Exercises for Module 1: The Entrepreneurial Mindset

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Module 1: The Entrepreneurial Mindset

Introduction

The professionalisation of classical musicians is a nascent field of research, and serious studies into professionalisation in the Music Education sector have emerged only slowly over the last 30 years - far slower than research into professionalisation in other fields of discipline/industry (Gaunt & Westerlund, 2021: xix). It is therefore only relatively recently that actors in the contemporary classical music industry have found the vocabulary to explicitly articulate their needs for certain skills within the sector. With that said, experts in the creative and cultural industries (CCIs) are calling for the development of educational practices so that composers (and indeed all artists) of the future can succeed in a sustainable and value-creating way. Experts interviewed for the EU SMART Composer European Report (2022) were agreed that composers of the future should:

- Understand their individual value,
- Be open to the whole world in which they are operating,
- Develop expertise in different hard and soft skills and knowledge that will allow them to make varied/innovative work, together with other experts, in society.

Musicians throughout history have always implicitly deployed a diverse array of non-musical competences to surmount the challenges that inevitably arise over the course of their careers. They have therefore been, to a lesser or greater degree, entrepreneurially competent – or they have had people with the necessary entrepreneurial competence in their entourage (one thinks of Mozart's father, for example). Yet there remain significant obstacles for student composers today to learn about this perspective, including the structural bias of educational policy towards privileging musical training over non-musical skills development, or educator's personal resistance to teaching skills that they are barely trained in themselves that had traditionally been dismissed.

Successful composers "make things happen" in a way that creates social and economic value for themselves and others in a responsive and dynamic relation to society. They can take the lead and create their own opportunities for their and others' benefit. This simple description could refer to any entrepreneur, but in the case of composers it relates specifically to the way in which they compose music as a paid service for others and make money from exploiting the compositions they produce. Composers can earn money from composing and from their compositions in many ways – and the more that composers are aware of this, the more likely they are to maximise the money they can earn from their work. By approaching their career with an entrepreneurial mindset, and armed with skills in digital marketing and branding, composers of the future will be better equipped to create successful careers on their own terms.

In this module, students will:

- Gain a more refined awareness of what the profession of a composer is,
- Explore the relationship between the profession of composers, the classical music industry and society at large,

- Consider what skills are necessary for professional composers,
- Gain an understanding of the entrepreneurial mindset and obstacles to that approach,
- Learn about the social economic model and how it applies to the classical music industry.

The learning objectives of this module are for student composers to:

- Articulate their value proposition as a composer,
- Develop an awareness of how they might position themselves in the classical music industry and strategise their career progression,
- Evaluate their competency in several domains relating to entrepreneurship and plan their own professional skills development,
- Analyse case studies of other composers (peers) and conduct basic market research into the classical music industry,
- Understand the entrepreneurial mindset and the social economic model and conceptualise how it could benefit their professional advancement.

In the effort to tailor this training to composers, all of the exercises have been formatted into a kind of binary or “sonata form”: a call/question from the trainer, a response required of the participants and a recapitulation of everything that has been learned.

Theoretical outline

This module has been designed according to conclusions of the EU SMART Composer European Report, in the conclusions of which was articulated a three-part conceptualisation of what composers of the future need. Composers need to:

- Understand their individual value (ie. a professional sense of self),
- Be open to the whole world in which they are operating (ie. others/the professional environment/society),
- Develop expertise in different hard and soft skills and knowledge that will allow them to make varied/innovative work, together with other experts, in society (skills, attitudes, knowledge with which self can relate to others/the professional environment/society).

The below image articulates this conceptualisation with 3 concentric circles: the composer is in the centre, with different skills/behaviours/competencies relating between them and the outer circle, which represents the outside world.

Image : Helen Wyllie

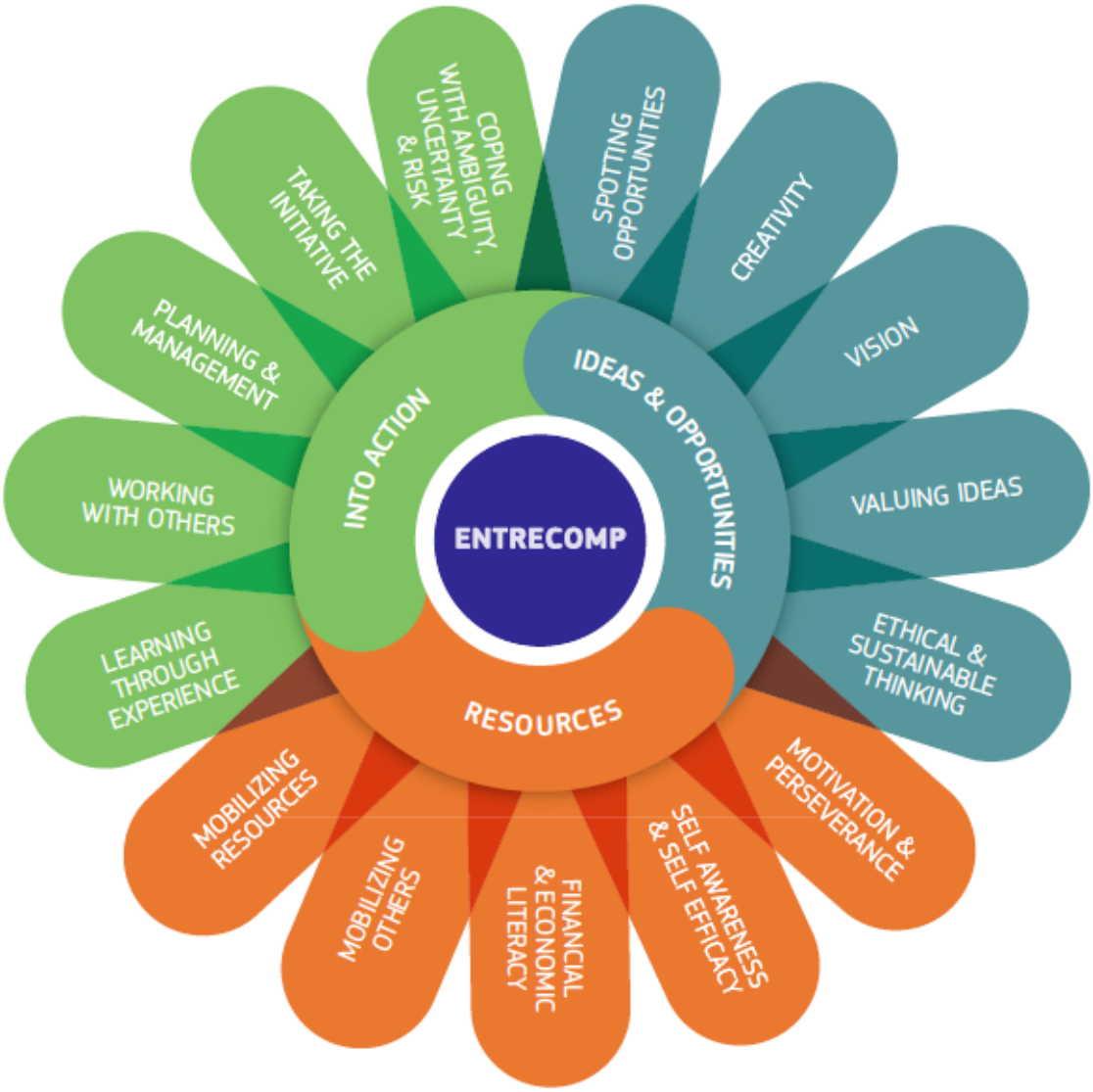
Exercises

Exercise 1 – Challenge your idea of "business": the composer as an entrepreneur

Type of exercise
This is a discussion exercise that aims to deconstruct and reconstruct the concept of "entrepreneurship". It can be run in different ways.
Description/Context
As part of their professional functioning, composers "make things happen" in a way that creates social and economic value for themselves and others in a responsive and dynamic relation to society. They are therefore, to a lesser or greater degree, entrepreneurially competent – and those who are the most professionally successful often are the most entrepreneurially competent. Yet there remain significant obstacles for student composers to learn about this perspective, including the structural bias of educational policy towards privileging musical training over non-musical skills development, or educator's personal resistance to teaching skills that they are barely trained in themselves that had traditionally been dismissed.
Learning objectives
1. Participants to become aware of their own and others' attitudes towards the idea of entrepreneurship 2. Participants to re-conceptualise a shared definition of entrepreneurship that could be more aligned with their values 3. Participants to understand how an entrepreneurial mindset is a necessary part of creating a successful career for themselves
Group size / individual if applicable
Group or individual
Material/s needed
Board or flipchart
Estimated duration
30-45 minutes
Instructions
Firstly, facilitate a discussion between students with the aim of deconstructing what "entrepreneurship" means to them. Invite different interpretations of the word and ask the students what they associate with these definitions: invite them to judge if they like, agree with or are comfortable with different interpretations. Is "entrepreneurship" different from "commercialism"? Is an entrepreneur inherently materialist, only interested in money? Are they comfortable with the idea of working in the "music business"? What do they fear or dislike in these concepts?

Secondly, reconstruct a definition of “entrepreneurship” as a result of the discussion and compare it with the following definition: “Entrepreneurial competency is the ability to “make something happen”, or specifically, the ability to create social and economic benefits for oneself and others in a responsive and dynamic relation to society”. What do the students think about this definition? What effect does it have on their previous conceptions and concerns?

Finally, show the students the skills and descriptors of the EntreComp framework and discuss how these skills apply to them.



Source: European Union (2018): “EntreComp: The European Entrepreneurship Competence Framework”. Luxembourg: Publications Office of the European Union.

Summary
Recapitulation: Based on experts' opinions from across the European classical music industry, the EU SMART Composer project defines entrepreneurial competence as the capacity of an individual to relate to the society around them in a responsive, dynamic and flexible way in with the intention of creating social and economic benefit for themselves and others. Running an enterprise does not make one a businessperson, a capitalist, a materialist or at risk of exploiting or being exploited by others. Rather, being aware that professional composers run their own enterprise empowers them to create the enterprise they want, define their own measures of success and ultimately, sustain their livelihoods and lives. It is always important to remember that it is not necessary for composers to master all the skills on the EntreComp framework. The achievement of competence in some entrepreneurial skills may not be achieved through theoretical teaching at all, but rather through practising those skills in real situations and reflecting on the results, sometimes over a number of years. Professional composers should, however, be able to identify their strengths and weaknesses using tools that allow them to do so, and subsequently ask for help in the form of training or in collaboration with other experts. In this way, composers can entrepreneurially refine and develop their skills, projects and careers in an innovative and creative way.
Links / references
European Union (2018): "EntreComp: The European Entrepreneurship Competence Framework". Luxembourg: Publications Office of the European Union.
Extra tips, options or adaptations, checklist and so on
For further information about the EntreComp framework follow the suggested links in Learning Resources (below)

Exercise 2 – What non-musical competences does a professional composer need?

Type of exercise
This is an analysis and ideas-gathering exercise that can be run in many different ways.
Description/Context
The professionalisation of classical musicians is a nascent field of research, and serious studies into professionalisation in the Music Education sector have emerged only slowly over the last 30 years - far slower than research into professionalisation in other fields of discipline/industry (Gaunt & Westerlund, 2021: xix). It is therefore only relatively recently that actors in the contemporary classical music industry have found the vocabulary to explicitly articulate their needs for certain skills within the sector. In spite of this, musicians throughout history have always

implicitly deployed a diverse array of non-musical competences in order to surmount the challenges that inevitably arise over the course of their careers.

All of the revenue sources listed previously are extremely competitive and none of them are straightforward, requiring a variety of skills and knowledge in order to be exploited successfully. Success in any method often requires complex collaboration with other specialists in music, project management and publishing/law. Each method is often so complex that many composers may only exploit one method or another over their entire career, and more may never succeed in doing so. The majority of composers must supplement their income through other means, usually by teaching either composition, instrumental performance or musicology at different levels of the education system, or by composing for film, television, video games or other genres. Unfortunately, since the invention of music streaming, revenue from mechanical royalties has diminished to the point of it being unrewarding financially.

It is not possible to know and be able to do everything perfectly, and that is not an advisable goal for any student. Rather, it is important for composers to be aware of their strengths and weaknesses and to have a strategy whereby the weaknesses can be addressed, or even better, for both strengths and weaknesses to be positively exploited.

Learning objectives

1. Participants to increase their knowledge about the competencies required of a professional composer
2. Participants to self-evaluate their VET competency using the EU SMART Composer Competence Framework
3. Participants to create a strategy for improving their competency in different areas

Group size / individual if applicable

Individual, pairs or group

Material/s needed

Previous work

EU SMART Composer Project (2021): “Framework of entrepreneurial, digital marketing and branding competencies for VET Music Educators working with student composers”. pp13-20.

Estimated duration

30 minutes

Instructions

First, examine the EU SMART Composer Competence Framework Evaluation Tool and understand what the different competencies mean. The competencies are listed in order of priority according to VET Music Experts, but it is worth considering if individual participants would prioritise them differently according to their unique situation.

Secondly, using the case study examples that you have examined, identify where and how the composers have used some of the competencies as listed in the EU SMART Composer Competence Framework. Discuss the outcomes of this analysis.

Students should use the Evaluation Tool to self-evaluate their own competency in skills they deem important for their professional development. Students should use the "Needs Assessment" column to address competency areas that require development, using SMART goal-setting in order to create the beginning of a self-development plan or professional strategy.

Summary

Recapitulation: No composer needs to master all possible non-musical competencies, but students should be aware of the competencies needed in order to realise their projects or to have a high level of professionalism. Experienced composers and experts in the classical music industry always collaborate with others with complementary skills, but it is necessary to know what skill bases need to be covered.

The EU SMART Composer Project put forward a Call to Action for student composers based on experts' recommendations and expressed desires. The experts from across the European classical music industry call on student composers to:

- Understand your individual value
- Be open to the whole world in which you are operating
- Develop expertise in different hard and soft skills and knowledge that will allow you to make varied and innovative work, together with other experts in society
- Have the courage to ask for help from other experts and those with experience
- Find ways to collaborate with other industry actors (Higher Education Institutions, Music institutions, government institutions etc.)

Composers equipped with VET or multiple professional skills can create opportunities to realise rewarding careers and even overcome obstacles such as a lack of sustainable income and lack of funding, issues of systemic prejudice, rural remoteness or the impediments of Covid-19. Above all, developing VET competence empowers composers to take positive and rewarding action in society, and increases society's benefit from the contribution of their competencies.

Links / references

EU SMART Composer Project (2021): "Framework of entrepreneurial, digital marketing and branding competencies for VET Music Educators working with student composers". pp13-20.

Extra tips, options or adaptations, checklist and so on

For further information about the situation of contemporary composers in Europe, potential revenue streams for musicians and how to define a value proposition, follow the suggested links in Learning Resources (below)

Exercise 3 – Know your context!

Type of exercise
This is a kinaesthetic, active learning exercise to be run face-to-face. It is particularly useful for students who need to feel or experience an idea that would otherwise remain purely abstract. The exercise can be adapted for online use by using an interactive whiteboard or any way of giving them control of where they can place themselves in relation to others.
Description/Context
There is rarely, if ever, a predetermined or easily defined way of entering into the creative and cultural industries (CCIs) as a freelance artist: at the beginning of one's career the roadmap is vague, with unforeseen diversions and many dead ends. This is because the industry is constructed between the people and institutions within it through a mixture of formal, explicit agreements and – crucially – informal, implicit relationships. Gaining experience in the industry has traditionally meant gradually understanding how these relationships work, knowing who one must have relationships with and refining the professional behaviours that are expected. This takes time. From the perspective of an entrepreneur, however, an understanding of the market within which you are working and eliminating the vagueness as soon as possible is a crucial part of assessing the feasibility and sustainability of one's enterprise. Entrepreneurs need to understand their clients, beneficiaries, stakeholders and potential funders in order to tailor their enterprise and succeed in making a profit quickly, or risk wasting their resources. By identifying the key institutions, organisms and people that comprise the industry in the form of a physical map, and understanding how these actors serve each other as customer, employer or funder etc., one can better see the path one needs to take for one's own creative enterprise when one positions oneself on the map. The ideal result is to spot potential places to head toward, or to avoid, and perhaps even to identify some shortcuts.
Learning objectives
1. Participants to actively learn how to increase their knowledge of the market, ie. the creative and cultural sector 2. Participants to increase their knowledge of the creative and cultural sector 3. Participants practise spotting opportunities
Group size / individual if applicable
Individual or group
Material/s needed
A4 paper

Estimated duration
30-45 minutes
Instructions
In a medium-large space, have the group stand in a circle. Ask one person to write on a piece of paper one of the organisms or persons that make up the classical music industry that you know of in their personal network. This could include: Composers, Performers, Government/national funders, Film/Game studios, Theatres, Clubs/venues, Restaurants, Opera houses, Orchestras, Small ensembles, Advertising, Social media, The press, Agents, Teachers, Philanthropists, Performing rights societies, Professional associations, Concert halls, Conservatoires/Music schools, Universities, State schools, Students, The public The first person then stands somewhere in the circle. One by one, others write down an organism/person and enter the circle, putting themselves in a physical relationship with the others in the circle and justifying their choice: for example, “agents” could be positioned between “performers” and “concert halls” because they broker that relationship, and “students” could put themselves far away from “the government” because they feel far from understanding how it impacts them. When everyone is on the map, ask them to consider different ways of looking at the industry. Who is the customer of whom? Who employs whom? Who has the most or least power to decide on industry actions? Who is the most ‘important’ person on the map? Discuss another way of mapping the industry. Above all, consider, for your enterprise/skill set: 1. Defining your audience: who are your customers - the people that pay you to compose? Who are the beneficiaries – the people use / listen to your music? How large is these audience? What service or value proposition do you offer them? Are they easy to access? 2. Expanding your audience: what other customers could you target? How large would that audience be? What value proposition would you offer them? 3. Collaborators and partnerships: who can help you access your audience(s)? Is there someone who can help you provide a new value proposition to another audience? Who do you need to create working relationships with? 4. Peers: From a conventional, commercial approach, your peers are your “competitors" because they are competing for the same opportunities as you. However, in an ecosystem that thrives on diversity, it may be more helpful to have the attitude that you are “all in this together”. Of those peers who are succeeding, what can you learn from them? How might you position yourself to increase your opportunities? Are there ways in which you can share resources or collaborate to increase efficiency? Are there potential collaborators you should look to create relationships with?
Summary
Recapitulation: Viewing the industry from from this entrepreneurial perspective can quickly illuminate key knowledge that is often kept shrouded in mystery (the 'myth of genius' relies on success appearing as exceptional) or misconstrued as being fixed (see an example classical model) when it is actually in flux (see reconceived model). By identifying the key institutions, organisms and people that comprise the industry in the form of a physical map, and

understanding how these actors serve each other as customer, employer or funder etc., one can better see the path one needs to take for one's own creative enterprise when one positions oneself on the map. This can be done periodically throughout one's career, as the map will evolve over time and new opportunities or pitfalls might appear.
Extra tips, options or adaptations, checklist and so on
For further information about conducting market research and defining a value proposition, follow the suggested links in Learning Resources (below)

Exercise 4 – "What can I offer as a composer?"

