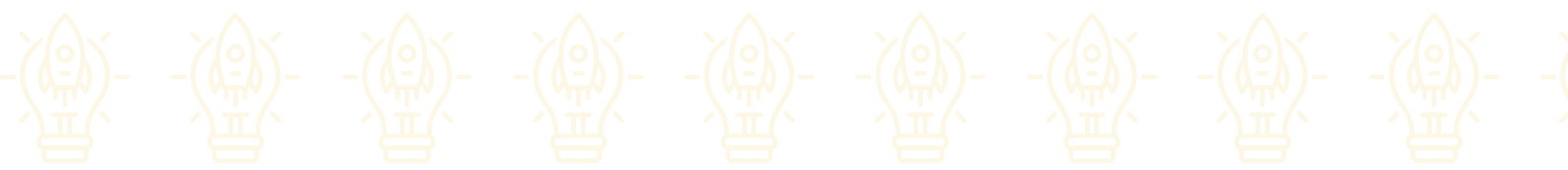
Based on the audit results, set objectives for your communications. To achieve maximum impact, objectives must always be specific, measurable, achievable, relevant and time-bound (SMART). As an example, you could:

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
media X increase in the engagement rate of your community on social media
X increase in songs listened to or downloaded from the main music platforms (Spotify, SoundCloud, etc.)

3. Building Your Brand Marketing guru Philip Kotler described a brand as "a name, term, sign, symbol, design, or combination thereof that identifies and differentiates a seller's product or service from that of one of its competitors". Even though music products and services are linked 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 some questions: Why do you make music? What do you want to express with it? Why did you decide to launch your musical project?

You need 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 crucial to making a good first impression on your audience.



4. Identify your target audience.

Based on your SMART objectives, determine the target audience of your communication. A good way to start is to outline your ideal fan persona. It is useful 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 do they usually look for new music?

Do they talk and share music on SoundCloud?

Do they create playlists of their favorite music on Spotify?

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

If you have a professional profile on Facebook and Instagram, you can use the analysis tools provided by these platforms to find data about your followers, such as gender, age, location and other pages/profiles they like (and therefore know what other music are they interested in).

5. Establish your communication methods.

Once you have a clear idea of your target audience, consider their communication preferences, such as the channels and platforms they use most. So, focus your communication methods on these channels. Here is a complete list:

Website

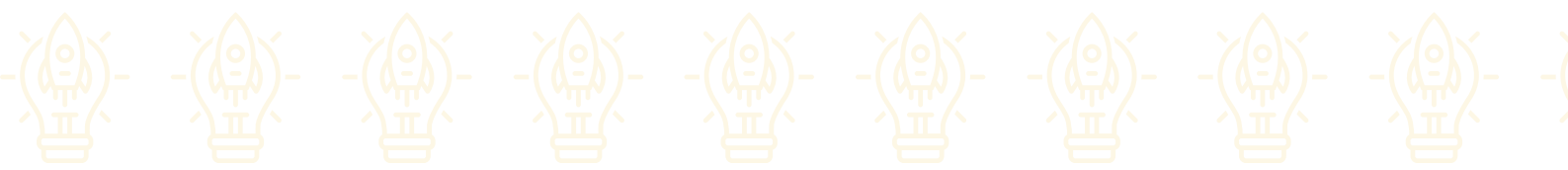
A website is one of the main virtual places that fans visit to find information about your music or services. Unlike content shared on social media and industry platforms such as Spotify, having a website allows you to register your own domain and have full control over the content you publish and the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

Your website is also where all your other profiles come together. Add icons in the navigation to showcase 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 continue following you.

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

Social media

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



Ads

Expanding your reach and building a real fan base is not always possible only through organic growth, i.e. for free. Sometimes you need to do more than create lots of posts on Facebook, for example.

It can be useful to give your music marketing content a "boost". Investing a set budget in advertising on social media, or even on platforms like YouTube and Spotify, can allow you to quickly reach a very specific audience.

Music platforms

Music marketing isn't just important on social media! There are many platforms that are regularly followed by music lovers who want to listen to their favorite artists or discover new music. Choose the platform that's right for you and start making some noise.

Newsletters

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

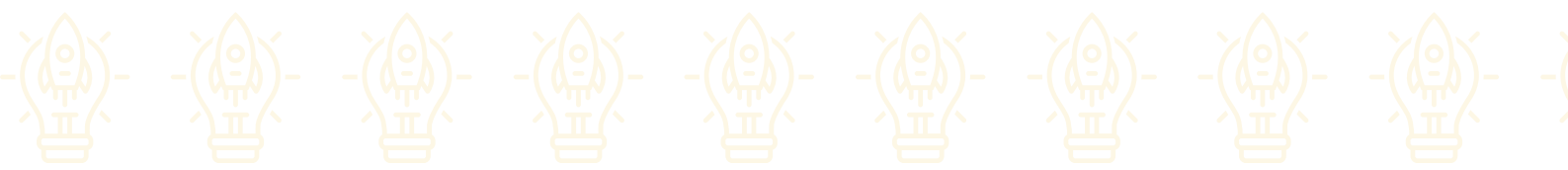
6. Determine the cadence and timing of communication. Depending on the objectives, audience and medium, the frequency of communication will vary greatly. For example, while you likely plan to post social media updates several times a week, you might decide to send a physical or digital newsletter once a quarter.

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

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

Rather than being a linear process, communication planning is actually quite cyclical. Once your plan is implemented, monitor and measure quantitative and qualitative metrics (e.g., views, click-throughs, conversions) to determine strengths and weaknesses. So, adjust accordingly!

While there are numerous ways to document your communications plan, the simplest approach is often the most effective. Distill the information gathered in the previous steps to answer the questions that follow:



Objective. What do you want your communication to achieve?

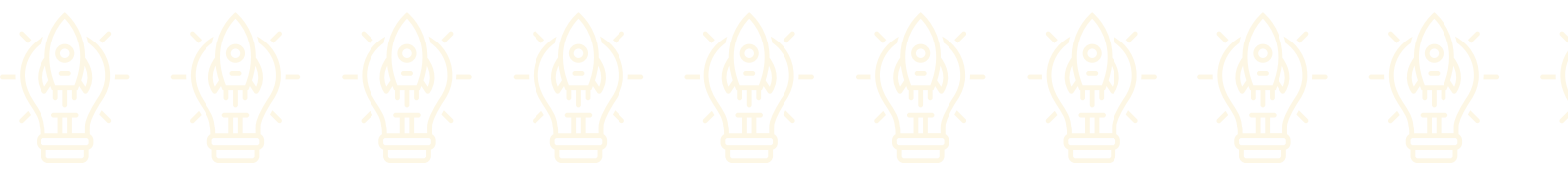
Content. What information or calls to action will this communication contain? Timing. When and how often will you send this communication?

Channel. Where will you share this communication? Methods. What tools/platforms will you use?

Public. Who will receive this communication?

Owner. Who is responsible for sending this communication?

Finally, don't underestimate the importance of professional work. Communication is a highly specialized job and often requires skills and investment to be successful.



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 no longer important:

- It's true, everything goes on social media these days
- False, a website is the perfect place to put all the information together

Communication planning is:

- A linear process
- A cyclical process
- A process that is both linear and cyclical

References

Making stand-out artist brands in a hyper-competitive world

McLuhan, Marshall (1964). Understanding Media: The Extensions of Man. ISBN 81-14-67535-7

6 Strategies to Engage Your Music Fans Facebook Ads Strategy for Musicians

Why Engagement Might Be The Most Important Metric For Artists

Redefining streaming & 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 YOUR OWN 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 are offered on how to make the most of the Canva online graphic design platform.

Module learning outcomes:

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

- Start building your personal brand as a musician
- Identify the selection criteria for technological tools
- Use basic technology tools to market your music
- Know how to prepare digital content on Canva

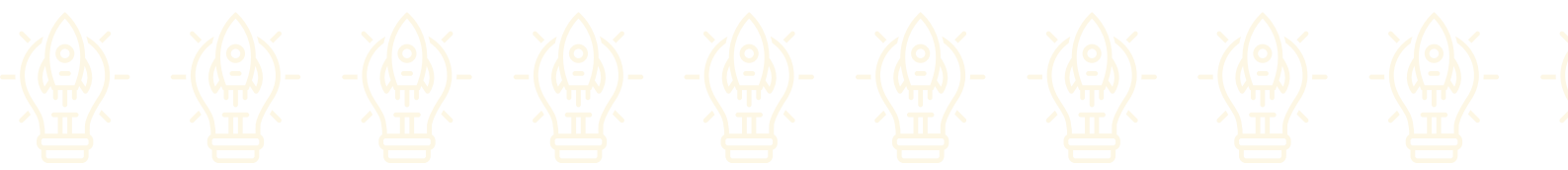
Module structure

Unit 1: Let's do some branding! Building a Personal Brand

Unit 2: Analog or Digital? Choosing the right tool

Unit 3: Keep it simple: Basic tools for selling your music

Unit 4: Drawing on canvas: Developing digital content



UNIT 1: LET'S DO BRANDING! BUILDING A PERSONAL BRAND

UNIT 1: LET'S DO BRANDING! BUILDING A PERSONAL BRAND Unit learning outcomes

At the end of this unit, you should be able to:

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

Contents of the unit

Personal branding is the process of transforming who you are and what you do into a brand in itself. Musically, it's about how artists present themselves. But as we live in the digital age, this concept has expanded its boundaries to these spaces. In other words, your personal brand is the mirror image of your personality in digital media (Hjorth, 2022).

