

**Growth of Innovation,
Development and Digitalization
in Music Business
Professionals' Education**

THE HANDBOOK

ORGANIZER:



PARTNERS:



mUBA

Tallinn School
of Music
and Ballet



Dofinansowane przez
Unię Europejską

Michał Wójcik © 2024

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INTRODUCTION

IS THERE A NEED FOR YET ANOTHER EDUCATION PROGRAM?

There are a number of educational programs for musicians and business professionals available across the EU and globally. At the same time, there's an ever growing demand amongst musicians and other industry would-be employees, both schooled and self-taught, for the details on how to turn their efforts into a professional, sustainable career. This task seems an effort serious enough to require some in-depth research and, most of all, a constantly updated perspective.

The times are changing, and they are changing fast. The music industry has always been driven by the development of technology. The advent of the vinyl, radio, cassettes, CD's, and eventually mp3 and streaming technologies each almost completely reshaped the whole industry. What used to be a valid business model several years ago, is now becoming obsolete. What is a valid business model today, tomorrow might require rethinking and adaptation.

If you ever thought you could function in the status quo, the latest decade shows that few, if any, music business actors can afford to ignore the current tools and trends. Artists trying to fight the technology (e.g. by removing their catalogs from streaming services) soon find out it is an impossible war to fight. And the streaming services, which not so long ago were quoted as a novelty, are long past their infancy, and in fact, they have taken over the market - they currently (2023) make up for over 67,3% of music sales worldwide.¹

How this kind of "technological corporatism" affects the sector is a matter for another, very much needed, debate. For the purpose of this publication, however, suffice it to say, one must adapt if he or she's willing to survive.

¹ Source: <https://globalmusicreport.ifpi.org/> (01.05.2024)

This is one of the numerous reasons that inspired us to start yet another educational project which later became the subject of this handbook. This time, however, the main goal was not only to pass the current knowledge to the young generations, but rather to establish a meta framework for an education program. One that can be future-proof, constantly auto-updated and deliver the newest digital outlooks and deep personal insights alike.

Times are changing, and we're not only obliged to chase them, but also to shape them. Such a universal, adaptive and responsive framework for delivering music business education may be eventually the deciding factor for survival and thriving of the Polish and Estonian markets.

THE HANDBOOK

FORM AND PURPOSE

What you're reading right now is what we call a "handbook".

It is, on one hand, a description and the record of the project which will be discussed in greater detail in the chapters to come. On the other hand, it is a form of an instruction manual, should you be interested in implementing a similar project as a whole or in its parts. The third perspective is of those who come here looking for an interesting read on the subject matter: the music business itself.

The handbook describes the project in terms of its administrative, managerial and organizational aspects. We delved a fair bit into the modus operandi and the design of the educational program intended to be implemented, as well as we described the educational content that has actually been delivered to the participants.

We strove for impartiality and objectivity, making an effort to remain transparent so the resulting work can be a source of real-life information. But just as much as we hope it will be informative, it is also to serve as an inspiration for those of you who deal with projects organization and management in the field of music business education as well as artists and musicians interested in improving their current ways of working.

The handbook's main objectives:

1. To document the project

Provide a detailed account of the project's conception, development, and execution phases. Chronicle the collaborative efforts of the participating organizations and the integration of diverse educational technologies.

2. To guide replication

Offer guidance and inspiration on how other organizations can implement similar projects. Include practical advice on overcoming challenges,

leveraging opportunities, and optimizing digital tools for educational purposes.

3. To share learnings and best practices

Summarize key learnings, highlight best practices developed through the think-tank collaboration among musicians, educators.

4. To provide a reference for future projects

Serve as a reference for stakeholders interested in initiating similar projects within the music industry or other sectors. Help funders, policymakers, and educational leaders understand the impact and potential scalability of such projects.

5. To share the subject matter knowledge

The content resulting from transcribing and summarizing the actually implemented program, can serve as an interesting and succinct guide to a successful and sustainable career.