Type of exercise
This is an analysis and ideas-gathering exercise that can be run in many different ways.
Description/Context
Although people who identify as composers might do many different jobs to make ends meet, the profession of a composer is quite specific: it is a person who makes money from exploiting the compositions they produce or by providing a service as a composer. Composers can earn money from composing and from their compositions in many ways – and the more that composers are aware of this, the more likely they are to maximise the money they can earn from their work. It is in composers' interests for these revenue streams to yield as many opportunities as possible in a sustainable way: writing a 3 minute piano etude that enters a collection for beginner piano students could yield more revenue and cost less effort than a 5 movement symphony that took 4 years to compose and only sees one performance. In the following exercise, we will explore potential revenue streams for composers and begin to consider the specific way in which a composer can position or offer their products and services to customers - otherwise called their "value proposition".
Learning objectives
1. Participants to define/redefine their value proposition 2. Participants to deepen their understanding of revenue streams 3. Participants practise spotting opportunities
Group size / individual if applicable
Individual or group
Material/s needed
Board or flipchart Composer case studies
Estimated duration

30-45 minutes

Instructions

Ask the group in what ways composers of contemporary music can make money from composition. Write on a board or flipchart the different revenue streams that composers can exploit in their careers and try to define as closely as possible what these streams are.

Then analyse the Composer Case studies for:

- Information that can deepen your understanding of how composers make money from composition
- Institutions/actors that could enrich your industry map
- Indications of how much money composers can be expected to make and the efficiency of their process (time vs. money)
- Any other information that reveals effective ways of making money from composition

Summary

Recapitulation: By the end of the exercise, you should have information about composers' income streams that is similar to the following:

- **Commissions** - where a composer is paid to compose a piece of music for a specific concert/performer
- **Grants/Awards/Competitions** - where composers enter competitive selection processes to win a paid commission opportunity
- **Residencies and Creative/Academic Research projects** - where composers enter competitive selection processes to be awarded a paid commission or paid research project to take place in a specific institution/university over a specific period (from several weeks to a year, or years in the case of a PhD)
- **Performance fees** - where a composer plays their own music for a fee
- **Performance/Publishing royalties** - where the composer is paid a small amount for the live or broadcast performance of their work (this can be added on to a performance fee)
- **Mechanical royalties** - where the composer is paid a small amount for the use of their scores or a recording of their pieces onto a CD or digital file
- **Recording/Publishing advances** - where a publishing company or record label will pay for the exclusive right to publish/record and sell certain works by a composer
- **Sheet music sales** - where people buy the composer's music in the form of sheet music; sometimes mediated by a publisher who will take a percentage of sales
- A growing income method is **participatory and co-creative projects** - where a composers is paid to collaborate with or lead others on a shared compositional process, most often in an educational context

Finally, student composers should take a moment to articulate their value propositions(s) and targeted or potential revenue streams.

Extra tips, options or adaptations, checklist and so on
You may even want to look back at your industry map and reconsider what opportunities there might appear after this examination. For further information about the situation of contemporary composers in Europe, potential revenue streams for musicians and how to define a value proposition, follow the suggested links in Learning Resources (below).

Exercise 5 – What is the social and solidarity economic model? Why does it matter?

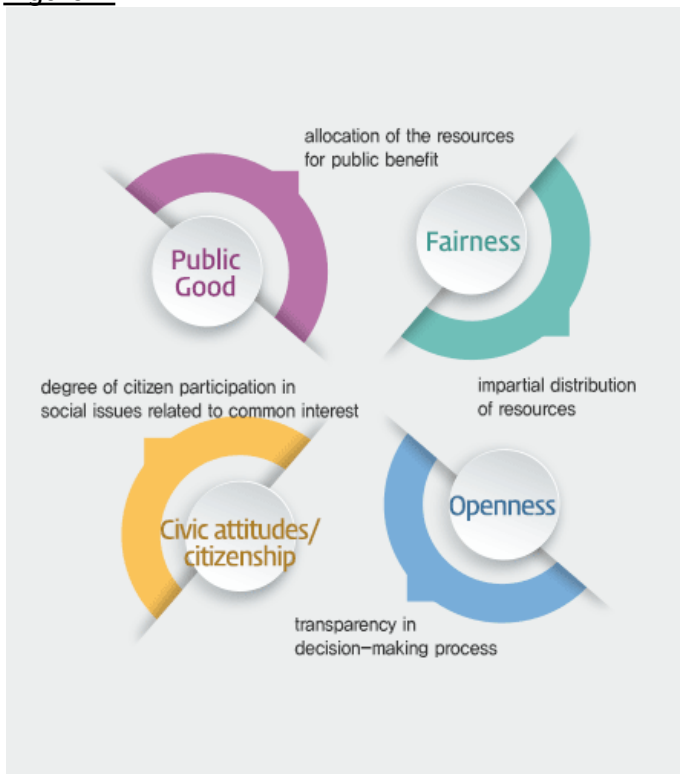
Type of exercise
This is an analysis and ideas-gathering exercise that can be run in different ways.

Description/Context
Economics is the study of production, distribution and consumption of goods and services. Economists and other social scientists seeking to understand how these things interact in a given environment create theoretical models based on the evidence they observe in different systems. Economic systems are the ways in which societies in different places and times have tried to organise their economies: from feudalism, capitalism, socialism and communism. In the capitalist system that we know, the profit or loss of capital is the value that dictates where resources are allocated. Yet there have always been parts of society that made social goals their business – what used to be called 'third sector' organisations like charities, community organisations and not-for-profit enterprises. This is what we now call the social economy: organisms that are driven by a mission of serving the common good, protecting services of general interest and increasing individual and community welfare by organising their activity in a different way. These organisations include associations/charities, co-operatives, mutual organisations, foundations and social enterprises that put social and environmental concerns at the heart of their business model, prioritising social impact over profit maximisation. The study of these organisms and their interactions has led to the conceptualisation of the social economic model" which will be seen to be of great relevance to workers in the CCIs. In the social economic model, members of society take into account both economic and social issues and solve problems by social cooperation. In other words, by changing the way an economic activity is done, it can help to tackle social concerns. It can take different forms, but research shows that as a general trend, societies that follow social economic models are more resilient and able to resolve certain crises, including market or governmental failures. Figure 1.

Source: https://www.oecd.org/coronavirus/policy-responses/social-economy-and-the-covid-19-crisis-current-and-future-roles-f904b89f/

Social economy organisations also tend to share values of 'social-ness' or 'publicness', which have been described as: public good, fairness, openness and citizenship.

Figure 2.



Source: Institute for Social Development and Policy Research http://isdpr.org/en/achievements/04#:~:text=%22Social-economic%20model%22%20refers,as%20a%20type%20of%20publicness.

Learning objectives

1. Participants to understand the basics of the social and solidarity economic model and how it can benefit them in their artistic careers
2. Participants to analyse artistic organisations to see how closely aligned they are to the social and solidarity economic model

Group size / individual if applicable

Group or individual

Material/s needed

Board or flipchart
Composer Case Studies

Estimated duration

30-45 minutes

Instructions

Using the Composer Case Studies, research the organisms outlined in the case studies and identify how they might conform to aspects of the social economic model as summarised in Figure 1, specifically:

1. Mobilising multiple types of resources: does an organism mobilise various types of resources (revenues from sales, public subsidies, donations, volunteering) from different sources (public sector, enterprises, foundations, individuals)? Are they valued by diverse actors for the different benefits they produce (public and collective benefits, direct individual benefits, indirect benefits)?
2. Sustainable practices: does an organism implement sustainable practices that are respectful of the primary of human needs and natural ecosystems in the environment?
3. Inclusive governance: does an organism involve and empower diverse stakeholders in their decision-making processes? Does it facilitate informed decisions about economic or social impact or increase engagement in democratic society?
4. Local anchorage: does the organism operate at a local level, understanding what works and doesn't work in a local context and responding quickly to issues that arise in local areas?
5. Cooperation: does the organisation expand the potential for collective social innovation by collaborating with local stakeholders (citizens, civil society, policymakers, entrepreneurs, researchers). Do they experiment with new and cooperative ways of working to develop place-based solutions, building on collective goals and the complementary assets of different actors?

Summary

Recapitulation: The social economic model, which has been developed by social scientists through the analysis of economic trends in the "third sector", gives composer-entrepreneurs a framework within which they can understand their business and how it operates in society. It may also be reassuring for some composers that the qualities of social enterprises may accord with or even give a name to values they already have: mobility in financing, sustainable practices, inclusive governance, local anchorage and cooperation. These qualities should provide entrepreneurs with

examples of how they can refine their business practices to be more in line with their own values or professional ambitions to contribute even more to society, opening up composers to being inspired by a wider world of enterprise outside of the CCIs.

Most importantly, using the tools and terminology of social economics empowers composer entrepreneurs with a language with which they can accurately describe their enterprises and projects to those within and without of the CCIs - particularly to those who may otherwise be sceptical of the value of the arts - including funders, stakeholders, partner organisations or government institutions. Being able to clearly and accurately articulate the social-economic value of ones' enterprise, rather than claiming vaguely that ones' "art changes the world for the better", demonstrates a level of professionalism and self-awareness that is expected at a high level of art making. It is a way of putting art in the context of the real world in order to create real value.

Links / references

https://www.oecd.org/coronavirus/policy-responses/social-economy-and-the-covid-19-crisis-current-and-future-roles-f904b89f/

http://isdpr.org/en/achievements/04#:~:text=%22Social-economic%20model%22%20refers,as%20a%20type%20of%20publicness.

Extra tips, options or adaptations, checklist and so on

Module 4 provides more in depth information on the Social and Solidarity Economy

Learning resources

Exercise 1	Further reading: "EntreComp - the Entrepreneurship Competence Framework" https://www.wecanproject.eu/index.php/en/intellectual-outputs/methodological-guide3/25-methodological-guide-part-a/topic2/53-topic2-2	This link defines entrepreneurial competences as listed in the EntreComp framework
	Further reading: "The European Entrepreneurship Competence Framework (EntreComp)" https://ec.europa.eu/social/main.jsp?catId=1317&langId=en	This link is to the EntreComp framework itself, a very useful document for understanding in full detail entrepreneurship competence
Exercise 2	EU SMART Composer Project (2021): "Framework of entrepreneurial, digital marketing and branding competencies for VET Music Educators working with student composers"	This competence framework, which is primarily for VET Music Educators, can be adapted for use by student composers particularly for the purpose of self-evaluation
Exercise 3	Further reading: "Understanding the Market" https://www.practicalbusinessskills.com/getting-started/creating-a-business-plan/understanding-the-market#:~:text=One%20of%20the%20most%20important,things%20they%20have%20in%20common	This link provides helpful information about the importance of understanding the market and defining one's value proposition
	Further reading: "Knowing and understanding your market" https://businessguide.ebrd.com/posts/knowing-and-understanding-your-market	This link provides even more in-depth information about undertaking market research and positioning oneself in the market
Exercise 4	Composer Case Studies	These are case studies of how real composers im Europe earn money from various revenue sources

		that reveal information about those who pay composers for their services (the market), how composers interact with their clients and others who pay them, how much revenue they can generate from such activities and the nature of the activities themselves
	Further watching: EU SMART COMPOSER- Webinar 1 "The Entrepreneurial Mindset" https://youtu.be/MsQmnTLcAhM	This webinar explains even more about the situation of professional composers in Europe and is complementary with everything in this module
	Further reading: "Value Proposition: Definition with 8 winning examples (2023)" https://www.shopify.com/blog/value-proposition	This link provides a practical how-to guide in creating a value proposition with detailed examples
	Further reading: "How do you make money as a performing or composing musician? 26 revenue streams disclosed" https://musicschoolcentral.com/make-money-performing-composing-musician-26-revenue-streams-disclosed/#:~:text=For%20composers%2C%20commissions%20are%20perhaps,write%20music%20for%20an%20ensemble.	This link provides a useful and exhaustive list of possible revenues streams for musicians other than from composition
Exercise 5	Composer Case Studies	(see Learning Resources for Exercise 2)

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Exercises for Module 2: Empowerment

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Exercise 2.1 – Empowerment Word Cloud

Type of exercise
This exercise is done in a group session, preferably in a shared space, not a digital meeting..
Description/Context
Use the online service Mentimeter (menti.com) and let the participants create a world cloud together. Let them answer this question with one word at a time: What are your driving forces & passions? .
Learning objectives
The goal is to identify patterns, both similarities and differences, between the driving forces within the group. Each person is given a chance to reflect on what drives them, to find the best motivation for them to advance with an idea or project.
Group size / individual if applicable
Minimum 5 persons.
Material/s needed
Free account on Mentimeter.com Laptop & projector
Estimated duration
30 minutes
Instructions
Start off with introducing the group to the concept of empowerment and why it is relevant in entrepreneurship (see theoretical outline). Open up the Mentimeter presentation and let the participants log in to answer the question at menti.com. Reflect together with the group while the answers appear on the screen. What patterns do you see? Any similarities? Any unexpected words in the cloud? Recapitulation with the group: We have identified our driving force! What can we learn from this and how can you use this knowledge when you develop new ideas or plan your work. How do we further develop these ideas?.
Summary
Links / references

http://www.mentimeter.com
Extra tips, options or adaptations, checklist and so on

Learning resources

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Exercise 2.2 – Introspection & extrospection

Type of exercise
This exercise is done in a group session, preferably in a shared space, not a digital meeting.
Description/Context
This exercise will let the participants look at different factors that affects them as composers and entrepreneurs. One part is looking inside and the other part is looking outside – how did they get where they are today and who has the power to influence their choices. .
Learning objectives
The goal is to have a better understanding of the choices you make as a composer and how other people or institutions affect your choices. To have a clear view on this will help you understand the relation between your own vision, other people's input and coincidence.
Group size / individual if applicable
Minimum 3 persons. Maximum 7 people per group.
Material/s needed
Whiteboard or flipchart Post-it notes Projector (optional)
Estimated duration
40 minutes
Instructions
Introspection: You as a composer Let the participants write down and discuss in the group. Describe yourself as a composer. Now: Who am I? How did I get here? Future: What do I want to achieve? How do I get there? If you would like to further the discussion, the group may look on examples of previous answers from your own institution or the examples in the powerpoint presentation.

Examples: How did you get here? **Extrospection: The world around me** After the introspection, it is time to let the participants explore the question of 'Who has the power?'. Use a whiteboard or a flipchart to draw up 4 columns: Economical, emotional, artistic & professional. Let the participants write down different actors who affect their decisions in these 4 fields on post-it notes and place them in each column. Discuss: Which factors can I change/control? How can I influence them? Does the answers within the group differ from each other?
Summary
Links / references
Powerpoint presentation
Extra tips, options or adaptations, checklist and so on
How does this correlate to the Mapping the music industry exercise in module 1? Discuss!

Learning resources

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Exercise 2.3 – Social Impact in Music

Type of exercise
Group session or digital meeting..
Description/Context
This exercise will give the students a brief overview of the concept 'social impact' and how it may be applied to working as a composer, musician or other parts of the music industry. It will also allow them to explore their own ideas about how to contribute to positive change in the world around them, through music. .
Learning objectives
The goal is to understand what you do as a composer or entrepreneur does impact people and the world around you, positively or negatively. This exercise will also let you explore what social issue you would like to address and prepare you for Excercise number 4: Mapping your social impact.
Group size / individual if applicable
Minimum 3 persons. Maximum 10 people per group.
Material/s needed
Powerpoint presentation Post-it notes
Estimated duration
40 minutes
Instructions
The instructor will start with a theoretical presentation of the phrase social impact, by using the material in the powerpoint presentation. This will define Social impact and give examples of social issues being addressed by projects within the music industry. If there is time, you may also show a short video clip from the EU Smart Composer webinars that further addresses the topic. The presentation also raises question on why composers and entrepreneurs should care about social impact. You will end the exercise by letting the participants answer the question: What issue would you like to engage in? Discuss the answers within the group and use the material in the next exercise, where the participants are given the chance to further develop their social impact ideas.
Summary

Links / references
Powerpoint presentation
Extra tips, options or adaptations, checklist and so on
How does this correlate to the Mapping the music industry exercise in module 1? Discuss!

