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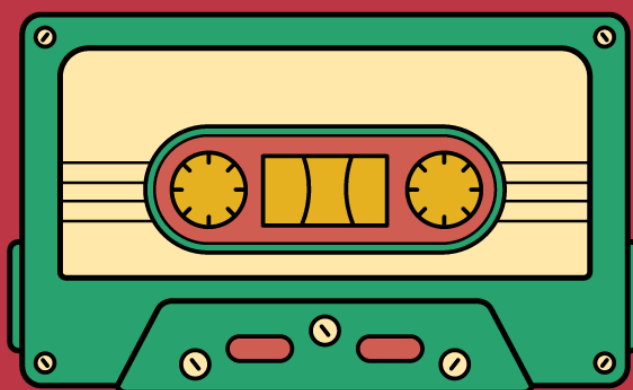
THE ROMANI INFLUENCE
CURRICULUM

Developed under the framework of the Erasmus+ Project "Roma Influence–Support the co–creation, circulation and promotion of minorities music in Europe" (PAL SOUND) by the PAL SOUND project's partnership

ROMANONET

pal network
Fighting discrimination and anti-Gypsyism

Romsko društvo
Romano Veseli

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INTERNATIONAL
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CONTENTS

Summary

The present document constitutes the *"Romani Influence Curriculum"*, the training curriculum, developed under the framework of the Erasmus+ project "Roma Influence-Support the co-creation, circulation and promotion of minorities music in Europe – PAL SOUND" by the project's partnership. This document is the actual training material for Romani musicians aiming to help them upgrade their skills and become competent and socially included musicians in the modern, post-COVID19 music industry.

Particularly, the Curriculum serves as the fountain of the project's activities that aim to result into the aforementioned Romani and non-Romani musicians upskilling. That is through the valuable information the Curriculum provides, both for the gaps and needs of Romani musicians, as well as through the elaboration on specific aspects of their careers (digital tools, promotion, funding, etc.) that may need to be addressed so that their careers become sustainable and included in the over-subscribed music industry.

The "Romani Influence Curriculum" –which is a product of excessive research based on their needs on training, conducted both at European level and within the partners' countries– comprises of 10 modules, containing both theoretical information and practical exercises. Accordingly, the following are the 10 modules that are to be presented in this document:

- ➢ **Module 1:** How to Make Connections in the Music Industry
- ➢ **Module 2:** The Copyright (Specific legislations)
- ➢ **Module 3:** Expand Your Audience
- ➢ **Module 4:** Entrepreneurial Mindsets for Musicians
- ➢ **Module 5:** Creative Digital Tools
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- ➢ **Module 7:** Sustainability in Music
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- ➢ **Module 9:** Fund Your Music
- ➢ **Module 10:** Monetize Your Music

Introduction: Know Your Culture

The introductory part of the *"Romani Influence Curriculum"*, "Know Your Culture", has the following aims: **a)** to provide understanding of the history and background of the Roma people and their cultural traditions, including their musical heritage; **b)** to identify and describe the different musical genres and styles associated with Roma culture, including traditional folk music, Romani jazz, and contemporary Roma music; **c)** to recognize the instruments commonly used in Roma music and understand their significance in the Roma musical tradition; **d)** to appreciate the cultural significance of music in Roma culture, including its role in preserving and transmitting cultural heritage, expressing emotions and experiences, and building community and identity; **e)** to critically evaluate contemporary issues related to Roma and music, such as cultural appropriation, discrimination, and the preservation of traditional musical practices; **f)** to utilize a variety of resources, such as books, articles, documentaries, and music recordings, to support their learning and further exploration of Roma culture and music.

History and background

The Roma, also known as Romani people or Gypsies, are an ethnic group with a complex and diverse history in Europe. The origins of the Roma can be traced back to the Indian subcontinent, specifically to the region of Punjab in what is now modern-day India and Pakistan. They are believed to have migrated from India around the 9th century and gradually spread across Europe over the centuries.

The early history of the Roma in Europe is not well-documented, but it is generally agreed that their migration took place in several waves. The reasons for their migration are still debated among scholars, but factors such as political instability, invasions, economic opportunities, and persecution may have played a role.

The Roma faced a variety of experiences as they settled in different regions of Europe. They encountered both acceptance and discrimination, often depending on the prevailing attitudes of the societies they encountered. Some Roma communities managed to integrate into local societies, adopting the languages and customs of their host countries to varying degrees. Others, however, faced marginalization, discrimination, and persecution, often due to cultural differences and stereotypes.

During the 20th century, the plight of the Roma reached a tragic climax during the Holocaust. Under Nazi rule, the Roma were targeted for extermination alongside Jews and other persecuted groups. It is estimated that hundreds of thousands of Roma were killed during this period.

Following World War II, efforts were made to improve the situation of the Roma in Europe. They gained recognition as a distinct ethnic group, and various organizations were established to advocate for their rights. However, discrimination and social marginalization continued to persist in many countries.

In recent decades, there has been increased awareness of the human rights issues faced by the Roma, and efforts have been made to address their socio-economic challenges, combat discrimination, and promote inclusion. The European Union has taken steps to address the situation of the Roma through

initiatives such as the European Roma Framework and the Decade of Roma Inclusion.

Despite these efforts, the Roma still face significant challenges in Europe. They continue to be among the most marginalized and disadvantaged groups, experiencing high levels of poverty, unemployment, inadequate access to education and healthcare, and social exclusion. Discrimination and negative stereotypes persist, hindering their full integration into European societies.

Forgotten History: the Romani (Gypsy) Migration from India to Europe, doi: https://www.youtube.com/watch?v=E_4S4sxxl78

Efforts are ongoing to improve the situation of the Roma and promote their inclusion, but it remains a complex and multifaceted issue that requires both policy changes and shifts in societal attitudes to address effectively.

Musical genres and styles in Roma music

Roma music encompasses a wide range of musical genres and styles that have developed over centuries and vary among different Roma communities across Europe and beyond. These musical traditions reflect the rich cultural heritage and diverse influences that have shaped Roma music. Here are some notable genres and styles:

- ➢ **Romani Folk Music:** This is the traditional music of the Roma, rooted in their ancestral heritage. It often features distinctive instruments such as the violin, accordion, cimbalom (hammered dulcimer), and tambourine. Romani folk music is characterized by lively rhythms, passionate vocals, improvisation, and virtuosic instrumental performances.
- ➢ **Flamenco:** Originating in Andalusia, Spain, flamenco has strong connections to Roma culture. It combines Romani, Moorish, and Spanish influences and is known for its expressive singing (cante), rhythmic handclapping (palmas), percussive footwork (zapateado), and intricate guitar playing. Flamenco has gained international popularity and recognition as a distinct art form.
- ➢ **Balkan Roma Music:** This style encompasses the music of Roma communities in the Balkan region, including countries such as Serbia, Romania, Bulgaria, and North Macedonia. Balkan Roma music incorporates elements of folk, traditional, and popular music styles from the region. It often features complex rhythms, fast tempos, and energetic instrumental.
- ➢ **Manouche Jazz:** Also known as Gypsy jazz or Jazz Manouche, this style originated in France in the 1930s and was popularized by the Romani guitarist Django Reinhardt. Manouche Jazz combines traditional Roma

music with elements of American jazz, resulting in a unique and vibrant sound. It prominently features the guitar, violin, and double bass.

➢ **Rom-pop:** This genre emerged in the mid-20ᵗʰ century and represents a fusion of Romani music with popular styles such as pop, rock, and dance music. Rom-pop blends traditional Roma instruments and melodies with contemporary arrangements and modern production techniques. It has gained popularity in Eastern Europe and beyond.

➢ **Lăutari Music:** Found mainly in Romania and Moldova, **Lăutari** music is associated with professional Romani musicians known as **lăutari.** It encompasses a wide range of musical genres, including instrumental music for celebrations, weddings, and traditional dances. Lăutari music often features lively rhythms, ornate ornamentations, and improvisation.

➢ **Roma Brass Bands:** Brass band music has deep roots in Roma communities across Eastern Europe. These bands typically consist of trumpets, trombones, tubas, clarinets, and percussion instruments. Roma brass bands are known for their energetic and virtuosic performances, playing a mix of traditional Roma tunes, folk music, and popular songs.

These are just a few examples of the diverse genres and styles within Roma music. It is important to note that Roma music is a living and evolving tradition, and new genres and fusions continue to emerge as Roma musicians interact with various musical influences and adapt to contemporary trends.

Instruments used in Roma music

Roma music utilizes a wide range of instruments, each contributing to the unique sound and character of the music. These instruments have evolved over time and vary depending on regional influences and the specific genre or style of Roma music. Here are some instruments commonly used in Roma music:

➢ **Violin:** The violin is one of the most prominent instruments in Roma music. It is known for its expressive capabilities and is often played with virtuosity, showcasing intricate melodies, embellishments, and improvisations.

➢ **Accordion:** The accordion is a popular instrument in Roma music, particularly in Eastern European and Balkan styles. Its rich and versatile sound complements the melodies and rhythms of Roma music, and it is often used for both accompaniment and solos.

➢ **Cimbalom:** The cimbalom is a hammered dulcimer with a trapezoid-shaped body and metal strings. It is commonly found in Hungarian and Romanian Roma music. The cimbalom produces a distinctive resonant sound and is played with mallets or hammers.

➢ **Guitar:** The guitar is widely used in various Roma music styles, including flamenco and Manouche jazz. It provides rhythmic and harmonic support, and skilled guitarists often incorporate intricate fingerpicking techniques and embellishments into their playing.

➢ **Double Bass:** The double bass, also known as the contrabass, is commonly found in Roma music, particularly in Manouche jazz and Romani folk ensembles. It provides a solid and deep foundation in the low range, anchoring the rhythm and harmony of the music.

➢ **Tambourine:** The tambourine, or daf, is a percussive instrument widely

used in Roma music. It consists of a circular frame with metal jingles and is played by shaking, striking, or tapping. The tambourine contributes to the lively rhythms and adds a vibrant texture to the music.

- ➢ **Clarinet:** The clarinet is a woodwind instrument that features prominently in Balkan Roma music. It has a distinctive sound and is often played with great speed and virtuosity, performing melodic lines and embellishments.
- ➢ **Trumpet:** Trumpets, along with other brass instruments, such as trombones and tubas, are commonly used in Roma brass bands. They provide powerful and vibrant melodies, often playing intricate and fast-paced lines.
- ➢ **Darbuka:** The darbuka, also known as a goblet drum, is a percussion instrument widely used in Roma music, especially in Middle Eastern-influenced styles. It has a distinctive goblet shape and is played with the hands or fingers, producing a wide range of rhythmic patterns.
- ➢ **Piano:** In more contemporary Roma music styles, such as Rom-pop and fusion genres, the piano is often incorporated, providing harmonies, melodies, and accompaniment.

These are just a selection of instruments commonly associated with Roma music. It is worth noting that Roma musicians often exhibit great skill in improvisation and adaptability, and they may incorporate other instruments not mentioned here, depending on the specific cultural context and musical style.

Cultural significance

Music holds immense cultural significance within Roma culture, playing a multifaceted role in preserving and transmitting cultural heritage, expressing emotions and experiences, and building community and identity. Here are some aspects of its cultural significance:

- ➢ **Preservation and Transmission of Cultural Heritage:**
  Music is a repository of Roma cultural heritage. It carries stories, traditions, and values across generations. It embodies the oral tradition, allowing cultural knowledge and history to be shared through songs, melodies, and lyrics. Through traditional Roma music, ancestral customs, rituals, and folklore are preserved, providing a connection to the past and a sense of identity for Roma communities. Many Roma music styles, such as Romani folk music and Balkan Roma music, have been shaped over centuries, reflecting the cultural fusion and exchanges between Roma and the societies they have encountered. In that way, the music acts as a living testimony to the historical journey and diversity of Roma culture.
- ➢ **Expression of Emotions and Experience:**
  Music is a powerful means of expressing emotions, and it holds particular significance in Roma culture, which has often faced marginalization and discrimination. Roma music provides a creative outlet for conveying joy, sorrow, resilience, and longing. Moreover, songs often reflect realities, struggles, and joys of Roma life, expressing personal and collective experiences, hopes, and dreams. They can touch upon themes of love, migration, social justice, and cultural pride. As for the improvisational nature of Roma music, it allows for individual musicians to infuse their own emotions and interpretations into the performance, creating a

deeply personal and authentic expression.

> **Building Community and Identity:**

Music also plays a key role in cultivating a sense of community and belonging among Roma people. It brings individuals together, whether through communal celebrations, weddings, festivals, or informal gatherings. Participatory elements, such as group singing, dancing, and rhythmic handclapping, should be highlighted; they create a shared experience and strengthen social bonds within Roma communities. Therefore, music stands as a platform for Roma musicians to showcase their talent, gain recognition, and contribute to their collective identity. It serves as a source of pride and empowerment, challenging stereotypes and celebrating Roma heritage.

Beyond the Roma community, Roma music has also influenced and enriched broader musical traditions. It has contributed to genres like flamenco, Manouche jazz, and Balkan music, leaving a lasting impact on the global music landscape.

In summary, music is a vital and inseparable part of Roma culture, encompassing historical, emotional, and communal dimensions. It preserves cultural heritage, gives voice to experiences, and strengthens a sense of belonging and identity within the Roma community. It serves as a bridge between generations, cultures, and societies, promoting understanding and appreciation of Roma culture.

Contemporary issues

Contemporary issues related to Roma and music include cultural appropriation, discrimination, and the preservation of traditional practices. Roma music is sometimes appropriated without proper recognition, perpetuating stereotypes. Roma musicians face discrimination and marginalization in the industry. Economic challenges and the balance between tradition and innovation pose difficulties. Transmission of musical knowledge is challenged by social changes, and efforts are needed for documentation and archiving. Addressing these issues requires collaboration, inclusivity, awareness, support for education and mentorship, and respectful dialogue.

Module 1: How to make connections in the music industry

When trying to pursue a career in music, one may not be able to do it alone. Making a connection in music industry is about building a relationship. Anyone interested in working in music has heard the age-old phrase "it's all about who you know." It's undoubtedly true – your connections will determine how far you will go, just like in any other business. People often use this phrase to justify why they haven't gotten where they want in their careers – no one will reply, and everyone wants to keep you down, right? Wrong!

At first, it may seem unfair and that it's impossible to meet the right people. However, everyone starts in the one place. How you handle yourself and the way you meet people will impact your career for years to come. The quicker you realize some fundamental principles, the quicker you'll start seeing results in your networking and music career.

Here are a few key areas of networking that can be particularly beneficial for Romani musicians:

1. **Community and Cultural Networks:** building connections within the Roma community and cultural networks can be crucial. Engage with Roma organizations, festivals, and events that celebrate Roma culture and music, connect with other Roma musicians, artists, and activists who can provide support, guidance, and opportunities for collaboration.

2. **Music Industry Networks:** networking within the broader music industry is essential for exposure, collaborations, and career growth. Attend music conferences, showcases, and industry events where you can meet managers, agents, promoters, and other professionals. Utilize online platforms, social media, and music streaming platforms to connect with industry influencers, participate in music communities, and reach wider audiences.

3. **Cross-cultural Collaborations:** collaborating with non-Roma musicians can broaden your artistic horizons, introduce your music to new audiences, and foster cultural exchange. Networking with artists from different backgrounds can lead to innovative projects, festival invitations, and international recognition.

4. **Local Music Scenes:** engage with local music scenes in your region or city. Attend open mic nights, jam sessions, and gigs to connect with fellow musicians, producers, and venue owners. Building relationships with local artists and industry professionals can open doors to performance opportunities, recording studios, and local fan bases.

5. **Online Presence and Digital Networking:** establish a strong online presence through social media, music platforms, and your own website. Use these platforms to share your music, engage with fans, and connect with industry professionals. Collaborate with online music communities, participate in virtual events, and leverage digital marketing strategies to expand your reach and network with a global audience.

Networking is about building meaningful connections, fostering collaborations, and creating opportunities. It's important for Roma/Gypsy musicians to approach networking with **a proactive and open mindset, seeking opportunities to connect, collaborate, and learn from others in the music industry.** By engaging in various networking avenues, they can increase their visibility, expand their network, and create opportunities for professional growth within the EU music

scene.

Make sure you **prepare for networking events**. You will learn and practice how to be the best version of yourself in the real music event situation. Give yourself a confidence boost by setting your goals and elevator speech. Learn from the people in music industry how they made it through networking.

You too can build a strong reputation and establish yourself as an expert in your field. By taking the time to nurture your connections and share your knowledge and being authentic, you can create a strong professional network that can help you reach your goals.

Proactive mindset and stakeholders within the music industry

By embodying a **proactive and open mindset**, Roma musicians can seize opportunities, foster growth, and make a positive impact within the music industry while staying true to their artistic vision and cultural heritage.

- Find Amazing Opportunities by going out there actively searching for performance opportunities like local gigs, festivals, or cultural events. Take the initiative to reach out to organizers and promoters to showcase your talent. Network with fellow musicians, industry professionals, and music enthusiasts. Build relationships, exchange ideas, and create a supportive network within the music community.
- Embrace the chance to collaborate with musicians from diverse backgrounds, genres, cultures. It's an opportunity to explore new musical styles and expand your artistic horizons. Integrate diverse influences into your music to create a unique and captivating sound.
- Advocate for Roma Culture. Take pride in your Roma heritage and use your music as a platform to raise awareness about Roma culture, challenges, and contributions. Promote understanding and break down stereotypes.
- Embrace Feedback. Be open to constructive criticism and feedback from audiences, peers, or industry professionals and mentors. Use it as an opportunity for growth and improvement to become an even better musician.