The handbook is tailored for a diverse audience, ensuring utility across various sectors:

1. Educational institutions and educators - universities, music schools, and vocational training centers seeking to incorporate digital innovations into their curricula, as well as individual people dealing with music business education.
2. Music industry professionals - entities and individuals looking to understand the implications of digital technologies in music business practices.
3. Policy makers and educational authorities - Government and sector-specific bodies interested in supporting the proliferation of digital education.

4. Organizations focused on artist development and educational advancements through innovative projects.

Structure of the handbook

This handbook is structured to facilitate ease of understanding and practical application.

It starts with a **general overview of organizations** involved in the project. Then the **project's structure** is presented, followed by detailed discussions of the **methodology** and **curriculum design**.

The big part is devoted to a summary of the actual implementation and **educational content** created as a result of the created curriculum design.

Last, but not least, it covers some **critical findings**, conclusions and **recommendations** for future implementations.

THE ORGANIZER AND PARTNERS

There have been a number of different organizations involved in the project. Even though they all come from different backgrounds, they share a mutual interest in developing the music industry through education.

THE ORGANIZER: Związek Zawodowy Muzyków RP / The Polish Musicians Union (Poland)

Związek Zawodowy Muzyków RP (ZZMRP) is the primary organizer of the project. Established as a union for Polish musicians, ZZMRP advocates for the rights and professional development of its members across Poland. It plays a pivotal role in shaping policies related to cultural and music sector employment standards and professional practices. ZZMRP brings extensive experience in organizing rights-based initiatives that enhance the professional lives of musicians.

ROLE IN THE PROJECT:

- Project leadership - steering the overall project direction
- Curriculum development - contributing to the educational framework with insights into the practical aspects of musicians' careers.
- Stakeholder engagement - utilizing its extensive network to facilitate industry partnerships and real-world insights into the curriculum.
- Project management and administration - providing the administrative and project management framework.

PARTNER: Cracow Music Scene Foundation / Tak Brzmi Miasto (Poland)

The NGO specializes in the development of emerging artists through educational support and networking programs. With a focus on integrating business education with artistic development, the NGO has been instrumental in advancing the industry literacy among new artists and providing platforms for exposure and growth, both real-life and digital.

In terms of the deliverables, Cracow Music Scene Foundation is responsible for the oldest music industry conference in Poland as well as for the Incubator program, whose 500+ graduates are a big part of Poland's young music industry.

ROLE IN THE PROJECT:

- Innovative content development - leading the development and integration of the content, digital tools and innovative methodologies into the educational modules.
- Outreach and recruitment - engaging potential participants in Poland through targeted outreach campaigns.
- Content delivery - both in terms of delivery of the actual educational program, as well as the content for the handbook and other digital tools used in the project.
- Platform delivery - assuring the digital platform used for the content delivery.
- Monitoring and evaluation - overseeing the assessment processes to ensure the educational impact aligns with set objectives.
- Coordination of the partner's budget

PARTNER: MUBA - school of music and ballet (Estonia)

A prestigious institution in Estonia, this Classical Music School has a long-standing tradition of excellence in music education. It offers comprehensive training in classical music while progressively incorporating contemporary music business practices into its curriculum to address the evolving industry landscape.

ROLE IN THE PROJECT:

- Academic expertise - providing academic rigor and classical music perspective for the curriculum.
- Research and development - conducting research to refine and update curriculum components based on the latest industry trends.
- Coordination of Estonian experts - finding and co-ordinating Estonian experts within the program.
- Outreach and recruitment - engaging potential participants in Estonia through targeted outreach campaigns.
- Coordination of partner's budget.

THE ASSUMPTIONS OF THE COLLABORATION

The collaboration between Związek Zawodowy Muzyków RP, Cracow Music Scene, and the Classical Music School is built on a foundation of mutual interests in enhancing the music industry's educational standards through digitalization and innovation.

Each partner brings a unique set of skills and perspectives that synergize to create a holistic educational experience for participants. The professional perspective (ZZMRP), the aspiring artist and innovative ground-up education programs perspective (CMS/TBM) as well as an established academic perspective (MUBA).

The partnership is governed by principles of equity, transparency, and shared goals to ensure that the project outcomes are beneficial not only to the participants but also to the broader music industry ecosystem.