Learning resources

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Exercise 2.4 – Mapping your social impact

Type of exercise
Group session or digital meeting.
Description/Context
This exercise lets the participants take the first step on developing a strategy for making positive impact as a composer or musician. The social impact canvas is a template for specifying what kind of impact an entrepreneur or group is aiming to do. It helps you map the intended outcomes for a project or business idea, decide what social issue you are targeting and what kind of activities you will need to make a change. .
Learning objectives
After this exercise the participants will have further developed their ideas on how to make a positive impact through a project or business idea. They will have written down concrete activities that will help them address a social issue and set goals for what they want to achieve. Doing this in a larger group will also help them to think of new ways to make social impact within the music industry.
Group size / individual if applicable
Minimum 3 persons. Maximum 10 people per group.
Material/s needed
Powerpoint presentation Social impact canvas
Estimated duration
30 minutes
Instructions
This exercise may be used on its own or use the social impact ideas developed in the previous exercise. These ideas may be applied to a single project or a business idea in general. The participants will be given the Social Impact Canvas and have 15 minutes to fill in the three columns: What are the intended outcomes of your project? What social issue are you addressing? What activities are conducted as part of your project? Use the remaining 15 minutes to share the results of the canvas within the group and discuss if you think it is possible to achieve the positive impact that you set out to do.
Summary

Links / references
Powerpoint presentation
Extra tips, options or adaptations, checklist and so on
Use the result of the social impact canvas and include it in the more detailed Business Model Canvas in exercise nr XX!

Learning resources

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Exercise 2.5 – How to organize and why

Type of exercise
Group session or digital meeting.
Description/Context
This exercise lets the participants explore the value of working together with other people and why others have found it useful. It will combine looking at a few examples and a group discussion on why music collaboration is necessary. .
Learning objectives
The purpose of this exercise is to learn the value of collaborating with other composers or musicians, and how working together is a way to find new opportunities or ways to raise awareness of certain issues. It will also let the group share their own experiences of collaborations and learn from each other.
Group size / individual if applicable
Minimum 3 persons. Maximum 10 people per group.
Material/s needed
Powerpoint presentation
Estimated duration
20 minutes
Instructions
Using the examples in the powerpoint presentation, the exercise leader will show the participants how other people have organized their collaborations and how it has been valuable for them as musicians or composers. ”I like that everyone is part of it. No one stands above anyone else and it’s easy to make democratic decisions. Which I think many bands already do” -Johanna Boes, Oh Mothership (a Swedish music cooperative) After going through the examples, the participants are invited to discuss the five arguments for why music collaboration is necessary, put out by the Icon Collective: 1. TAPPING DIFFERENT SKILLS AND SHARING IDEAS 2. INCREASES PRODUCTIVITY 3. LEARN NEW TECHNIQUES 4. RECEIVE HELPFUL FEEDBACK AND CONSTRUCTIVE CRITICISM 5. EXPAND YOUR NETWORK AND FANBASE Let the group discuss: Do you agree or disagree? What are your experiences? What would you gain by trying some of the activities suggested?

Summary
Links / references
Powerpoint presentation
Extra tips, options or adaptations, checklist and so on

Learning resources

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Exercise 2.6 – Find new collaborations

Type of exercise
Preferably done in a group session, with participants in the same room.
Description/Context
This is a networking exercise that lets the participants share their project ideas and find new ways to collaborate with others in the group. It may also be used to fill out parts of the Business Model Canvas used in other exercises. .
Learning objectives
The purpose of this exercise is to learn the value of collaborating with other composers or musicians, and how working together is a way to find new opportunities or ways to raise awareness of certain issues. It will also let the group share their own experiences of collaborations and learn from each other.
Group size / individual if applicable
Minimum 3 persons. Maximum 10 people per group.
Material/s needed
Post-it notes Business Model Canvas (optional)
Estimated duration
30 minutes
Instructions
Let the participants write down 1-2 ideas that they want to realize, that would benefit from working together with another person or organization. Write down on notes or post-its anything that you need; resources, competences, connections, skills. Post the notes on a surface in the room and let the participants explore the different ideas and see if they find something that they might want to collaborate on. Return to the seats and go through each idea. Let earch participant present their note and open up the discussion to the group to see if you can find a match. End the session with a moment to share contact information between participants.
Summary

Links / references
Powerpoint presentation
Extra tips, options or adaptations, checklist and so on
The result of this exercise could be used in the Social Business Canvas.

Learning resources

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Exercise 2.7 – Webinar: GENDER, INCLUSION AND CLIMATE CHANGE

Type of exercise
Video presentation followed by a group discussion.
Description/Context
This exercise is an introduction to topics that are often referred to as cross cutting issues. It is built around a webinar featuring Dr. Michelle Phillips from the Royal Northern College of Music and composer Bernard Foccroulle. It is paired with a discussion session around the situation in the music industry and composers professional life. .
Learning objectives
After this exercise the participants will have explored new perspectives and learned about issues and challenges regarding gender, equality and climate change – and how composers can include these ideas in their projects.
Group size / individual if applicable
Minimum 5 persons.
Material/s needed
Post-it notes Business Model Canvas (optional)
Estimated duration
60 minutes
Instructions
The participants are invited to watch the EU Smart Composer webinar: Cross Cutting Issues GENDER, INCLUSION AND CLIMATE CHANGE The webinar features Dr. Michelle Phillips from the Royal Northern College of Music (UK) and composer Bernard Foccroulle (Belgium). The participants may watch the webinar together as a group or be assigned to watch it on their own before the continuation of the exercise. The second part of the exercise is a group discussion on the topic of the webinar. • What were your thoughts on the webinar? • Are you currently addressing any of the issues in your art or profession? • Do you recognize any of the issues regarding inclusion or gender balance in your own organization or working life?
Summary

Links / references
Webinar: https://www.youtube.com/watch?v=7tOefnGsMd0&feature=share
Extra tips, options or adaptations, checklist and so on

Learning resources

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Exercise 2.8 – Take the Keychange pledge

Type of exercise
Group session for use in physical spaces or digital meetings.
Description/Context
This exercise is a chance for the participants to explore social or environmental issues and how they might contribute with solutions within their role as a composer. This is done through taking the key pledge, an initiative by the music organization Keychange. .
Learning objectives
After this exercise the participants will have explored new perspectives and learned about issues and challenges regarding gender, equality and climate change – and how composers can include these ideas in their projects.
Group size / individual if applicable
Minimum 5 persons.
Material/s needed
Video projector or screen Individual notepads or access to computer or tablet Powerpoint presentation
Estimated duration
20 minutes
Instructions
This exercise is best done after learning about crosscutting issues in the previous exercise or the EU Smart Composer webinar. The Keychange Pledge has already had a huge impact on the music industry. It is an effective tool and tailored support to increase representation throughout the music world. Festivals, venues, promoters, booking agents, record labels, companies, organisations, education institutes and broadcasters can take the Keychange Pledge and work towards a gender balanced music industry. Use the powerpoint presentation to inform the participants of the Keychange Pledge and what they can do to help the cause. The presentation also gives examples to what a music organisation or institution can do: For example: Orchestras could use the 50:50 target for composers commissioned and/or number of players, number of principal players, balance of senior staff. The participants are then invited to explore the Keychange.eu website and choose between a range of actions that they can bring to their project or organisation.

After writing this down, participants will share their notes with fellow students or co-workers and discuss further actions together. • What are the issues in my organisation or environment? • What are possible solutions?
Summary
Links / references
https://www.keychange.eu/ Powerpoint presentation
Extra tips, options or adaptations, checklist and so on

Learning resources

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Exercises for Module 3: Cooperative Entrepreneurship

INTRODUCTION 1

Theoretical outline 1

EXERCISES 1

Exercise 1 – Where do I start?
Exercise 2 – I have a great new idea, what do I do with it?
Business Plane
Exercise 3 – "I have a great new idea, what do I do with it?"
The 5 W´S And an H
Exercise 3 – How do I make it happen?
Exercise 5– How do I make it happen?
Composers' Model Canvas

INTRODUCTION

Cooperation is a fundamental concept in both individual and collective enterprises; it involves people joining forces to achieve a shared goal or advantage. In business, it means the coming together and working together of people pooling financial and non-financial resources to meet the socio-economic and cultural needs of the members of a community. The cooperative entrepreneurship landscape requires the integration of creativity, innovation and smart strategic management. Surprisingly, it can also serve as a powerful tool to foster mutual understanding and bridge cultural disparities. The essence of cooperatives lies in respecting and integrating these principles. Decision-making in cooperatives is governed by a democratic ethic, with every member having a voice in deliberations. Voluntary and open membership further underlines the inclusive nature of cooperatives, where people come together voluntarily to collectively improve their well-being. While maintaining their individual autonomy and independence, cooperative members proudly become co-owners, actively participating in the management processes of the cooperative.

For entrepreneurs, adopting a co-operative paradigm in business initiatives can bring many different benefits. Productivity soars, as collaboration harnesses diverse skill sets

and perspectives. This collaborative environment becomes a conduit for the fluid exchange of knowledge, promoting a continuous learning cycle among members. The cooperative framework also facilitates a valuable feedback mechanism that encourages the refinement and improvement of ideas.
In conclusion, co-operation in practice is much more than just a concept; it embodies the spirit of unity, shared aspirations and the power of collective action. In business, cooperatives are a testament to the potential of people coming together for mutual improvement. By adopting democratic decision-making, valuing open membership and preserving autonomy, cooperatives exemplify harmonious collaboration. Adopting co-operative principles can open up a world of increased productivity, knowledge sharing, enriched networks and the realisation of a shared vision.

Embarking on an engaging and fun educational journey, participants will delve into the theory of cooperative entrepreneurship through this fun and transformative module. Beyond the realm of theory, this module offers a body of knowledge and practical application, equipping individuals with powerful real-world business tools that have the potential to foster a change in their approach to the music industry.

By following this module, your students will:

- **Acquiring Cooperative Business Language:** In this module, students will become familiar with the specific words and phrases used in cooperative business practices. This will help them communicate effectively about their professional ventures. They'll learn how to express their ideas clearly, both in writing and speaking. This skill will make it treasier for them to work with others in the music industry and share their plans confidently.
- **Understanding if Cooperative Music Businesses are Possible:** As students go through this module, they'll get practical tools based on real business situations. These tools will help them figure out if their ideas for cooperative music projects could really work. By using these tools, they'll be able to look closely at the details and see if their plans make sense in the real world. This way, they can make smart decisions about whether to move forward with their ideas.
- **Figuring Out What's Good and What's Challenging:** This module will teach students how to look at their music projects from different angles. They'll learn to see what parts are strong and what parts might need improvement. By understanding these strengths and weaknesses, they can make their projects better. Also, students will learn to pay attention to things outside their project, like competition and opportunities. This helps them be prepared for different situations and make good choices for their music projects.

Exercises for Module 3: Cooperative Entrepreneurship

Exercise 1 - Where do I start?

Type of exercise
Overall, this exercise is a practical way to enhance students' business vocabulary and comprehension of relevant concepts. It encourages active learning, engagement with real-world content, and the development of critical thinking skills through debate and discussion.
Description
This exercise is a vocabulary or concept mapping exercise designed to help students to become familiar with specific business, entrepreneurship, and project-related terms and concepts.Trainers will provide a template divided in 2 columns, one listing business terminology and the other concepts, phrases or situations to be matched to these words. The words can be chosen according to the class needs, interests but also aspects and theories trainers have dealt with. Be aware, some concepts may be difficult to interpret and a debate may arise!
Purpose/goal
1.Participants will gain knowledge of specific cooperative business terminology 2.Participants will learn how to correct express theirs ideas when talking about business oriented project
Group size
Group or individuals
Material/s needed
Pens and Paper, and a good selection of your favourite business terminology
Estimated duration
20 m
Instructions

1. **Introduction by Facilitator**: The facilitator begins by providing students with a text or video that describes someone's project. This text or video likely contains various business-related terms, jargon, or concepts.
2. **Exercise Format**: The exercise format consists of two columns:
    - **Column 1 (Business Terminology)**: In this column, students are asked to list or write down business terminology or concepts that they identify in the provided text or video.
    - **Column 2 (Words from Text/Video)**: In this column, students are required to list words or phrases they encounter in the text or video.
3. **Concept Identification**: Students watch the video or read the text carefully and identify business-related concepts, terminology, or jargon present in the content.
4. **Linking Concepts**: After identifying the terms in both columns, students are then asked to link the concepts they've identified in the "Business Terminology" column with the corresponding words or phrases from the text or video in the "Words from Text/Video" column. This step requires them to understand and recognize how the terms are used in the context of the project described.
5. **Debate and Discussion**: Some concepts may be open to interpretation or may have multiple meanings. This can lead to debates and discussions among students as they compare their interpretations and conclusions regarding the concepts identified.
6. **Recapitulation**: The exercise's objectives are summarized:
    - **Familiarity with Concepts**: Students become more familiar with specific business, entrepreneurship, and project-related concepts and terminology by actively engaging with them in the context of a real-world project.
    - **Concept Linkage**: By linking the identified concepts with the words or phrases from the text or video, students gain a deeper understanding of how these terms are applied in practice.
    - **Debate and Critical Thinking**: The exercise promotes critical thinking and debate as students grapple with the interpretation and application of business concepts.

Links / references

https://www.dynamicenglish.cl/blog-feed/vocabulario-para-emprendedores
https://www.idos-research.de/uploads/media/The_CoOperative_Firm._Keywords.pdf
https://miro.com/templates/concept-map/

Exercises for Module 3: Cooperative Entrepreneurship

Exercise 2 – “I have a great new idea, what do I do with it?”

Type of exercise
The exercise is a creative and experiential activity designed to help participants to understand the concept of "projects" and their longevity. This is a kinaesthetic, active learning exercise to be run face-to-face. It is particularly useful for students who need to feel or experience an idea that would otherwise remain purely abstract, in fact, it employs paper planes to unfold a discussion on the factors that can influence projects.
Description
This exercise is a creative way to engage participants in thinking about their projects, understanding their potential duration, and recognizing the external factors that can impact its outcomes. It combines physical activity (creating and launching paper airplanes) with reflective and metaphorical elements to facilitate the learning and the discussion. The instructor will take students to think about what a "project" is and how it stretches out over time (like the word "pro-jacere" suggests). Projects can be both short and long term, even though their length doesn't necessarily determine if they'll be successful. Students will be asked to write down on a piece of paper the objectives beyond their projects, then fold it and make a paper plane. Then, one by one, they will launch it. The idea is to go open air and make the plane fly far if their project is meant to last long, or let it fall close if the project has shorter-term objectives. Afterwards, the trainer will engage in a discussion and analyse if there have been factors (both internal or external) that can influence the projects. Remember, just like how paper planes don't always fly exactly as planned, projects might also take unexpected paths.
Purpose/goal
1. Participants to actively learn how what exactly a project is; 2. Participants reflect of which timeframe their projects is to be realised; 3. Participants to actively learn how how internal and external factors involved in a project can have and impact on it both positively or negatively

Group size
Individual or groups
Material/s needed
A4 Paper Instructions to make a paper airplane if needed An open space (if possible)
Estimated duration
30 m
Instructions
Introduction: The instructor explains the concept of a "project" and how it can span over different periods, regardless of its length determining its success. Reflection: Participants are asked to think about their own project and how it can evolve and continue over time. Metaphor: The instructor introduces a metaphor by comparing building a brick house (a long-term project) to the participants' projects. This metaphor helps participants grasp the idea of long-term and short-term projects. Activity: Participants create paper airplanes and write down what motivates them regarding their projects on the airplanes. They are then instructed to launch their airplanes. Symbolic Launch: The goal of the airplane launch is symbolic. If a participant's project is meant to last long, they try to make the airplane fly far. If the project is more short-term, they let the airplane fall nearby. Discussion: After the activity, there is a discussion about the various factors, both internal and external, that can influence the trajectory and success of projects. This discussion takes place outdoors, using the air as a symbol for these influencing factors. Conclusion: The exercise emphasizes that, just like airplanes don't always follow a perfect path, projects may also take unexpected and unpredictable routes.
Links / references
https://www.edutopia.org/discussion/ultimate-ice-breaker-making-flying-paper-planes https://faculty.babson.edu/krollag/teamwork/paper_airplane.html https://www.youtube.com/watch?v=54noZe-0B1c https://www.youtube.com/watch?v=71-pBSPaczY

Exercises for Module 3: Cooperative Entrepreneurship

Exercise 3 – “I have a great new idea, what do I do with it?”

Type of exercise
This exercise is a valuable tool for participants to gain a deeper understanding of their projects, assess their feasibility and potential challenges, and promote discussion and critical thinking. It encourages participants to take a holistic view of their projects, considering various internal and external factors that can impact project success.
Description
The exercise is a structured and comprehensive analysis exercise often used in project management, strategic planning, and business development. It is designed to help students or participants critically assess their projects by addressing key aspects through a series of questions. This type of exercise is often referred to as a "5W and 1H" analysis, where participants explore the Who, What, Why, Where, When, and How of their projects. The "5 Ws" is a set of questions that are often used in journalism, investigations, and problem-solving to gather essential information and provide a comprehensive understanding of a situation or story. The 5 Ws stand for: Who: This question seeks to identify the people or entities involved in the situation. It's about understanding the individuals or groups relevant to the context. What: This question focuses on the events, actions, or circumstances that are central to the story or situation. It helps in defining the core aspects of the situation. Where: This question asks about the location or place where the events are taking place or where they occurred. Understanding the geographical context is crucial. When: This question is concerned with the timing of events. It seeks to establish when the events took place, whether it's a specific date, time frame, or period in history. Why: The "why" question delves into the motivations, causes, reasons, or factors that led to the events or situation. It aims to uncover the underlying causes and motivations. Additionally, a sixth question, "How," is added to the list to inquire about the methods, processes, or means by which events occurred or were carried out. So, you might hear about the "5 Ws and H" (Who, What, Where, When, Why, and How) when discussing comprehensive information gathering and analysis. These questions help ensure a thorough and well-rounded understanding of a topic or issue.