Producers are key stakeholders in the creation of music and have multiple roles that are crucial for the success of a musician:

- Recording and Production: the producer is responsible for the technical execution of recording songs. They oversee the audio recordings, ensure the sound quality, and take care of the arrangement of the songs. The producer also selects the instruments and sounds to be used in the songs.
- The producer plays a crucial role in shaping the sound and overall impression of the songs (Creative Direction). They collaborate with the musician in selecting the right style, genre, and atmosphere for the song. The producer assists the musician in developing and improving their sound to achieve the desired effect.
- The producer can also act as a mentor and advisor to the musician. With their experience and expertise, they can help the musician in developing their talent, songwriting, and performance. The producer can provide valuable advice and guidance in selecting songs, arrangements, and

performance techniques.

- Producers often have extensive connections in the music industry. This means they can assist musicians in networking with important individuals such as record labels, music executives, managers, and other music creators.
- Together with musicians, producers collaborate in creating high-quality musical products that are appealing to the audience. Their expertise, creativity, and connections are invaluable in the music industry.

Songwriters are responsible for creating the lyrics and melodies that form the foundation of a song. Songwriters have the ability to express emotions, experiences, and cultural narratives through their lyrics. For Roma musicians, songwriters can help in capturing and sharing the rich cultural heritage, traditions, and stories of the Roma community through music. They can write lyrics that reflect the Roma identity, struggles, aspirations, and celebrations, thereby preserving and promoting Roma culture.

Songwriters are skilled in the craft of writing compelling and memorable songs. They understand the elements of song structure, melody, rhyme, and rhythm, which are essential for creating impactful music. Songwriters can bring fresh perspectives and ideas to the table, helping musicians expand their artistic boundaries and appeal to diverse audiences.

Songwriters often have connections within the music industry, including music producers, publishers, and other industry professionals. By collaborating with established songwriters, Roma musicians can gain access to these networks, opening doors to opportunities for recording contracts, music placements, and collaborations with renowned artists.

Agents in the music industry, also known as managers, are responsible for managing and guiding the careers of musicians. They handle negotiations, contract deals, organize concerts, performances, and other events, as well as promote the musicians. Their role is to ensure that musicians have opportunities for performance, growth, and success in the industry.

Promoters in the music industry are responsible for organizing and promoting music events such as concerts, festivals, and tours. They handle venue bookings, advertising, ticket sales, as well as logistics for event preparation and execution. Their role is to attract audiences to the events and ensure that the experiences for both the audience and the musicians are positive and successful.

Remember, as a young musician, this journey is about exploration, growth, and making a positive impact through your music. Embrace these principles and let your passion shine through!

Setting goals for networking events

Before attending an event, clearly define the goals you want to achieve through networking. What are you planning to get out of it? Why are you going there? What are you going to say? Who would you like to connect to? How? Do you want to connect with managers, secure performances, find potential collaborators, or learn from other musicians? What number of new people you plan to meet? What kind of contact is valuable contact for you? Having a clear goal will guide your efforts and maximize opportunities at the event.

Carry live recordings or demo tracks of your music that you can present to

managers or other interested individuals. Ensure that the recordings are of high quality and represent your best work.

Don't forget to **exchange contacts**. Carry business cards or a notepad where you can jot down the contact information of the people you meet. Also, be prepared to share your own contact details.

Follow up after the event: it's important to stay in touch with those you connected with. Send a thank-you email or extend an invitation for collaboration via email or social media. Nurture the relationships you've formed, as opportunities can arise even after the event.

Networking is a two-way street, so it's important to show genuine interest in other musicians, managers, and industry representatives:

- Ask questions,
- Listen to their stories,
- Demonstrate curiosity about their work.

This builds authentic and mutually beneficial relationships based on respect and support.

Some tips for small talk at events:

- Star with a simple greeting such as "Hello" or "Hi". It's an easy way to initiate a conversation and make a connection with the other person.
- Find common interests, talk about shared interests, such as music, music genres, concerts, or music events. This is a great topic to discuss that will help establish a common understanding and connection.
- Ask open-ended questions that encourage the other person to think and express their opinions. For example, your can inquire about their musical background, experiences in the industry, or which musicians inspire them.
- Listen actively with paying attention to what the other person is saying. Hear them out and show genuine interest in their experiences and stories. This demonstrates respect and creates a pleasant atmosphere for conversation.
- Share your musical story: Share your own musical background, achievements, interesting projects, or goals. Express your passion and dedication to music in a way that is engaging for the other person.
- Use body language.

Boost your confidence

Come prepared to events with "about me" statements. People will often start the conversation with "What do you do?" Do not waste your time trying to come up with an adequate answer. Get ready with your elevator pitch.

An elevator pitch is a concise, compelling description of yourself as a musician and what you have to offer. It's important to make this pitch interesting, unique, and reflective of your musical identity and what sets you apart. Practice your elevator pitch so you can confidently present it to other attendees at the event.

Questions that can help you craft your elevator speech:

- Who am I as a musician? (e.g., stage name, musical genre, instruments I play)
- What makes me unique and stand out among other musicians? (e.g.,

distinct style, influences, talent, originality)
- What is my musical message or purpose? (e.g., what I want to communicate or achieve with my music)
- What are my key achievements in music? (e.g., released songs, concerts, awards, collaborations)
- How does my music resonate with listeners or appeal to the audience? (e.g., emotional connection, energy, inspiring positive change)
- How would I describe my music in a few words? (e.g., mood, atmosphere, vibe)
- What kind of collaborations or opportunities am I seeking in the music industry? (e.g., recording, performing, production, release, management)
- What do I aspire to achieve with my music in the future? (e.g., goals, visions, ambitions)

These questions will help you reflect on the key elements of your elevator speech and shape a clear and compelling introduction of yourself and your music. Consider your specific circumstances and goals, and tailor your answers based on your personal experiences and desires.

Conclude your elevator speech with a clear invitation for further conversation or meeting. Be prepared for potential questions or continued interest.

With a well-crafted elevator speech, you'll have effective introduction of yourself and your music ready to use in various situations, such as networking at events.

Examples:

1. *Hello, my name is Sofia and I'm a Roma musician. Music runs through my veins, carrying the stories of my ancestors and the emotions of our community. With every note I play and every lyric I sing, I aim to heal hearts, evoke joy, and ignite a sense of unity among listeners. Through my music, I want to break down barriers and create a world where our shared humanity shines brighter than our differences. Let's embark on a journey of emotions together through the power of Roma music.*

2. *Hey there, I'm David, a Roma musician and multi-instrumentalist. I fuse traditional Roma music with contemporary jazz influences, creating a unique sound that reflects our cultural heritage and explores new sonic landscapes. Through my music, I aim to challenge stereotypes and bridge cultural divides. Let's connect and explore the transformative power of Roma music together!*

Module 2: The Copyright (Specific legislations)

Intellectual Property

Intellectual property refers to the creations of someone's mind, meaning inventions, literary/artistic works, designs, symbols, images, etc., that are used mostly in commerce. Intellectual property is protected by law, and it is divided into two (2) subsets: copyright and industrial property. Accordingly, there are several types of intellectual property, with many of them being covered by the umbrella-term of industrial property (patents, trademarks, industrial designs, etc.), while copyright refers specifically to the protection of creators' rights. Specifically, all types of intellectual property can be explained as follows:

Industrial Property types

Patents: inventions are granted an exclusive right; in this case, this exclusive right is referred to as "patent". It gives the owners the authority to control how the invention is applied by third parties.

Trademarks: A trademark is a marking used to separate an enterprise's goods and services from those of other firms.

Industrial Designs: Industrial designs refer to an item's decorative or aesthetically pleasing features. An industrial design may include 2-dimensional elements like patterns, lines, and colors, as well as 3-dimensional elements like the shape or surface of an object.

Besides the above-mentioned types of intellectual property, there another two (2) that should be mentioned. These are:
   (1) _Geographical indications_: these are labels applied to products with a particular place of origin and qualities, a name, or traits that may be directly linked to that location of origin.
   (2) _Trade secrets_: Trade secrets are protected by intellectual property rights and can be bought, sold, or licensed. Unfair practices that violate the protection of trade secrets include unauthorized acquisition, use, or revelation of such secret information by others in a way that is against honest commercial practices.

What is Copyright?

Copyright, generally, is a legal term that describes creators' rights over their artworks, whether they be literary or of any other artistic form. The term can also be referenced as _author's rights_.

The works that are covered by copyright concern a range of artistic works, such as books, musical pieces, paintings, films, etc. Broadly, the works that are protected and covered by the legal term of copyright are the following:
   (1) _Literature:_ meaning all kinds of literature, including novels, poetry, newspaper articles, etc.
   (2) _Films, music, choreographies_
   (3) _Paintings, sculptures, etc._
   (4) _Architectural works_

(5) *Advertisements*

However, there are some specificalities concerning what can be copyrighted or not. Specifically, **ideas** are unprotected; that is because copyright works need be materialized or expressed in any way. Therefore, procedures, ideas, methodologies, concepts, or daily news (that are not in the form of journalism, but simply media information) are not protected. On the contrary, oral works, or works materialized and expressed in any official ways, are protected.

Registration for copyright

In many countries, there are specific copyright systems and regulations for voluntary registration of artworks. These systems seek to provide solutions over doubts on who holds ownership over a creation, hence facilitate financial transactions, transfer of rights, etc.

However, in most countries, due to the *Berne Convention*, copyright protection does not require specific registration, but is automatically gained with one's creation of their artwork.

Who is the Author?

Authorship is another important matter concerning the creation of any kind of artworks and their protection by any form of regulation. First and foremost, it needs be highlighted that an artwork's author can only be a **natural person** (not legal), because the authorship and protection derive from the individual's intellectual creation.

However, there are many situations in which the author is not a single person, but there are more authors that create an artwork. In this case, there are two categories distinguished: the *compound works* and the *co-authorship*.

Authors of compound work

Compound work is created by consolidating authors' separate created works for joint use. Precisely, when referring to compound work, we mean that authors created their own separate artworks, and then connected them (like in music songs) for a consolidated use. The important note here is that each author holds rights over their own individually created part of the compound work, hence their part can be used by them separately in any way they desire to use it, even though it is part of the compound work.

Moreover, the compound work is always mutually agreed within contracts, that regulate the mutual relationship between the authors. If that is not the case, then all authors are entitled to equal share over the compound work.

An example would be a music song, which might be created as the connection of the lyrical part with the musical composition by two (or even more) different people, who then consolidated their creation to produce a song.

Co-authors

Co-authors create a work **jointly** from the beginning. In this case, we refer to the creation of one work, that's been developed jointly by the **co-authors**, instead of the creation of separate parts that later constitute a compound work.

Accordingly, co-authors acquire *joint copyright* over the work created. Any contributions regarding the commonly created work cannot be used in an independent matter because we are not talking about a compound work with separately created parts.

Moreover, co-authors' mutual and legal relationship is again officialized by the signing of a respective contract. If not, as it applies to compound works, the co-authors are entitled with equal share over the work.

An example would be the creation of a movie, with the screenwriters, directors, photographers, etc., all cooperating to create one single work of art.

Rights

As already stated before, copyright also stands for *"author's right"* since it is used to describe the rights that creators hold over their works.

There are two (2) types of rights:

(1) *Economic rights*: these rights, as derived from the term, enable the creators to gain money when others use their work (for example, a writer gains money when someone buys their book). The author, as defined by regulations, have the economic right to have specific control over the use of their artworks. Besides, the author is enabled to prohibit the following: a) reproduction, b) public performance, c) recordings, d) broadcastings, e) translations, or even f) adaptations.

(2) *Moral rights*: this kind of rights protect other aspects of the author's interests, not economic ones. For example, moral rights constitute the right to claim authorship over an artwork (e.g., in cases of infringement) or to oppose changes to a work.

Important note: The moral rights belong only to the natural person who's created the work and constitute the emotional value that follows the work. On the other hand, economic rights belong, of course, to the official author of the work, but they might also belong to other natural or legal persons (for example, to the publishing company where a writer might has published their book). Besides, economic rights constitute the economic value.

Exclusive and remuneration rights

Besides the above-mentioned main categories of rights, knowledge on other basic categories is important as well since they concern the majority of legal procedures needed for the protection of art.

Specifically, there are another two distinctive categories, those of: *exclusive rights* and of *remuneration rights*.

(1) *Exclusive rights*: These rights are held by the author of an artwork and give them the authority to prohibit the usage of the copyrighted work.

(2) *Remuneration rights*: These rights concern only the remuneration of the

artwork, which is benefiting the creator, and there is no possibility of authorizing or prohibiting the usage of the artwork.

Both the categories mentioned above are regulated by the law, even though there are differences between the countries. An example could refer to the exclusive and remuneration rights of writers: a writer's exclusive right concerns the incorporation of paintings and illustrations in a book, which are protected with exclusive rights. However, a writer and/or painter/illustrator hold remuneration rights for the renting/lending of the respective book.

Important note: *copyright* of a work doesn't necessarily relate to the *ownership* of the artwork. For example, a sculptor holds copyright over their sculpture; but if they decide to sell it, and someone else takes the *ownership*, that doesn't mean loss of copyright. Copyright is still held by the artists, while someone else has the ownership. There are specific cases when the rights are also transferred.

Related rights

This category of rights falls within the categorization of different forms of art. They are related to the form of art an artist is working on.

- *Performers (natural persons)*: They may be actors, singers, musicians, who have rights related to their performances; they are both moral and economic.
- *Producers (natural or legal persons)*: They are mainly responsible for the first fixation of the work (being audiovisual or phonogram) and hold economic rights only – either of their own or transferred from the authors.
- *Broadcasting organizations (legal persons)*: They hold responsibility of editorial aspects of the work, develop and distribute broadcasting program, etc., with economic rights only.
- *Publishers*: They can be from *press publication* (with the new right related to digital use of publications) and *written editions* where they hold their own rights only regarding the first publication of previously unpublished books, and these are economic.

Usage of others' rights

There is one **general rule** when using someone else's rights, either by referencing their work or using it for educational -or other- purposes.
*Every creator holds rights to receive both **appropriate** and **proportionate** remuneration for every kind of usage over their work.*
Specific aspects should also be considered for the usage of others' rights, like the *limitation of rights*, the *public domain* (and *creative commons*) reality, as well as the realities of *collective/individual management* of an artist's rights.

Limitation of rights

There are certain *conditions* that must be fulfilled regarding the usage of someone's rights and the limitations that are ensured under copyright laws. The

conditions are the following:

(1) The case in which someone is using someone else's rights must be described by law
(2) The case must not cause conflict with regular use of the work
(3) The case must not cause harm to the interests of the person that holds the rights over the artwork/work

All these three (3) conditions should be fulfilled to use others' rights and the usage should, usually, concern non-commercial purposes.

Public domain

Artworks/works that so-called 'enter the public domain' have their rights being 'expired' (with differences however, throughout the world, regarding the duration of expiration, e.g., in some countries the rights are expired after 70 years from the author's date of death).
Once an artwork has 'entered the public domain', it can be freely used, by ensuring that it is compliant with the basic moral rights.
Creative commons also concern the works that have entered the public domain; however, works that are published with this license can be used in accordance with this license (for example, specific reference rules are ensured).

Legal Protection

In this last section, it is provided basic information on the legal protection of someone's rights over their artworks. The main aspects concerning this part consist of the already mentioned duration of an author's rights, as well as the basic procedures envisaged for the protection.
The main different procedures for the legal protection of rights are a) *civil procedures* (between civilians), b) *criminal procedures* (regarding serious crimes of infringements) and c) *administrative procedures*.
As for the insurance of an author's rights, one basic difference concerns the different contexts between Europe and the United States of America; in Europe, there is no need for specific registration procedures, since the protection of the rights starts with the creation itself, as long as the author is able to prove it. In U.S.A., though, registration is needed.
Accordingly, there are -as mentioned before- differences in terms of rights duration. For an author, as previously written, the rights are in place until 70 years after death. For performers though, after 50 years of the performance (and if published on phonogram, again 70 years). For producers, the rights belong to them after 70 years of a recorded publication or 50 years after video publication/fixation. Lastly, for broadcasting organization, the rights belong to them until 50 years after the first transmission, while publishers hold rights until 2 years after a press publication (also used digitally) and until 25 years after the first publication of a written publication.

Module 3: Expand Your Audience

The aims of this Module are for the artists to learn how to find their unique selling-point, to learn how to create an Electronic Press Kit (EPK), as well as learn how to promote themselves on social media.

This module teaches how to present yourself as an artist to fans, media, and actors within the music sector. The content focuses on your unique selling point as an artist and what should be included in an Electronic Press Kit (EPK). This module also provides tips and advice on how to effectively market yourself on social media.

To succeed as an artist, it takes more than just creating good music, being a great live performer, or a skilled musician. As an artist, you need to be able to communicate with the music industry and fans to explain who you are and why they should listen to, book, or hire you. This module will help you with various steps to package and market yourself as an artist.

Unique selling-point as an artist

Discovering your unique selling point (USP) as an artist involves identifying and emphasizing the qualities that make you special and differentiate you from others. Before we delve into the Electronic Press Kit (EPK) and social media tips, we will provide you with tools to identify your USP as an artist.

What is an Electronic Press Kit?

An EPK is a collection of electronic materials that can be sent to the press for a new music release, to bookers for gig applications, to record labels for signing purposes or to publishers. An EPK typically includes a press release, links to audio files and social media, the artist's biography, album artwork, and press photos. It may also include tour dates and other relevant information for the music industry.

Social Media

In today's music landscape, more music is released than ever before. With the increased accessibility of digital platforms and social media, artists can easily release their music and promote their artistry without relying on being signed by a traditional record label. This is a fantastic opportunity that allows many more artists to reach a wider audience and share their music with the world.

At the same time, the abundance of available music poses a challenge when it comes to standing out and breaking through the noise. Both listeners and the music industry contact a lot of music and artists through social media. To gain attention and build a loyal fan base, artists must make themselves visible and showcase what makes them unique.

Through this module, we will provide tips and advice on how to create a strong presence and identity on social media and other digital platforms. We will delve deeper into concepts such as personal branding, storytelling, visual content, and effective use of social media to establish a strong and meaningful connection with your audience.