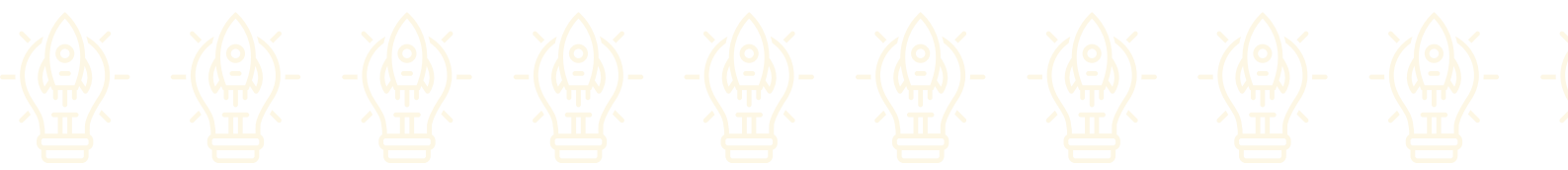
Your artist brand is an extension of your identity.

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

At this point you might be thinking: But I just want to make music...

1. BECOME AWARE

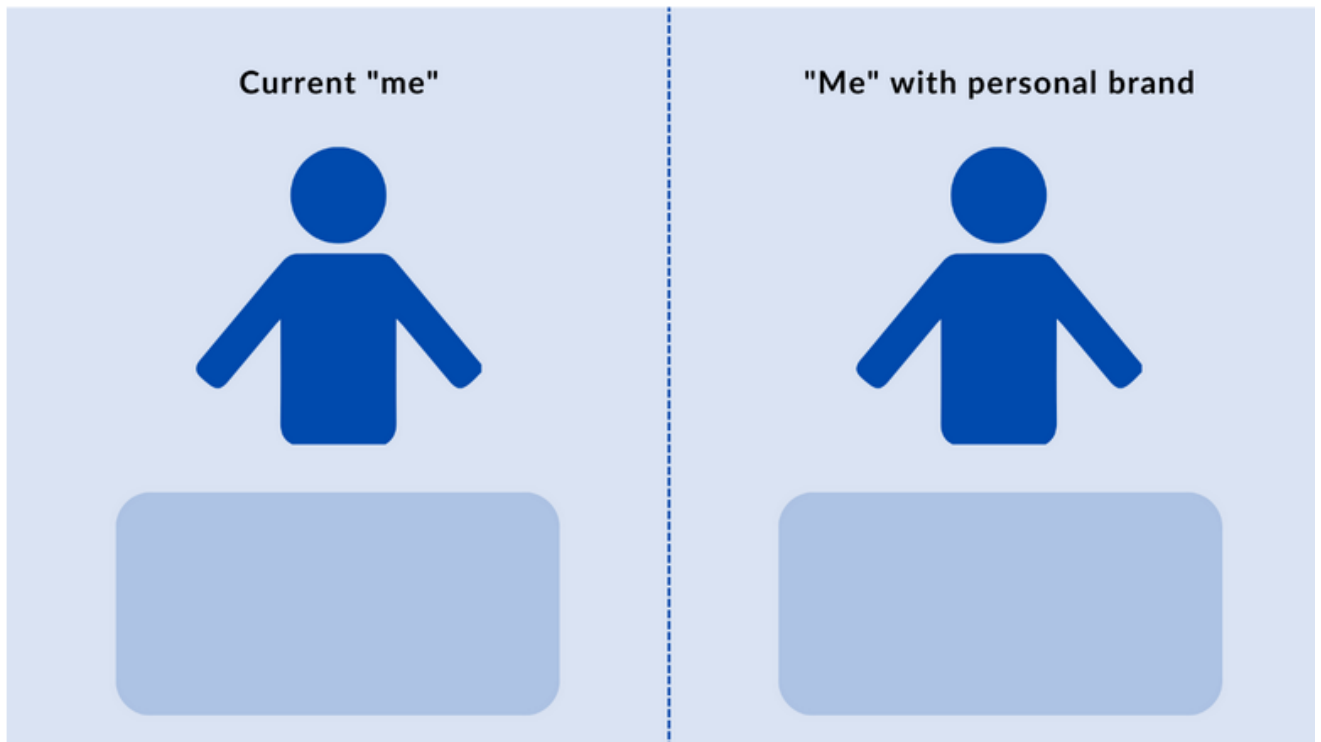
There is a first crucial part in this process: the awareness of the importance of building this personal brand. Awareness helps us be willing to change. But above all you shouldn't be afraid of it, because essentially you don't need to make too many efforts to create your own brand, given that your online presence is already personal branding



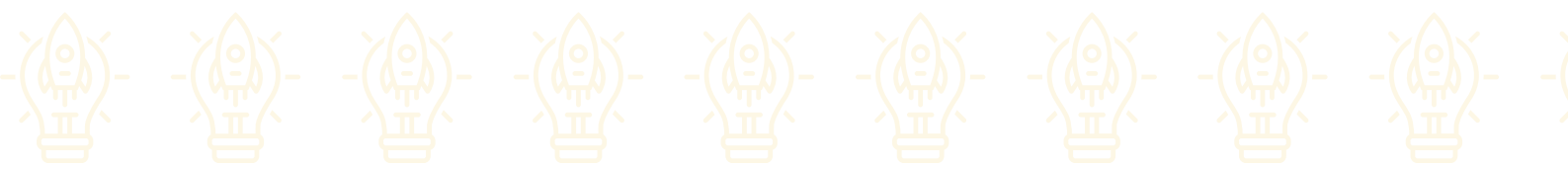
The second step is based on personal knowledge. Do I know who I am? What values do I want to be recognized for? Am I able to distinguish the person from the artist? What external image do I project? Answering these questions requires great honesty.

To help you succeed at this stage, we have prepared a short visual exercise

2. SELF-KNOWLEDGE



1. Write everything about you and your music on the "current me" side.
2. You can use the figure to draw ideas. Don't forget anything: colors, tone of voice, music, clothes... Who are you now?
3. Now write on the other side (that of aspirations) the elements that you think should be part of your personal brand.
4. Compare it with what you placed on the first side. Does it match or change anything? Are there things you feel you could do better as an artist?



3. KNOW YOUR AUDIENCE

Knowing who your followers are and what channels they frequent will help you better understand who is interested in what you do as artists. "You can gather information from your social media accounts, Spotify for artists, and more to understand your demographics and behavior" (Keyes, 2021).

If you don't know where to start, because you find it difficult to analyze yourself, we recommend that you do it as an external spectator. Think about musicians who are similar to you: in musical genre or other similar characteristics. What kind of person listens to them?

You can also stalk* on social networks, Instagram is the most suitable for this purpose:

1. Enter the name of an artist similar to you in the application's search bar.

2. Click "followers".

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

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

STALK

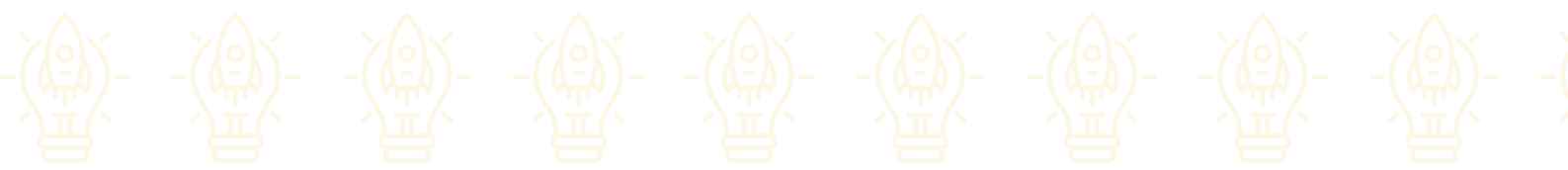
Act of using the social media platform to gain information about another person

FEED

Stream of similar-looking blocks of content that you can scroll through

STORIES

Multiple photos and videos that appear together in a slideshow format for a limited time



UNIT 2: ANALOG OR DIGITAL? SELECT THE RIGHT TOOL

Unit learning outcomes

At the end of this unit, you should be able to:

- Identify the selection criteria for technological tools

Contents of the unit

Although we explained at the beginning that your personal brand is your digital reflection, it's important not to underestimate the traditional resources you have available to make yourself known. For example, you may find it useful to create a poster to advertise a concert. Or hand out a brochure or business card to a producer or record label. All of these assets are not digital, but they communicate a lot about who you are and can contribute positively 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 need to focus on just some of the tools at your disposal. This will also allow you to group your followers and offer them cohesive and valuable content

Having a large audience concentrated on a single platform is much easier to manage than many small audiences scattered everywhere.