Purpose/goal
1.Participants will analyse the context around their projects 2.Participants will learn to formulate questions on contextual issues that can potentially impact their projects 3.Participants will learn to familiarise with business terminology
Group size / individual
Group, pairs or individual
Material/s needed
Papers and Pens
Estimated duration
30 m
Instructions
Structured Analysis: The exercise provides a structured framework for participants to analyze their projects. It guides them to systematically consider various aspects, ensuring a comprehensive examination. **Exploration of Project Context**: The facilitator invites students to analyse the **content and contex**t of their projects by defining their "5w and an h" - What, Who, Where, When, Why and How. This will help them gain a clearer understanding of the project's scope and purpose. **Generating Discussion**: The exercise aims to generate discussion among students by prompting them to think critically about their projects. By addressing the questions, participants may uncover new insights and perspectives, fostering debate and collaboration. **Project Value Expression**: Participants are prompted to think about how they express the value of their project, which is essential for effective communication and stakeholder engagement. **Link with Previous Activity**: The exercise is designed to connect with a previous activity involving paper airplanes. This link likely serves to illustrate how the analysis of project context and factors can be applied to real-world situations, drawing parallels between the two activities.
Links / references
https://www.appvizer.com/magazine/operations/project-management/the-5-ws-in-business https://www.business2community.com/startups/the-5-ws-of-a-winning-startup-0131100 https://www.cbsnews.com/news/the-five-ws-of-business/
Extra tips, options or adaptations, checklist and so on

Exercises for Module 3: Cooperative Entrepreneurship

Exercise 4 – “How do I make it happen?”

Type of exercise
The SWOT analysis exercise is a valuable tool for learners to assess and understand the various factors that can impact the success or challenges of their projects. It encourages structured thinking and provides a framework for strategic decision-making and planning.
Description
SWOT analysis is a strategic planning tool used by individuals, organizations, and businesses to evaluate their current situation or a specific project or initiative. SWOT stands for Strengths, Weaknesses, Opportunities, and Threats. It involves a comprehensive examination of these four factors to make informed decisions and develop effective strategies. Here's a brief overview of each component of a SWOT analysis: **Strengths**: These are the internal, positive attributes or characteristics that give an entity a competitive advantage. Strengths can include things like a strong brand, talented employees, advanced technology, or efficient processes. Identifying strengths helps an entity understand what it does well and can leverage to achieve its objectives. **Weaknesses**: Weaknesses are also internal factors but represent areas where an entity is lacking or performing below its potential. These might include a lack of resources, outdated technology, poor management, or inefficient processes. Identifying weaknesses is crucial for addressing areas that need improvement or development. **Opportunities**: Opportunities are external factors or trends that an entity can capitalize on to achieve its goals. These could be emerging markets, new technologies, changing consumer preferences, or favorable economic conditions. Recognizing opportunities allows an entity to adapt and grow by taking advantage of external circumstances. **Threats**: Threats, like opportunities, are external factors, but they represent potential challenges or risks that could impede progress. These might include competition, economic downturns, regulatory changes, or shifts in consumer behavior. Identifying threats helps an entity prepare for and mitigate potential problems. To conduct a SWOT analysis, individuals or organizations typically create a matrix with four quadrants, one for each of the four components. They then brainstorm and list items under each category based on their unique situation or the specific context they are analyzing. Once completed, the analysis can guide decision-making, such as crafting strategies to leverage strengths and opportunities while addressing weaknesses and mitigating threats. SWOT analysis is a versatile tool used in various fields, including business, marketing, project management, and

personal development. It provides a structured framework for assessing the current state of affairs and making informed decisions to achieve objectives and manage challenges effectively
Purpose/goal
1.Participants will learn to define the strengths, weaknesses, opportunities and threats of their own projects; 2. Participants will develop a full awareness of all the factors involved in making a business decisions; 3.Participant will learn to recognise the external and internal factors surrounding their projects.
Group size
Individual, pairs or group
Material/s needed
Pens, SWOT Template , and possibly a Board for brainstorming
Estimated duration
20 m
Instructions

Provide a SWOT Template: The facilitator provides learners with a SWOT analysis template. This template typically has four sections: Strengths, Weaknesses, Opportunities, and Threats.
Explanation of Use: The facilitator explains how to use the SWOT analysis template and the purpose of each section:

- **Strengths**: Internal factors that are advantageous to the project.
- **Weaknesses**: Internal factors that are disadvantageous to the project.
- **Opportunities**: External factors that could benefit the project.
- **Threats**: External factors that could pose challenges or risks to the project.

Listing Items: Learners are then instructed to list three items in each section of the SWOT template. These items should be related to their specific project.
Analysis of Internal and External Factors: By listing items in each section, students engage in critical thinking to identify both internal and external factors that affect their project. Strengths and weaknesses are typically internal factors that the organization or project can control or influence, while opportunities and threats are external factors that may impact the project but are beyond the organization's control.

Recapitulation: The exercise's objectives are summarized:

- **Reflecting on SWOT**: Students are encouraged to reflect on the strengths, weaknesses, opportunities, and threats of their projects. This reflection helps them gain insights into the project's current state.
- **Recognizing Factors**: Through the analysis, students learn to recognize and differentiate between internal and external factors that can influence the project.
- **Link with Previous Activity**: The exercise may be connected to a previous activity (Activity 1) to emphasize the importance of considering external and internal factors when assessing a project's context. This link helps students apply the analysis skills developed in this exercise to real-world situations.

Links / references

https://www.mindtools.com/amtbj63/swot-analysis
https://www.investopedia.com/terms/s/swot.asp
https://www.businessnewsdaily.com/4245-swot-analysis.html
https://www.youtube.com/watch?v=I_6AVRGLXGA

Exercises for Module 3: Cooperative Entrepreneurship

Exercise 5 – “How do I make it happen?”

Type of exercise
This exercise is a practical and hands-on approach to business and project planning. It helps students structure their ideas, adapt to different canvas options, and refine their business or project concepts. It also encourages collaboration and external feedback to enhance project development.
Description
The Business Model Canvas is a strategic management tool developed by Alexander Osterwalder and Yves Pigneur that helps organizations, entrepreneurs, and businesses visualize, design, and describe the key components of their business model. It's a one-page framework that provides a structured way to analyze and communicate various aspects of a business. The Business Model Canvas consists of nine building blocks, each representing a fundamental aspect of a business: Customer Segments: This block defines the different groups of people or organizations that the business aims to serve or target as customers. Value Propositions: This block outlines the unique value or benefits that the business offers to its target customer segments. It answers the question of why customers would choose this product or service. Channels: Channels represent the various ways the business reaches and interacts with its customers to deliver its value propositions. This can include online platforms, physical stores, sales teams, etc. Customer Relationships: This block describes the type of relationships the business establishes with its customers, such as personal assistance, self-service, automated support, etc. Revenue Streams: Here, you identify the sources of revenue for the business. This includes pricing strategies and revenue models (e.g., subscriptions, one-time sales, licensing, etc.).

- Key Resources: This block highlights the critical assets, capabilities, and resources needed to deliver the value proposition and run the business effectively.
- Key Activities: It lists the most important activities the business must undertake to create and deliver its value proposition and operate successfully.
- Key Partnerships: This block identifies external organizations, suppliers, or collaborators that the business relies on to optimize its operations or expand its offerings.
- Cost Structure: This outlines the various costs and expenses associated with running the business. It helps in understanding the financial aspects of the business model.

The Business Model Canvas is a versatile tool used for business planning, innovation, and strategic analysis. Entrepreneurs and organizations can use it to brainstorm and test different business models, communicate their business ideas to stakeholders, and make informed decisions about their strategies and operations. It's a valuable framework for both startups and established businesses seeking to adapt to changing markets or explore new opportunities.

Purpose/goal
1.Participants will learn how to correctly internalise ideas in order to sell or share projects; 2.Participants will gain knowledge about the business model canvas and the importance of adapting their needs to specific options; 3.Participants will practice working in a group and cooperatively.
Group size
Group, Pairs or Individual
Material/s needed
Pens, Template, Paper, and Board
Estimated duration
1 h
Instructions

Explanation of Business Model Canvas: The facilitator starts by explaining what a business model canvas is. A business model canvas is a visual tool that helps individuals and teams map out the key components of a business or project in a structured way. It typically includes sections for key elements such as customer segments, value proposition, channels, customer relationships, revenue streams, key resources, key activities, key partnerships, and cost structure.
Introduction to Various Canvas Options: The facilitator introduces different versions or options of the business model canvas. These options might include the original business-oriented canvas, a social canvas designed for social enterprises or nonprofits, and a creative canvas tailored to artistic or creative projects.
Providing Guiding Questions: The facilitator provides students with specific questions or prompts that correspond to each section of the selected canvas. These questions guide students in filling out the canvas with relevant information related to their project.
Student Filling of Canvas: Students work individually or in groups to fill in the canvas template with their own project elements. They use the provided questions to structure their thoughts and ideas within each section of the canvas.
Adaptation to Canvas Option: Students are encouraged to consider which canvas option (business, social, creative) best suits their project's nature and goals. They should adapt their project details to the chosen canvas option.
Group Exercise: The exercise can be enhanced by conducting it in a group setting where one student's project is chosen for analysis. This approach allows for external perspectives and insights into the selected project and reduces subjectivity.
Recapitulation: The exercise's objectives are summarized:

- **Clarity in Business Model**: Students gain a more precise understanding of their business or project's model by filling out the canvas. This helps them convey their ideas more effectively.
- **Adaptation to Canvas Option**: Students learn to select the most suitable canvas option for their project and adapt their project details accordingly.
- **External Perspective**: Group exercises involving external projects introduce external viewpoints, reducing subjectivity and potentially improving the project's viability and effectiveness.

Links / references

https://www.creativeprojectcanvas.com/
https://www.canva.com/graphs/business-model-canvas/
https://www.creativebusinessmodelcanvas.com/

Module 4: Branding and Digital Marketing

Topic 1: How do you want others seeing you?

Exercise 1 – Sharing thoughts and feelings about branding
Exercise 2 – Open the Wardrobe
Exercise 3 – Create a Mood board
Exercise 4 – Pitch your visual identity
Exercise 5 – Close the Wardrope

Exercise 1 –Sharing thoughts and feelings about branding

Type of exercise
This is a discussion exercise that aims to deconstruct and reconstruct the concepts of "Branding and Marketing". It's a good starting exercise to create a collective moment. This can be done in a circle, standing. This exercise leads the participants out of their comfort zone in order to overpass obstacles. It will help them to understand better their preconceived thoughts and judgments, and from there be able to take a step back and confront them with other perspectives.
Description
<u>Recurring issues:</u> ✓ Few role models as references for newcomers ✓ Many digital natives don't feel they are lacking in the field of branding & marketing ✓ Neither time nor money to focus on something that seems accessory / superficial ✓ Also: where to start?! <u>Common mental blocks</u> ✓ 'I don't know where to start' ✓ 'No one cares' ✓ 'I hate bragging' (or don't want to give that impression) ✓ 'Only mediocre artists need social media to be acknowledged by their peers' ✓ 'I have no news to share at the moment' ✓ 'I hate writing this stuff' ✓ 'What if I fail' ✓ 'Can't I just hire someone or an agency to do this for me? ' ✓ 'Too many tools and besides, I only have 10 followers'

Learning Objectives
1. Participants break their misconceptions of Branding and Digital Marketing 2. Participants increase their knowledge of what is a brand 3. Participant increase their awareness about the importance of branding and digital marketing for their career
Group size
Individual or group
Material/s needed
Paperboard, pencil
Estimated duration
20 min
Instructions
-How do you feel about branding? Is it something easy for you to present yourself and your work? -What are your fears about selling yourself? The students express themselves about their conceptions and their fears. The facilitator writes the main ideas on a paperboard and gathers them by topic.
Summary
It's important to deconstruct misconceptions about branding, digital marketing such as: Someone can do it for me, what if I fail, I don't have anything to share on social media etc. ✔ In the very competitive market of music, a strong branding is a tool that can help you to get jobs, contacts and opportunities. You are increasing your chances. ✔ You are not a content creator, you are an artist. Branding and marketing will help focus on the composer as a person, their values, talent and vision, not only their 'content'. ✔ It's not about making millions but the luxury to choose the career path you want for yourself ✔ There is no single way to go about this – don't compare yourself to others, let them inspire you ✔ Failure is very relative, success just as much: it's about finding your bearings – test, iterate and adjust ✔ The internet opens the field of possibilities to spread your message and find your community. ✔ Branding, marketing and social media give you the leverage to showcase who you are at very little cost and without any constraint of space or time. ✔ Value is in the eye of the beholder (aka you –sadly- do not get to decide the value of your work so you have to brand & market yourself so that changes) ✔ The starting point is who you are and what you do
Links / references
Sam Kaner, "How to spark joy in the Groan zone." https://www.nceas.ucsb.edu/news/how-spark-joy-groan-zone-collaboration

His concept of the Groan zone can help with facilitating the workshop on disconstructing preconceived ideas.

Extra tips

Don't focus too much on their anxiety, you must let them share their feelings, understand they have common challenges with others and make them understand the importance of this topic.

A good way to adapt his workshop is the match and move method.
Groups of 2 or 3 exchange on their 3 biggest fears about digital and marketing.
Then new groups of 5 or 6 are created, they share the 3 biggest fears they have encountered and try to agree on the 3 most common ones and explain why.
If the group is high up to 10, then, all together the whole group tries to agree on the 3 biggest fears again.
This is a great way to help participants feel common values and create a group energy.

Tips: as a facilitator, be pro-active, move around in the room, ask them to define the words they put down on the paper. Be interested in their ideas.

Tips: as a facilitator, try to prepare your workshop ahead, if possible have the name and profile of participants before to be able to create groups prior to workshop that are balanced in terms of gender, background, experience etc.

Tips: Don't forget their music is part of their branding (music can be used as a brand identity), you must talk about music more than marketing at the beginning.

Exercise 2 – Open the Wardrobe

How do you define yourself better?

Type of exercise

Online or face to face exercise.
Participants will explore their professional self and how to communicate it. It is an introspective exercise.
This exercise helps to differentiate participants from others in terms of visual identity (branding).

Description

Open the wardrobe is the first step to figure out who you are, consider how you want to be known and define your "niche".

As an artist, you must figure out who you are to present yourself clearly and concisely. Be aware of your strength, your values, and goals in order to build a coherent story. To build a strong personal brand, a little introspection is essential.
Here's a simple exercise to help you with this process.

As uncomfortable as it may feel, honesty and deep thinking are integral here. If you struggle to answer these questions, try asking friends and family for their input. Of course, none of the

answers to these questions are set in stone and will change over time as you learn and grow. However, once you know yourself better, you can start working to project an image of yourself.

Once you've worked out who you are today, consider how you want to be known, focus on who you want to be tomorrow. Don't forget the SMART method to set your goals.

Learning Objectives

1. Participants define/redefine their value proposition
2. Participants deepen their understanding of themselves (image, presentation, value)
3. Participants build their own brand based on their professional self, step by step

Group size

Individual, pairs or group

Material/s needed

Wardrobe template

Estimated duration

45 minutes

Instructions

The facilitator will use the "wardrobe template"

The facilitator asks the students to form small groups of 3-5 and share their answers on this topic

Questions asked:

On the front left: What do people think of you if they look at you for the first time?

Inside on the left: What would you tell someone if they ask you who you are? (only five things)

On the back up: What do you hope people feel about you when they get to know you?

On the back Down: What are the values that define you as an artist?

The students write on their own wardrobe the result of their introspection and share their answers to the group of 3-5 people (for each question)

Summary

KEY POINTS:

- ✔ You are already communicating without knowing it (you already have an image, even if you didn't build it)
- ✔ A brand is based on identity, you must know how you are. What defines you? What do you want to say about yourself?
- ✔ If you don't communicate yourself you just let the others built you identity ...
- ✔ You must identify what defines you and what is the vision of the word you want to transmit to your audience.
- ✔ You must define clearly: What are your values, your messages?

Links / references
To go further on Gender-sensitive Communication https://eige.europa.eu/sites/default/files/20193925_mh0119609enn_pdf.pdf
Extra tips, options or adaptations, checklist and so on
Introspection takes time, use the Template to create a first time of reflection, then a first time of debate between the participants. Leave unused templates at the disposal of the participants and invite them to work on the template in their free time, to rework it, to ask their relatives or their teachers these questions. Nothing is set in stone; this template can be used for all projects. Make feedback on their way of presenting them, positive feedback and constructive feedback. Some tips on how to deliver feedback in live: https://www.mindtools.com/al3dp8t/how-to-deliver-on-the-spot-feedback Tip: Don't forget music during this introspection time (backgrounds, inspirations, method, where are you playing, for who are you composing? Why are you composing?)

Exercise 3 – Create a Mood board

How do you create a visual identity?

Type of exercise
Face to face exercise, hand-craft. No need to have a creative background or skills. It's a creative exercise, using scissors and glue to make a mood board and think about how the image should feel.
Description
There are many different aspects that go into creating a successful brand in music, but one of the most important is visuals. A successful musician or band, just like a successful record label, must create a brand to set themselves apart. That brand is what makes people want to listen to that musician and not someone else. A musician's visuals include everything from the logo on their album cover to the way they dress on stage. All these visuals work together to create a unified brand. When done correctly, this can be a very powerful marketing tool.
Learning Objectives
1. Participants learn how to convey their public persona through images. 2. Participants understand the power of visual communication 3. Participants learn how to choose images that truly represent them and their work.
Group size / individual if applicable
Individual, pairs or group
Material/s needed

Wardrobe template, sheets of papers, magazines, scissors, glue

Estimated duration

35 minutes

Instructions

Ask the participant to create a mood board expressing who they are, choosing images, colours and topics to express what they want to show about them (values, identity, personality, mood)

The facilitator forms new small groups of 3-5 persons and gives them magazines (as various as possible). Every student must choose, and cut images from the magazines to create a mood board who must reflect their own wardrobe.