This module will present different techniques and tools for artists to engage and interact with their audience in a way that sets them apart. By understanding and utilizing these techniques, you, as an artist, will be able to create a stronger presence and reach more fans.

Unique Selling Point (USP)

Finding your unique selling point (USP) as an artist is about identifying and highlighting what makes you special and different from others.

Take the time to reflect on yourself as an artist. What is it that makes you unique? What are your strengths and talents that set you apart from other artists? Consider both your music, your personality, and your stage presence. Don't hesitate to seek input from friends and others around you. Ask them what they think is special about you as an artist and what they appreciate most about you. Their perspective can provide valuable insight and help you identify your USP.

Also, explore what exists in the market and which artists are successful in your genre or similar music style. By studying other artists, you can get ideas and inspiration for your own brand.

Creating an Electronic Press Kit

An electronic press kit, or EPK, is a consolidated electronic press package of information about an artist or music group to provide to journalists, booking agents, record labels, and other stakeholders. An EPK typically includes an artist biography, details about musical releases, press photos, video clips, tour dates, technical requirements, and other marketing information.

The electronic press kit is designed to be easily distributed and accessible for downloading, either through a dedicated website or as a PDF file. It serves as a resource that provides the recipient with all the information they need to include the artist in a program, write a review, or produce an article.

By providing a well-structured and comprehensive EPK, artists and music groups can present their music and brand to various players in the music industry. It is an important part of the marketing strategy and helps increase the chances of potential collaborations with music stakeholders.

An Electronic Press Kit should include:
- Press photos
- Press text
- Links to your music
- Press mentions
- Your achievements
- Tour dates or upcoming performances
- Collaborations
- Tech specifications
- Contact information

Press photos

Your press photos are an important part of your marketing material and can be used to generate interest from the press, organizers, and fans. It is therefore important to carefully consider and plan your press photos to highlight your artistic vision and attract people who want to learn more about you as an artist. Consider the expression and image you want to convey through your press

photos. Do you want to appear professional, casual, mysterious, or something else? Your image should align with your musical style and the message you want to convey.

Make sure you have photos in multiple formats, for example:
- In both landscape and portrait orientations.
- With sufficient space for text and/or logos.
- Optimized for sharing on social media.
- In both color and black-and-white.

Press text

A press text is a summary or presentation of an artist used to communicate important information and generate interest among media, industry professionals, and the audience. It is important for the press text to be well-written, easy to read, and effectively capture the reader's interest. It should be tailored to the target audience and the purpose it will be used for, whether it's for media, booking agents, or industry presentations.

Here are some important points to consider when creating a good press text:

- A press text should be short and concise, providing an overview of you as an artist. It should be between 150 and 300 words.
- Describe your background, including your musical journey, influences, and previous accomplishments. Focus on the most relevant and impressive aspects to generate interest.
- Provide a description of your music style and sound to give readers an idea of what to expect. Use adjectives and descriptive words to capture the essence of your music. Have you been compared to artists like Kate Bush or Jeff Buckley? Feel free to mention other artists and bands you've been compared to, to give the reader a better understanding.
- Highlight your unique selling points, what sets you apart from other and makes you interesting. It could be your voice, songwriting ability, stage presence, or something that makes you special.
- Talk about your current or upcoming projects, such as new singles, albums, tours, or collaborations. This gives readers an updated picture of your career and music.
- Include quotes from reviews, previous interviews, or industry professionals to provide feedback and validation of your potential.

If you're having difficulty formulating your artistic description, it can be helpful to ask a friend how they would describe you. It can be interesting to hear how your artistry is perceived by those around you.
Double-check the text to ensure everything is spelled correctly and well-formulated.

Links to your music

An EPK should include links to your music, such as Spotify or YouTube. Make

sure the links are clickable.

Press mentions

Have you been mentioned by the media as an artist? Make sure to include uplifting press mentions in your EPK.

If the mentions are available online, consider making them clickable with a link.

Your achievements

Have you previously performed at a major venue, released music that has sold well, or won any awards or scholarships? Make sure to include these in your EPK.

Tour dates and upcoming shows

Include upcoming performances or tour dates with the venue and dates.

Collaborations

If you've been collaborating with any musicians, make sure to give them credit for it in your EPK. Credit the individuals involved in the recording, their specific contributions, the songwriters, the recording studio, the mixing engineer, the mastering engineer, and any shout-outs or expressions of gratitude.

Stage plot

A stage plot is a diagram of how you want to be positioned on stage and what kind of technical setup is needed. There are various ways a stage plot can look depending on your band's lineup. You can draw it if you prefer, but it can be helpful to create one online.

Your contact information

Last but not least, include information on how to contact and find you. Your contact list should include links to your social media accounts, email address, and phone number.

Promote yourself on social media

Today, social media plays a crucial role in promoting your artist career and reaching a wide audience. By strategically marketing yourself on social media platforms, you can build a loyal following, increase awareness of your music, and

engage personally with your audience.

Social media platforms

There are many different social media platforms available, and each platform has its own unique features and benefits.

Facebook is one of the largest social media platforms and is great for reaching a wide audience and sharing various types of content. Here, you can create groups for your fans to follow you and share events for your live performances.

Instagram is popular among creative professionals and focuses on visual content, making it perfect for showcasing your work and providing a glimpse into your artistic life.

YouTube is a platform for sharing videos and is particularly good for music videos and live performances.

TikTok is popular among younger users and can be an effective platform for creating videos. TikToks focus is about creating, sharing, and discovering short, creative, and entertaining videos. The platform allows users to create and share short videos featuring music, dance, comedy, challenges, and other creative expressions. TikTok has gained recognition for its unique algorithmic feed that tailors content based on users' interests and preferences.

Build a strong brand identity

Social media users are bombarded with a vast amount of information and content, making it easy to get lost in the noise. Think about your artist identity and what you want to be associated with. Aim to create a clear profile that users can quickly recognize as you.
One way to achieve this is by using a distinct style, theme, emojis, and tone in your posts that represent you as an artist.

Study the different social media platforms

Familiarize yourself with various social media platforms and use them strategically. Platforms like Instagram, Facebook, and Twitter are well-known. Take the time to explore and comprehend the type of content that resonates best with each platform's audience. Adjust your social media strategy accordingly.
Be open to experimenting and trying out different things to find your unique style.

What and when to post?

To promote yourself as an artist on social media, it's important to be consistent

and regularly publish posts with interesting and engaging content. You can share music clips, music videos, behind-the-scenes photos and videos, live performances, lyrics, inspirational quotes, or stories about your musical journey. Be innovative and original in your content to capture the interest of your followers.

Building a relationship with your followers

Make sure to engage with your followers. Respond to comments, express gratitude for their support, and try to establish a connection. Consider how you can actively involve your followers.
Be yourself and showcase your unique personality in your content and interactions. Your followers want to feel a genuine connection with you as an artist and as a person. Share personal stories, thoughts, and interests to create a deeper relationship with your followers.

Sponsored posts

Consider using paid advertising on social media to reach a broader audience and promote your music. Utilize the advertising tools provided by the platforms to target ad campaigns based on age, location, interests, and music preferences. Advertising can provide you with the opportunity to reach new listeners and increase your visibility more quickly.

Draw inspiration from similar artists

Take a look at other artists' content on social media and get inspired by them.
Drawing inspiration from other artists' content on social media can be a valuable source of ideas and strategies to enhance your own online presence. By following and studying other artists' content, you can gain new and innovative ideas for creating engaging and unique material.
Also, study how other artists communicate and interact with their audience on social media. This will provide insights into effective ways to build and maintain a strong relationship with your own fans.
By examining what works for other artists in the same genre or niche, you can also gain a better understanding of trends, preferences, and expectations within your target audience. This can help you tailor your own content to appeal to and engage your specific audience.
Remember, taking inspiration from other artists' content is not the same as copying or imitating. It's about learning from successes and failures and applying the lessons you learn in an authentic and representative way that aligns with your own identity as an artist. Finding your personal artistic expression in terms of marketing is a journey filled with discoveries and experiments. It is through trial and exploration of different strategies and ideas that you will come closer to defining your unique identity and strength as an artist.

Tips and advice to find your angle as an artist

Remember that the journey to finding your personal expression as an artist is a process that takes time. It's not something that happens overnight; it requires patience and perseverance. Give yourself the freedom to grow and evolve, and don't be afraid to make mistakes along the way. It is by learning from these mistakes and using them as lessons that you can become even stronger and more authentic as an artist.

Through trial and error, you can also learn what works best for you and your audience. During this process, it's important to be authentic and honest with yourself and your values as an artist. It's not just about following trends or imitating other successful artists; it's about finding your own voice and expression.

Be open to feedback and reflect on what works and what can be improved. Listen to your fans, collaborators, and industry professionals to gain valuable insights and perspectives. Continuously adjust and refine your marketing based on these insights to constantly improve your personal expression.

So, keep exploring, experimenting, and striving to find your personal expression as an artist. By staying true to yourself and constantly evolving, you will be able to create a strong and meaningful connection with your audience and make a lasting impression in the music industry.

Module 4: Entrepreneurial Mindsets for Musicians

The idea of musicians as entrepreneurs is one of the oldest defining features of the musical artist since the time of the wandering balladeers who had to, in their itinerant travels, target and create their own audience base in every locale they stopped at, negotiate terms of compensation that was at the very least, sustainable to them maintaining their quality of life, and device performances that were contoured to the place and culture they happened to be passing through.

One would therefore have expected this to be a well-entrenched idea, both in concept and execution, with wisdom and tricks of the trade handed down over the generations, especially for a traditionally nomadic community such as the Roma. However, in the last 160 years, starting with the advent of the recording industry, the musical market is no longer prominently just a live performance market but in fact, an intricate artistic industrial complex of musical creations being recorded, remixed, rebranded, and released in multiple media for posterity along with tentpole live event expositions. Musicians operating at the highest levels of successful exposure will have a body of permanent work in high circulation to chalk up on their resume which can be built upon or riffed off in live performance tours. The middle level musicians use live gigs as a way to get enough exposure to get a recording contract, while entry level musicians devote all their energy to just getting a series of gigs to sustain themselves. The net result is a monstrously multileveled megalith of interweave of corporate interests, networking niceties and calculated global audience demographics all centered around the monetization of raw musical talent. In other words, there is a definite industry- a capitalist community that extracts a price from those desirous of entry and zealously guards its exclusivity. For musicians from traditionally underrepresented communities such as the Roma, integrating into this exclusive community of musical entrepreneurship presents herculean obstacles. The aim of this module is to equip them with both the psychological mindset and the socio-cultural and economic know-how to become successful musicians with self-sustaining careers. We will use psychological strategies as well as philosophical paradigms from prominent philosophers to provide a motive core around which to build up a resilient template for the musicians to achieve their goals.

Alan Watts: Finding your niche

Alan Watts was an English philosopher who combined oriental teachings with a western value of individualism. Most of his Zen and Taoist teachings, a significant bulk of which exist in audiobook or video snippet form, available on the internet, deal with the question of nurturing and sustaining artistic flow and the question of identity. Using Buddhist koans- rhetorical puzzles in the form of parables, he urges us to be unrelenting and clear minded in our pursuit of our own truths. His teachings have carved themselves into twentieth century lore.

However, for the purposes of this module, we shall be focusing on a late Alan Watts obsession- alienation- he spent a significant amount of thought directing the pan-cosmic reach of Buddhist thought and focus onto the question of individual isolation and what it means to be part of something. His basic philosophy was to understand where one's own creative impulses arose from,

the socio-cultural forces that those impulses encoded, and to then use those same impulses to create art that challenged, supported, and reacted to the forces that shaped the impulse.

This is precisely what art ought to be, in the context of marginalized communities- a conduit to processing one's own socio-cultural role and challenging its forms and functions- and eventually finding your own niche. Alan Watts has left us a rich legacy of philosophical inquiries into western materialism and its isolating effects on human beings as well as the profoundly morally debilitating loss of meaning that being part of an assembly line system can do. A chunk of his entire dialectic deals with cultivating an awareness of when a system is slowly stripping one of individuality and inuring oneself to a normalized acceptance of power structures. His discourses are carefully composed nuggets on maintaining a constant alertness to when individual morality is slowly subsumed to corporate caprice, and then rediscovering one's own agency as a distinct presence within those structures.

This feeds right into the socio-cultural and economic marginalization that stifle the creative impulses of artists from the Roma community and provides a valuable tool to promote resilience against the vicissitudes of iniquity as well as a blueprint to navigate systems of artistic production without losing one's own artistic identity.

Confucius and the musician: Codifying rituals of reward and satisfaction

Confucius was a 6th century BC Chinese savant, ubiquitously known for his classic ANALECTS which sets out the blueprint for an ideal mandarin and more generally an ideal citizen with one motivic theme- study! He claimed that a study of the classics of literature and history would prepare one with the cognitive maturity for mastering the present. But more significantly, his analectic aphorisms which could be thought of as a turbocharged version of Polonius' advice to Laertes in Hamlet, have become enshrined in the Chinese notion of duty and citizenship as well as the right attitude to the individual's role in society.

Above all, in accord with the Hamletian character's aphorisms, his tome prizes moral character as the highest virtue of man, and invokes the notion of a cosmic harmony, karma, as it is more commonly referred to, as the sum total of the good intentions and integrity of the people who make up a community. In other words, the individual is encouraged steadfastly to evaluate the consequences of each move, planned, or executed in terms of its overall standing in the grand picture and tapestry of the state and its various organs- It posits a regular drumbeat of attitudes and worldviews that aspire to the golden mean- avoiding extremes of action and reaction and trying to promote a balance between individual ambition and social responsibility.

This is precisely what is needed to nurture a positive sum community feeling between artists each of whom has ambitions of their own but do need the familial support of communal solidarity to mutually reinforce and augment representation amongst the artistic community especially in regards to minorities. This balance between the personal and social requires a well thought out calculus of reward and satisfaction within a world view that embraces the harmony of collective happiness as much as individual ecstasy.

Plato and the musician: Aspirations

Plato introduced the western concept of the idea, the ur- model, the thought experiment and essentially the protocol to abstract from a bevy of real-life events and deductions, ideal constructs as building blocks to reimagine reality. This protocol is best encapsulated in terms of his eponymous Cave, which stands for human mental models- There are shadows in this cave cast by objects outside which represent the processing of external reality inside the mind-channeled through the senses.

The metaphor delves into the possibilities and constraints of mythos, the sense of meaning making implicit in all storytelling and the art of forging connections and developing alliances by sharing a tale, a collective romance of sound, fury and movement and gesture, with horns and drums. In effect, one could interpret Plato's cave as an artist's lab where reality is melded into shadows that mutate and change with the light of imagination and conjure up phantasms and ghosts more vivid than external reality- It is this fertile workhouse and its creations to which the artist invites the audience and the world at large.

In other words, Plato's cave is an incisive consciousness raising tool to imbue artists with a sense of awareness of where their impulses come from, where their stories lie and the audience with whom their stories must be jointly experienced.

Lacan and the musician: Sustainable practices for transgressive creators

Jacques Lacan was a pioneering French psychoanalyst whose primary contribution to the understanding of human perception and cognition could be encapsulated in his Lacanian register theory- a highly structured model of human perception- which labels the imagination- Plato's cave, in terms of a socio- linguistic system designed by consensus amongst the mainstream, that by construct forced certain sections out.

Perception of reality was therefore conducted in a symbolic register where certain symbols and labels were given power by social-cultural laws, lending them an aura of sacrosanctness. In the scheme of musical production, these would be constituted by the rites of trial that every artist had to undergo in terms of low paid gigs, hustling for recordings etc.- all symbols of industrial hegemony, till finally, the system would open itself up and reel them in- and they would be absorbed in the symbolic world.

Lacan provides a delightful contextualization of how to separate the symbolic trappings of power from the real - artistic intent and motive.

Alexander and the Musician: Legacies

Alexander is an odd one out amongst all the philosophers mentioned here. Yet, he is one of the few people who had embodied the rawest implementation of his philosophical trainings by Aristotle who was one of the first western thinkers to compose a book on secular ethics- the Nicomachean Ethics- whose premise was that the highest moral virtue is that which can be implemented as a policy or

legislatively and services eudaimonia (human joy). Alexander took this to heart, single mindedly carving the legacy of his name and discerning that the only global joys that a man could have experienced have been those of a triumphant memory that lasts- an imprint that lingers long after the man himself has gone the way of all flesh. Legacy is a goal worth having for an artist as it automatically helps them focus on building up a coherent body of work- that lasts, gives them a blueprint and a roadmap with a longstanding direction, and encourages the build-up of communal solidarity- for only when long term goals are conceived does the notion of a communal support system start to emerge, as each artist becomes aware of the amount of co-operation and goodwill needed to build up a corpus of their performance. So long term vision is the key to generating the value of collaboration even for highly self-reliant musicians and will go a long way in generating a community feeling. Further, it actually makes artists question their core assumptions about art, and the standards they live by, till their raw idealizations are purified into a working battleground.

Module 5: Creative Digital Tools

Recording your music in a studio is a significant step in your journey as an artist. While there is charm in sharing live performances in real-time on platforms, studio recordings offer higher audio quality and the ability to shape the sound in a more precise way. Studio recordings present a more professional image for you as an artist, showing your dedication and investment in your music career. By delivering high-quality recordings, you can reach new listeners, industry professionals, and potential collaborators.

With studio recording, you have the opportunity to shape the sound in a more precise manner. You can experiment with different instrumentation, sound textures, effects, and mixing to create the specific feeling and atmosphere you desire in your music. Studio recording gives you the freedom to explore different ideas and take your music to new levels.

Transitioning from live recordings to studio recordings is a natural and exciting part of an artist's journey. It allows you to bring your vision to life and give your music a more professional touch. By investing time and resources in studio recordings, you can elevate your music career and attract a broader audience with high-quality recordings that reflect your artistic vision and talent.

In the past, recording songs required advanced technology, but nowadays, it is possible to make good recordings with just a computer, audio interface, digital audio workstation (DAW), headphones, and a microphone.