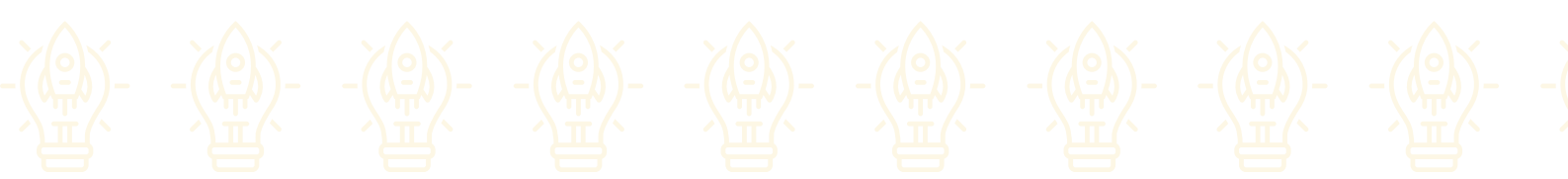
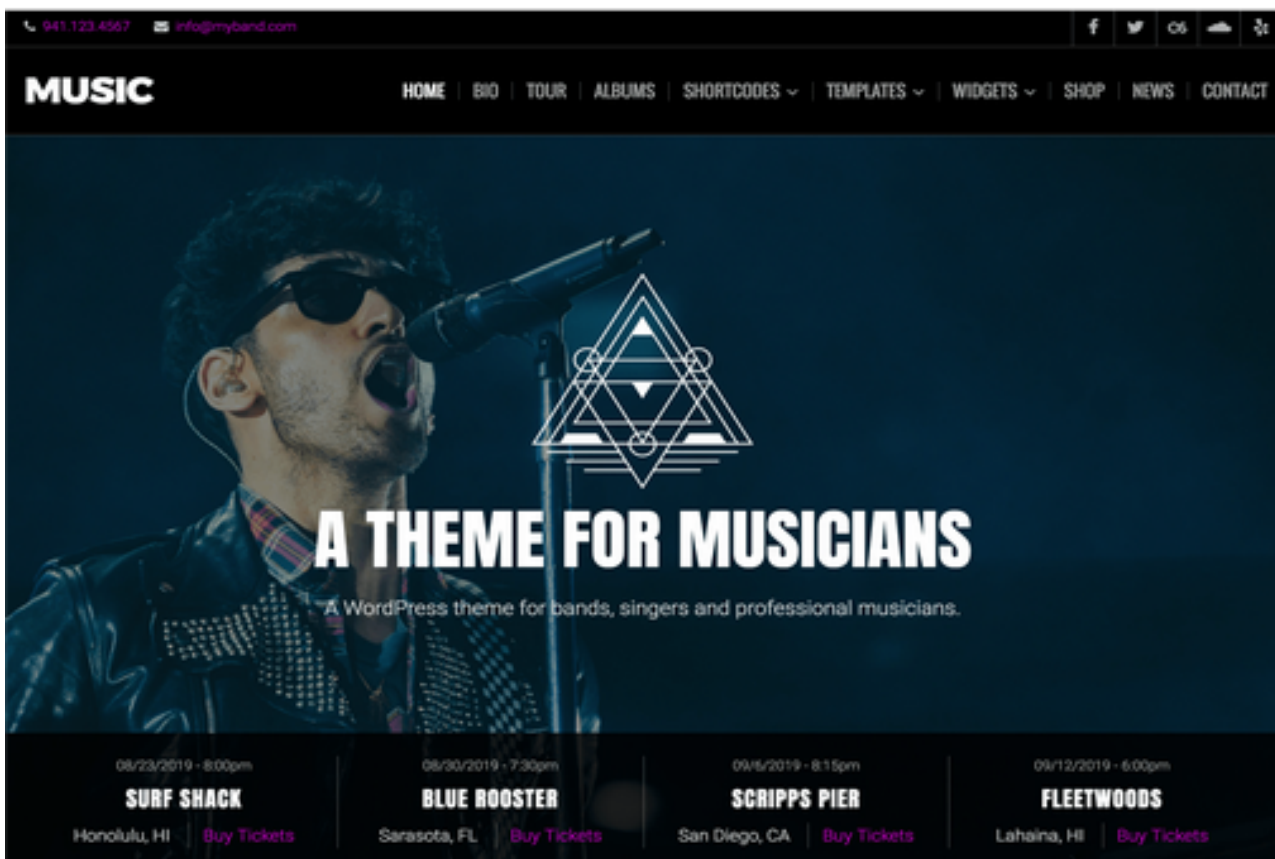
Choose a maximum of two platforms to get started. Do a search on Instagram, Facebook, YouTube and Twitter and try to figure out what's right for you. Choose a platform based on your skills.

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

However, the non-negotiable platform under any circumstances is the 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 capture your fan base 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 and fill it with your information. The site doesn't need to be the best in the world. "Keep things simple and tweak them as you go."

This is an example template for musician websites:



UNIT 3: KEEP IT SIMPLE: BASIC TOOLS FOR SELLING YOUR MUSIC

At the end of this unit, you should be able to:



- Use basic technology tools to market your personal brand
- Start mapping out a strategy for creating an Instagram feed

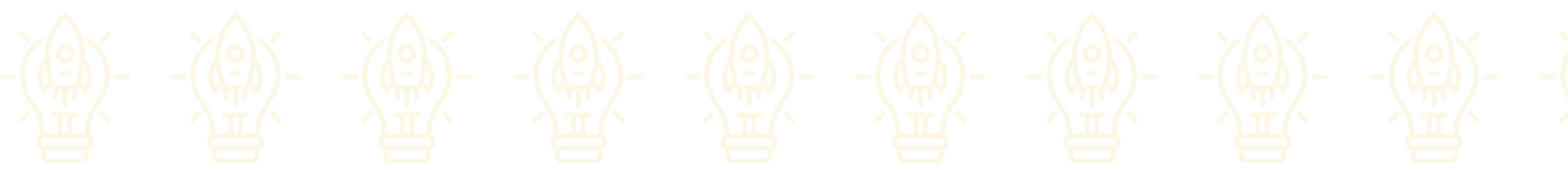
Contents of the unit

It seems obvious to say that photos and videos are the main elements of the audiovisual era in which we live. We are continually 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 know it, 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 managing 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.

For this reason we will focus on photography, which we can easily do with our smartphone. However, you may face the problem of having no one to take photos for you. You need to invest in a tripod and take advantage of the timer functionality.