Summary

This exercise helps the participants to know themselves better and define images that they need, and work with a photographer to create the right feeling for the audience.
KEY POINTS:

- ✔ “show don't tell”
- ✔ To define your brand, you must build a coherent visual identity showing your brand, your identity, your values, your vision beyond the words.
- ✔ You must create a coherent image of you, and compose your brand as you compose your music: making choices according to what you want to say without using words.

Links / references

Involve Erasmus+ project - Visual literacy workshop with N’a qu’un oeil.

This project helps people make their profesional background visual.

See the toolbox: **https://www.visualentrepreneurs.eu/involve-toolkit/**

https://www.naqu1oeil.com/

Extra tips

Useful tips to create a mood board for your brand on Canvas: https://www.canva.com/learn/make-a-mood-board/

Important: when doing a workshop around images , make a reminder around images copyright, it’s important that participants RE-work images by cutting, pasting , writing on original images. Two reasons :1. to respect the author of the images without using the images without righs and 2. to make them realise the importance of your singularity. One’s singularity materializes through transformation, reinterpretation of symbols, images, colours and words.
As a facilitator, encourage them to try and fail, and try again.

Exercise 4 – Pitch your visual identity

How do you communicate in a relevant way?

Type of exercise
Face to face or online It is an exercise of synthesis, making it possible to choose priorities, major orientations and to define needs with precision.
Description
In a society where people scroll and where time is pressuring, it is important to learn to know how to FOCUS and be synthetic. A pitch is a red thread that will accompany participants all along their journey. It's a way of pitching your idea with key words and clear ideas that can be understood by anyone, anywhere at any time. What makes people stop on your profile or want to know more and contact you is the personal touch that will make them remind you. Therefore, the challenge is about translating intangible dimensions such as senses (visual, sound) atmospheres, feelings into images and words.
Learning Objectives
1. Participants will understand the importance of defining their own visual identity and brand image 2. Participants will learn how to choose their words to talk about their sound and visual communication
Group size
Group or individual
Material/s needed
Wardrobe template, Mood board done
Estimated duration
20 minutes
Instructions
Observing the results of their own mood board, and experiencing the feedback of their peers, each student must choose 5 sentences to brief someone on their "visual identity".
Summary
KEY POINTS: ✔ The visual communication pitch helps the participants to be very clear about their own identity, think about how the visuals (photos, colors, visual coherence, type of situations shown) can impact their message. ✔ Composers must be also aware that the best way to control their image is to choose themselves their communication and branding. ✔ The pitch is a very useful tool to understand what can't be missing, and what are the priorities of their communication.

Links / references
The Swedish institute in collaboration with the Swedish photographer Tomas Gunnarsson has created a booklet that examines norms and stereotypes in images “Images that change the world – A guide to equal communication” https://sharingsweden.se/app/uploads/2020/03/images-that-change-the-world-guideboken-final.pdf Centre Stage Online is an online course for people who are artistically active in performing arts and music and want to develop their communication and their artistic leadership. They made a special focus on “choosing the right image” https://www.centrestageonline.org/episodes/episode-9
Extra tips, options or adaptations, checklist and so on
The checklist to make sure I am choosing the right visual identity corresponding to: - my feelings (trust, confidence, love, peace, confort) - my music (music type, origins and background, inspirations) - my values (participative, excellence, laid-back, innovative) - my image (youth, clothing style)

Exercise 5 – Close the Wardrobe (25 min)

Type of exercise
Introspection exercise and sharing perspectives and solutions
Description
Once you have defined your identity, the next step is to “sell” your product. The idea is to know what you need to adapt to make your product unique. In a world-wide market, it’s all about being at the right place at the right time witht the right channel. You can think your product as a “base” first, that could be sold anywhere, for anyone at any time but quickly you will realize the importance of declining it for special audience who have specific purpose and habits.
Learning Objectives
1- Participants will understand the marketing mix concept 2- Participants will focus on their product, identify where they can sell and adapt their prices and their promotion
Group size
Group or individual
Material/s needed
Wardrobe template
Estimated duration
25 minutes

Instructions

The facilitator will use the "wardrobe template" (created in exercise 2)

The facilitator asks the students to form small groups of 3-5 share their answers on this topic

Questions asked:

On the front right: Who is looking at your wardrobe? (how is looking at you as an artist)

What are you selling? (final product, process of creation, mediation, sensibilization, teachings ...)

Where are you selling? (Platform, network, call for proposals ...)

Summary

The four Ps are a "marketing mix" composed of four key elements—product, price, place, and promotion—used when marketing a product or service. Typically, businesses consider the four Ps when creating marketing plans and strategies to effectively market to their target audience.

Although there are many other "marketing mixes," the four Ps are the most common and foundational to creating a successful marketing plan. In this article, you will learn more about their purpose, history and find a detailed breakdown of the four Ps.

What are the 4Ps of marketing? (Marketing mix explained)
The four Ps are product, price, place, and promotion. They are an example of a "marketing mix," or the combined tools and methodologies used by marketers to achieve their marketing objectives.

The 4 Ps were first formally conceptualized in 1960 by E. Jerome McCarthy in the highly influential text, Basic Marketing, A Managerial Approach [1].

Product:

- ✔ What is your product? (Music, score, experience, process of creation, training, courses, teachings)
- ✔ What does your product do? Does the product meet an unfilled need or provide a novel experience? (feeling, family moment, entertainment, empowerment …)
- ✔ Who is your product's target audience? (age, gender, ethnicity, groups/individuals
- ✔ How is your product different from what others offer? (Process, targets, transdisciplinarity, message, artistic approach …)

Price:

- ✔ What is the cost of your product? (travel, working time, external contributors, structure costs, furniture and technical equipment, communication …)
- ✔ What is the price range of your product's competitors? (minimum wage, benchmark of similar projects, collective agreements, national studies)
- ✔ What is the price range of your target audience?
- ✔ What price is too high for your audience? What price is too low?
- ✔ What price best fits your target market?

Place:

- ✔ Where will you sell your product? (local authorities, foundations, heritage sites, national stages, cultural centers, festivals, theatres, broadcasters, tour operators)
- ✔ Where does your target audience shop? (Online/offline, urban/rural, festival, cultural events, TV, Radio, Social networks, Website …)
- ✔ What distribution channels are best to reach your target market? (press, social medias, institutions, foundations, professional networks …)

Promotion:

- ✔ What is the best time to reach your target audience?
- ✔ What marketing channels are most effective for your target audience? (press, social medias, institutions, foundations, professional networks …)
- ✔ What advertising approaches are most persuasive to your target audience?

Other marketing mixes:

The four Ps aren't the only marketing mix used today. Some other modern marketing mixes include the five Ps, the seven Ps … Although each of these reflects certain aspects of the four Ps, they also each possess some unique elements that alter their emphasis on the marketing process.

The five Ps are product, price, place, promotion, and people.
The seven Ps are product, price, place, promotion, people, processes, and physical evidence.

Links / references

The Marketing Mix and the 4Ps of Marketing:
https://www.mindtools.com/akksnwa/themarketingmixandthe4ps

Centre Stage Online is an online course for people who are artistically active in performing arts and music and want to develop their communication and their artistic leadership. They made a special focus on "Talking to the right people about the right things":
https://www.centrestageonline.org/episodes/episode-5

Centre Stage Online is an online course for people who are artistically active in performing arts and music and want to develop their communication and their artistic leadership. They made a special focus on "Getting your message across"
https://www.centrestageonline.org/episodes/episode-7

Extra tips

Qualitative relations: one of the most important things is to have the right network, not the quantity of relations.
Therefore, make sure your Linkedin network is linked to your values and projects, to stay focused and not get tired by the overwhelming information.

Module 4: Branding and Digital Marketing

Topic 2 – How do I provoke emotions and interests based on my story?

Exercise 6 – Tell your own Story
Exercise 7 – Boost your bio impact

Exercise 6 – Tell your own story

How do you build a story around yourself?

Type of exercise
Introspection exercise to share perspectives and solutions
Description
The power of storytelling as a branding tool has always been one of the key ingredients for success in the music industry. Many marketers in the music industry focus so much on the "product" that they forgot the importance of communicating what they represent through promotion. Brand storytelling means using different media (social media platforms, videos, posts, music) to capture your audience's attention. Successful storytelling creates an emotional connection between the music and the audience. In the long-term, this will create loyalty and trust. Every marketing effort needs a story. And every story has main characters, a beginning, conflict and resolution. Before creating your story, you need to decide what your music truly represents and find the best possible way to present your values and the people behind your brand to your audience.
Learning Objectives
1. Participants learn how to use the scope of their identity to build their story 2. Participants understand the importance of storytelling in branding and marketing 3. Participant learn how to adapt their pitch to their audience (1 Audience = 1 Pitch)
Group size / individual if applicable
Individual and then Group
Material/s needed
Sheets of paper, pencil
Estimated duration

30 minutes

Instructions

Write down your own story using the exercise of the Module 2 (Empowerment) and all the material of your wardrobe (especially the back of the wardrobe). What is your story? What is the story you want to tell to your audience? (Pick only five sentences)

Summary

This exercise helps the participant to summarise in a small biography the elements of the empowerment and the branding module.

KEY POINT:

- ✔ Scope of your identity (what you can and want to talk about)
- ✔ Positioning (your music, your values, your target industry/professional networks)
- ✔ Tell a story (incipit, disruptive element, development (the quest and the adventures), climax, project as a conclusion of the process)
- ✔ Adapting your pitch to your audience (professional - live music / sync world / gaming / patrons / institutional partners- vs. fans) & the context (online/offline)
- ✔ Importance of storytelling to empower yourself, share your values, and create your own brand
- ✔ Why is storytelling such a powerful part of your marketing? "people do not buy the best products, the buy the ones they can understand the fastest" (Donald miller)

The Composer's environment has changed dramatically in recent years, as digital streaming platforms have made it easier than ever for people to find and listen to new artists. In this rapidly changing landscape, one thing remains constant: the power of a good story. As a composer, you already are a storyteller. Compose your own story. Whether it's an origin story, a behind-the-scenes story, a look at the making story, a record or editing story or simply a narrative that helps listeners understand your music, storytelling is essential to building a successful brand for a composer.

Of course, all composers have different stories to tell. Some may choose to focus on their personal journey, while others may prefer to highlight the unique sound of their music. What's important is to help composers find a way to stand out from the crowd and connect with their audience on a deeper level.

Links / references

Some tools of storytelling out of Design thinking for social change Erasmus+ project https://socialchange.how/

European Stories an Erasmus+ project, some tools to tell stories: https://eurostories.eu/toolbox/

Extra tips

Focus on some tools:
Video Storytelling is the use of videos to tell stories. The video will be recorded following the storyboard structure previously designed. The video can be recorded using a smartphone or a professional video camera. The editing process of the video is crucial to have, in the end, an engaging story. The best option is to record a video using a professional video camera and a professional editor tool, but even using a simple smartphone and a low-cost video editor can produce good results. Deliverable: video.

Visual Storytelling is the use of visual narrative to tell stories. The story can be told using pictures or illustrations or other visual media. Sometimes music and sound effects are integrated into the visual stories. In the case of visual narratives for social change we suggest using Instagram and Blush as the easiest way to spread and disseminate social causes through pictures and illustrations. A Visual story will be the deliverable of this action.

Podcasting is experiencing a significant boom as a means of communication in recent years. It is analogous to the YouTube phenomenon but in the field of audio. Podcasts are not only a way to tell fiction stories but also to debate social challenges through community podcast experiences or sharing knowledge and best practices related to social change. That is the case of "Social change leaders", a podcast of social change leadership, in the public, private and non-profit sectors by Stephanie Malon-Rufi and Traci Warnberg-Lemm. Through interviews with thought leaders on the front lines they packed with tips, actionable ideas and stories to inspire people, energising efforts to build a better world.

A professional podcast requires excellent audio to be implemented. Nevertheless, even using a simple smartphone it is possible to have good audio files. Here the instructions to record professionally using your smartphone: How to Record Professional Audio with your phone 2022|Full Android and Iphone Tutorial - YouTube. Deliverable: audio story.

Exercise 7 – Boost your bio impact

How could you boost your bio's impact?

Type of exercise
Introspection exercise to share perspectives and solutions
Description
While the concept may seem simple to those at the start line of their careers, a bio is one of the most essential pieces to an artist's marketing package. There are multiple benefits to having a bio ready to send out alongside your music. Your bio will be useful in an ample amount of opportunities and situations. Majority of the time, your bio is generally needed in four particular circumstances:

- **Branding** – Your bio can easily live on your website, social media, digital streaming platforms, or your electronic press kit. Essentially, it should be featured anywhere that your audience can access you and your music or projects.
- **Press** – Having a bio ready will be incredibly useful in order to engage interviews, profiles, stories and any other networking that come your way.
- **Appearances** – Live performances are circumstances where your bio will be helpful to increasing your audience attention.
- **Fundraising** – If you're hoping to do outreach for fundraising, your bio can help you land potential grants, loans, investments and crowdsourcing.

Learning Objectives

1. Participants learn how boost their biography's impact
2. Participant learn how to adapt their pitch to their audience (1 Audience = 1 Pitch)
3. Participant learn practical tools to evaluate the quality of a biography

Group size

Individual and then group

Material/s needed

Paperbord, Sheets of paper, pencil

Estimated duration

30 minutes

Instructions

How could you boost your bio's impact?

Try to consider these 4 questions:

WHO IS READING: Is it explicit enough for the person reading it? Is it appealing for the person I want to convince? Who am I writing for?

SOUND DESCRIPTION: Does the bio give the reader an idea of what to expect musically?

BACKGROUND: Is there enough context here for a reader to understand your identity, background and values

ACTIONABLE APPEAL: Will a reader be enticed to actually listen to your music based on bio alone?

Summary

This exercise is a method to rethink a bio and add storytelling into a biography knowing the main points

- ✔ Think about your sound description
- ✔ Think about the story want to tell and the emotion you want to share to your audience
- ✔ Think about your background, inspirations, history
- ✔ Think about the vision of the word you want to share with your audience
- ✔ Think about actionable appeal, create curiosity for the product you are selling
- ✔ Think about the reader and adapt your story to the reader

Links / references

Tips to write a good biography https://www.wix.com/blog/2020/07/how-to-write-a-bio/
Extra tips, options or adaptations, checklist and so on
TIPS: >When writing a bio, use date and not period of time so you don't have to change it often. >Use links to the websites former places your worked, to other artists' website that have inspired you >A step aside: even if you are a music artist, tell people about something ELSE not related to music. If you like cooking, skating or if you speak Portuguese, let the people know.

Module 4: Branding and Digital Marketing

Topic 3 – "How can I build a consistent strategy to communicate with my audience?"

Exercise 8 – The Social Network
Exercise 9 – Time to plan

Exercise 8 – Magic Networking doesn't exist

How do you create a qualitative network?

Type of exercise
Using a template, participant will identify their networks (online and offline)
Description
Networking isn't a science. Therefore, networking is about taking the time to choose your relations, finding a balance between the quality of the profiles but also the spontaneity and realism of them. Having a balance between some people that bring you different skills (if you are a musician you won't need to be surrounded only by musicians but also producers, managers, programmers, dancers) and some people who share the same values that are not necessarily in the same field. This second group of people with who you share a vision will be really helpful to innovate and create new projects. Interdisciplinarity and collaboration can be the key to going forward.
Learning Objectives
1. Participant will learn how to use social media more effectively 2. Participant will understand how to focus on the platforms that their target groups use and how to develop content 3. Participants will identify all the networks (online/offline) they can use
Group size
Individual and group
Material/s needed
Communication plan template, Sheets of paper, pencil
Estimated duration
30 minutes
Instructions
The facilitator will share to the students a template of a communication plan. 1- Each student will make a list of all networks they know (Online and Off-line) 2- Each student will list the networks used by their audience

3- Each student will list the networks they use or they are familiar with
4- Each Student will refill the template, choosing their most important networks (5 maximum)

The facilitator must ask their student to refill a template of a communication plan to help them identify and know all the platforms and networks where they can share their work

Question of the template
- Network
- Publish between XX and XX
- Audience: gender, age, place, position...
- Frequency of publication:
- Editorial policy (adapted to the network)

Summary

This exercise must help the students to identify their communication channels
- You must know the specificities of each platform and each network
- Who is the audience on each platform?
- Where is my audience? Am I using the right platform to reach the right target?

Key Points:
- ✔ Choose your tools/networks (Website/newsletter/social media/professional network meetings)
- ✔ Create your visual identity
- ✔ Define your editorial strategy & calendar (right content, for the right audience, on the right channel, at the right moment)

Links / references

Webinar on networking

Extra tips

Apply the SMART methodology to your communication plan as much as possible
- ✔ Specific
- ✔ Measurable
- ✔ Attainable
- ✔ Relevant
- ✔ Time bound
- ✔ Creately is a website sharing Editable Templates to write a communication plan in 6 Steps

https://creately.com/guides/communications-plan-template/

Exercise 9 – Time to plan

How do you make communication plan?

Type of exercise

Using a template, participant will have access to a new tool: the communication plan

Description

A communication plan enables you to deliver information to appropriate stakeholders by identifying the message you need to promote, to whom you are targeting those messages and on which channels. It's important to plan in order to make sure you don't lose energy and time on this matter later.