In this module, we will delve deeper into how to record your music. We will cover essential information about studio equipment, various options for DAWs, microphones, and recording techniques, as well as provide tips and advice on arrangement. This module will focus on recording in a home studio environment. The recordings can be advanced depending on your knowledge and access to equipment.

Studio gear

With today's technology and access to affordable recording equipment, you can easily capture your musical ideas in your own home or in a small home studio. In the information below, we will go through the basic equipment you need to get started in the studio.

To record your music, you will need:
- A computer
- A DAW (Digital Audio Workstation)
- An audio interface
- A microphone
- Headphones
- XLR cable

Computer:
When getting started with music production and recording, it is not necessary to have any specific computer, but there are many good computers for music production. Mac computers are popular among music producers due to their stability, powerful performance, and well-adapted software. There is also a wide range of Windows-based computers that are suitable for music production.

It is important to ensure that the software you plan to use for music production is compatible with the chosen computer and its operating system. For example, programs like Logic Pro and GarageBand are specifically developed for macOS.

DAW (Digital Audio Workstation):

A DAW (Digital Audio Workstation) is software used to record, edit, and produce music on your computer. A DAW functions as a complete digital music studio, providing users with tools to create, arrange, and mix audio tracks.

A DAW typically includes features for recording audio from external sources, such as microphones and instruments, as well as the ability to import and edit existing audio files. Users can manipulate the sound by applying effects, adjusting volume, and panning, and using various virtual instruments and sample libraries to create music.

In addition to audio editing and recording, a DAW also offers features for arrangement and composition, allowing users to organize audio tracks into different arrangements.

There are different DAW software options available on the market, such as Ableton Live, Logic Pro, Pro Tools, FL Studio, and Cubase, and the choice of DAW often de-pends on personal preferences and needs. One free option, for example, is GarageBand for Mac.

An example of a DAW: Logic X

Audio Interface

An audio interface is a device used to manage audio in a computer. It serves as an inter-face between the computer and audio equipment, enabling high-quality recording and playback of sound.

The audio interface functions by converting analog audio to digital audio during recording and digital audio to analog audio during playback. This allows the sound to be processed and manipulated in digital form through audio editing and music production software.

There are various audio interfaces available on the market. One common and affordable option is the Focusrite audio interface (pictured below).

Microphone

The choice of microphone depends on what you want to record. Different types of microphones are required for recording a drum set compared to recording vocals in a studio. Microphones are available in various price ranges, but you don't necessarily need to spend a lot of money to get good sound quality.
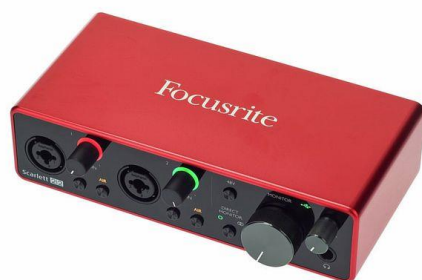
Audio Interface, Focusrite Scarlett Solo

Some affordable microphones for studio vocal recording include:

(1) **Audio-Technica AT2020:** A condenser microphone that offers good sound quality and detail at an affordable price. It is suitable for both studio and home studio recording.
(2) **Rode NT1:** A condenser microphone with low noise level and neutral sound character. It provides detailed and clear vocal recordings.
(3) **Shure SM7B:** A dynamic microphone known for its high-quality sound reproduction and versatility. It is specially designed for professional recording and broadcasting.

It can be beneficial to use a pop filter when recording vocals. The pop filter is replaced in front of the microphone to minimize unwanted sounds or air blasts that can occur when pronouncing words with strong "p" and "b" sounds.

Some affordable microphones for instrument recording include:

- **Shure SM57**: A common microphone for piano, guitar, and other acoustic instruments. The Shure SM57 is versatile and often used for recording and amplifying guitar amps, drums, brass instruments, and acoustic instruments.

Headphones

To record, you will need a pair of studio headphones. There are several good and affordable studio headphones available on the market. Some examples of studio headphones used by many music producers are:

(1) **Audio-Technica ATH-M50x:** These headphones offer a balanced sound profile and good noise isolation. They have received positive feedback for their sound quality and durability.
(2) **Sennheiser HD 280 Pro**: These headphones are known for their good noise isolation and comfortable fit. They provide a detailed sound experience and are popular among music producers.

XLR Cable

When recording, you will need an XLR cable to connect the microphone to the audio interface.

DAW's Function

Despite the different DAWs having distinct layouts and commands, they largely contain the same functions. In a DAW, you can record audio from microphones, instruments, or external sound sources. It can be vocals, guitar, keyboard, or other instruments. You can also use MIDI (Musical Instrument Digital Interface) to record and edit musical data.

Your DAW provides you with the ability to edit your recordings in detail. You can cut, paste, move, and adjust audio, as well as trim and adjust the volume. You can also use editing tools to remove unwanted sounds, correct timing or tuning, and adjust pitch.

In a DAW, you can mix and balance the sound from different tracks. You can use

equalizers, compressors, reverb, delay, panning, and other audio processing tools to shape the sound and create a balanced and full mix. You can also adjust volume levels, pan the sound between speakers, and create a three-dimensional sonic image. DAWs usually come with a wide range of built-in audio effects. You can add reverb, delay, chorus, flanger, distortion, and many other effects to enhance and shape the sound.

Recording your song

Once all the studio equipment is in place and installed, you're ready to start recording your song. To get started and begin recording, follow these steps:
- Launch your DAW on your computer.
- Start and connect your audio interface to the computer.
- Connect your microphone to the audio interface.
- Plug your headphones into the audio interface.
- Create an audio track in your DAW.
- Press the record button and start recording.

Soundcheck and input volume
When recording, it's important to keep an eye on the level meter in your DAW. There are different preferences regarding input volume when recording vocals or instruments. Typically, you would want the peak, which is the highest point, to not exceed -6 dB. If the peak goes higher than that, there's a risk of the sound distorting or sounding bad.
Before recording, it's a good idea to do a soundcheck where you record a portion of the song and make sure everything sounds as it should.

Mic placement for vocals
Try to find a room where the sound is isolated as much as possible from external noises and echoes. Choose a room with carpets, furniture, or other materials that can reduce reverberation and sound reflections. Use a pop filter and sing about 10 centimeters or closer to the microphone. Experiment with different angles and distances to find the best position that suits your voice and singing style.

Mic placement for acoustic guitar
There are different ways to record an acoustic guitar. One classic technique when recording acoustic guitar is to aim the microphone towards the twelfth fret, quite close to the body of the guitar.
There are a lot of different microphones that works well when recording acoustic guitar, you could use for example Sure SM57.

Metronome
Play your instrument or sing along to the built-in metronome to keep the song in the correct tempo and make it easier to edit later on.

Acoustic environment
Try to create a quiet environment to avoid unwanted sounds and echoes. Use acoustic panels or screens to reduce room reverb and background noise.

Processing and Mixing of Your Recorded Instruments
Once you have recorded your instruments, you can edit them in your DAW. Here, you can cut and delete takes. You can choose to merge two takes together, loop a take, and layer multiple takes on top of each other. You can also adjust the volume, pan, and balance of the sound.
There are many different tools to modify your sound. Some of the most common effects are EQ, compressor, reverb, delay, limiter, chorus, flanger, and distortion.

Equalizers (EQ)
EQ is used to adjust the frequency balance of the sound by boosting or reducing specific frequency ranges.

Compressors
Compressors are used to even out the dynamic range of the sound by reducing the difference between the loudest and softest parts of the sound. Compressors can be used to achieve a more consistent sound level and control overtones.

Reverb
Reverb simulates acoustic room reflections to give the sound a more natural and spacious quality. Reverb plugins are used to create room ambience and provide a sense of the sound being recorded in a specific acoustic space.

Delay
Delay creates repetitions and echo effects by delaying the sound. Delay plugins are used to add depth to the sound and create various time-based effects.

Limiter
Limiter is used to limit the dynamic range of the sound and prevent excessive distortion. Limiter plugins are used to achieve a higher sound level without clipping or distortion.

Chorus
Chorus duplicates the original sound and creates a slightly delayed and altered copy. This delay creates an illusion of multiple sound sources playing simultaneously.

Distortion
Distortion is created by amplifying the audio signal and clipping its peaks and valleys, resulting in a powerful and distinctive distortion. Distortion effects are commonly used on electric guitars and bass to achieve a harder and more aggressive tone.

In this module, we have covered the basics of studio equipment and recording techniques. Recording technique and music production take time to master. There are plenty of resources available to assist you along the way. Sometimes, it may take a long time to find your sound, and it can feel unfamiliar to hear yourself play and sing in a studio environment. To excel in recording and music production, it requires experimentation and dedication. Have fun while you learn along the way.

Module 6: Promote Your Music

Infrastructure of the music industry

What would be a general perspective on the music industry and how it has been transformed from the late 20th to the early 21st century, is the fact that the industry "is both interconnected and fragmented", as it works through a network of partnerships between companies, individuals, creatives, and the business world, with each one aspect, however, having its unique characteristics (Pastukhov, 2019).

To begin with, up until the early 2000s the industry was dominated by record labels; artists needed to be "discovered" by labels, which formed the infrastructure and had access to promotion, while only by the end of the millennium, MP3 invention came to change the narrative and pave the way to the digital distribution's era that was about to come (Pastukhov, 2019).

Between 2000 and 2009, the old industry started to lose its predominance, with the new era of digital platforms and music distribution coming to light; in this way, new ways of promoting artists emerged, and monitoring of success changed drastically (Pastukhov, 2019).

The new reality, according to Pastukhov (2019), was to actually be accepted between the years 2010 and 2015. Even though the music market was low, the industry found the ways to deal with the digital/online music piracy that had also been evident throughout the previous years. With new platforms keep arising, and especially after Spotify was launched in 2008, "streaming" paved the way for music distribution as we know it today. The potential of this new era started getting the recognition it enjoys up until nowadays; this is proved by the fact that, by 2010, most music labels and companies related to the distribution of music had included in their departments a digital one; that was exactly when the direct, digital interaction between the artist and their fans started to be evident (Pastukhov, 2019).

As for now, one might safely say that the industry has fully accepted, as well as adapted to the new reality, that incorporates both digital and physical distribution, as well as the direct connection between artists and fanbases; this direct connection and communication is ever more evident by the fact that marketing strategies, that up until the early 2000s were traditionally adopted by labels, are now knowledge available to all, since they have access to all the promotional tools and means (Pastukhov, 2019).

Indeed, in the new digital landscape, metadata's effects on music are numerous and diverse, affecting many factors other than the more effective distribution of music (Magaudda, 2020: 26). New infrastructures and platforms do far more that simply provide a new area for fandoms or new opportunities to connect artists and listeners from other countries and regions; because of their ability to redefine how content circulates and relationships are maintained, these infrastructures altered the exact same conditions for music circulation, listening and fandom; and because of the ability of these infrastructures to organize, disseminate, and transmit music content, new types of facilitated relationships between artists, songs, and fans emerged (Magaudda, 2020: 26).

Interestingly, the role of these specific platforms and tools (such as social media, Spotify, etc.) has been boosted even more by the ability of algorithmic data and automated recommendation systems to influence music distribution and

identities, which introduce a deeper infrastructure layer, because the infrastructure itself allows sound identities and preferences to emerge; thus, we are witnessing a deep restructuring of the music scene, particularly due to the rapid adoption of social media and automated recommendation systems, that has a significant impact on how music professionals currently promote their songs (Magaudda, 2020: 26).

To conclude, according to Pastukhov (2019), we can identify the following chapters in which the complex music industry is segmented:

(1) **Recording Industry**
(2) **Digital Music Distribution Industry**
(3) **Streaming**
(4) **Live and Touring Industry**
(5) **Licensing and Sync**
(6) **Artist Management**
(7) **Music Publishing Industry**
(8) **Radio**
(9) **Legal**
(10)   **Audience & Fan Attention**

Platforms to promote music

As previously stated, the doors to the music industry, which were once controlled by labels, are now open to everybody. That is why, in the twenty-first century, the main difficulty of music promotion is to create a marketing strategy that reaches all these consumers and links to every possible opportunity (Soundcharts Team, 2022).

Of course, the ways in which a musician/producer can be promoted are numerous and diverse. What is most important, is to distinguish all these potential ways of promotion. Specifically, distinction between marketing platforms and tools is crucial, even though they work in close relation; music marketing platforms are actually streaming services, radio stations, as well as social media – these platforms are different spaces where music professionals can promote their artwork and connect themselves with their fandom; though, music marketing tools are the means which support the professionals in analyzing their performance and enhancing their success on the marketing platforms (Soundcharts Team, 2022).

Music Marketing Platforms

Before listing specific platforms dedicated to music marketing, it is important to first list the types of these platforms. Specifically, marketing platforms can be divided into the following types: a) **Social Media**, which has been proved much more powerful than the conventional communication channels, b) **Advertising**, digital or physical, c) **Media and publications**, again conventionally (newspapers, etc.) or not (online blogs, etc.).

The following platforms are regarded as the best for music marketing (Soundcharts, 2022):

(1) **YouTube**: the most popular video-streaming platform, with music being by far the most viewed category (27%).

(2) **Social Media (Facebook, Instagram, etc.)**: these are by far the most used social media platforms worldwide. Attention is needed because each platform has its own audiences, both demographically and content-wise; therefore, an artist's social media strategy should ensure a tailored approach, so that one can make the best of their use (Soundcharts, 2022).

(3) **Spotify**: It is by far the most used streaming platform, with millions of active users. The platform is not only crucial for the artist's monetization, but also for the promotion of their work, by, for example, having as a goal to be listed in playlists, which provide important exposure. Besides, promotion can be enhanced also via the **Spotify Audio Ads**, that push your music, by advertising new records, live events, and targeting and increasing your audience.

(4) **TikTok**: The newest platform that redirects music promotion; the platform allows users to "repurpose" music into creating their own content; hence, by making your music also available to be used in this way, you enhance other mediums, and you maximize your audience.

(5) **Radio**: While it is not so strong as it used to be, due to the digital platforms prevailing in music marketing, it is still capable of contributing to artists' promotion. Of course, its potential has to do with the music itself, as well as the audiences: for example, according to Soundcharts (2022) young listeners nowadays tend to prefer streaming, instead of listening to radio stations.

Music Marketing Tools

As previously mentioned, music marketing tools are not platforms, though can be provided by platforms, and concern means that support music professionals in keeping track of their success and audiences (Soundcharts, 2022).

Some indicative tools are the following:
(1) **Spotify for Artists**: Spotify is not only intended to get artists' music streamed, but it also provides the artists themselves with insights regarding their success, through many tools, such as the profile customization, advertising via pop-up notifications, promo cards, for new records, etc. (Occhino, 2022). The tool is free to use, except for some specific features (such as Marquee, which serves the pop-up notifications).

(2) **Google Analytics for artist marketing**: Its longevity and provided information is helpful for artists. Its tools can provide an analytical overview of an artist's success, such as overview on the means that attract audiences, demographics regarding the targeted audience, and real-time 'traffic flow' on someone's site (Occhino, 2022).

(3) **YouTube for artists**: YouTube has evolved from merely being a video-streaming platform. The '*Community*' tab in the platform supports an artist's connection with their audience in multiple ways. It also provides special features for marketing purposes, such as songs' details (information about how your music is performing), total reach (demographic information of your viewers) and real-time insights, with analytics about your channel's growth, that can also be provided via

(4) **Facebook Bots**: A very useful way, provided both by Facebook and other social media platforms, to personalize your messages and actively engage with your audiences. This tool is crucial to viral marketing campaigns since it tailors and personalizes the ways in which you communicate with your fans (Soundcharts, 2022).

(5) **Instagram Shop for artist marketing**: If you regard your Instagram profile as a merch brand, you can also be benefited as an artist. Whatever you're promoting (records, albums, merch, etc.) can be supported by an Instagram shop, as long as it complies with the Instagram's Shop Policy. Besides, it would be beneficial to have a website where you primarily sell your work (vinyl, CDs, merch of records, etc.) and connect your Insta shop with it. Moreover, you want to change your profile to a 'business profile' and connect it with your website, and other platforms (e.g., Facebook, Spotify, YouTube, etc.). Lastly, make sure your content is accessible by adding price/shop tags on your posts. This is free and can help you through various promotion processes.

Where to find Roma music

It should not be taken for granted that Roma musicians and their work is being promoted by numerous platforms or media. This has to do with the general reluctancy and passive or aggressive discrimination that Roma people have been facing for centuries, which affects how their culture and art is perceived, misinterpreted and non-promoted.

However, in the 21st century's oversubscribed streaming environment, there is place for Roma artists, too.

Specifically, there are several platforms where one can find Roma music and get inspired. First, the aforementioned platforms of Spotify and YouTube, but also the streaming platform Soundcloud, offer a non-discriminatory place for Roma artists to get their music streamed and also listed in specific playlists. Precisely, both YouTube and Spotify have specific, multiply streamed playlists with music that touches on the cultural heritage and tradition of Roma music. Soundcloud, as well, is a safe space for Roma artists, especially emerging artists, to build their audience and have their music listened to.

Besides, another platform that provides important insight both on the history of Roma music, as well as on trending Romani musicians and their works is the platform last.fm. Last.fm is a platform where you can stream your favorite music for free – it differs from other streaming platforms, in the way of being attentive to what you prefer musically and building a profile for you with the best personalized experience possible (Nations, 2021). In the platform you can search for a specific section regarding Romani music, where information about the culture and genre is provided, as well as recommended artists and songs.