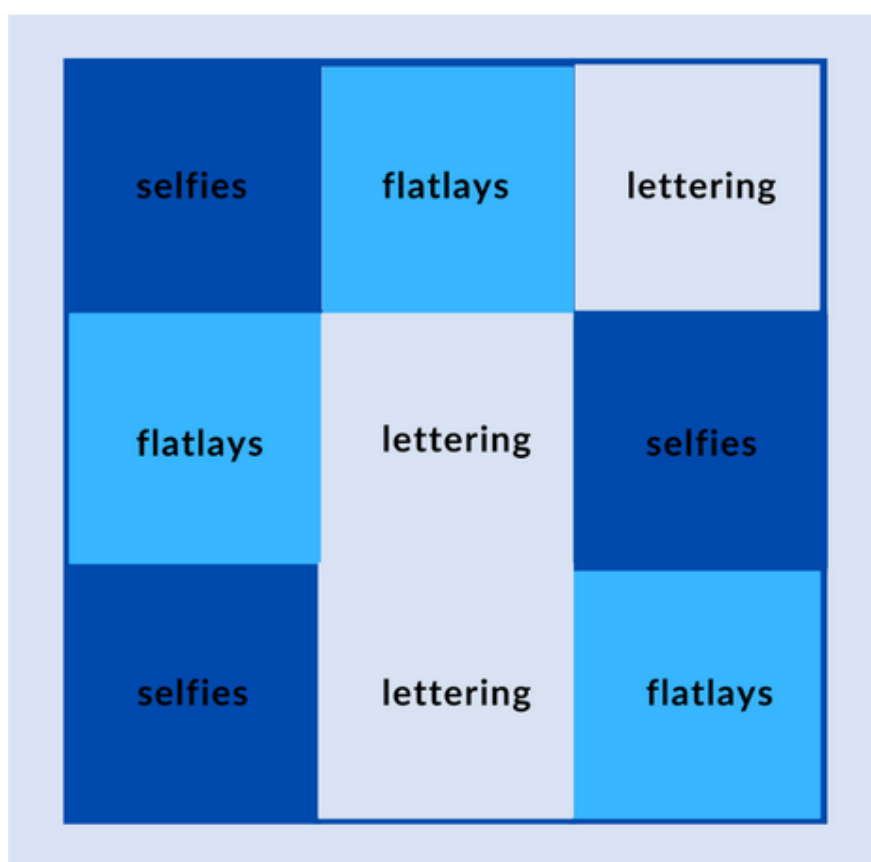
Tripod	Timer
	
<p>Get one that is an adjustable height and easy to transport. Then perfect the composition and practice natural poses along with several facial expressions.</p>	<p>This functionality will allow you to gain a margin to place yourself freely in the composition. It can be a life saver if you don't have anyone to take your photos.</p>



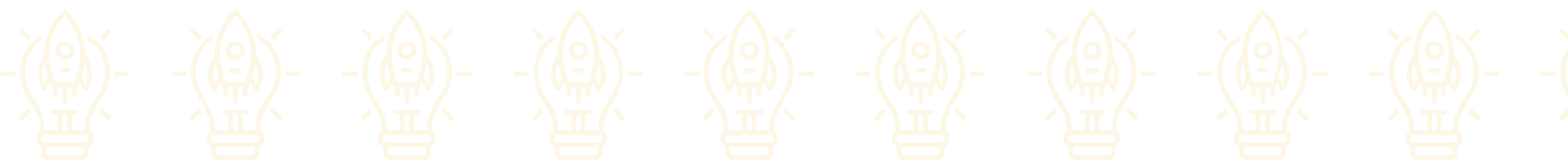
That said, it's crucial that you know that not just any type of image is valid for your website or social media. Focus on honesty!

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

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



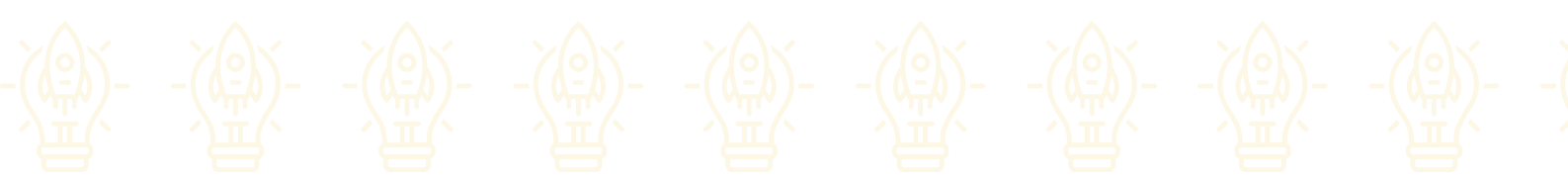
What type of content are you able to produce on a daily basis? Make a list of those that you can easily create based on your skills. If you are a composer, you probably have many notebooks and loose papers on your desk. You can create a feed based on text or writing. If you are a singer, you could have a professional microphone and test audio to share with your followers. Your feed will be louder. If, however, you love selfies, because you like to show your face in all its facets, you can opt for a more visual feed. The options are many!



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

The secret is to photograph the desk, arranging the elements in an aesthetically pleasing way, so that the image is harmonious. Here are some examples:

Musical flatlays



UNIT 4: CANVA: DIGITAL CONTENT DEVELOPMENT

At the end of this unit, you should be able to:

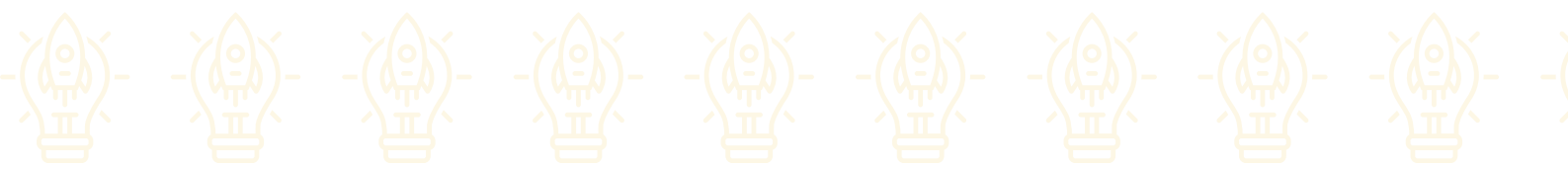
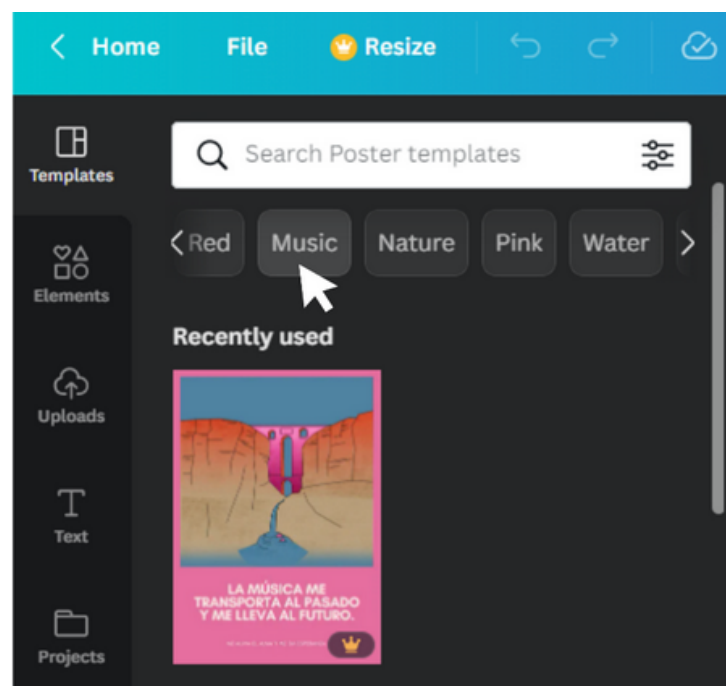
- Know what Canva is
- Create basic digital content like a poster

Contents of the unit

Canva is a graphic design tool that makes it easy to create custom graphics. It can be accessed via mobile phone, tablet and computer. It is especially interesting for musicians, as it offers tons of templates that make the platform very easy to use. There is a free version and it has a lot of great features. That said, we recommend you register on the platform to start exploring with us some of the possibilities it offers musicians. In this unit we will focus in particular on two of them, which in our opinion are very useful for artists: posters.

Once we enter the interface, Canva asks us: What will you draw today? Under the question there are several options, which Canva offers us to adapt to what we are looking for: whiteboards, presentations, social media, videos, print products, websites... Each of them redirects us to pre-designed templates with the correct dimensions. In other words, the size of a website banner is not the same as an Instagram post.