Learning Objectives
1. Participants will discover tools to make their social media presence more manageable choosing priorities and anticipating the contents. 2. Participant will learn how to build their online presence 3. Participant will learn how to manage their social networks and keep it simple
Group size
individual
Material/s needed
Communication plan template, pencil
Estimated duration
60 minutes
Instructions
The facilitator will share to the students a template of a communication plan. The student must try to refill the communication plan for each network and for each month with an example (photo, text, link) according to the identified target on each network, and according to the communication goals on each platform
Summary
Key points to build your online presence ✔ Brand building posts ✔ Miscellaneous content that may have nothing to do with their brand at all ✔ Sales posts: You don't want to post way too much sales content, and scare fans away with spam, and on the flip side, you don't want to post so much random/personal content that everyone forgets you're an artist. 70-20-10 RULE: ● 70% of your content should be brand building. This is you in the studio, you on the road, photos from shows thanking fans, or talking about an upcoming project. ● 20% of your posts should be misc. content, or personal posts. These are the posts that fans like to see — it shows your brand in a more personable light. This is you talking about a good restaurant you found in town, talking about the new Jordans, current events, memes. ● 10% of your content should be the content where you're actually getting folks to buy your work. These are the download posts, the posts that push your merch, or showcase your presales. Tips to keep things simple: ✔ Know yourself and keep it manageable for you ✔ Time yourself and commit to a focused hour (max) ✔ Plan ahead and batch your content creation ✔ Recycle your content and repeat your messages across your various channels in different formats ✔ Adapt your tone and positioning to each network to best serve your strategic goals

Links / references
Centre Stage Online is an online course for people who are artistically active in performing arts and music and want to develop their communication and their artistic leadership. They made a special focus on “being visible online” and “Getting media coverage” https://www.centrestageonline.org/episodes/episode-10 https://www.centrestageonline.org/episodes/episode-12
Extra tips, options or adaptations, checklist and so on
The calendar is your best friend: have a following tool Don’t underestimate the strength of repetition and reminders, it helps your audience to be faithful and build your community 1 visual is worth 1000 words, be creative with images!

Case Study 1

Name of the project/activity/type of revenue **	**“The Fisherman and his Soul” - Youth Opera Production**
Composer name **	**Oliver Rudland**
Country of work**	France
Name and description of organiser(s)/ institution/client **	Director: Olivier Dhénin Conductor: Lucien Julien-Laferrière Winterreise Compagnie Theatre (https://www.winterreise.fr/) “**Winterreise: The Winter Journey**, song cycle by Schubert to poems by Wilhelm Müller. A poetic and musical cycle which synthesizes the idea of the company created by Olivier Dhénin: bringing together words and music, books and scores, words and songs of the soul. A theatrical and lyrical journey to the heart of the mildest of winters: that of the human being who awaits the new season and the time to love.”
Please explain in a few sentences the context of why/how you received money for this project/activity? **	The Winterreise Theatre Company which regularly stages youth opera productions on a summer course run in Rochefort-sur-mer, France decided to stage a joint production of Ravel’s ‘L'enfant et les sortilèges’ besides my operatic adaptation of ‘The Fisherman and his Soul’. The director, Olivier Dhenin, was familiar with my work from a performance of another opera staged in London back in 2006 which he attended in person. I had written the ‘The Fisherman and his Soul’ for a production in Cambridge, Olivier liked the piece and thought it would work well for his youth opera project (it was written especially for such organisations) and decided to stage a performance in summer 2015.
Duration, Full/Part time, Location	Performance in Théâtre de la Coupe d'Or, Rochefort-sur-mer, France.
What did you compose to obtain this income? **	I had previously composed a one act opera for a production in Cambridge, based on ‘The Fisherman and his Soul’; a short story by Oscar Wilde – the libretto was an adaptation of the original text by Wilde.
How the project is funded and financed (if known)	Unknown
Target beneficiary of your work & number of beneficiaries	The double-billed opera production (comprising my opera and Ravel’s ‘L'enfant et les sortilèges’) ran for three nights between 31st July - 2nd August 2015. The theatre housed several hundred audience members each night combined with a cast, crew and orchestra of about 40 people. Something in the region of 700 people, therefore, saw or were involved with the production.
Any innovative processes or content?	The music was designed to bring together a youth chorus (aged c. 16 – 21) and singing roles of a Verdian/Wagnerian grandeur, and thus to educate young people about the value of such styles of opera and music, that is, through participation rather than observation.
Expected fee range for this activity **	One-off fee of €340.95 (in 2015) for hire of musical parts
Composer website(s) and biography** (200 words)	https://www.oliverrudland.com/operas Oliver Rudland is an English opera composer, librettist and artistic director known for his accessible style of modern composition. He was educated at the Royal College of Music, London, and at Cambridge University where he

	now teaches composition. His operas include *The Nightingale and the Rose* (a one act romantic opera after Oscar Wilde), *The Owl who was Afraid of the Dark* (a children's opera after Jill Tomlinson) and *Pincher Martin* (a cinematic opera after William Golding), all of which have been highly acclaimed by critics and audience members alike. Recent commissions include *Flying Free*, a work for the orchestra of Opera North (March 2020), and *The Christmas Truce*, a cantata for soloists, choir and orchestra for the London Choral Sinfonia (November 2018). His chamber music has been showcased at the Southbank Centre (London) and the DiMenna Center (New York), and performed at many other venues and festivals across Europe and the US. Oliver also has considerable experience working in a community context. He is currently engaged in PhD research into community opera, for which he is composing a new two act opera based on Barry Hines's novel *A Kestrel for a Knave*.
Other comments	A complete audio recording of a performance of the opera can be heard here: https://soundcloud.com/oliver-rudland/the-fisherman-and-his-soul

Case Study 2

Name of the project/activity/type of revenue **	**Ensemble Garage collaboration (composition, performance of own compositions and royalties)**
Composer name **	**Bastard Assignments (Caitlin Rowley, Josh Spear, Timothy Cape, Edward Henderson)**
Country of work**	UK/Germany
Name and description of organiser(s)/ institution/client **	Ensemble Garage, a Cologne-based ensemble who specialise in contemporary music, with a strong connection to the experimental music scene. https://ensemblegarage.de/ "The Ensemble Garage, founded in 2009, seeks answers to artistic, social and aesthetic questions that shape our time. At the same time, it is looking for means and methods that can be used today to create fields of expression in composition. Since its founding, it has been providing innovative artistic impulses by focusing on the reflection of (post) internet society with all its digital media manifestations and by decisively shaping the development of new music towards transmedial, theatrical and performative forms of production."
Please explain in a few sentences the context of why/how you received money for this project/activity? **	Bastard Assignments (UK-based composer-performer group with members based in the UK, Norway and Italy) initiated contact with Ensemble Garage in October 2021 to discuss a collaborative project where we would create new pieces to be performed by them and us, first in a concert in Cologne after a week of workshops, with a second phase of bringing them to the UK to perform the same programme for UK audiences (this phase TBC).
Duration, Full/Part time, Location	Part-time between mid-June 2021until we travelled to Cologne on 13 August 2022. From 13 - 19 August, we were full-time working on this project with Ensemble Garage members in Cologne, mostly at the venue, Die Alte Feuerwache Köln (https://altefeuerwachekoeln.de/).
What did you compose to obtain this income? **	3 songs were composed. Josh Spear and I composed *From the Exquisite Dark* for solo percussion and live electronics. Edward Henderson composed *One Two* for an ensemble of piano, keyboard, percussion, bass guitar, tin whistle, two saxophones, and ROLI Seaboard Block. Timothy Cape composed *Zany History* for synthesiser, percussion, viola, saxophone and four voices.
How the project is funded and financed (if known)	Ensemble Garage funded the entire project from the remains of their existing funding from the Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen.
Target beneficiary of your work & number of beneficiaries	Main beneficiaries: players/musicians (a first-contact test to see what we could create together). The audience for our performance in Cologne was about 20-25 people. Recordings made during the performance will be distributed online and I estimate will receive at least 200 plays each.
Any innovative processes or content?	I created a series of tiny videos demonstrating progression of the tech for Josh so he could get an idea of how it was working and have the opportunity to suggest improvements or request changes.

Expected fee range for this activity **	€800 for each member of Bastard Assignments, €3200 fees in total (plus travel and accommodation covered by Ensemble Garage). There will be some royalties too, but the exact sum is unknown at the time of writing
Composer website(s) and biography** (200 words)	http://bastardassignments.com http://caitlinrowley.com http://thejoshspear.com http://edward-henderson.com http://timothycape.net Bastard Assignments is a UK-based composer-performer group consisting of Timothy Cape, Edward Henderson, Caitlin Rowley and Josh Spear. Acclaimed as 'one of the most exciting forces in contemporary music' (*Financial Times*, 2020), we make experimental music, working collaboratively in a shared creative practice encompassing concert music, movement, online pieces, text, video, improvisation and performativity. We organise performances in London and show our work across the UK and internationally. We have performed at festivals including hcmf//, Aldeburgh Festival, LCMF, Virtually Reality, SPOR Festival in Aarhus and Konsertserien Periferien in Oslo, and have also been broadcast several times on BBC Radio 3, both live performances and recordings. Our work has been featured in articles and profiles in the *Guardian*, the *Telegraph*, the *Financial Times*, *Neue Zeitschrift für Musik*, *The Wire* and *Frieze* magazine, and reviewed in *The Spectator*, the *Quietus* and the *Evening Standard*.
Other comments	Age: >40

Case Study 3

Name of the project/activity/type of revenue **	**Belgrade Artist's Residency**
Composer name **	**Amble Skuse**
Country of work**	Serbia/UK
Name and description of organiser(s)/ institution/client **	Belgrade Artist in Residence https://belgradeartistinresidence.wordpress.com/ ***"Belgrade Artist in Residence*** is a program as part of the Center424 non-profit artist-run organisation, taking place in Belgrade, the capital of Serbia. It was founded in 2012, and has since hosted various artists from all over the world. Moreover, the program established artist residencies and exchange programs with Konstepidemin, Gothenburg, Sweden, with Homesession in Barcelona, Spain, and La Escocessa in Barcelona, Spain. The programs aim to foster cultural exchange between artists from different disciplines, create a dialogue and promote possible collaboration."
Please explain in a few sentences the context of why/how you received money for this project/activity? **	I applied for an iPortunus mobility grant to enable me to work in a new country and to make new connections for future cross European collaborations.
Duration, Full/Part time, Location	4 weeks, full time, Belgrade, Serbia
What did you compose to obtain this income? **	I made a soundwalk for Belgrade, and also made a performance using Mimu Gloves in the Gallery space in Belgrade.
How the project is funded and financed (if known)	iPortunus, EU funding
Target beneficiary of your work & number of beneficiaries	Belgrade residents, wheelchair users. Numbers unknown as it is a solo activity.
Any innovative processes or content?	Wheelchair sound walk, processing using body sensors, use of Mimu gloves, disabled context, using interviews and environmental sound to create soundscapes.
Expected fee range for this activity **	3000€
Composer website(s) and biography** (200 words)	www.ambleskuse.net Amble Skuse is a musician and artist, working with found sound, voices, electronic processing, and site specific locations. She works with oral history archives, interviews, community memories, radio interviews, found sounds and site specific compositions to explore myriad identities in myriad locations. She explores these ideas of identity and power through a lens of intersectional feminism. Her focus is on disability, and she is currently studying for a PhD looking at ways in which a disabled composer / performer can ustilise technology as a tool for composing, improvising and performing.

	Her work has been featured on BBC Radio 3's Late Junction, and has taken her across the world, from Edinburgh to Singapore on a 10,000 mile train journey, to Canada to develop an improvising platform with disabled musicians, to China to explore the role of 'being' in improvisation, to Croatia to perform with the female coding ensemble OFFAL. She is a Creative Entrepreneurs Fellow and a BBC Performing Arts Fellow. She holds an AHRC scholarship for her research.
Other comments	Age: 30s

Case Study 4

Name of the project/activity/type of revenue **	**“Waves of Change” - Participation/co-creation commission**
Composer name **	**Omar Shahryar**
Country of work**	France / United States of America
Name and description of organiser(s)/ institution/client **	Boston Children’s Chorus https://www.bostonchildrenschorus.org/ “Boston Children's Chorus (BCC) harnesses the power of music to connect our city's diverse communities, cultivate empathy, and inspire social inquiry.“
Please explain in a few sentences the context of why/how you received money for this project/activity? **	Boston Children’s Chorus commissioned me to co-create three songs with and for their primary school choirs. The theme for the songs was “waves of change”, as briefed by BCC. I facilitated a compositional process with the three groups to get ideas for the song, then to devise lyrical content and finally to co-compose the main musical material. After the workshops, I edited the materials we co-created and finally submitted the compositions in the forms of 3 scores for youth choir and piano accompaniment.
Duration, Full/Part time, Location	3 x 45 minute workshops with 3 choirs held online (zoom), with the participants in their homes in the USA and me in Paris
What did you compose to obtain this income? **	3 scores for youth choir and piano accompaniment. The songs were entitled “A day in my life”, “The never-ending journey” and “There’s a change a-coming”.
How the project is funded and financed (if known)	Boston Children’s Chorus is funded by (in order of size of contribution): charitable foundations, corporate donations, government funding, corporate/media sponsorship and individual donations.
Target beneficiary of your work & number of beneficiaries	45 Children aged 8-10 (the choirs), live-streamed performances watched by their families (approx. 180 people)
Any innovative processes or content?	Taking place near the beginning of the Covid-19 confinement, the workshops were run over Zoom, overcoming previous obstacles of mobility
Expected fee range for this activity **	$1500 - $2500 (1378€ - 2296€)
Composer website(s) and biography** (200 words)	www.omarshahryar.info Dr Omar Shahryar is an award-winning composer and facilitator whose internationally acclaimed opera, *A Shoe Full of Stars*, won the YAMAward Prize for Best Opera for Young People 2018 and was reported on by Channel 4 News. He is the composer of the digital mini-opera *Finish This* (English National Opera) and the opera for young adults with special needs, *The Extraordinary Adventures of You and Me* (English Touring Opera). Omar has led participatory music projects for some of the world's leading opera companies and concert halls, including the Royal Opera House, Festival d'Aix-en-Provence, Glyndebourne and Streetwise Opera.

Other comments	Age: 37

Case Study 5

Name of the project/activity/type of revenue **	**The Sunday Boys - Composition commission**
Composer name **	**Anna Appleby**
Country of work**	UK
Name and description of organiser(s)/ institution/client **	The Sunday Boys (https://www.thesundayboys.com/) conducted by Michael Betteridge, for Manchester Corridor of Light Festival (https://oxfordroadcorridor.com/corridor-of-light/) with Emergency Exit Arts (https://eea.org.uk/) The Sunday Boys was formed by Michael Betteridge in January 2016 to give Manchester an inclusive LGBTQ+ choir for low voice singers in the city to learn to sing great music, perform and make friends. Corridor of Light is a three-night celebration of the Oxford Road Corridor, Manchester, through language, light and ideas. Founded 1980, EEA began as an artists' collective born out of a desire to radically transform the ordinary into the extraordinary. At a time of social and political change we aspired to make a positive difference to people's lives, particularly those who have been discriminated against and those living in economically excluded communities across London and the UK. Now a registered charity and one of the Arts Council England's National Portfolio Organisations, EEA has evolved into the reputable outdoor arts company it is today, still pioneering and still inspiring change through creativity.
Please explain in a few sentences the context of why/how you received money for this project/activity? **	I was commissioned to write a setting of a poem by Deanna Rodger and Robert Montgomery, and my work involved setting the text to music for TBB choir.
Duration, Full/Part time, Location	Composed over 2 months in Manchester
What did you compose to obtain this income? **	3-4 minute piece for TBB choir
How the project is funded and financed (if known)	Funded by Manchester Corridor of Light Festival
Target beneficiary of your work & number of beneficiaries	The Sunday Boys choir and the general public
Any innovative processes or content?	The poem was a light installation that moved with the choir, and the piece was recorded and installed at a point in Manchester which could be heard by scanning a QR code

Expected fee range for this activity **	£750
Composer website(s) and biography** (200 words)	www.annaappleby.com Anna Appleby (born in Newcastle upon Tyne, 1993) is a Manchester-based composer. Her music often wrestles with socio-political and spiritual themes. She has written numerous orchestral, operatic, chamber, choral, vocal, electronic and dance works for a wide variety of professional and community ensembles. She has a particular interest in writing for the stage, and has drawn inspiration from choreographers in the way she works, building her pieces on the strengths and personalities of each ensemble she writes for. Collaboration is at the heart of her creative practice, and she is always keen to meet artists and ensembles who enjoy open conversation and practical research.
Other comments	Age: <30

Case Study 6

Name of the project/activity/type of revenue **	**Performance of own compositions and choral accompaniment**
Composer name **	**Daniel Richard Swain**
Country of work**	Norway
Name and description of organiser(s)/ institution/client **	Moss Vocalis women's choir, Moss, Norway https://www.facebook.com/vocalismoss "Moss Vocalis is a women's choir from Moss. We have a versatile repertoire."
Please explain in a few sentences the context of why/how you received money for this project/activity? **	The choir's conductor, with whom I had worked before, presented the idea of a collaboration with me to the choir's board, who then offered me a fee for the concert. This fee covered rehearsals on the day of the concert, but not travel expenses.
Duration, Full/Part time, Location	Concert duration: approx. 1hr 30min. Location: Moss, Norway (Østfold kommune)
What did you compose to obtain this income? **	The concept for this concert was a programme of choir pieces (a mixture of accompanied and a cappella), interspersed with solo piano improvisations that would connect the pieces both thematically and tonally to create a flow from number to number in the programme. In addition to the improvisations, which were largely sketched out in advance based on themes from the choir pieces, I was also given space in the programme to play two solo piano pieces. For this, I decided to play two original piano compositions that I had not performed in public before. Recordings of these pieces were sent to the conductor in advance for approval. The two compositions I played lasted for five and two minutes respectively.
How the project is funded and financed (if known)	
Target beneficiary of your work & number of beneficiaries	
Any innovative processes or content?	
Expected fee range for this activity **	3000 Norwegian kroner (approximately 262 GBP).
Composer website(s) and biography** (200 words)	Daniel graduated from the University of York in 2012 with a master's degree in performance practice, with piano as his first study. For his Master's degree, Daniel focused on performing the music of J.S. Bach on piano and harpsichord in addition to the accompaniment of German Lieder. In addition to his classical playing, Daniel is interested in improvised music of all kinds and during his master's degree, he received formal lessons in jazz piano improvisation from a graduate of the Berklee College of Music. Daniel moved to Norway in 2018, and is currently working as a piano teacher at "kulturskolen" (the cultural school) in addition to working as a freelance pianist and composer. Daniel is currently working on composing a ballet score for orchestra, which he hopes will be performed within the next two years as a collaboration between the local symphony orchestra and ballet school.