Lastly, a specific reference -that is relevant due to the PAL SOUND project's partnership- should be made for the promotion of Romani music in Slovenia. Specifically, "on the basis of the Act on RTV Slovenia and the Act on Media, RTV SLO is co-financed by the UN on an annual basis. The one-hour program Amara droma (Our paths) is the First Program of Radio Slovenia on Monday evenings. It is intended for Romani Content and is a permanent part of the program scheme" (PAL SOUND, 2023). The program is dedicated to Roma musical creativity – they

present domestic and foreign Roma songs, Roma groups, and above all, it is prepared by members of the Roma community. Moreover, on RTV Slovenia, Roma journalists prepare the show "So vakeres – Kaj govoriš", that talks about the life of Roma community in Slovenia, the problems faced, and is used as a good practice of inclusion.

How to develop an effective strategy for your music's promotion

This last section, which will also concern the guide for the practical part of the Module, aims to provide the basic information and steps in order to create an effective promotion strategy for musicians, to make the best out of their music's promotion.

The main steps in order to develop a promotion strategy are the following:

(1) **Definition of the music persona**: The first part of your strategy should define who you are as an artist since it will affect the means of promotion and target audiences that you'll address in the following steps. In this part the musician identifies their style and genre. Moreover, attention should be given to the artists' inspirations and influences, both in terms of music creation but also in terms of other artists that the musician might draw inspiration from, regarding their promotion.

(2) **Identification of the target audiences**: Once you've identified your artistic identity, you have a clearer understanding of those you want to promote your music to: who might be interested in listening to your music, which could be your fandom, what kind of audiences do you address? The analysis should be thorough and cover matters of gender, demographic information, ages, etc.

(3) **Development of the Strategy**: The strategy isn't a simple overview of what you're about to do to promote your music; the strategy should be a clear and analytical document, that at last sets specific and measurable goals. What is your long-term goal, and can it be divided into other short-term goals? What means will you make use of in order to achieve your goals? Do you need external collaborators, partners, or networks in order to be effectively promoted? What methods of promotion will you make use of (advertising, sponsorships, etc.)? Are there any potential risks/challenges that might affect your strategy's success and might require change of plans? How will you address them?

Once you have all the above-mentioned in place, the last but certainly not least step is to foresee *timeframes* during which you'll regularly monitor and measure the success of your promotion strategy, based on aforementioned tools and platforms. In this way, the artist is also able to change parts of their strategy and constantly work on their promotion and marketing plans efficiently, to maximize their art's impact on the targeted audiences.

Module 7: Sustainability in Music

The main aims of the present module are to define sustainability and explain its importance in the music industry, as well as identify the key areas where sustainability can be incorporated into music events, such as venue selection, event planning, catering, transportation, and marketing.

By analyzing the environmental impact of music events and identifying strategies for reducing that impact, the module seeks to inspire in terms of applying sustainable practices to music event planning, including the selection of sustainable venues, the reduction of energy consumption, the minimization of waste, and the usage of sustainable catering options.

Accordingly, the information provided here will also transfer knowledge regarding the evaluation of the effectiveness of sustainability initiatives in music events, both in terms of environmental impact and attendee engagement.

Lastly, the module teaches how to develop sustainability plans for hypothetical music events, including identifying key sustainability goals and strategies for achieving them, as well as how to communicate sustainability initiatives effectively to stakeholders, including attendees, vendors, and event sponsors.

Generally, by the end of the educational module, learners should be able to understand the importance of sustainability in the music industry and have the knowledge and skills to identify and implement sustainable practices in their own work as musicians, music industry professionals, or consumers. They should be able to analyze the environmental impact of the music industry and evaluate the effectiveness of sustainability initiatives. Additionally, learners should be able to critically evaluate their own behavior as consumers and understand how their choices impact sustainability in the music industry.

Sustainable Venue Selection

Sustainable venue selection is an important consideration when planning events, conferences, or any other gatherings. Choosing a sustainable venue helps minimize environmental impact, promotes responsible resource usage, and contributes to an eco-friendlier event. Here are some key factors to consider when selecting a sustainable venue:

> - **Energy efficiency:** Inquire about the venue's energy-efficient features, such as LED lighting, energy-efficient appliances, or renewable energy sources like solar panels. An energy-efficient venue can significantly reduce energy consumption during an event.
> - **Waste management:** Ask about the venue's waste management practices. Look for venues that prioritize recycling and composting and minimize single-use items. Consider if the venue has a comprehensive waste management plan in place.
> - **Water conservation:** Inquire about the venue's water conservation efforts. Look for features like low-flow faucets and toilets, as well as water-efficient landscaping. Choosing a venue that promotes water conservation helps reduce water usage during the event.
> - **Sustainable catering:** Food and beverage services can have a significant environmental impact. Choose a venue that offers sustainable catering options, such as locally sourced, organic, or vegetarian/vegan menu choices. Inquire about their policies regarding food waste and leftovers.

- ➢ **Indoor air quality:** Consider the venue's indoor air quality and ventilation systems. Opt for venues with good ventilation and natural lighting to create a healthier and more comfortable environment for attendees.
- ➢ **Social responsibility:** Consider the venue's commitment to social responsibility. Some venues may support local communities, engage in charitable activities, or have partnerships with social or environmental organizations.
- ➢ **Technology and digital solutions:** Explore venues that offer digital solutions to reduce paper waste, such as electronic ticketing, digital signage, and online registration systems. These technologies can minimize the need for printed materials.
- ➢ **Flexibility and adaptability:** Choose a venue that allows for flexibility in setup and design. A versatile space can help minimize resource usage by accommodating different event sized and layouts efficiently.

When selecting a sustainable venue, it's crucial to inquire about these factors, assess their commitment to sustainability, and ensure their practices align with your event's sustainability goals.

Sustainable Event Planning

Sustainable event planning involves incorporating environmentally and socially responsible practices throughout the entire event management process. It aims to minimize negative impacts on the environment, promote social responsibility, and create a positive legacy. Here are some key considerations for sustainable event planning:

- ➢ **Set sustainability goals:** Define specific sustainability objectives for your event. These goals can include reducing waste generation, minimizing energy consumption, promoting sustainable transportation options, or supporting local communities. Clear goals will guide your decision-making process and help measure the event's success.
- ➢ **Choose a sustainable venue:** As mentioned above, select a venue that prioritizes sustainability. Look for green certifications, energy-efficient features, waste management practices, and a commitment to sustainable practices.
- ➢ **Minimize waste:** Implement strategies to reduce waste generation and promote recycling. Provide clearly labeled recycling bins throughout the event space and consider using composting systems for food waste. Encourage attendees and exhibitors to minimize single-use items by providing reusable or compostable alternatives.
- ➢ **Sustainable catering:** Opt for sustainable catering options, such as locally sourced, organic, or vegetarian/vegan menus. Work with the caterer to minimize food waste, donate excess food to local charities, or compost it. Serve beverages in reusable or compostable cups and provide water stations to reduce plastic bottle usage.
- ➢ **Transportation and accessibility:** Promote sustainable transportation options for attendees, such as public transit, carpooling, or cycling. Choose a venue that is easily accessible by public transportation and provide clear information or transportation options. If necessary, offset the event's carbon footprint by supporting carbon offset initiatives.
- ➢ **Energy conservation:** Minimize energy consumption during the event by

using energy-efficient lighting, equipment, and appliances. Utilize natural lighting when possible and turn off lights and equipment when not in use. Consider using renewable energy sources or purchasing renewable energy credits to offset the event's energy usage.

➢ **Promote digital communication:** Emphasize digital communication and minimize the use of printed materials. Use online registration systems, email invitations, and event apps for information sharing. Provide digital handouts and encourage attendees to use digital devices for agendas and event materials.

➢ **Engage stakeholders:** Encourage event participants, exhibitors, and sponsors to embrace sustainable practices. Communicate your sustainability goals and provide guidelines for sustainable behavior. Offer incentives for sustainable initiatives and recognize those who actively participate.

➢ **Measure and report:** Monitor and evaluate the event's sustainability performance by measuring key metrics, such as waste diversion rates, energy consumption, and carbon footprint. Use this data to identify areas for improvement and report on the event's sustainability achievements.

➢ **Leave a positive legacy:** Consider the long-term impact of your event. Identify opportunities to support local communities or environmental initiatives through donations, partnerships, or volunteer activities. Engage attendees in sustainability-focused initiatives during the event, leaving a positive impact beyond the event's duration.

By incorporating these sustainable practices into your event planning process, you can contribute to a more environmentally friendly and socially responsible event that aligns with your organization's values and goals.

Sustainable catering

Sustainable catering focuses on incorporating environmentally and socially responsible practices into the food and beverage services provided at events. Here are some key considerations for sustainable catering:

➢ **Local and organic ingredients:** Choose locally sourced and organic ingredients whenever possible. Locally grown products reduce transportation emissions, support local farmers, and ensure freshness. Organic options reduce exposure to pesticides and promote healthier ecosystems.

➢ **Seasonal menu planning:** Create menus that align with the seasons to take advantage of local, fresh products. Seasonal ingredients tend to have smaller environmental impact as they require less energy for cultivation and transportation.

➢ **Plant-based and vegetarian options:** Include a variety of plant-based and vegetarian menu choices. Plant-based meals have a lower carbon footprint and require fewer resources compared to meat-based options. Encourage guests to explore and enjoy delicious plant-based alternatives.

➢ **Sustainable seafood:** If seafood is included in the menu, select sustainable seafood options that are responsibly sourced. Consult seafood guides, such as those provided by organizations like Monterey Bay Aquarium, to make informed choices.

➢ **Minimize food waste:** Implement strategies to minimize food waste during

the event. Work closely with the caterer to accurately estimate guest count and portion sized. Consider offering customizable food stations or serving meals in smaller plates to reduce food waste.

➢ **Composting and food donation:** Partner with local composting facilities or food rescue organizations to divert food waste from landfills. Donate excess food to shelters or charitable organizations to support communities in need.

➢ **Use eco-friendly serving ware:** Opt for reusable, recyclable, or compostable serving ware instead of single-use plastic items. Choose plates, utensils, and cups made from sustainable materials, such as bamboo, compostable plant-based plastics, or biodegradable paper.

➢ **Water conservation:** Encourage the use of water dispensers or pitchers instead of individuals bottled water. Provide clearly marked water stations and reusable cups to minimize plastic waste.

➢ **Sustainable beverage options:** Select organic and fair-trade coffees, teas, and beverages. Offer locally brewed and crafted beverages, which can reduce that carbon footprint associated with long-distance transportation.

➢ **Responsible waste management:** Set up clearly labeled recycling and composting stations throughout the event venue. Educate guests about proper waste sorting and disposal. Work with the caterer to ensure proper waste management practices.

By incorporating these sustainable catering practices, you can reduce the environmental impact of your event while providing delicious and conscious food options for your guests.

Sustainable transportation

Sustainable transportation focuses on minimizing the environmental impact associated with transportation choices. Here are some key considerations for promoting sustainable transportation at events:

➢ **Public transportation:** Encourage attendees to use public transportation options such as buses, trains, or trams. Provide clear information on the nearest public transportation routes and stops, along with schedules and fares.

➢ **Carpooling and ridesharing:** Promote carpooling and ridesharing among attendees. Encourage participants to coordinate and share rides to the event, reducing the number of individual vehicles on the road.

➢ **Cycling and walking:** If feasible, choose event venues that are easily accessible by walking or cycling. Provide secure bicycle parking facilities and encourage attendees to use active modes of transportation for shorter distances.

➢ **Electric vehicle infrastructure:** If possible, provide charging stations for electric vehicles at the event venue. This encourages the use of electric cars and supports attendees who own electric vehicles.

➢ **Shuttle services:** Consider providing shuttle services between the event venue and major transportation hubs or nearby hotels. This reduces the need for individual transportation and encourages attendees to use shared transportation options.

➢ **Virtual participation:** For events with remote attendees, consider offering virtual participation options. This reduces the need for long-distance

travel and associated carbon emissions.

- ➢ **Carbon offset programs:** For events where travel is unavoidable, consider partnering with carbon offset programs. These programs help compensate for the carbon emissions generated by transportation by investing in renewable energy projects or reforestation initiatives.
- ➢ **Communication and information:** Provide clear and detailed information about sustainable transportation providers to offer discounted fares or special arrangements for event attendees. This can incentivize the use of sustainable transportation options.
- ➢ **Measurement and reporting:** Measure the carbon footprint associated with transportation for your event. Track the number of attendees using sustainable transportation options and report on the environmental impact reduction achieved through sustainable transportation initiatives.

By promoting sustainable transportation options, you can help reduce the carbon footprint of your event and encourage attendees to make environmentally friendly transportation choices.

Marketing and Communication

Marketing and communication play a vital role in promoting and raising awareness about sustainability events. Here are some key considerations for marketing and communication in sustainability event planning:

- ➢ **Define your sustainability message:** Clearly articulate the sustainability goals and values of your event. Develop a concise and compelling message that highlights the positive environmental and social impact of the event.
- ➢ **Target audience identification:** Identify your target audience and tailor your marketing messages accordingly. Consider their interests, values, and preferred communication channels to effectively reach and engage them.
- ➢ **Engaging content creation:** Develop engaging content that educates and inspires your audience about sustainability. Use a variety of formats such as blog posts, videos, infographics, and social media posts to convey your message effectively.
- ➢ **Storytelling:** Use storytelling techniques to convey the impact and benefits of your sustainability event. Share personal stories, testimonials, or case studies that demonstrate how your event aligns with sustainability values and creates positive change.
- ➢ **Visual branding:** Develop a visually appealing and consistent brand identity for your event. Use sustainable design principles and eco-friendly materials in your marketing collateral. Incorporate nature-inspired imagery or elements that reflect the event's sustainability focus.
- ➢ **Digital marketing:** Leverage digital channels to reach a wider audience. Utilize social media platforms, email newsletters, event websites, and online advertising to promote your sustainability event. Encourage social sharing and user-generated content related to sustainability.
- ➢ **Collaborations and partnerships:** Collaborate with like-minded organizations, influencers, or sustainability experts to amplify your event's reach. Co-create content, participate in joint marketing campaigns, or host webinars to enhance visibility and credibility.

- ➢ **Public relations (PR):** Engage in PR activities to secure media coverage and press releases about your sustainability event. Highlight the unique aspects of your event and emphasize tis positive impact on the environment and community.
- ➢ **Event website and registration:** Create an informative and user-friendly event website that highlights the sustainability initiatives and features of your event. Make registration process seamless and eco-friendly by offering online registration and minimizing printed materials.
- ➢ **Post-event communication:** Extend the lifespan of your event's impact by sharing post-event updates, success stories, and outcomes. Highlight key achievement, lessons learned, and future sustainability initiatives to maintain engagement with attendees and stakeholders.

Remember to use language that resonates with your target audience, focusing on the benefits of sustainability and the positive changes they can make. Transparent and honest communication is key to building trust and fostering a sense of collective responsibility towards sustainability.

Module 8: Well-being of Music Artists

Many music artists found the pressures of working within the music industry detrimental to their psychological and physical well-being. **Self-care** is important to build in if you are to enjoy a sustainable career.

Incorporating short, manageable bursts of exercise and paying attention to healthy eating and sleep hygiene will help you to recharge your batteries whilst working in a stressful and often unpredictable industry. Some **self-care practices** are fun, some give you energy, some will help you decompress but crucially, they are all experiences that help to reduce stress and attend to your bodily and emotional needs. There are many self-care practices and **what's right for you will depend on your personal taste and needs.**

By **setting boundaries**, Roma artists can prioritize self-care and prevent burnout. They can allocate time for rest, relaxation, and pursuing activities outside of their artistic work. It enables them to communicate their limits effectively, advocate for themselves, and establish a sense of respect and mutual understanding with others in their personal and professional lives.

Building resilience: Roma musicians develop the necessary skills and mindset to overcome challenges and thrive in their musical journeys. Being resilient means being able to live through it and where possible to thrive and grow. Resilience is an ongoing process that you can work on throughout your career. It requires a flexible, adaptive, and creative approach.

Participants take a look and practice skills at the three-step approach:
1) Overcoming fear of failure,
2) Acceptance of what it is,
3) Moving forward.

While it's important to recognize that mental health issues can vary among individuals, there are mental health challenges that Roma artists may face. One significant mental health issue is the experience of discrimination, marginalization, and social exclusion, which can contribute to increased levels of stress, anxiety, and depression. Participants get informed about existing **help and support.**

They may explore other possibilities too. By achieving these, participants will be equipped with the necessary knowledge, resources, and tools to support their own mental health and well-being, as well as to contribute to creating a more supportive and inclusive environment for Roma artists facing mental health challenges.

Self-care for music artists

TIPS FOR SELF CARE

There are many self-care practices and what's right for you will depend on your personal taste, including:
- Regular exercise (such as climbing, running, martial arts, cycling, swimming)
- Healthy eating (balanced, wholesome, nutritious for optimal levels, reduced swelling, and inflammation)
- Comedy or some other form of light, humorous activity
- A way to slow your mind and body down, whether it is regular

mindfulness, meditation, tai chi, yoga or breathing exercises.
- Good quality, restorative sleep
- Time outdoors, ideally somewhere with sunlight and greenery
- Keeping gratitude journal (naming three things you are grateful for, of any scale, and avoiding the word 'should')
- Massage, acupuncture, or other body-based therapies
- Keeping in touch with friends and loved ones

ASSES YOUR WELLNESS

One way of improving your self-care practices is to look at a wellness wheel. A wellness wheel is a concept that illustrates the sectors of life that contribute to a sense of personal fulfilment and wellness. It can help to give perspective on the areas of your life in which you thrive and those which need some attention.

Look at the diagram (the wheel) and consider how healthy each of these sectors is. You may find that some areas are stronger than others. What can you do to improve the neglected sectors and gain a greater sense of balance? See the attachment.

SETTING THE BOUNDARIES

Boundaries help us to know what our responsibility is and what is within the remit of someone else. Boundaries also help us to differentiate between work and play and job role and self. Boundaries help us to manage stress by allowing us time to stop, recover and re-center before our resources become depleted. They help us to feel more balanced, which in turn helps us to work more efficiently.