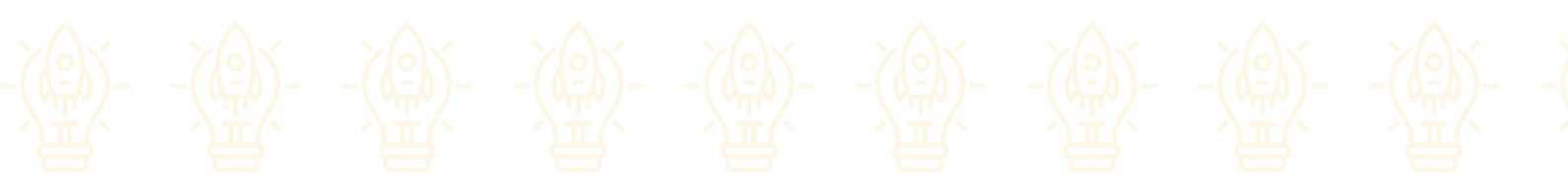
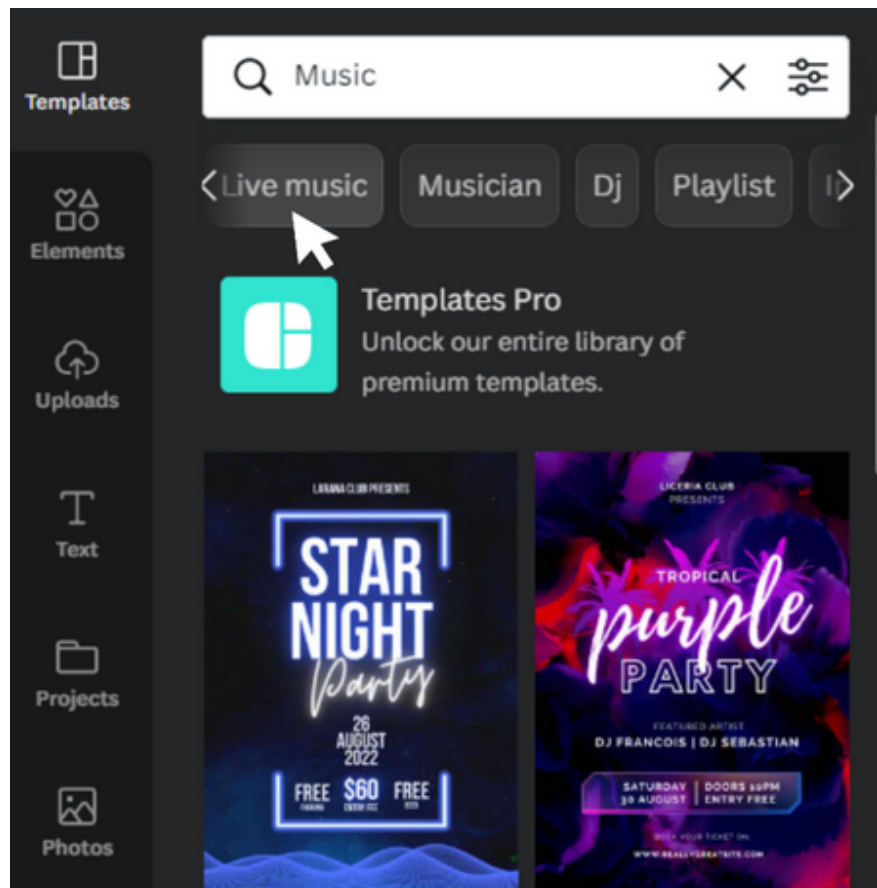
Under print products, click "posters." Immediately afterwards you will be presented with a blank drawing. You can start designing from scratch or use a template on a specific theme. Themes appear under the search bar at the top left of the screen. We will choose "Music".



Here you will find tons of templates (many of which are available for the free version, but not all). However, the key is to use these templates as inspiration and not copy them directly, essentially because we need to print our own personal branding on the poster and this will require us to choose specific colors and a font that suits our style and personality.

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

When you find one that you like and that suits you, click on it and start modifying its elements. Then export it to save it on your computer and print it. At this point you will have your poster that you can hang in the place where you play next time.



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MODULE 5: PROJECT CYCLE MANAGEMENT

"Project Cycle Management" (PCM) is the methodology adopted by the European Commission as the main approach for managing projects and programmes. The main objective of the PCM is to facilitate a participatory approach in the design and management of projects, starting from the real needs of the final beneficiaries of the activities. This approach guarantees a high quality of project activities (which are aimed at the real needs of the target groups) and, above all, a high level and strong sustainability of the project results and impacts. The complete project cycle consists of six phases: planning, identification, formulation, financing, implementation and evaluation.

This cycle highlights three main principles:

1. Decision-making criteria and procedures are defined at each stage (including key information requirements and quality assessment criteria);
2. The phases of the cycle are progressive and connected to each other;
3. The new programming and identification of projects start from the results of monitoring and evaluation after each intervention (cycle).

The monitoring and evaluation phase aims to map the new starting context, the new basic situation for tackling a new project, the initial conditions to be improved which must be considered modified by the previous intervention.

1.1 Why PCM, the development of corporate skills?

Successfully managing a project clearly corresponds to successfully managing a company, since the activities of every company are composed of more or less large projects that take place both simultaneously and consecutively, one after the other. The Project Cycle Management method can be used by companies as a very powerful tool to sequence and structure the different phases of a certain set of tasks/project, providing a clear understanding of how these phases look and how to manage the activities connected to the different phases. By applying PCM, companies will find it easier to plan and review their activities and will also be able to seamlessly manage multiple projects/task sets at the same time.

Both of these "cycles of activity" and projects share the following characteristics:

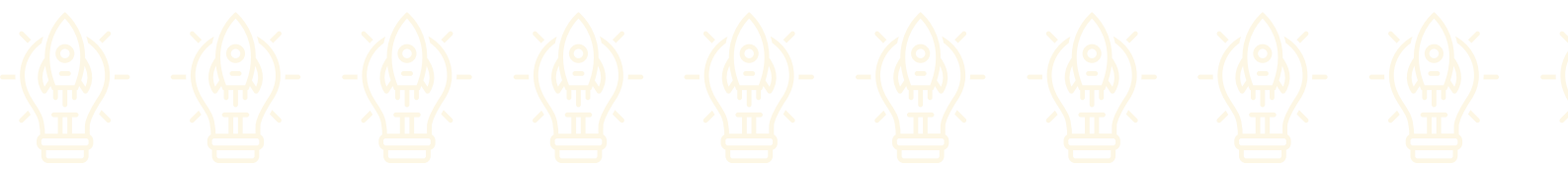
have a starting point and an arrival point

they have a life cycle, with precise phases between the starting point and the arrival point they have clearly defined objectives that respond to clearly defined needs

involve a set of activities

require a budget for implementation

there are pre-established roles and responsibilities for each participant



By applying the PCM methodology, an entrepreneur will be able to avoid the most common mistakes, such as:

- imprecise planning
- improper assessment of needs
- incomplete or inadequate risk analysis
- do not pay attention to sustainability aspects

In this way, entrepreneurs will be able to better manage their resources, without wasting them, since with the PCM approach it is easy to determine the relevance, feasibility and sustainability of the project. These last three are the criteria that good projects/businesses must satisfy.

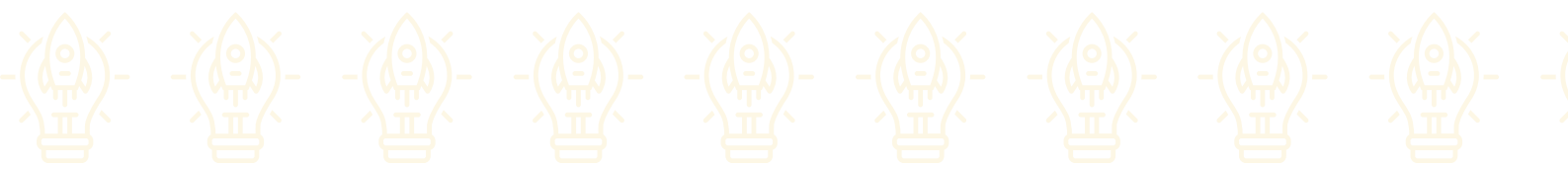
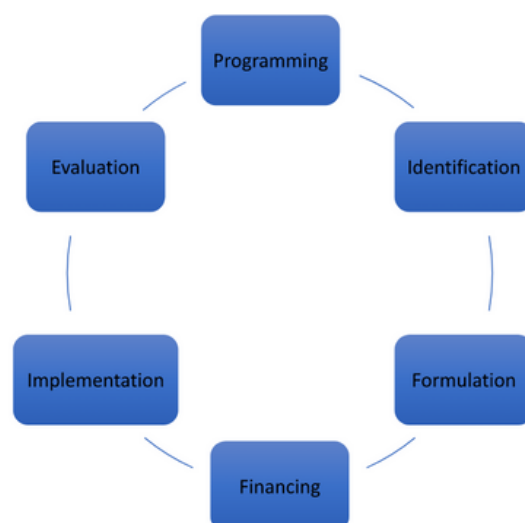
Relevance:

must be based on the real needs of the target groups
Feasibility: must have clearly defined, realistic and measurable objectives, risks must be analyzed and taken into account during implementation, constant monitoring must be ensured to keep track of the progress made

Sustainability:

the benefits obtained through the completion of the project must remain sustainable even after the end of the project itself

1.2 The basics of project cycle management The Project Cycle takes its name from the process which is made up of 6 phases, ranging from planning to implementation, from the initial idea to realization.



1.1.2 Basic characteristics of the process

For each phase, the cycle determines: the most important decisions
key information

division of responsibilities

The stages are progressive, meaning that you can move on to the next stage once the previous stage is completed.