Other comments	Age: 30s

Case Study 7

Name of the project/ activity/type of revenue **	**“No.2 Pery Square” - Opera Commission**
Composer name **	**Fiona Linnane**
Country of work**	Ireland
Name and description of organiser(s)/ institution/client **	Opera Workshop - an opera production company based in Limerick, Ireland. They specialise in site specific operas or opera presented in unusual setting. https://operaworkshop.ie/ “Opera Workshop commissions new works and re-imagines familiar opera, mounting productions in unexpected places and in unexpected ways. Our unique ensemble approach to making opera inspires artists who want to work with us and excites audiences, man of whom experience opera for the first time. We are proud that our work stimulates new perceptions of opera: what it is and who it is for."
Please explain in a few sentences the context of why/how you received money for this project/activity? **	I was commissioned by Opera Workshop, 2019, to compose a selection of scenes inspired by the Georgian house No.2 Pery Square in Limerick City. The genesis of the project came through exploratory workshops with director Shirley Keane and singers from the Opera Workshop ensemble, which Fiona Linnane attended. These workshops played with ideas and characters created from exploring the house and its history. Using the characters created in the workshops Linnane composed six scenes. In 2020 Opera Workshop commissioned Linnane to compose a full length opera, to be performed in the house as a site specific, immersive performance.
Duration, Full/Part time, Location	Limerick. 2019-2021
What did you compose to obtain this income? **	An opera and libretto of 90minutes in length, for 5 singers, string quartet, piano and percussion
How the project is funded and financed (if known)	Arts Council of Ireland Opera Commissions Award and further support from Limerick City and County Council Arts Office
Target beneficiary of your work & number of beneficiaries	In 2020 selected scenes were recorded and disseminated online. The full opera was staged for an invited audience in 2022 under Arts Council of Ireland Opera Projects Research and Development Funding. Unfortunately funding for a full staging of the production has yet to be secured.
Any innovative processes or content?	Involving the singers in the initial stages of the creative process - to create the characters (or a version of them) they would eventually portray on stage. Using the house as a point of inspiration and also as the venue for staging. The staging took the audience across five floors of the house, including smaller rooms where they found themselves in close proximity to the performers.
Expected fee range for this activity **	€20,000 for the commission of the full length opera.
Composer website(s) and biography** (200 words)	Fiona Linnane is a composer, based in Ireland, specialising in Opera and vocal music. She has been supported by the Arts Council of Ireland through the Bursary Award (2020, 2022) and the Agility Award (2021) for work exploring sound art and new works for choirs. She is sought after for work in arts in education and community. In 2022 she embarked on an Artist in the

	Community Project with Limerick Bat Group and will collaborate with violinist Larissa O'Grady inspired by the National Museum of Ireland – Natural History. www.fionalinnane.com
Other comments	Age: 40s

Case Study 8

Name of the project/activity/type of revenue **	**Score and parts hire**
Composer name **	**Carlos Zamora**
Country of work**	UK - Chile
Name and description of organiser(s)/ institution/client **	My publishers Editorial Nacional from Chile and Filarmonika from the US rent my orchestral works internationally. They have rented several works to many orchestras. Among them are the National Orchestra of Ireland, the Radio Orchestra of Norway, the Chamber Orchestra of Berlin, the Murcia Region Symphony Orchestra, the Fort Worth Symphony Orchestra, the Caracas Symphony Orchestra, the Brasilia Symphony Orchestra, the Curitiba Chamber Orchestra and YOA Symphony Orchestra.
Please explain in a few sentences the context of why/how you received money for this project/activity	The performers (theaters and concert organizers) hire the music and pay the publishers for using the music.
Duration, Full/Part time, Location	
What didyou compose to obtain this income? **	I have composed 41 works for orchestra and all of them are managed by my publishers.
How the project is funded/financed (if known)	
Target beneficiary of your work & number of beneficiaries	
Any innovative processes or content?	
Expected fee range for this activity **	Each work has a different price considering the length and the orchestra size. The prices are between US$250 and US$800 for each performance.
Composer website(s) and biography** (200 words)	www.carloszamora.musica.cl Carlos Zamora is a freelance Chilean composer and conductor base in York, UK. He has composed more than a hundred works, almost all of them premiered and several of them recorded in almost 30 CDs. His music has been performed on five continents, and he is recognized for the recontextualization of Pre-Columbian musical elements in his works.
Other comments	Age: 40s

Case Study 9

Name of the project/activity/type of revenue **	**“Poem in Silence” – Royalties from performances**
Composer name **	**Edward Caine**
Country of work**	United Kingdom
Name and description of organiser(s)/ institution/client **	Annemette Pødenphandt
Please explain in a few sentences the context of why/how you received money for this project/activity? **	I had already written and had performed a piece “Poem in Silence” for solo voice, and it was taken up by the Danish singer Annemette Pødenphandt, who toured it in Copenhagen and performed it on a Danish radio station. Mechanical Rights from that performance were filtered through the PRS (Performing Rights Society) and paid to me in their quarterly payment
Duration, Full/Part time, Location	Performance on Danish Radio
What did you compose to obtain this income? **	A solo vocal work ca. 5 mins
How the project is funded and financed (if known)	Unknown
Target beneficiary of your work & number of beneficiaries	Listeners of Danish Radio, Soprano Annemette Pødenphandt
Any innovative processes or content?	The music was an exploded form of a poem I had previously written about my experiences with epilepsy, and laid out in cells that evolved as they went along with voiced and unvoiced consonants and dissociated vowel sounds. It culminated in essentially a representation of an epileptic fit on stage.
Expected fee range for this activity **	£104 over several payments
Composer website(s) and biography** (200 words)	http://www.edwardcaine.com/ Dr Edward Caine PhD is a composer, pianist and conductor who studied at Durham University and the University of York. His music has been performed at festivals and in concert series across Europe.
Other comments	Age: 40s

Case Study 10

Name of the project/activity/type of revenue **	**Royalties from US performances**
Composer name **	**Jenni Pinnock**
Country of work**	UK
Name and description of organiser(s)/ institution/client **	Organised by performers (often teaching universities or small groups of professional performers).
Please explain in a few sentences the context of why/how you received money for this project/activity? **	My scores are for sale via my website. Some of my music is regularly performed in the US, which generates performance royalties that are considerably more generous than they would be for equivalent performances in the UK.
Duration, Full/Part time, Location	Part time as part of general composition portfolio career.
What did you compose to obtain this income? **	Solo piano works and art songs (normally soprano and piano) have proved particularly interesting for US score sales and performances.
How the project is funded and financed (if known)	Sometimes commissions; sometimes pieces I've just written because I've wanted to which then generate income via sales/performances. Performances are funded by the students/teachers/
Target beneficiary of your work & number of beneficiaries	Performers performing small showcases or recitals (sometimes students studying for undergraduate/masters/doctorates).
Any innovative processes or content?	None – just writing accessible music that works well within the vocal range and is accompanied effectively.
Expected fee range for this activity **	Between £10 and £30 for smaller recitals (hard to tell the precise reason for the variation in price, but I suspect it's down to audience/venue sizes). -
Composer website(s) and biography** (200 words)	www.jennipinnock.com British composer Jenni Pinnock's music has been described as 'refreshing', 'imaginative' and 'tantalizingly beautiful in smoothness and soul'. Quirky time signatures, soaring melodies and moments of quiet stillness can all be found within her music which has received performances both across the UK and around the world. She is passionate about music in all forms, and loves writing for and collaborating with artists and musicians – be they beginners, amateurs or seasoned professionals. Giving performers the artistic freedom to make the music their own is an important element of her work. Nature, science and stories are also key themes in her music.
Other comments	

Case Study 11

Name of the project/activity/type of revenue **	**Royalties from tracks on BBC Sounds mixes**
Composer name **	**Jenni Pinnock**
Country of work**	UK
Name and description of organiser(s)/ institution/client **	BBC Sound mixes organised via BBC Introducing https://www.bbc.co.uk/sounds/category/mixes https://www.bbc.co.uk/programmes/p010j8y5 "Since its launch in 2007, BBC Music Introducing has been dedicated to discovering and supporting new music. It also provides up-and-coming artists with broadcast opportunities on television and online, as well as the chance to perform at major festivals and showcases. 7 of the top 10 biggest selling songs of 2022 came from artists championed by their local Introducing show."
Please explain in a few sentences the context of why/how you received money for this project/activity? **	After writing solo piano works, I tend to make a recording and submit it to the BBC via BBC Introducing. Submissions are listened to by various teams across the BBC and can be included in local or national broadcasts or on BBC Sounds mixes. Several of my works have been included on BBC Sounds playlists/mixes as a result of this process. Not every work is chosen
Duration, Full/Part time, Location	Part time as part of general composition portfolio career.
What did you compose to obtain this income? **	Solo piano works.
How the project is funded and financed (if known)	Sometimes commissions; sometimes pieces I've just written because I've wanted to which I've then recorded.
Target beneficiary of your work & number of beneficiaries	The works themselves are intended for pianists; however the mixes they've been included on tend to be for chillout / sleep mixes.
Any innovative processes or content?	Writing with a minimalist hint (i.e. Einaudi-esque) and that are very accessible seemed to be liked for this.
Expected fee range for this activity **	All dependent on how many playlists pieces are included on and how often the playlist is played; seems to average at about £20 per inclusion per month that the playlist is available.
Composer website(s) and biography** (200 words)	www.jennipinnock.com British composer Jenni Pinnock's music has been described as 'refreshing', 'imaginative' and 'tantalizingly beautiful in smoothness and soul'. Quirky time signatures, soaring melodies and moments of quiet stillness can all be found within her music which has received performances both across the UK and around the world. She is passionate about music in all forms, and loves writing for and collaborating with artists and musicians – be they beginners, amateurs or seasoned

	professionals. Giving performers the artistic freedom to make the music their own is an important element of her work. Nature, science and stories are also key themes in her music.
Other comments	

Module 2 - Case Study

Name of the project/ programme/activity	**“Carmen med förhinder”**
Name of organiser(s) and partners	**ARThem**
Type of programme/activity (ie. university course, CPD, training programme, project etc.)	Musical production, touring opera
Duration, Full/Part time, Location	2019-2023, Sweden
Description of organiser and partners	ARThem (short for Artistikano Romano Them) is a musical theater company. ARThem means "artistic Roma country". In 2019, several members of the ensemble performed the play "An unforgettable story" together with the Roma association Trajosko drom in Gothenburg. The performance was a success and there the idea of forming a Romani theater was born. In addition to their own performances and the house band Taikon's orchestra, they are open to starting collaborations; arrange concerts, dance, workshops and lectures. Events where they can involve their contact network of Roma organizations but also artists, journalists, politicians, lecturers and researchers with different inputs to protect, revitalize and convey the Roma culture. Arthem's association is democratic and based on participation both artistically and organizationally. Their ambition and vision is to become a permanent Roma cultural institution - the theater of all of Sweden. Visit ARThem
Description of the project/programme/ activity	Adapting and reclaiming a classic opera, raising awareness about inclusion, racism and creating empowerment in a national minority. "Carmen with obstacles" can be described as an explosive dance concert with monologue and dialogue. The starting point is to give a contemporary Romani perspective to the classic opera Carmen.

	First played in 2021 and most recently on tour through Sweden since the autumn of 2022. The boundaries are sometimes dissolved between stage and salon as well as in relation to the original version from the 19th century. Georges Bizet's music is mixed with flamenco, jazz, hip-hop, Roma folk music and newly written collectively composed music.
How the programme is funded and financed	Co-funded by Riksteatern, Sweden's largest producing touring theatre.
Target group & Number of participants;	The production has reached over 3000 persons. One goal was to include the Romani perspective in an opera production.
Educational aims and objectives	-
Competencies taught on the programme/activity	-
Methodologies, Approaches, Methods (inc. assessment and evaluation)	-.
Training tools they have developed	-
How the programs are advertised/ communicated	Through Riksteatern, social media, advertisement and ARThem.
Results / impact	The production has been played over three months for audiences all over Sweden. Audience feedback has shown that they have been made aware of the situation of Romani people, today and historically.
Customer feedback/testimonials and/or outside observations	The opera got mayor visibility through national tour organisation Riksteatern. One challenge however were to reach an audience in the national minorities, such as the Romani population of Sweden. Much due to the fact that they are not among common theatre visitors.
Innovative processes or content	Collaborative composing and stories based on interviews with members of the Roma community in Sweden.
Main Sources (other than those referenced)	https://www.riksteatern.se/forestallningar/carmen-med-forhinder/
Pictures	https://www.riksteatern.se/forestallningar/carmen-med-

	forhinder/202303241900-103858G?gclid=Cj0KCQjwj5mpBhDJARIsAOVjBdpyikcd9xMCHE9ePwDTkQzs2O08p0AcG4TRv_YFZnIMWdrKgwVVLrEaAjJjEALw_wcB

Module 4 - Case Study

Name of the project/ programme/activity	**WAZO SOCIEDAD COOPERATIVA**
Name of organiser(s) and partners	Wazo Coop is a non-profit social cooperative working with Social Solidarity Economy and Creative Cultural Industries to generate positive impact in rural areas. Wazo Coop is a jointly owned and democratically managed organization that works on the empowerment and leadership of residents of rural areas by promoting inspiring strong role models to lead local communities. Wazo Coop cooperates and develops projects for social transformation of rural areas promoting participatory leadership by means of innovation and creative methods for positive changes. Being a social publishing house (Wazo Magazine since 2015, Wazo Books since 2019) Wazo Coop works with CCI and SSE as a tool for social cohesion and rural development. The main scope is Social and Solidarity Economy (Ethical and values-based approach to economic development that prioritizes the welfare of people and planet) and Creative Cultural Industries (Good, services and activities of content derived from cultural, artistic or heritage origins: music, crafts, literature, visual arts, performance arts... and related domains: tourism, sports and recreation). Wazo Coop is fully engaged with two Sustainable Development Goals: SDG 8 “decent work and economic growth” and SDG 11 “Make cities inclusive, safe, resilient and sustainable”. Wazo Coop works both with age groups Youth (children, teenagers, young adults from 18 years old) and adults (from 35 years old, elderly) and with intergenerational groups (social cohesion projects and activities). The main profiles are vulnerable groups of rural and low populated areas (women, youth, unemployed, young entrepreneurs, elderly) and their organizations (local, regional, national level SSE and CCIs organizations i.e. associations, networks, unions). The main activities of Wazo Coop are: CCI and SSE project design and management, Training and Education in CCI and SSE (including creative methods development), Publishing (Wazo Magazine, Wazo Books, design, copywriting...), CCI and SSE Events management (conferences, concerts) and CCI and SSE awareness raising campaigns (Street Art, Audiovisual, Spot, Documentary, Social Media...).
Duration, Full/Part time, Location	Extremadura in the case of Composer boost and The didactic concerts and at international level in the case of Social Music.

Description of organiser and partners	Wazo coop is the organiser of the projects and programmes (more information above).
Description of the project/programme/ activity	Some examples are: **1- Composer Boost (upskilling composers in creativity and cooperation)** Composer Boost is a training that contemporary music composers for composers focused on increasing the expansion potential of their compositions and musical projects in a professional way. With the Composer Boost training they learned how to get the best out of themselves as professional composers during a training days full of knowledge related to composition, personal branding and digital marketing to make their music reach the success they desire. Group classes, individual coaching and creative visits provided the necessary knowledge and boosted creativity to build a portfolio of compositions, identify the differential value as an artist and find the best way to connect with the public. Composer Boost is aimed at creative and innovative people who want to acquire practical knowledge of immediate application to improve their professional profile as a composer. This innovative training for composers and songwriters aims to: ● Provide attendees with the necessary experience to perform adequately in professional contexts. ● Develop the self-confidence, independence and autonomy necessary for a professional life in constant change of expectations and demands. ● To offer experiences to identify and understand one's own artistic vision. ● To develop appropriate communication and interaction skills in relation to performers and audiences. **2- Música Social. The book.** Social Music. Education in values through composition. By Marta Lozano Molano. "Música Social" is the musical composition and piano method developed by social music activist and composer Marta Lozano Molano that facilitates values education in young people in accordance with the 17 Sustainable Development Goals of the United Nations 2030 Agenda.