Boundaries can feel difficult to put in place in a 24/7 industry that is competitive, social, and where people work irregular hours across different time-zones. Try and build a routine, particularly when you are not on tour. When practicing or working at home hone your time management and find out what works best for you. Simple things like getting dressed and working from another room, coffee shop or hot desk work environment can make a difference to how you feel and reminds you that you are in 'work' mode.

Use these questions to help figure out where you need to put in boundaries, and what might be getting in the way of you doing so.

➢ How healthy is your work-life balance?
➢ When do you start and when do you stop working?
➢ How regularly do you take breaks? (Think about this daily, i.e., lunch breaks and in terms of holidays).
➢ Do you work during your breaks?
➢ How hard is it for you to 'switch off'?
➢ How available do you really need to be, and in what way, to do your job?
➢ Are you able to make some time for yourself without feeling guilty or anxious?
➢ How 'connected' are you? (i.e., do you check social media or emails late at night or first thing in the morning?)
➢ How comfortable do you feel saying 'no' or turning down work?
➢ If saying 'no' is hard for you, what makes it difficult?

Being unable to say no leads to stress, exhaustion, and irritability. Perhaps you fear that by having a better work-life balance you may lose a client, miss an opportunity, or leave room for someone else to swoop in and take your position.

It may be that you fear being disliked. Learning when and how to say no is a crucial part of your development as a freelance musician. It is linked to increased self-confidence, self-respect, and an increased quality of life.

Put it in boundaries:
- keep it clear, simple, and polite, no need for lengthy explanations or apologies, it's ok to say no sometimes,
- if you are unsure, buy yourself some time to consider your options,
- remind yourself that saying no allows you to support yourself and focus on the projects that really matter.

Cultivating resilience

By following these three steps, Roma artists can develop and strengthen their resilience, allowing them to overcome obstacles, navigate challenges, and thrive in their artistic journeys.

OVERCAME FEAR OF FAILURE
Failure is a natural part of the creative process and an opportunity for growth. By embracing failure as a learning experience, we can build resilience and develop a more positive mindset. But first: fear.
To acknowledge and express emotions and challenges is ok. By naming feelings and experiences, we can gain a better understanding of ourselves and our reactions. This self-awareness helps in developing resilience by providing a foundation for problem-solving and seeking support when needed.

Fear setting:
- Identify the Fear: WHAT IS YOUR FEAR?
- Define the worst-case scenario: WHAT HAPPENS IN THE WORST CASE?
- Analyze the Consequences: IMAGINE THE CONSEQUENCES. Are the consequences as severe as they initially perceived?
- Brainstorm Potential Solutions: BACK UP PLAN? WHERE CAN YOU FIND SUPPORT?
- Reflect on the Benefits of Trying: WHAT HAPPENS IN CASE OF TAKING ACTION DESPITE THE FEAR?

ACCEPTANCE OF WHAT WAS HAPPENED
When adversity occurs it can be cathartic to express any feelings that it has stirred up, such as feeling it's unfair, disappointing, frustrating, upsetting or has triggered low self-worth. If what has happened to you was unexpected you may also feel disorientated, confused, shocked or numb.
All these feelings are normal. Expressing them in a healthy way (i.e., not acting out of anger to harm another person or yourself) can help you to feel heard, validated and reduces the intensity of the feelings around the event. Find someone you trust, let it out and if you can - let it go.
This doesn't mean minimizing or dismissing it but accepting that it cannot be changed. Try to understand what it means to you that this event happened. How can you make sense of it? Is there anything you can learn from it? In cases where the circumstances are ambiguous it can feel very difficult to move through it and part of the process may mean learning to live with unanswered questions.

In this sense, acceptance involves acknowledging that there are some things that will happen that will be outside of your control.

FALL FORWARD
Roma artists are encouraged to embrace setbacks as opportunities for growth and progress, take risks, learn from failures, and keep moving forward. By adopting a mindset of perseverance and resilience, they can turn setbacks into steppingstones towards success.
The power of positive self-talk in fascinating. Participants can challenge negative thoughts and replace them with positive and affirming statements. By fostering self-belief and a positive internal dialogue, they can build resilience and maintain a resilient mindset even in the face of adversity.

Exercise: positive self-talk.

Help and Support

While it's important to recognize that mental health issues can vary among individuals, there are several mental health challenges that Roma artists may face. One significant mental health issue is the experience of discrimination, marginalization, and social exclusion, which can contribute to increased levels of stress, anxiety, and depression.

Additionally, the interplay between cultural expectations and pursuing a career in the arts can create unique pressures. Roma artists may face internal and external expectations related to maintaining cultural traditions and fulfilling family obligations, which can lead to conflicts and stress.

It is important to approach mental health issues with sensitivity, recognizing the individual experiences and unique contexts of Roma artists. Providing culturally sensitive support, creating safe spaces for expression, and promoting awareness and access to mental health resources can help address these challenges and support the well-being of Roma artists.

Participants get informed about existing help and support. They may explore other possibilities too.

Participants are empowered to seek out and explore alternative strategies, practices, and interventions that can effectively support their mental health and well-being.

Module 9: Fund Your Music

Crowdfunding

Crowdfunding is a finance technique operating by platforms on Internet to match investors and borrowers for projects of common interest. It is used mainly to finance specific projects/ideas (as opposed to firms), and its apparent simplicity draws attention. Crowdfunding allows investors to finance projects of interest that do not, necessarily imply a monetary return. On the other hand, it enables entrepreneurs to find non-bank finance opportunities.

One of the main drivers of crowdfunding is an emotional engagement with the idea that might be related to local needs, private preferences or brand values that are attached to the project. This can be understood as this type of fund was first created to help philanthropic activities. In this online platform potential entrepreneurs upload information regarding their project activities and objectives, in some cases in the form of a business plan and requesting funding under specific terms and conditions.

The main innovation of crowdfunding with respect to other forms of finance is that the entrepreneur does not need an intermediary (e.g., a banking institution), to seek funding and can directly source the savings of a large audience. The type of contributions by the investor may vary, depending on the internet platforms and the projects and so the rewards. In fact, new platforms are created across countries, in a context of low regulation, new features and business models are continuously emerging.

For lenders they can contribute in two ways: on one hand, they give small donation, without financial consideration and sometimes in exchange for a non-financial but tangible compensation (e.g., a free ticket to a show, a pre-order of a product). On the other hand, by financial contribution and here they expect some financial return. It comprises lending-based crowdfunding and equity-based crowdfunding (i.e., crowd-investing).

In this sense, there is an obligation for the borrower to repay the money to the investor, often with a fixed interest rate. Unlike traditional banking, there is no money creation, as only the amounts provided by the investors are lent. Still, in many countries, loans with interest can only be offered by authorized financial institutions, and money collection to be lent afterwards charging an interest rate is explicitly forbidden.

The remuneration of investors can be through a share of ownership, including the participation in future earnings, or investments into securities issued by the borrower that launched the campaign. Equity crowdfunding differs from usual risk capital investment because borrowers do not have to submit reporting standards; projects seeking crowd-investors are of smaller size; and crowd-investing offer direct interaction between investors and borrowers. Nevertheless, there are some unavoidable legal fees and accounting costs that might make crowd investing unprofitable for small projects.

All in all, the main benefit of crowdfunding is providing finance to innovative projects, new or existing firms also the lower interest rates charged by Crowdfunding platforms compare to traditional finance. In addition, crowdfunding platforms might reach entrepreneurs that are marginalized by the financial system, such as women and minorities. Moreover, there is a relatively shorter time lapse between applying for funds and receiving them from the

crowd (usually 30 days) that makes the crowdfunding process much quicker than bank loans. Crowdfunding boosts entrepreneurial culture, helps make visible the entrepreneurs, and promotes a more transparent vetting of entrepreneurship ideas.

However, there also some risks of crowdfunding for both investors and borrowers. Direct risks for investors comprise project failure, closure of the platform, lack of an exit option, and fraud. From the investors if the project fails, they have legal obligations to compensate the donors as well as illegal crowd funding platforms.

How does Crowdfunding works? It connects investors and borrowers through an online platform, which can be national or international. Sometimes the platform conducts a pre-screening of the viability of the idea. So, you must prepare your business plan and your brand love message and once the proposal is accepted, the borrower prepares a budget proposal with the required amount needed to accomplish the project, and a timeline. The project owners use social networks to attract lenders/investors, and the platform itself might also publicize the project. If the project is funded, then borrowers use the platform to keep lenders/investors updated.

Venture Capitalists

Venture capital funds are investment funds that manage the money of investors who seek private equity stakes in startup and small- to medium-sized enterprises with strong growth potential. These investments are generally characterized as high-risk/high-return opportunities. In the past, venture capital investments were only accessible to professional venture capitalists, although now accredited investors have a greater ability to take part in venture capital investments.

They are less complicated in the perspective of entrepreneurs and other small companies when raising funds. Nevertheless, attention must be made to the procedures that entrepreneurs need to do before and during the agreement. Venture capital funds are private equity investment vehicles that seek to invest in firms that have high-risk/high-return profiles, based on a company's size, assets, and stage of product development. So, they will demand a proper business plan and they will evaluate the project in terms of expertise and innovation.

Venture capital funds focus mainly on very specific type of early-stage investment. All firms that receive venture capital investments have high-growth potential, are risky and have a long investment horizon. Further, venture capital funds take a more active role in their investments by providing guidance and often holding a board seat. To search for this type of entities is very convenient for young start-ups.

These venture capital investments not only address young start-ups, but they also address seed capital, early-stage capital or expansion-stage financing depending on the maturity of the business. Regardless your case if you are granted with their funds the operation is almost in the same way.

As it is a consortium of individual investors, first venture capital must raise money so this means that they will look for potential investors. Then some of them will commit money to that fund and individual investment amounts are finalized. After this, venture capital funds seek for business models that have the

potential of generating positive returns for its investors.

These funds review thousands of business plans in search of potentially high-growth companies so you really need to work on your business plan to make it attractive and stand up from the others. The fund managers make investment decisions based on the prospectus and the expectations of the fund's investors.

After an investment is made, the fund charges a management fee. They usually are around 2%, and some funds may not charge a fee. It is important to mention that fees for large funds may only be charged on invested capital or decline after a certain number of years. On the other hand, the expected return varies based on industry and risk profile, venture capital funds typically aim for a gross internal rate of return around 30%.

Activism linked funding

Activism is the notion of raising awareness to a perceived sub-optimality in society and endeavoring to correct it. Art is the notion of simply inviting human beings into a state of hyper awareness. There is a nexus between art and activism where the two can complement each other- Art can load the activist argument with emotive logic, and moving rhetoric, while activism can provide art a playground of causes and themes to dig into. Activist causes get financial support from multiple sources but need a propulsive impact that artistic creations can provide- Conversely of course, art needs a platform to flourish, and activism can precisely do that.

Module 10: Monetize Your Music

Digital tools and platforms to monetize your music

Before diving into detail regarding the most well-known platforms that can be used by musicians for their music's streaming and monetization, it is important to explain and differentiate main terms.

Specifically, these platforms refer to the digital distribution of music, as it has been formed in the prevailing digital era of the 21st century. According to Bloom (n.d.), "music distribution is the process of getting your songs available to stream or download on music stores and streaming platforms including Spotify, Apple Music and Amazon Music, plus social media platforms". Music's digital distribution ensures revenue for the artists who hold the rights through streaming services. But what are streaming services?

Streaming services should be differentiated by distribution networks. A *streaming service* is a platform that people use to listen to music. The royalties are collected by the artists from these services in accordance with the streams of their music; yet a *distribution network* distributes and collects these royalties from the services – as long as the artist is member of a network (Ferguson, 2020).

Generally, streaming revenue lies upon different and complex procedures, which will be as simplified as possible in this section.

The majority of streaming money comes from user membership costs, which are divided up by the digital service provider based on how many times a certain song was streamed during a given month (Peoples, 2022). But how does the artist get paid, through the many procedures of payments, also for the label, etc.?

In particular, around 80% of the overall royalties goes to the owner of the sound recording, which is typically the record label but can sometimes be the artist, and the remaining 20% is divided with the artist at a rate determined by their recording contract (Peoples, 2022).

All the above considered, it is important for a musician to make their music available in streaming platforms, so that they can be discovered and maximize their chances of making a living through their music. There are several streaming platforms to that end; which platforms are the best for each artists, has much to do with their strategies and targeted audiences, as well.

According to Bloom (n.d.), we can list the following, best streaming platforms:

(1) **Spotify:** Perhaps, the most well-known streaming platform for music streaming and podcasting.

(2) **Apple Music:** It is Apple's streaming service provider, which is second to popularity.

(3) **Amazon Music:** Another online streaming service and music store with millions of songs.

(4) **YouTube:** The most well-known video-streaming and sharing platform, where artists publish their music videos and monetize their tracks via YouTube Content ID; lately, the ever-evolving YouTube Music, which serves as a separate platform for music streaming only, provides another significant monetization opportunity.

(5) **Tidal:** It is a subscription-based streaming service for music, podcasts, as well as videos, both of curated playlists and original content.

(6) **Pandora:** Another well-known streaming service platform for music and podcasts, that also provides the user with a personalized experience.

Music Industry: Signing deals and contracts with labels

Contracts and other legally binding agreements are a vital component of the professional lives of artists. However, the music industry as a whole, and especially rising musicians, are not as aware of this element as they should be. As a result, there are misconceptions and unfavorable effects on the industry. Specifically, according to iMusician (2022), there are numerous legal procedures and contracts (between individuals, labels, etc.) that are to be listed and explained in this section.

Band contract

A band contract, as it derives from the term, is signed among the members of a band, with a duration that is determined based on their mutual agreement.
Even though bands are usually individuals with common goals and shared purpose, which would insinuate that a contract between them wouldn't be that important, it is essential, even from the stage of forming a band.
A band contract is crucial for governing tax and other legal issues that might affect the band, such as the division of income and responsibilities, insurance, ownership of instruments and machinery, and voting rights. The contract also plays a crucial role in handling any challenging circumstances that may arise, like member withdrawal or band breakdown (iMusician, 2022).

Transfer of rights to musicians and singers

This type of contract concerns a solo musician and external musicians and/or artists with whom the musician wants to collaborate, for example, for a live event. The duration of the contract varies from the minimum duration of a year or may concern the duration of the respective project under which the artists are to collaborate.
Specifically, according to iMusician (2022), the 'transfer of rights' agreement is signed by a solo musician/artist and any other musicians, vocalists, etc. that they may like to engage for a performance. The contract regulates and governs payments, profit-sharing, and the precise rights given/transferred to the external musicians by the rights holder.
The agreement should unequivocally state that the artist is intended to transfer their rights. It must also specify exactly which remuneration claims are eligible for reimbursement. In general, the document should be as detailed as possible.

Contacts with collection societies and publishers

Collective societies should be explained first. These serve as the managers of your songs, receiving payments for their streaming and taking a little 10% part (iMusician, 2022).

In order to enter the so-called "Contract of Assignment", which is a contract between the society and the artist(s) with a minimum duration of one year or other various periods, composers or lyricists should contact these societies (iMusician, 2022).

The important thing here is to pay attention to what is about to be agreed, since these societies may negotiate different offers – for example, they may ask for the copyright of the whole work; the same applies to music publishers, to whom artists may also transfer copyright, with a respected advance being paid (iMusician, 2022).

Record label contract

Another important agreement for musicians. An artists signs this contract with a record label, with duration that varies from 1 to even 10 years, and foresees that the artist transfers rights in the recording to the label that is interested in signing with you; this contract applies legal matters to many aspects of the musician's career, from distribution, to marketing, percentages that the artist receives, even whether the label will also take care of the artist's social media or not, as well as production volume, format, exclusivity, duration, merchandising rights, etc. (iMusician, 2022).

What is really important is that an artist signing with a label should pay attention to the 'royalty rate', any possible deductions and commitments, that are foreseen within the contract.

Distribution contracts

The record labels are those who usually take care of this agreement. However, if an independent artist wishes to release their music independently, without signing with a record label, then they should directly contact distributors and sign this contract with them, transferring them the exclusive right related only to the distribution of the music to be released both digital and physical (attention here should be paid on the fact that physical releases include also the manufacturing, not only the distribution); this contract will mainly govern the distribution area, the tracks that the contract applies to, release matters, costs and payments, transactions with possible collective societies, etc., and its duration varies from 1 to 5 years (iMusician, 2022).

Summing up, besides the above-mentioned main contracts, others also exist, such as the contracts between **artists** and their **managers/booking agencies** - which outlines the relationship of the parties, the duties and compensation-, as well as the **music licensing contracts** - signed between the song owner and someone who wants to use their piece of music, and "licenses the synchronization of the copyrighted music with any other type of content, such as films, videos, television, etc., and specifies what will be used, and the monetary compensation of the rights holder" (iMusician, 2022).

Negotiating tactics: How to negotiate when signing with a label or booking live performances

Negotiation is considered crucial in every aspect of professional life and development. That is not because negotiation is about earning as much as possible for yourself, but it instead gives the opportunity to reach agreements with other people, so that both parties are equally benefited (Honeyman, 2015). Negotiation applies especially to the professional development of musicians and professionals from the music sector, even when negotiating a contract with a record label or a collective society (which, as mentioned before, usually provide different offers) or when negotiating a live performance. Specifically, when an artist discusses with a venue in order to book a performance, they are actually negotiating, from the payment and the percentages to be compensated from ticket sales to the promotion, etc. (Honeyman, 2015).

To that end, this section provides the **3 most crucial negotiation tactics** an artist should consider in relevant situations, according to Honeyman (2015):

Discussion as a problem-solving challenge

What is the actual challenge? To reach an agreement that will benefit both parties and offer them what they want. It is important to view a negotiation as a challenge as such, hence view the other party neither as an enemy, nor as a friend – it is more efficient to view the negotiation as a challenge and that the two parties negotiating are partners in the same challenge. In this way, you insist on getting what you want, while you don't destroy the bridges of communication between you and the other party. To that end, Honeyman (2015) proposes the right mindset, by using, for example, "we" instead of "I" or "you", stressing points that both parties agree upon, and focusing on building a long-term partnership.