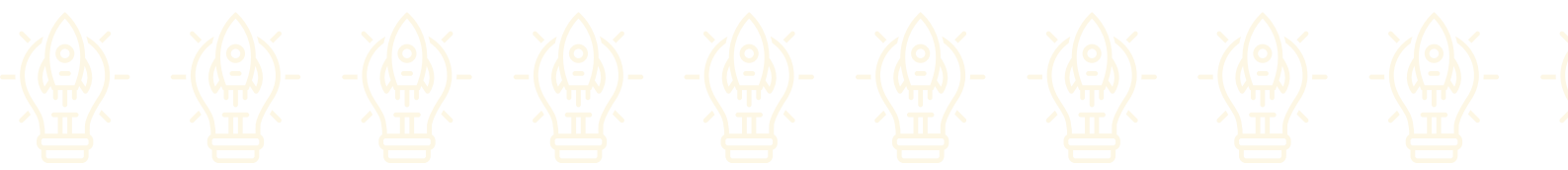
1.2.2 Phases of the project cycle

1. Programming During the first phase, several analyzes are being carried out with the aim of identifying problems, constraints and opportunities that could be addressed by the project. The objective is to identify the main objectives and priorities of cooperation, thus providing a relevant and feasible programming framework within which to identify projects. Evaluation results from previous projects are also taken into account, thus providing precedent and guidance for future projects.

2. Identification In the identification phase, the emphasis is on the relevance and analysis of project ideas. It is essential that project ideas respond to the real needs of the target groups. To this end, it is recommended to carry out an in-depth analysis of the target groups, beneficiaries and stakeholders, also addressing the problems they face. Thanks to these analyses, it is possible to identify potentially relevant projects. Pre-feasibility studies are also carried out in this phase. At the end of the identification phase, the Project Identification Report is drawn up, which explains the motivations and objectives for the implementation of a specific project. This phase of the project cycle plays the most important role in terms of relevance and in this phase the basic structure of the project is defined.

3. Formulation The detailed project idea is implemented and evaluated in terms of feasibility and sustainability by the beneficiaries and stakeholder groups. The selected project idea must satisfy both sustainability and feasibility criteria. In this phase the project indicators are established and the logical framework is developed.

4. Financing At this stage financial decisions are made and it is decided whether the project will receive financing. Financing agreements are signed, which define the methods of implementation and financing of the project.



15Implementation Once the project has been properly planned and financed, the implementation of the project can begin. Apply the principles of the implementation phase:

Planning and replanning - during the implementation phase, the Activity Plan, Budget and Log Frame must be constantly consulted, and these documents must be updated regularly in case of changes.

Monitoring - the achievement of objectives must be guaranteed by constant internal monitoring Reporting - reports are drawn up on the progress of the professional and financial implementation of the project, to ensure that the project proceeds smoothly towards the identified objectives.

6.Evaluation During the last phase, the evaluation phase, the main objective is to evaluate the relevance, the achievement of the objectives, the sustainability of the results achieved and the impact of the project. The data collected during the evaluation phase is useful for both the donor and the requester and is included in the decision-making processes for the next programming periods, as lessons learned or as a new starting point for defining new priorities.

1.2.3 Project cycle, at project level, from the applicant's perspective

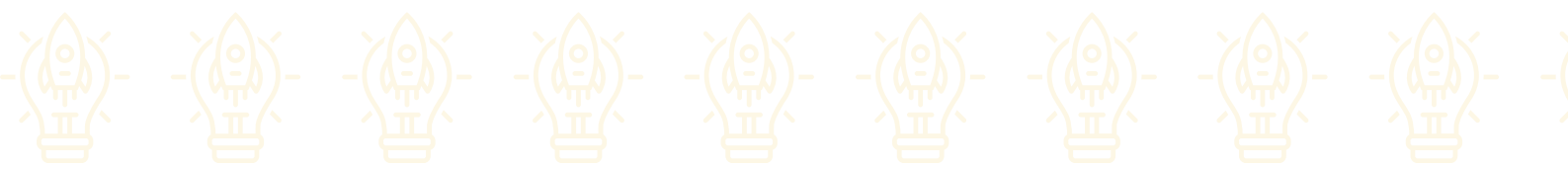
At the project level, from the applicant's point of view, the project cycle can be divided into three parts:

1. Drafting the project proposal
2. Implementation
3. Monitoring, evaluation, follow-up

1. Drafting the project proposal There is a need and an idea for drafting the project proposal.

Analysis of the sustainability, feasibility and relevance of the project (e.g. industrial sector analysis, risk analysis, etc.) creation of the partnership definition of the project objectives define the project management structure planning of the business plan and dynamics of resources the obtaining of financing (financial resources)

Improved corresponding
business/managerial skills: time
management, human resource
management, risk management,
stakeholder analysis, industry analysis,
networking, financial planning,
budgeting.



2.Implementation of tender and award procedures
management activities carried out by project teams
monitoring
administrative tasks

Improvement of corresponding 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 activities
evaluation and follow-up
support the results

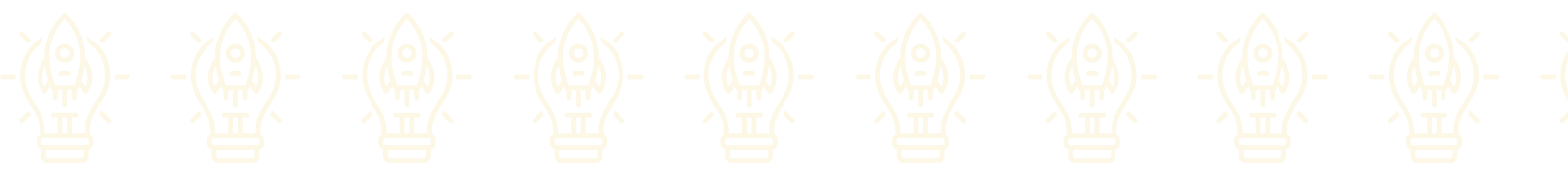
1.3 The project planning process

1.3.1 Project management tools

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

Problem tree
Goal tree
LogFrame Matrix (LFM) SWOT Analysis
Stakeholder analysis GANTT diagram

From the previous list, the most powerful tools are the problem tree, the goal tree and the logical framework matrix, which is often called a "thinking aid", which facilitates the planning of activities, their implementation and their evaluation.



1.3.2. The LogFrame approach (LFA) The LogFrame approach involves two phases that take place progressively: the analysis phase and the planning phase

Phase I: Analysis	Phase II: Planning
1. Stakeholder Analysis - involves analyzing all potential stakeholders and their capabilities	1. Development of the logical framework How the project will be structured, verifying its internal logic, risks, defining measurable indicators.
2. Problem Analysis - "The Problem Tree": Identification of key problems, major constraints and opportunities. Cause and effect relationships are established.	2. Activity scheduling - sequence and make activities in a correct order, determine the duration of activities, assign responsibilities.
3. Objective analysis - "The objective tree": transformation of problems into objectives, where the objectives represent the solutions to the identified problems.	3. Resource planning - Activity budgeting
4. Strategy analysis - identify the different strategies to arrive at the solution - choose the best strategy	

Phase I: Analysis

1. Stakeholder Analysis As a first step, you need to identify all stakeholders.

Stakeholders can be individuals, groups of people, institutions or companies that have a significant interest in a particular project.

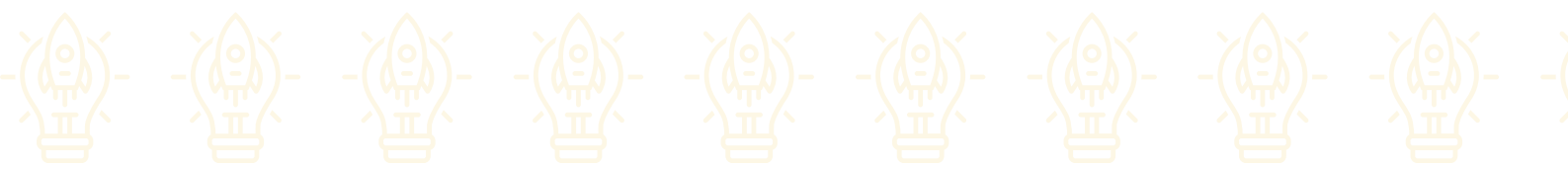
We must clarify that there are different types of stakeholders, each of which has its own distinctive characteristics:

1. Stakeholder: Individuals or institutions that can - directly or indirectly, positively or negatively - influence or be influenced by a project or program.

2. Beneficiaries: They are those who benefit in any way from the implementation of the project. It can be distinguished between:

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

(b) Final beneficiaries: Those who benefit from the project in the long term at the level of society or the sector at large, for example "children" thanks to increased spending on health and education, "consumers" thanks to improvement of agricultural production and reduction of production costs.