	The method has 17 didactic units, according to the 17 Sustainable Development Goals (SDGs), which include information and reflection activities on the SDGs, piano pieces with social commitment and musical composition activities that promote social transformation. This book, made of ecological paper, proposes an educational tool for girls, boys and young people to be more responsible with people and the planet, learn to lead the social transformation of their environment and cooperate to achieve a more just future. The book is published by the social publishing house Wazo Books and 100% of the funds raised go to the development of social initiatives promoted by Wazo Coop, the first non- profit social initiative cooperative in Extremadura. **3- Social Music for a Sustainable Heritage** This is a series of lectures-concerts on the sustainable development of Extremadura's tangible and intangible heritage. These conferences-concerts are part of the project "Didactic concerts of social music" promoted by Wazo Coop and funded by the Diputación de Cáceres for the sustainable development of Extremadura's heritage. During the conference-concerts will be premiered the three pieces of Social Music that the composer Marta Lozano Molano has composed in situ inspired by the heritage of the province of Cáceres. The piano pieces Dehesa I, II and III are inspired by the cultural and natural heritage of Alcuéscar, Arroyo de la Luz and Toril. The event was also attended by José Luis Díaz Reyes, art historian and author of the book Arte en Ruinas Guía del patrimonio olvidado de Extremadura (Art in Ruins Guide to the Forgotten Heritage of Extremadura).
How the programme is funded and financed	In the case of **composer boost**, the project was financed with Wazo Coop's own funds. Participants paid a training fee that included all costs for accommodation, accommodation and meals. In the case of the book **Musica Social,** the book is published by the social publishing house Wazo Books and 100% of the funds raised go to the development of social initiatives promoted by Wazo Coop, the first non- profit social initiative cooperative in Extremadura. As for **Social Music for a Sustainable Heritage**, the implementation of the programme has been made possible thanks to the patrons who participated in the crowdfunding campaign launched in spring 2022 on the GOTEO platform. Is funded by the Diputación de Cáceres for the sustainable

	development of Extremadura's heritage.
Target group & Number of participants;	As mentioned above, Wazo Coop works both with age groups Youth (children, teenagers, young adults from 18 years old) and adults (from 35 years old, elderly) and with intergenerational groups (social cohesion projects and activities). The main profiles are vulnerable groups of rural and low populated areas (women, youth, unemployed, young entrepreneurs, elderly) and their organizations (local, regional, national level SSE and CCIs organizations i.e. associations, networks, unions). In the case of **composer boost**, is aimed at creative and innovative people who want to acquire practical knowledge of immediate application to improve their professional profile as a composer. In the case of the book **Musica Social,** the book It is an introductory level method that progressively provides independence and autonomy through reflection, problem-solving and decision-making activities. As for **Social Music for a Sustainable Heritage**, these are lecture concerts aimed at audiences interested in composition, classical music and the tangible and intangible heritage of Extremadura.
Educational aims and objectives	Wazo Coop is Extremadura's first for-profit social initiative cooperative. They work with the Social Solidarity Economy and the Creative and Cultural Industries to generate a positive impact in rural areas. They cooperate and develop projects for the social transformation of rural areas, promoting participatory leadership through creative methods that bring about positive changes in local communities.
Competencies taught on the programme/activity	In the case of **composer boost**, Grant composers with inspirational experiences related to nature and heritage in contexts where silence and quietness are dominant. Provide access to unique creative environments to identify and understand composers own artistic vision. Equip composers with appropriate expertise and a media kit that can be used in professional contexts. Develop composers' confidence, independence and self-reliance necessary for a life of changing professional expectations and demands. In the case of the book **Musica Social,** facilitates values education for young people in line with the 17 Sustainable Development Goals of the United Nations 2030 Agenda. As for **Social Music for a Sustainable Heritage**, social, economic and environmental sustainability is promoted. Social music compositions

	encourage education in values and promote sustainable development according to the 17 Sustainable Development Goals of the United Nations 2030 Agenda.
Methodologies, Approaches, Methods (inc. assessment and evaluation)	In the case of **composer boost**, Group classes, individual coaching and creative visits provided the necessary knowledge and boosted creativity to build a portfolio of compositions, identify the differential value as an artist and find the best way to connect with the public. In the case of the book **Musica Social,** The method has 17 didactic units, according to the 17 Sustainable Development Goals (SDGs), which include information and reflection activities on the SDGs, piano pieces with social commitment and musical composition activities that promote social transformation. As for **Social Music for a Sustainable Heritage**, This is a series of lectures-concerts on the sustainable development of Extremadura's tangible and intangible heritage. During the conference-concerts will be premiered the three pieces of Social Music that the composer Marta Lozano Molano has composed in situ inspired by the heritage of the province of Cáceres.
Training tools they have developed	https://martalozanomolano.com/mi-libro/ https://www.calameo.com/read/00423163500b6e3821662 https://www.youtube.com/watch?v=T0i8If66tcI https://www.artshumanitieshub.eu/wp-content/uploads/2019/05/composer-boost-info-and-application.pdf
How the programs are advertised/ communicated	On Wazo Coop's website and social networks
Results / impact	In the case of Composer boost, the results were quick and satisfactory. The attending professionals improved and enhanced their skills in all the proposed fields. Moreover, the programme evolved and improved until it became the seed of EUSSMARTCOMPOSER. As for the book "Social Music" is a book widely used in educational environments that has been highlighted as an effective method for young people to enter into musical composition with social values. As for Social Music for a Sustainable Heritage, it also had a great impact, due to the interest of the people of Extremadura to know more deeply their tangible and intangible heritage. Undoubtedly, the music and the proximity of the composer to the public has made it a project that has been replicated on different occasions.

Innovative processes or content	1. **Composer Boost:** ○ **Integrative Upskilling**: The project is not only focusing on musical composition skills but also integrates personal branding and digital marketing, which are essential in the modern-day music industry. This holistic approach ensures composers are well-rounded and equipped to navigate the industry effectively. ○ **Adaptability and Autonomy Focus**: It emphasizes developing self-confidence, independence, and autonomy, which is pivotal in the ever-evolving music industry. ○ **Dual Learning Modalities**: Utilizing both group and individual learning experiences (via coaching and creative visits) to ensure holistic development and cater to various learning styles. ○ **Application-Oriented**: It's aimed at not only knowledge acquisition but also its practical, immediate application, facilitating a direct transition of learned skills into the composers' professional practice. 2. **Música Social. The book:** ○ **Values Education through Music**: Integrating the 17 Sustainable Development Goals (SDGs) into a musical and piano methodology is highly innovative, using the universal language of music to inculcate vital social values and awareness in youth. ○ **Social Transformation through Composition**: Encouraging young individuals to use musical composition as a medium for social transformation and communication is a creative approach to activism and societal change. ○ **100% Proceeds to Social Initiatives**: The commitment to redirect all funds raised from the book to social initiatives not only promotes the purchase but also establishes a tangible impact generated from the acquisitions of the book. ○ **Ecologically Conscious**: The use of ecological paper reflects the project's alignment with the sustainability values it seeks to teach, demonstrating consistency and integrity. 3. **Social Music for a Sustainable Heritage:** ○ **Confluence of Lectures and Concerts**: Combining informational lectures with musical concerts to deliver an immersive and multifaceted educational experience, potentially engaging a wider audience by appealing to diverse interests (academic and musical). ○ **In-Situ Composition**: Having pieces composed, inspired by, and performed in the specific locales related to the heritage being explored provides a unique, culturally immersive experience for attendees

	and creates a tangible link between the music and the heritage. ○ **Cross-Disciplinary Involvement**: Inclusion of experts from different fields (such as art historians) provides a richer, more layered perspective, enhancing the educational value and promoting interdisciplinary discourse. ○ **Tangible and Intangible Heritage Focus**: Addressing both tangible and intangible aspects of heritage ensures a comprehensive exploration of culture, accounting for physical artifacts and cultural practices/traditions, thereby providing a fuller understanding to the audience. In summary, the innovative aspects across the three projects involve the integration of music with social impact, sustainability, and holistic education, bridging creative processes with tangible societal benefits and development. Each project demonstrates a unique methodology in amalgamating musical endeavors with aspects of social consciousness, sustainability, and professional development, reflecting a contemporary and socially responsible approach to musical projects and education.
Main Sources (other than those referenced)	All named projects and all information about Wazo Coop can be found at https://wazo.coop/ Specifics: https://martalozanomolano.com/ https://desopaex.org/musica-social-por-un-patrimonio-sostenible/ https://wazo.coop/composer-boost/ https://martalozanomolano.com/mi-libro/ https://www.youtube.com/watch?v=rY6QqeL5sZI&t=1572s https://www.youtube.com/watch?v=dFqILTAbAR8 https://www.youtube.com/watch?v=T0i8If66tcI&t=1s https://www.youtube.com/watch?v=9MpqJaR01nw
Pictures	

Música Social
MÉTODO DE COMPOSICIÓN MUSICAL Y PIANO QUE FACILITA LA EDUCACIÓN EN VALORES A JÓVENES DE ACUERDO A LOS 17 OBJETIVOS DE DESARROLLO SOSTENIBLE
Música Social
WWW.WAZOBOOKS.COM

ARROYO DE LA LUZ

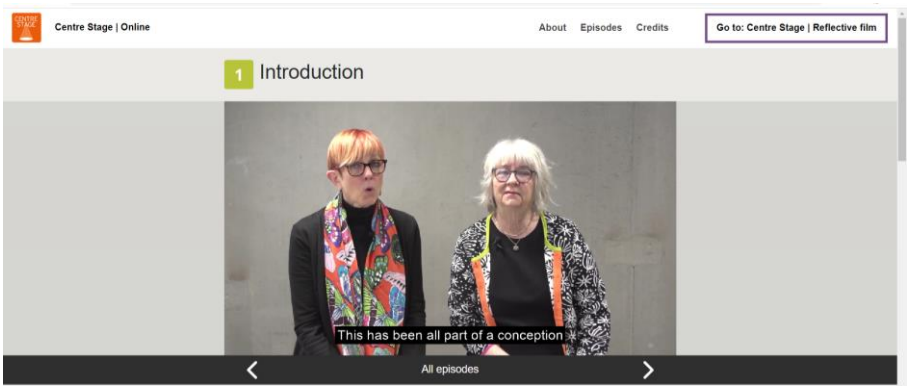
Module 4 - Case Study

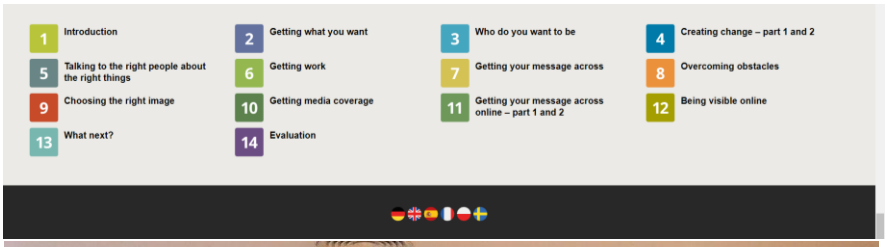
Name of the project/ programme/activity	**The Center Stage Project**
Name of organiser(s) and partners	**The Cultural Development Administration of Region Västra Götaland (Sweden)** **Theatre Forum (Ireland)** **Agencia Andaluza de Instituciones Culturales (Spain)** **Fabryka Sztuki (Poland)**
Type of programme/activity (ie. university course, CPD, training programme, project etc.)	Training and coaching programme Meetings, seminars Online training (12 topics)
Duration, Full/Part time, Location	worldwide (Online) Duration: 2019 to 2022
Description of organiser and partners	**The Cultural Development Administration of Region Västra Götaland (Sweden)** The Cultural Development Administration of Region Västra Götaland brings together skills and knowledge of different forms of art, natural and cultural heritage, cultural horizontal perspectives such as sustainability, accessibility, children and young people, as well as management of tourist attractions. The Administration was formed on 1 January 2020, merging the previous administrations of Kultur i Väst and Västarvet. Visit The Cultural Development Administration **Theatre Forum (Ireland)** Theatre Forum is a member organisation for professional performing arts in Ireland. Membership is open to theatre groups, dance companies, opera groups, stages, festivals, cultural centers, individual artists and others. Theatre Forum's mission is to support, represent and develop the conditions for Irish performing arts. Visit Theatre Forum **Agencia Andaluza de Instituciones Culturales (Spain)** The social objective of the Andalusian Agency of Cultural Institutions is to carry out the technical and financial tasks required to develop

	the cultural programs. It implements the activities commissioned by the Regional Ministry of Culture and Historical Heritage of the Andalusian Government. Visit Agencia Andaluza de Instituciones Culturales **Fabryka Sztuki (Poland)** Fabryka Sztuki in Łódź is a municipal culture institution located in the premises of the 19th century factory complex in Księży Młyn (the Priest's Mill). The organisation was jointly founded by the Łódź Art Center Foundation (Fundacja Łódź Art Center), the Chorea Theatre Association (Stowarzyszenie Teatralne Chorea) and the City of Łódź. Fabryka Sztuki focuses on cultural and artistic education, theatre, visual arts and music, regularly taking educational and artistic initiatives which have become a permanent fixture in the cultural calendar of Łódź, and organising lectures and meetings with major artistic figures and top-class experts in culture and arts, seminars, workshops, performances, concerts and screenings. One of the key aspects of its operation is the professionalization of the cultural and creative sector within the framework of the Art_Inkubator.
Description of the project/programme/ activity	Centre Stage Online is part of the Centre Stage project which is a European collaborative project for professional women artists in the performing arts and music. Centre Stage consists of the following three parts: 1/ Centre Stage | Core A training and coaching programme for women performing artists to develop their communication and artistic leadership skills. 24 artists, eight each from Sweden, Ireland and Spain, focused on self-promotion and career management skills in order to develop their careers transnationally. 2/ Centre Stage | Online An online course for women performing artists around Europe who want to develop communication and artistic leadership skills. The course is open to performing artists and is aimed at the whole of Europe. The aim is that the participants after the course should have been given tools to develop a professional and successful artistic work. 3/ Centre Stage | Programming for Diversity In order to contribute to changes at a structural level, a Centre Stage film about equal opportunities in the performing arts is being produced. The film is intended to be used as a discussion material for meetings, seminars and the like in the performing arts industry

	throughout Europe. At conferences and events in the three partner countries, discussions on gender equality, equal opportunities, and how to achieve change in the performing arts have also been arranged.
How the programme is funded and financed	Centre Stage is co-funded by the Creative Europe Programme of the European Union. Creative Europe is the European Commission's programme for the cultural and creative sectors in 2014-2020. Creative Europe offers opportunities for European actors in the arts and culture as well as the media to cooperate internationally and reach out to an international audience.
Target group & Number of participants;	The main target group are Professional women artists in the performing arts and music The course content is based on a gender perspective. But the course is of course open to all artistically active people in the performing arts, regardless of gender or gender identity. The Center Stage Core training was delivered to 24 artists, eight each from Sweden, Ireland and Spain
Educational aims and objectives	The project aims to contribute to positive change at both individual and structural levels for women performing artists in Europe.
Competencies taught on the programme/activity	- Getting what you want - Who do you want to be - Creating change – part 1 and 2 - Talking to the right people about the right things - Getting work - Getting your message across - Overcoming obstacles - Choosing the right image - Getting media coverage - Getting your message across online – part 1 and 2 - Being visible online - What next?
Methodologies, Approaches, Methods (inc. assessment and evaluation)	The Online training is divided in 12 episodes, Less than 20 min each. With each episode, you can download a worksheet and access to a bibliography To take the course you need to register. You can take the course at your own pace. The best way to do it is on your computer but it is also possible with tablet (to download worksheets). The course focus are awareness, professionalism and self-confidence The course content is based on a gender perspective. But the course is of course open to all artistically active people in the performing arts, regardless of gender or gender identity.

Training tools they have developed	Centre Stage | Online: https://www.centrestageonline.org/episodesstart Worksheets and template from the online course : https://centrestageonline.org/wpAdmin/wp-content/uploads/all_CStage_Online_Worksheet_EN.zip Gender equality reflection in the performing arts : http://www.centrestageonline.org/reflectivefilm
How the programs are advertised/ communicated	Website and word of mouth from network members
Results / impact	They have delivered training for 24 artists, eight each from Sweden, Ireland and Spain, focused on self-promotion and career management skills The film is produced within the Centre Stage Project, aiming to promote equal opportunities in the performing arts. Centre Stage is a European collaborative project for professional women artists in the performing arts and music and aims to contribute to positive change at both individual and structural levels. Centre Stage Online aim is that the participants after the course should have been given tools to develop a professional and successful artistic work.
Customer feedback/testimonials and/or outside observations	Feedback about the workshops and master classes includes: "It was hugely beneficial to my professional life. I have never done a course that focuses on the administrative and marketing side of being an independent artist." Pilot project participant "It was a unique course, have not heard of any similar approach! It definitely exceeded my expectations!" Pilot project participant "Best was the combination of deeper societal and psychological issues and the nuts and bolts practicalities of working as an artist. I think the two are so intertwined, but I know of no other course where you get to work at both those levels together." Pilot project participant "Thank you so much for a profound and inspiring experience. It was a truly wonderful experience from start to finish, and I feel I will be reaping the benefits for years to come!" Pilot project participant

Innovative processes or content	The Center Stage Project is highly innovative, thanks to his gender perspective, and a strong focus on self-promotion and career management skills in music. Furthermore, the project has developed unique tools and content that support its aims. The Center Stage Online is a training that enables teams and individuals to get immediate, on-screen feedback about their branding and digital marketing and practical advices about how to improve. The Centre Stage | Programming for Diversity are a very usefull tool to create to use as a discussion material for meetings, seminars about gender and equal opportunities in the performing arts. They published it on Vimeo which greatly increases the accessibility of the knowledge
Main Sources (other than those referenced)	Other project on women and entrepreneurship topic : https://mewem.fr/le-concept/ is a also a Mentoring Program for Women Entrepreneurs in Music Industry, Le LABA is partner of this project.
Pictures	


1 Introduction
2 Getting what you want
3 Who do you want to be
4 Creating change – part 1 and 2
5 Talking to the right people about the right things
6 Getting work
7 Getting your message across
8 Overcoming obstacles
9 Choosing the right image
10 Getting media coverage
11 Getting your message across online – part 1 and 2
12 Being visible online
13 What next?
14 Evaluation