Understanding of both parties' motivations

What is crucial to a negotiation isn't what the other party wants, but *why* they want it. Understanding the other parties' motivations is what will help the negotiation overcome potential obstacles and conflicts. A *small talk* may be helpful in identifying the motivations and reasons behind the other party's persistence to certain points. The identification of these reasons may prove that the other party isn't negative in reaching an agreement, but that it is actually difficult for them to agree upon what you ask of them. Therefore, agreement is to be reached in a friendly, but most importantly clear manner.

Usage of objective standards when in conflict

There will eventually be a time when yours and the other party's interests diverge, no matter how amicable your negotiation is. For example, you discuss a performance with a venue; you want them to promote you, but they want you to handle it all by yourself; or your managers asks you for 20% payment, while you want to give 15%.

Whenever possible, relying on an objective criterion is the best way possible to solve the conflict. Returning to the example with the percentage asked by a manager's musician: the best solution to the conflict would be to look up to what is the 'typical standard' in the music industry and then return to the table with a relevant proposal and help reach an agreement.

How to legally earn profit from covering songs

In this last section, some specificities regarding how to legally cover songs and be able to earn revenue from them are to be presented.

First, what is the definition of a cover song? According to DITTO MUSIC (2021), "A song is considered to be a cover if you have not made any significant changes to the melody or character of the original song, and you have used the same lyrics. Anything that makes significant changes to the original song would be considered a derivative version, rather than a cover".

But can you actually release a cover song legally and possibly gain revenue? The answer is yes.

Specifically, the licenses' issue is rather simple concerning the release of cover songs on streaming platforms, because they ensure 'blanket licenses' in place, so the artist does not need to provide a specific license to distribute their cover; that changes in the case of releasing cover songs also to download platforms, where the artist must obtain a 'mechanical license' (DITTO MUSIC, 2021).

A 'blanket license' is a single license given to a music user (e.g., a radio station, or TV company). This license enables the usage of the music in any form, so that no individual licenses, such as sync or mechanical licenses, are required (Duncan, 2020).

A mechanical license, which mainly covers a minimum of 200 downloads and only covers the audio recording of the artist's cover, concerns the royalties that are agreed to be paid by the music creator to the copyright holder of the original song, only if they've granted their permission for an audio-only release of the cover, including digital and physical releases (DITTO MUSIC, 2021).

Therefore, the situation is much simpler when one wants to cover a song and release it on streaming platforms – the licenses are foreseen, and the creator can be also remunerated. On the contrary, specific license procedures concern the release on download platforms, as well as the release on YouTube, which also concern the visual aspect of a release and the monetization will in most cases benefit the copyright holder only, unless specific procedures are undertaken for the licenses.

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ANNEXES

Module 1: How to Make Connections in the Music Industry

Learning Activity 1

MODULE Title and number	Module 1: How to make connections in music industry
Theme/Focus	Inviting a songwriter to workshop with Roma and other musicians
Group size	Up to 25
Time needed	45-180 min.
Purpose/Learning objectives	Roles in music industry? How to connect with? Let us connect to songwriter. Workshops provide the space for meaningful exchange between the songwriter and Roma musicians.
Keywords	Songwriter (can be also a producer, agent, music artist ...), songwriting, Networking, roles in music industry
DESCRIPTION	• Allocate some time for a question-and-answer session where participants can ask the songwriter about their creative process, experiences, and inspirations. • The songwriter can also share anecdotes or stories related to their songwriting journey, providing valuable insights and inspiration to the participants. • Participants can bring their own original songs or compositions to the workshop. The songwriter can provide constructive feedback and suggestions on melody, lyrics, structure, and arrangement. • This activity not only benefits the individual participants but also allows everyone to learn from the songwriter's expertise.
Ideas for follow-up	• Attendees will acquire knowledge about the fundamentals of songwriter role in music industry, (melody, lyrics, chord progressions, song structure). • Attendees will learn how to collaborate effectively with musicians from different backgrounds, fostering mutual respect and understanding. • Participants will have received valuable feedback and guidance from the songwriter. • Inspire further creativity and provide ongoing support and resources for the attendees.
Sources	Big nice place for workshop Ask a guest! Video, wifi Products to show them to the guests /songs, compositions

MODULE Title and number	Module 1: How to make connections in music industry
Theme/Focus	Prepare yourself for networking events: small talk and body language
Group size	Up to 25
Time needed	60-180 min.
Purpose/Learning objectives	SMALL TALK AND BODY LANGUAGE Small talk is a great way to initiate conversations and create a relaxed atmosphere at events. It's important to be natural, authentic, and focused on establishing connections with other participants. With practice and experience, you'll become more confident in engaging in small talk. • They gain the confidence about who they are and how they act in music industry networking. • They bocome aware of verbal and non verbal communicatiino. • They become aware of body language, such as smiling, making eye contact, and maintaining an open posture. • This conveys interest and friendliness and helps establish better communication. • They respect different viewpoints, experiences, and cultures of others. • Are attentive to the conversation partners, which will contribute to a positive impression. • Body language is a powerful tool for communication.
Keywords	Body language, small talk, networking, being authentic, open gestures
DESCRIPTION	Body language is a powerful tool for communication, especially at music events. When interacting with others, including fellow Roma musicians, using body language effectively can enhance your communication and leave a memorable impression. 1. Explain to Roma musicians that communication is not just about what we say, but also about how we say it. Our body language, such as facial expressions, gestures, and posture, can convey messages and emotions without words. 2. Express confidence through body language: Share with Roma musicians that confident body language can make a

3. *Standing tall, maintaining eye contact, and using open gestures can project self-assurance and professionalism.*
4. **Show enthusiasm through movement:** *Encourage Roma musicians to express their passion and energy through their body language.*
5. **Moving to the rhythm of the music,** *nodding in agreement, and engaging in expressive hand gestures can demonstrate their enthusiasm and connection to the music.*
6. **Encourage Roma musicians to make eye contact** *with the audience, smile, and interact with them through their body movements, creating a sense of engagement and inclusiveness. Practise* **handshaking.**
7. **Encourage them to observe their own body language and identify areas for improvement.** *They can also* **learn from successful** *performers and musicians who effectively use body language on stage.*

Example of the exercise: mirroring, peacing, listening, role models …

Open gestures *are gestures that convey openness, acceptance, and friendliness. They contrast with closed gestures, which can communicate defensiveness, distrust, or distance. Here are some examples of open gestures:*

1. **Extended arms:** *When standing or sitting, extend your arms away from your body with palms facing outward. You can use this gesture when talking to someone or to express a welcoming attitude.*
2. **Open palm:** *Extend your hand and open your palm, indicating a readiness to accept or offer something. This gesture can convey trust and a willingness to collaborate.*
3. **Wide smile:** *A smile is a universal open gesture that expresses friendliness, joy, and a willingness to engage. A wide smile can create a positive atmosphere during a conversation or interaction.*
4. **Eye contact:** *Maintaining eye contact with the person you are talking to shows interest and presence. It is an important open gesture that demonstrates active listening and establishes a connection with the other person.*

	5. **Lean forward:** *When engaging in a conversation, slightly lean forward, indicating interest and involvement. This gesture expresses openness to listen and collaborate.* 6. **Open shoulders**: *Keeping your shoulders relaxed and dropped creates an impression of ease and approachability. Closed shoulders, which are tense or pushed forward, can convey defensiveness or reservation.* *Using open gestures in communication can help establish a positive and friendly atmosphere and facilitate effective communication with others.*
Ideas for follow-up	*What they learn, they manifest – got in to practice on a real networking event. They are accompanied by mentors who observes and give feedback.* *They can work in pairs or small groups.*
Sources	*Room for activities, music player, go out activities, performers, and observers.*

Module 2: The Copyright (Specific legislations)

Learning Activity 1

MODULE Title and number	Module 2: The Copyright (specific legislations)
Theme/Focus	"Q&A Session" Aims to thoroughly review the received theoretical information of the Module (since it is a heavily theoretical one) and solve queries.
Group size	All participants
Time needed	Around 30 min.
Purpose/Learning objectives	The specific objectives of this activity, since it concerns the heavily theoretical information of the Module, are the following: • Review of the overall information regarding Copyright, etc. • Solving of queries expressed by the participants
Keywords	Q&A, review, theory sum up, queries' solving
DESCRIPTION	The activity can be conducted freely with the coordination of the trainers. The participants will be requested to express their points of view, whether they need to revise any information and elaborate on it, whether something wasn't clearly explained, etc. In this way, the participants will both develop the clearest possible understanding over the theoretical part of the Module, as well as the theory will be revised.
Ideas for follow-up	This is one of the basic and most important interactive activities that should be conducted in all training activities, generally. Questions during the theory presentation are, of course, always allowed, however a specific Q&A session after the theoretical introduction is (whenever time is adequate) always the best way to revise the theory presented and solve misunderstandings concurrently.
Sources	No sources needed.

Learning Activity 2

MODULE Title and number	Module 2: The Copyright (specific legislations)
Theme/Focus	The theme of this activity is the practical skills development of the participants regarding the examination of copyright, infringement, etc.
Group size	All participants
Time needed	Around 30 min.

Purpose/Learning objectives	*This interactive exercise is considered ideal for subjects concerning such theoretical information, such as law, etc. It aims at putting the received theoretical knowledge into practice by reviewing specific case studies related to copyright, infringement, rights, etc., and reviewing their context. The participants will be requested to follow-up these case studies and answer specific questions or simply comment on the case studies scenarios, in order to test how they can identify the theoretical knowledge into daily life practices.*
Keywords	*Case studies, practical exercise, review, comment, scenarios, infringement, copyright*
DESCRIPTION	*The participants will all be presented with case studies. These case studies will be in the form of written scenarios (e.g., examples of legal procedures regarding infringement, etc.) or videos regarding the terms presented before, and then they will be asked to exchange comments and points of view regarding specific questions of regarding simply the context of the legal scenarios, in order to identify any gaps in understanding the theory.*
Ideas for follow-up	*This exercise is helpful for follow-up activities that especially consider matter/subjects like this one, who have to do with legal matters, terms, and procedures. This activity develops the participants critical thinking and ability to identify the theory into daily life scenarios and cases. It can be further included in training opportunities that cover similar/relevant matters.*
Sources	*-Online videos with legal procedures* *-Written case scenarios for the participants to comment on and test the knowledge received*

Module 3: Expand Your Audience

Learning Activity 1

MODULE Title and number	Module 3: Expand Your Audience
Theme/Focus	1) Electronic press-kit (EPK) 2) Finding your USP as an artist
Group size	20 persons or more
Time needed	1 hour
Purpose/Learning objectives	• Exploring you USP (Unique Selling point as an artist) • Start creating you Electronic Press-kit
Keywords	Electronic press-kit (EPK) and unique selling point (UPS)
DESCRIPTION	The course leader will ask questions and initiate a dialogue with the participants to help them start the thought process of identifying their artist identity. Based on this, the participants will be assigned the task of beginning to outline their EPK. • The participants will be given a task to write an elevator pitch about themselves.
Ideas for follow-up	The course leader could give the participants homework to finish their EPK. The course leader could give feedback on the final EPK.
Sources	

Learning Activity 2

MODULE Title and number	Module 3: Expand Your Audience
Theme/Focus	Branding yourself on social media
Group size	20 or more
Time needed	30 min.
Purpose/Learning objectives	Exploring different ways to promote yourself on social media
Keywords	USP, Social media
DESCRIPTION	The leader will provide examples of how you can market yourself on social media. Participants will then be given the task to create an outline of their social media strategy.

Ideas for follow-up	The participants will be provided with tools on how to keep working on their social media platforms.
Sources	Instagram, Facebook, Tiktok.

Module 4: Entrepreneurial Mindsets for Musicians

Learning Activity 1

MODULE Title and number	Module 4: Entrepreneurial Mindsets for Musicians
Theme/Focus	Inculcating the correct philosophical and goal-oriented mindsets for crafting enterprises of passion.
Group size	Minimum of 10 people.
Time needed	Around 30 min. to 1 hour.
Purpose/Learning objectives	Broadly speaking, the learning outcomes are as follows: ● Ability to plan broad business strategies. ● To have a resilient mind that can focus on the long-term goals of self-actualization and not be distracted. ● To know and perceive useful assets and enablers and to collaborate with different elements in a business operation smoothly while maintaining creative freedom and motivation- ● The learners will be introduced to industry personnel who might potentially provide a fruitful and effective pathway to establishing themselves in the music arena.
Keywords	Philosophers and entrepreneurship, Alan Watts, Confucius, Plato, Lacan, Alexander the Great, Aspirations, Reward and Satisfaction, Sustainable practices, Building legacies
DESCRIPTION	Following a preliminary introduction to the following philosophers and their relevance to entrepreneurial practices and adaptive strategies as below: 1) Alan Watts and the musician: Finding your niche. 2) Confucius and the musician: Codifying rituals of reward and satisfaction 3) Plato and the musician: Aspirations 4) Lacan and the musician: Sustainable practices for transgressive creators 5) Alexander and the musician: Building legacies We will embark on a case study approach where participants will be asked to develop a vision board to implement the aforementioned ideas in real life situations, they are likely to or have already

encountered on the following lines:

1) Using the principles of Taoism and its nuanced view of self and identity to confidently define who you are and what you would like to be as an artist.
2) Using the analectic aphorisms of Confucius as a guide to developing a regular rhythm of creative activity which is sustainable and provides a steady increase in scale of output.
3) …To choose your pathways to a success scenario by first getting a understanding of the 'cave' you inhabit- the industry.
4) Creation is an act of defiance against the status quo and the idea is to inculcate healthy modes of transgression and risk taking to prepare to produce original content even in the face of placid support.
5) For musicians looking to cement long term legacies- how does one build a sustainable and secure mode of output?

This module draws upon best practices and philosophical mindsets from a bevy of oriental and western philosophical thought systems to provide budding musicians with the confidence, intellectual dexterity and emotional equipoise to be original transgressors and build sustainable legacies that break new ground.

Ideas for follow-up	The activity can be adapted into the needs and contexts of other relevant educational activities that aim at introducing not only musicians, but artists in general, to entrepreneurial mindsets, with philosophical context as well.
Sources	Laptops, presentation equipment and online copies of philosophers' books.

Learning Activity 2

MODULE Title and number	Module 4: Entrepreneurial Mindsets for Musicians
Theme/Focus	The activity focuses on the development and practicing of an elevator pitch, specially tailored to musicians, when in need to shortly present themselves, their work (including their band, their discography, their music production company, etc.) in order to network effectively.
Group size	Small groups of 2-3 people.
Time needed	30 min. to 1 hour.
Purpose/Learning objectives	By the end of this exercise the learners will be able to effectively prepare an 'elevator pitch' in order to present themselves as artists with an entrepreneurial mindset in place.

Keywords	*Entrepreneurial mindset, elevator pitch, pitching*
DESCRIPTION	*Part of the idea of an elevator pitch is that you never know when opportunity will strike: when might you have thirty seconds on an elevator with someone interested in supporting your business idea? That's why thinking through the pitch—including practicing it and getting feedback—can be so valuable.* *The participants will be divided into small groups of 2-3 people and will all work together entrepreneurially. Each one will take a few minutes to plan a 30-second elevator pitch. Then they'll take turns pitching their ideas, while taking notes on others' presentations. Then they'll take turns providing feedback on the pitches, as well as receive feedback from the trainers. Feedback should focus less on some kind of 'business idea', but rather on the presentation of the idea of an artistic/musical business, or of the artist/band.*
Ideas for follow-up	*The activity can be adapted and practiced in any relevant context in order to inspire entrepreneurial mindset to the learners. It can focus merely on entrepreneurs, or be adjusted to the needs of artists, for them to develop entrepreneurial thinking.*
Sources	-

Module 5: Creative Digital Tools

Learning Activity 1

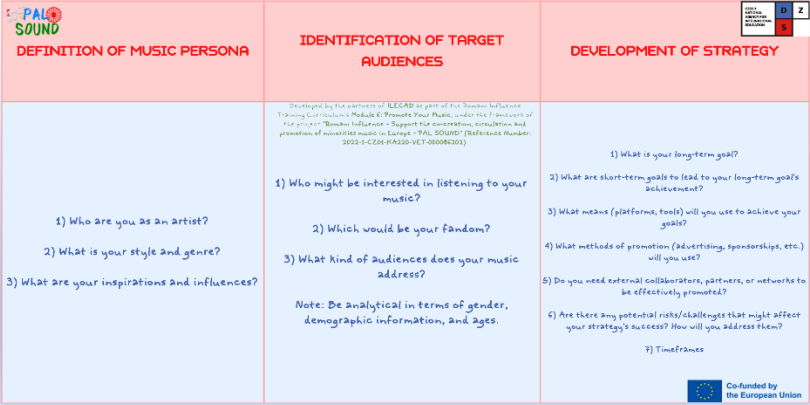| MODULE Title and number	Module 5: Creative Digital Tools
Theme/Focus	The participant will learn about the studio gear and the different components.
Group size	20 persons or more
Time needed	30 hours.
Purpose/Learning objectives	The participants will learn about the various components of the studio and will have the opportunity to practice connecting and using the equipment.
Keywords	Studio gear
DESCRIPTION	The leader will show the participants the different components of a home studio. The participants will then connect the equipment together.
Ideas for follow-up	The activity can also be implemented in any other relevant educational activities with the aim to introduce learners to the basic of music production via creative digital tools.
Sources	- A computer - A DAW (Digital Audio Workstation) - An audio interface - A microphone - Headphones - XLR cable - an acoustic instrument

Learning Activity 2

MODULE Title and number	Module 5: Creative Digital Tools
Theme/Focus	Making an instrument and vocal recording
Group size	20 or more
Time needed	30 min.
Purpose/Learning objectives	Learn how to make an instrument and/or vocal recording on the DAW.
Keywords	Recording on your DAW
DESCRIPTION	The course leader will demonstrate to the participants how to record in the DAW (Digital Audio Workstation). The participants will then record an instrument, for example a guitar. The participant will edit the recording in the DAW.