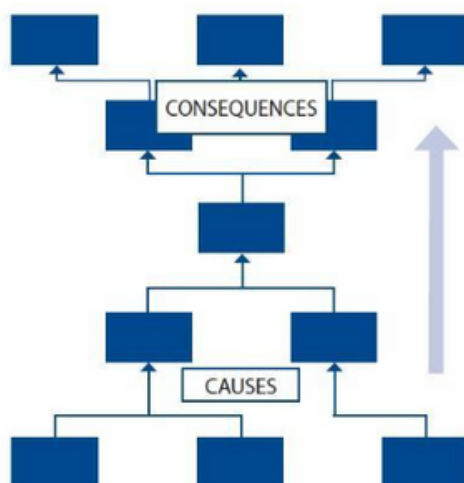
1.3. Project partners: Those who implement the projects in the country (who are also stakeholders and can be a "target group").

Once the project stakeholders have been identified, we proceed with the analysis of the interested parties. Stakeholder analysis can be carried out using various tools, such as the SWOT (Strengths, Weaknesses, Opportunities and Threads) analysis, the Stakeholder Analysis Matrix, the VENN diagram or the Spider diagram.

Example of a stakeholder analysis matrix

Stakeholders and basic characteristics	Interests and ways of involvement in problems	Ability and motivation to achieve change	Possible actions to satisfy the interests of stakeholders

2. Problem Analysis - The Problem Tree The purpose of problem analysis is to identify the negative aspects of an existing situation and determine what the "cause and effect" relationships are between the identified problems. The identified problems are put in cause and effect order to form a problem tree. If the problem is a cause, it is located at the lower level, if it is a consequence, it is located at the top level of the tree.



Sample Problem Tree

Creating the problem tree is usually a group activity, most often in the form of brainstorming, in which stakeholders can also be involved. To build the problem tree appropriately, you need to follow the following steps:

1. Identify the main problems that exist

2. Select a central issue to analyze

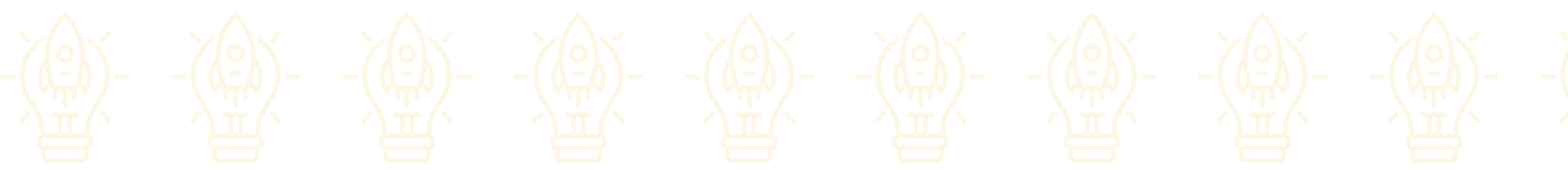
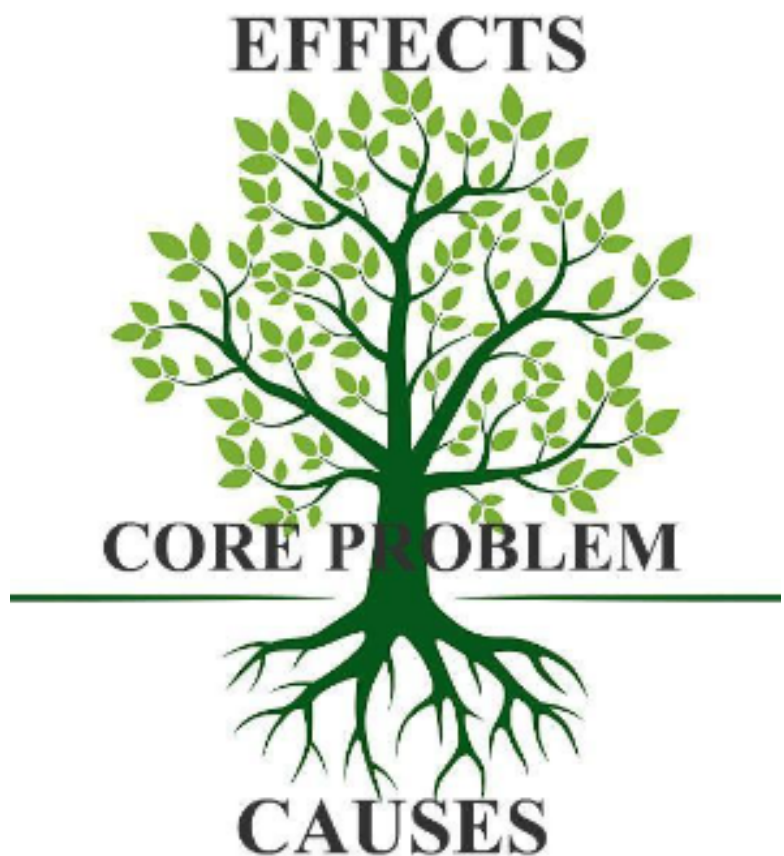
3. Identify issues related to the root problem to define the causes and effects of the root problem.

4. Make the causes and effects in a hierarchical order: the problems that directly cause the problem (which are causes) are placed at the bottom; problems that are direct effects of the central problem are placed at the top

5. Solve all problems the same way

6. Connect all problems with cause-and-effect arrows

7. Check the problem tree and review it for validity and completeness.



3. Objective analysis - The objective tree

At this stage, the problems of the problem tree must be "translated", reformulated into the goals we strive to achieve. To do this, you need to proceed as follows:

1. All negative situations in the problem tree must be reformulated into positive, desired and achievable situations, which will become our goals.
2. To ensure the completeness and validity of the hierarchical order, it is necessary to check the means-end relationships (cause-effect relationships of the problem tree are changed to means-end relationships of the goal tree - although care should be taken (pay attention to the fact that not all cause-effect relationships can be automatically changed into means-end relationships).
3. By starting the process from the bottom up, it can be ensured that cause-effect relationships are adequately translated into means-end relationships.

4. Analysis of strategies

Among the number of objectives in the Objective Tree, taking into account various factors, such as relevance, availability of resources, etc. the most feasible intervention strategy must be chosen. Simply put, among the various groups of objectives that have a means-end relationship, the most relevant one must be chosen. To make the most appropriate choice, several criteria must be taken into consideration. These include, for example, financial, institutional, economic, technical and environmental criteria.

Phase II: Planning

1. Development of the logical framework matrix

The Logical Framework Matrix, a key tool of the PCM, is developed using the results of the analysis phase, ensuring clear logical coherence between the activities, results, purpose and overall objective of the project.

The LogFrame array consists of four columns and four rows, as shown below:

Logic of the intervention	Objectively verifiable indicators	Sources of verification (of indicators)	Hypothesis
Activity	Resources	COSTS	
			Preconditions/Prerequisites

The suggested sequence for filling out the logical framework matrix

Column 1: Intervention logic General objective: it must be explained why the project is important for society, what long-term benefits it offers to interested parties. The project will contribute to this overall goal, but will not achieve it on its own.

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

Specific objective/purpose (result): answers the question of what the purpose of the project that will be implemented is. It should address the core problem and be defined as a sustainable benefit stream. Describes the expected situation at the end of the project.

Results (Outputs): concrete and tangible results that contribute to the realization of the project's purpose. These are products or services, or skills and capabilities that have become available as a result of the project activities.

Activities: List of activities required to produce the results. Activities must always be sequential and numbered.

Column 4: hypotheses

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

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

Assumptions must be filled from bottom to top.

Activity-level assumptions: Factors and conditions that are not under the direct control of project management, but which are necessary for outcomes to be achieved as intended.

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

Goal-level assumptions: Factors and conditions that are not under the direct influence of project management, but which are necessary to achieve the overall goal.

HYPOTHESIS
Assumptions at the specific objective/purpose level
Hypotheses at the outcome level
Assumptions at the activity level
PRECONDITIONS/Prerequisites

Column 2: objectively verifiable indicators

Once the first and fourth columns have been filled in, i.e. the characteristics of the project have been described and the hypotheses have been formulated, the next step is to identify the indicators that will be used to measure the achievement of the objectives.

To measure the overall objective, effect indicators are used.

To measure the specific objective, result indicators are used.

To measure results, output indicators are used.

In the last row of the column there is no indicator, but the means are listed (for example, material, human resources, etc. necessary for managing the project and carrying out the activities).