Ideas for follow-up	*The activity can be implemented in any other relevant activity as well, in order to introduce learners to vocal recording with creative digital tools.*
Sources	*- A computer* *- A DAW (Digital Audio Workstation)* *- An audio interface* *- A microphone* *- Headphones* *- XLR cable* *- an acoustic instrument*

Module 6: Promote Your Music

Learning Activity 1

MODULE Title and number	*Module 6: Promote Your Music*
Theme/Focus	*The activity is entitled: "Develop your promotion strategy" and focuses on the development of an effective promotion strategy*
Group size	*Groups of 5 or 4 participants*
Time needed	*Around 30 min.*
Purpose/Learning objectives	*This practical exercise concerns the efficient development of a promotion strategy for musicians, based on the steps that will have been presented during the theoretical part.*
Keywords	*Promotion strategy, musicians' promotion, steps for promotion strategy*
DESCRIPTION	*An important part of the musicians' professional life is the efficient promotion of themselves and their artworks. Effective promotion requires an effectively developed strategy that foresees specific goals and actions to achieve promotion and career development in the oversubscribed music industry. This exercise aims to practically test the knowledge received regarding the* **effective development of a musician's promotion strategy,** *through the following steps:* *(1) Division of the participants into groups so that they can discuss, brainstorm and support each other in the development of their strategy* *(2) Distribution of a 'Canvas' created by ILECAD, with specific questions, where the participants will draft the main elements of their strategies, by answering the indicative questions (identification of music persona, identification of targeted audiences, development of the strategy's specific parts)* *(3) Presentation of the strategies to all participants to receive feedback and exchange comments for improvements.*
Ideas for follow-up	*This interactive activity, which ensures the collaboration of learners, as well as their active engagement into the educational process, can be followed-up in relevant training opportunities regarding the promotion not only for musicians, but generally*

	artists. The 'Canvas' drafted by ILECAD can be altered based on the needs of the target audiences, as long as it follows the basic formula. Therefore, future training opportunities on the matter of effective promotion of artists.
Sources	The 'Canvas' developed by ILECAD with the steps of developing the Promotion Strategy:

Learning Activity 2

MODULE Title and number	Module 6: Promote Your Music
Theme/Focus	The exercise intitled: "Produce your promotional materials with AI technologies/tools" focuses on the use of AI for the fast and unique production of promotion material
Group size	All participants
Time needed	Around 30 min.
Purpose/Learning objectives	This exciting and interactive exercise will be implemented with all participants, who with the help of the trainers will use indicative AI tools in order to produce participants' promotional materials, such as logos, leaflets, billboards, records/album covers, etc. By the end of this activity, the participants will have acquired basic practical knowledge on how they can use and work with specific AI technologies in order to produce creative and unique promotional materials fast enough.
Keywords	AI, Artificial Intelligence, promotional materials, Leonardo, Lexica
DESCRIPTION	The exercise will be exciting and interactive between trainers and trainees. The trainers will browse the learners through some indicative AI platforms where one can sign up and develop their promotional material in a unique way. The platforms that the learners will be introduced to will be **Leonardo.ai** and **Lexica art** because they are easy to use. The participants will acquire from the trainers different materials that they want to produce, in order to

	discover all the opportunities of the platforms.
Ideas for follow-up	This exercise can be followed-up in relevant training opportunities in order to train other artists too in order to discover the hidden power of AI and how they can use it in order to enhance their artistic practices.
Sources	AI platforms: -Leonardo.ai -Lexica art

Module 7: Sustainability in Music

Learning Activity 1

MODULE Title and number	Module 7: Sustainability in Music
Theme/Focus	The activity is focused on familiarizing the participants with their carbon footprint through everyday activities
Group size	There is no specific group size; the activity can be implemented with as many learners as wanted.
Time needed	30 min.
Purpose/Learning objectives	The purpose of the activity is to show that carbon footprint is much more serious than generally thought, and that is achieved through the measurement of the everyday activities' carbon footprint. The learning objective is the awareness of the seriousness of the matter, as well as the provision of the tool *'Carbon Calculator'* to the learners, so that they can plan their future everyday activities (travelling, event planning, etc.) based on eco-friendly methods, so that they can reduce their carbon footprint.
Keywords	Carbon footprint, carbon calculator
DESCRIPTION	Learners and trainers will take turns in calculating their carbon footprint with the use of an online free-for-use *'Carbon Calculator'* and will measure their footprint in everyday activities of their choice. The calculator can measure the carbon footprint generated from **household, travelling through cars, buses, flights, and other activities**.
Ideas for follow-up	The activity can be implemented in any other relevant lesson plans, that have to do with sustainability and awareness raising on issues of the environment.
Sources	The source that'll be used is the online, free-for-use *'Carbon Calculator'* that can be accessed via the following link: https://www.carbonfootprint.com/calculator.aspx

Learning Activity 2

MODULE Title and number	Module 7: Sustainability in Music
Theme/Focus	The activity focuses on familiarizing the participants with the **17 Sustainable Development Goals** through interactive games and quizzes, so that they will be aware of them, when planning future events and activities accordingly, i.e., considering sustainable in all its aspects.
Group size	The activity can be implemented with any group size.
Time needed	30 min.
Purpose/Learning objectives	The purpose of the activity is to thoroughly familiarize the learners with the **17 Sustainable Development Goals**. The learning objective will be the awareness about the goals, so that they can be considered for future activities; the learners will comprehend the goals thoroughly and plan any events, or generally future activities, in accordance with the goals, that foster sustainability in every aspect.
Keywords	Sustainable Development Goals, SDGs, sustainability, quizzes, games
DESCRIPTION	The participants will be firstly introduced to the actual meaning of each **Sustainable Development Goal** with a **Hotspot Image:** With the assistance of the trainers, they will study each goal and discuss their meanings. Then, the participants will be engaged to the **Go Goals Digital Game:** They will be able to study each goal separately, by answering the quiz's multiple-choice questions. Lastly, the participants will be engaged in another quiz, the **SDGs Quiz:** They will have to match, with the assistance of the trainers, the goals to their meaning.
Ideas for follow-up	This activity can also be reproduced and implemented in any relevant lesson plan, where the objective will be to familiarize the learners with the **17 Sustainable Development Goals** and sustainability in all its aspects.

Sources	The sources used for the activity are the following sites with the **three (3)** interactive games/quizzes: 1. SDGs Hotspot Image: https://www.bookwidgets.com/play/JKJEPX? 2. Go Goals Digital Game: https://www.bookwidgets.com/play/QKUJZZ? 3. SDGs Quiz: https://www.bookwidgets.com/play/5KJEEM?

Module 8: Well-being of Music Artists

Learning Activity 1

MODULE Title and number	*Module 8: Well-being of Music Artists*
Theme/Focus	***Improve your wellbeing by dancing!***
Group size	*Individual or group up to 25*
Time needed	*20 min.*
Equipment needed	*Device to play music from*
Purpose/Learning objectives	*To boost artist's wellbeing.*
Keywords	*wellbeing, dancing, art therapy, fun, relaxing and uplifting experience*
DESCRIPTION	*Creative arts can play a role in promoting positive mental health and well-being. The art used as therapy brings improvements in wellbeing, self-esteem and self-confidence. It provided a safe space for reflection on mental health issues as well. The relationship between the arts and mental health is well established in the field of art therapy, which applies arts-based techniques (like painting, dancing, and others)* *In this exercise you will use dancing as art technic to boost your wellbeing. Dancing for Well-Being is gentle and safe, it's great for company and friendship, it's relaxing and uplifting, but most important of all it's FUN!* *Let's dance!* *How to do it:* • *You can dance STANDING or even SITTING.* • *You can move at the level to suit your abilities and limitations.* • *You don't need a partner.* • *You don't need a good memory to remember any steps of figures.*

	Step by step:
	- Play one slow and beautiful song (for example Who can say where the road goes by Enya), let the music moves your body, be gentle to your body and to your soul.Close your eyes, relax.Do not look at the mirror, do not judge yourself. - Play another song, this timefast and funny song (for example I Feel Good by James Brown). Dance like a madman, do funny things with your body, smile and jump. Do not look at the mirror, do not judge yourself. Reflect on the exercise.
Ideas for follow-up	This exercise can be done also in a group. Try to do this activity each day for at least few minutes.
Sources	Who can say where the road goes by Enya https://www.youtube.com/watch?v=7wfYlMyS_dl I Feel Good by James Brown https://www.youtube.com/watch?v=Lrv-Morm-c0

Learning Activity 2

MODULE Title and number	Module 8: Well-being of Music Artists
Theme/Focus	**Practice positive talk & positive self-talk**
Group size	Individual or in a small group
Time needed	1 to 30 min.
Materials needed	Piece of paper and pen (optional)
Purpose/Learning objectives	To boost artist's emotional wellbeing
Keywords	emotional wellbeing
DESCRIPTION	To boost artist's emotional wellbeing by practicing positive talk & positive self-talk Step 1. Make compliments. Make a compliment to someone. You can practise this when meeting of talking to people. Step 2. Make a compliment to yourself – say it aloud (orally). Try appreciating simple things – your health, your skills and little talents. Don't

	connect compliments only to visual appearance.
	Step 3. Say positive things. You can practise this when meeting of talking to people. Or when talking to your inner self. Step 4. Give yourself a challenge – write down 50 positive sayings in 5 minutes! At the end reflect on the results of the exercise.
Ideas for follow-up	It is easier making compliment to other people then to us. We are often strict and critical when talking or thinking about ourselves. We are not valuing our own skills and abilities, and the things that we have in life. Many people are even practicing negative self-talk, which is leading them to emotional problems and unhappiness.
Sources	

Module 9: Fund Your Music

Learning Activity 1

MODULE Title and number	Module 9: Fund Your Music
Theme/Focus	This module chalks out strategies for alternative fundraising and material support for emerging and established musicians using a variety of collective, collaborative and value-based schemes that benefit not just individuals but the community as a whole. The objectives of this module will be implemented via a case study approach to the following sub-topics: 1) Collective sources: crowdfunding 2) Peer to peer support: Establish collaborative artistic support networks 3) Venture Capital: Pitching music as an investment worthy portfolio 4) Activism based funding: Joining in with causes to promote values and mutually support each other 5) Event network synergies: Design profit-sharing event platforms which connect artists to promotors and potential event agencies to optimise performance opportunities
Group size	Minimum of 10 people.
Time needed	2 sessions of 2-hour duration.
Purpose/Learning objectives	This module seeks to impart the following skills to emerging musicians in terms of real-world effectiveness.

	● *Strategies for crowdfunding outreach.* ● *Strategies for establishing peer to peer connections. To support each other materially and financially.* ● *Engaging with capital and pitching music as worthy of financial outlay, in exchange for cultural branding and imprinting.* ● *Promoting worthwhile causes using one's musical skills which automatically enables more platforms for emerging musicians.*
Keywords	*Crowdfunding, peer-to-peer support, activism liaison, venture capital investment in arts*
DESCRIPTION	*In 2 sessions, the participants will be asked to work in groups on a case study that tests and implements the principles enshrined in these subtopics via the following activities:* 1) *Crowdfunding strategies will be explored in both individual artistic driven projects as well as institutional initiatives. In particular, dissemination and effective public excitement strategies to pitch and provoke a buzz about your concept will be outlined with test examples.* 2) *Form artistic collectives, formal and informal, permanent, semi-permanent with local artists to help support each other in terms of publicity and resources. Use case studies and real-life examples.* 3) *Target and identify local corporate organizations that might be interested in funding individual artists. We will use examples from local areas of the participants.* 4) *Develop online and offline platforms that bring promotors and artists together in regular coordinated networking events which showcase evolving artistic talent in a region.*
Ideas for follow-up	*Feedback questionnaire from students, as well as a six-month update on whether they have implemented some of the lessons learnt in the course of the module which will feed into a dynamic online repository of guidelines and references for aspiring musical entrepreneurs.*
Sources	*Laptops, LinkedIn app, online business strategy books.*

Learning Activity 2

MODULE Title and number	*Module 9: Fund Your Music*

Theme/Focus	A short guide to the Residency Personal Statement: the exercise focuses on guiding the learners and providing them with tips on how to efficiently write a Residency Personal Statement, in case they want to apply for a residency as individual artists and get funded.
Group size	Individually, in small groups, or even all together.
Time needed	Around 1 to 2 hours.
Purpose/Learning objectives	A 'Residency Personal Statement' serves as a letter of motivation, which artists are often requested to write when applying individually for participation in a Residency program. Since musicians are amongst those that are usually the most benefited by attending Residency programs (due to the once-in-a-lifetime experience and the networking opportunities), it is considered crucial for them to be able to efficiently write their Personal Statement, according to specific guidelines and tips, so that they can get funded.
Keywords	Residency, Personal Statement, Motivation Letter, Musicians Funding, Funding Opportunities, Guide
DESCRIPTION	The learners will be presented with theoretical and practical tips while at the same they will put it into practice, by brainstorming their Residency Personal Statement. The activity will have as a result the drafting of a first version of what could be the musicians' personal statement in case of applying for a residency funding program; they will brainstorm and draft it based on the tips provided and their experiences, previously learned lessons, background, etc.
Ideas for follow-up	The activity isn't only applicable to musicians; residency programs are numerous and diverse and cover all aspects of art, meaning that the exercise can be adapted to the needs of each and kind of artist that wants to apply for funding through a residency program and needs guidance with their personal statement.
Sources	Printed or digital materials, for the drafting of the statement.

Module 10: Monetize Your Music

Learning Activity 1

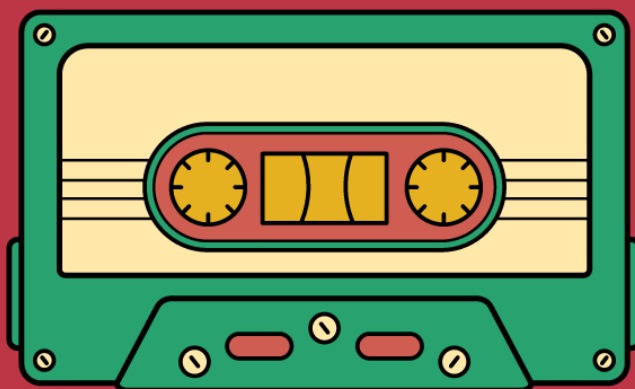| MODULE Title and number	Module 10: Monetize Your Music
Theme/Focus	The activity is entitled "Organized before monetized: organize the music's creation on a daily basis" and will focus on the efficient organization of a musician's time both for their creations and monetization procedures
Group size	Groups of 5 or 4 participants
Time needed	Around 30 min.
Purpose/Learning objectives	This practical exercise concerns the efficient organization of a musician's/artist's time to effectively plan their daily creative practices, as well as their entrepreneurial mindset that can lead to remuneration for their work.
Keywords	Organization, planning, time management
DESCRIPTION	Organization of daily life is important when a musician seeks to independently get monetized, hence focus on the entrepreneurial mindset, because they also need to divide their time accordingly so that it ensures enough time for creative activities as well. This activity will divide the learners into small groups to discuss the organization of their daily life and cross-review whether they have enough time both for their creation as well as managerial activities that aim to contribute to their fair remuneration. They will be required to draw in a circle their daily planning and identify whether there are parts that need more time in order to effectively develop entrepreneurial mindset as well.
Ideas for follow-up	This activity can also be implemented for the sake of other artists as well, in order for them to see whether they have enough time during the day in order to focus on the entrepreneurial aspect of their artistic practices, as well as on their creative aspect.
Sources	-A pen and a paper to draw their circle of time management/daily life planning

Learning Activity 2

MODULE Title and number	Module 10: Monetize Your Music
Theme/Focus	The activity will be a "Negotiation role-play simulation", that will focus on the effective negotiation tactics to be used by musicians when negotiating their terms of collaboration
Group size	Groups of 2 to maximum 4 people (as negotiators)

Time needed	*Around 30 min. to 1 hour*
Purpose/Learning objectives	*This exercise aims to both test the knowledge received regarding negotiation tactics presented during the theoretical part, as well as develop negotiation skills to the learners that'll benefit their future negotiations when signing contracts for collaboration or booking performances.*
Keywords	*Role-play, simulation, negotiation game, negotiation tactics*
DESCRIPTION	*The exercise will follow the negotiating tactics that will have been presented during the theoretical part of the Module, to benefit musicians when discussing terms of cooperation, specifically with managers or with venues for performances.* (1) *The learners will be divided into groups of 2 to maximum 4 people, 1-2 being musicians, and the other 1-2 being potential managers or responsible people for a venue.* (2) *The participants will be engaged in specific scenarios regarding their negotiation: the 1st scenario will be to discuss with the potential manager(s) regarding their duties, responsibilities, commitments of both parties, and of course percentage of remuneration (managers want 20%, artists want to give them 15%): the 2nd scenario will be to negotiate with a venue to book a live performance, and the negotiation will cover matters of compensation taken from ticket sales and promotion of the event.* (3) *After all participants conclude their negotiations, while the rest of the participants will observe the process, they will all discuss the negotiations implemented, if anything was missing from the discussions, etc.*
Ideas for follow-up	*This role-play simulation game can be conducted also for artists of any medium, when discussing with potential collaborators. It can be conducted during similar trainings, regarding negotiation for remuneration, as well as in training opportunities regarding collaborations building, networking, etc.*
Sources	*No specific sources needed; only the scenarios explained above.*

PAL SOUND

THE ROMANI INFLUENCE
CURRICULUM

Developed under the framework of the Erasmus+ Project "Roma Influence–Support the co–creation, circulation and promotion of minorities music in Europe" (PAL SOUND) by the PAL SOUND project's partnership

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ROMANONET

pal network
Fighting discrimination and anti-Gypsyism

Romsko društvo
Romano Veseli

sensus

JÁ
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