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

Objectively verifiable indicators
Effect indicators
Result indicators
Output indicators
RESOURCES

Column 3: Verification sources

The sources of verification should be defined at the same time as the indicators, as they will ensure that the indicators are measurable. The sources of verification are equally important for project management and supervisory purposes. Verification sources can be internal documents, invoices, statistical data, etc. The last row of the column is used to list costs.

In summary, the correct order of filling the LogFrame array can be described as follows:

Sources of verification (of indicators)
Sources of verification of the effect indicator
sources of verification of the result indicator
sources of verification of output indicators
COSTS

Logic of the intervention	Objectively verifiable indicators	Sources of verification (of indicators)	Hypothesis
1	15	16	
2	13	14	8
3	11	12	7
4	9	10	6
			5

2. The history of rock and its connection with the PCM and business

For all those who have lived the experience of being part of a band, they will certainly have perceived, more or less consciously, the dynamics that are both strong and fragile at the same time, which bind the band members, and ensure that the final product is harmonious and not dissonant.

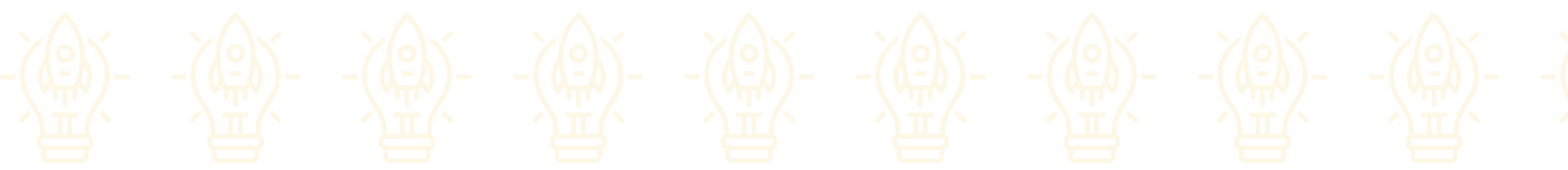
Playing in a band makes all members responsible for achieving the common goal, each with their own role, each with their own responsibility and with a clear and precise function in the activity that produces sounds. Reading magazine articles on the world of rock, it is not difficult to come across names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

Furthermore, alongside the mere "technical" role of each member of the band, each rock group has developed internally the typical dynamics of managing a company, with its hierarchies and everything that follows in terms of decision makers, managers and simple workers assigned to specific functions. Just think of the (fake) dispute between the Beatles and the Rolling Stones, two legendary bands that operate on the same market share, but use different approaches, sounds and images, the result of different marketing choices. The Beatles, the 4 "good" boys from Liverpool, the Stones, the bad boys of a rebellious London.

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

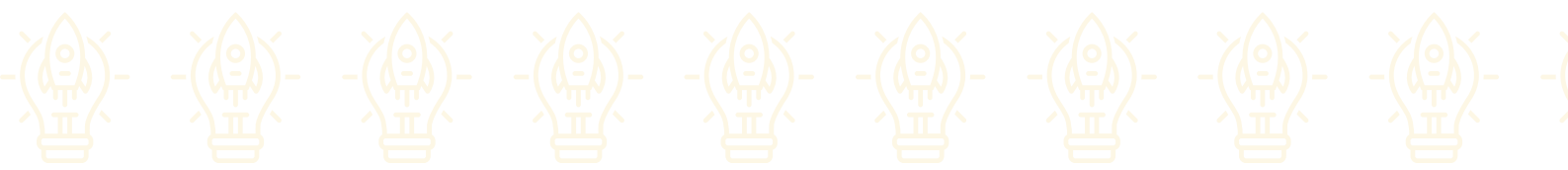
Early in his career Bob Dylan was a respected folk singer. And like all folk singers, he played his songs acoustically or in a very traditional way. But inside, Bob was experimenting. This led him, one evening in 1965 at the "Newport Folk Festival", to close his performance (which until then had been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

Exactly, "like a rolling stone."




In this context, mixing all this with Project Cycle Management was really easy. Some of the partner organizations of the previous project "The sound of business" have worked on European projects (other Erasmus+ projects) that also use the PCM method for business creation (projects such as "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 PCM is explained through Pink Floyd's historic album "The dark side of the moon" , and "St'Art".

The PCM, applied to the history of rock, explains to us why those musical genres, those groups 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 the strategies (also understood as marketing choices) of this or that band, leads us to understand the mistakes and reasons behind the failure or exit from the market of this or that musician, and puts the spotlight on how some artists have adapted to the new market conditions and have reformulated their proposal, always remaining on the crest of the wave.

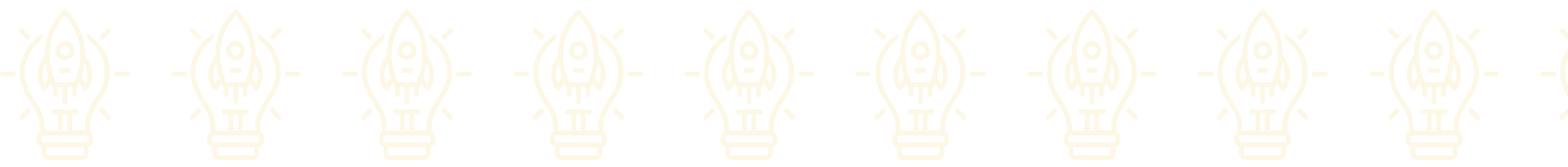


MODULE 6: MUSIC BUSINESS MODEL CANVAS

Conceived by Alexander Osterwalder, The Business Model Canvas model has revolutionised the way a business model is represented. With the Business Model Canvas, everyone in fact has the possibility of understanding complex elements concerning the functioning of an entire company, in a simple and extremely intuitive way. This is because the canvas is based on a visual language that is quick to learn and accessible beyond the professional background: 9 blocks allow the constituent elements of each Business Model to be visualised and imagined. The easiest way to create a business model for music is to use the simplified model which we called the "Music Business Model Canvas", an interesting tool that simplifies and summarises the key elements of any music business plan. Sound of Entrepreneurship created the "Eric Clapton" Music Business Model Canvas for your convenience! Have a look.

Business Model Canvas		Designed for: Eric Clapton LTD	Designed by: The Sound of Entrepreneurship	Date:	Version: 1.0
Key Partners Record label Promoters Radio/TV/social media Management Sponsors/endorsements	Key Activities Live performances Songwriting and music release Endorsement activities Promotional activities	Value Propositions King of blues Slow hand Blues legend Unique playing style	Customer Relationships Unique live performances Consistency in the long-term Multiple collaborations with other artists	Customer Segments Geographic distribution: • Europe • World Demographic distribution: • Over 30 years old listeners • Blues musicians	
	Key Resources Guitars and instruments Band Crew		Channels Radio Live Show TV/social media/streaming Press and public relations		
Cost Structure Band Staff Instruments Travel and accommodation Recording studio rent Promotional campaigns for new records		Revenue Streams Records Live show tickets Endorsement Sponsorship Ad campaigns Royalties Promotional events			

The Eric Clapton Music Business Model Canvas



In brief:

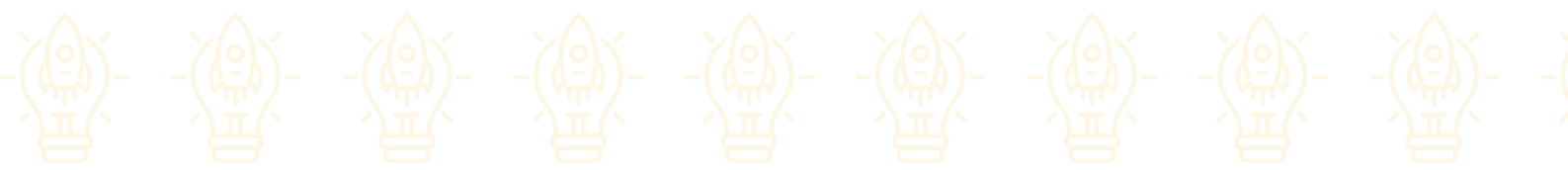
The 'value proposition', what we are selling to our customers
The 'customer segments', which we are trying to reach
The relationships we have with our customers
The 'key partners', with who we have to cooperate to be successful in our business
The key activities' that we have to implement, or the 'channels' we have to use to communicate our business outside.

Think about "costs" or the "revenue streams".

Which value is Eric Clapton proposing to his customers/listeners? For sure, his unique music talent and style.

Think about the key partners needed for Eric Clapton to be successful on the market. He cannot be successful without sponsors or good record label; or without a good manager.

Try to create your own Music Business Model Canvas and be ready to be a music entrepreneur!





The project partners



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