This robust partnership framework is designed to leverage the distinct strengths of each organization, ensuring that the project sets a new benchmark for music business education in the respective countries.

Through this collaborative effort, the project aims to equip music business professionals with the necessary skills and knowledge to thrive in a digitally-driven industry landscape.

THE PROJECT

SHAPE AND ASSUMPTIONS

Project Background

In an era where digital transformation is paramount, the music industry stands at a crucial juncture requiring innovative educational approaches to **equip professionals with the necessary skills and insights.**

The "Growth of Innovation and Digitalization in Music Business Professionals Education" project was conceived to **address these needs** through a **collaborative effort** involving a range of stakeholders from the music and educational sectors.

Moreover, its parallel aim was to **enable partnership** between different institutions from the Baltic countries - Poland and Estonia - to foster communication, knowledge sharing and international collaboration.

Lastly, its purpose was to **deliver a “handbook”** - the one which in fact you are reading right now - that can serve both as a report from the project and an instruction manual allowing an implementation of similarly shaped projects in the future.

Thus, the project is becoming a “meta framework” for a delivery of up-to-date and universal knowledge and competences to music market’s future professionals and musicians.

Objectives

The primary objective of the IDDM project is to develop and implement a comprehensive educational program that integrates the latest digital tools and innovative teaching methodologies to enhance the capabilities of music business professionals. The project aims to:

1. Foster innovation

Introduce digital tools and innovative business practices tailored to the music industry.

2. Enhance skills

Equip music business professionals with critical skills in marketing, online music distribution, digital rights management, and financial management using innovative tools.

3. Promote collaboration

Create a collaborative environment between musicians, music educators, and digital transformation experts to facilitate knowledge exchange and innovation.

4. Build a sustainable model:

Develop a scalable and replicable educational model that can be adapted by other institutions and regions.

Project Scope

The project spans over 15 months, beginning in March 2023 and concluding in May 2024. It is structured around several key components, including curriculum development, the establishment of a digital learning platform, and the execution of pilot training sessions across Poland and Estonia.

Target Audience

The program targets a wide range of professionals in the music industry, including:

- Emerging and Established Musicians
- Music Managers and Agents
- Music Producers and Directors

Methodology

The project methodology is characterized by a phased approach:

1. Phase 1

Development of the curriculum and digital tools in collaboration with all partners (in the form of a think-tank).

2. Phase 2

Implementation of courses and workshops to refine the educational content and delivery methods.

3. Phase 3

Evaluation of the implementation phase + creating a report in the form of a handbook.

Expected Outcomes

By the end of the project, the consortium expects to achieve:

1. A fully developed and tested curriculum for music business professionals that integrates innovative digital tools.
2. Enhanced professional capabilities of at least 30 music industry professionals across Poland and Estonia.
3. Establishment of a sustainable educational model that can be adopted by other educational institutions and adapted to different market needs.

PHASE 1: THE THINK-TANK

A Think-Tank within the project was conceived as a collaborative intellectual consortium.

It is not just a feature of the program but a fundamental mechanism that drives its innovation engine. By tapping into the collective expertise and experience of its members, the Think-Tank ensures that the project not only **meets the current educational needs of the music business professionals but also anticipates future trends.**

The group brings together experts appointed by the organizer and the partners - industry professionals, educators and active musicians. Its primary role is to **synthesize diverse perspectives and experiences to forge educational strategy and solutions** that are both forward-thinking and practically applicable.

Objectives

Curriculum development

Although the general framework for the delivering of the educational content had been developed prior to the start of the project, it needed to be filled by the particular areas of interests and topics. The assumption was to create a curriculum that, by incorporating points of view from different experts, responds to current trends, technology, and business practices of the music industry, ensuring it is both comprehensive and based on the real needs of the market.

Assumed Benefits

1. Capacity for innovation

By involving diverse stakeholders the Think-Tank fosters a breeding ground for innovative ideas and approaches that challenge conventional methods.

2. Quick refinement in iterations

The collaborative environment enables quick iteration and refinement of ideas into actionable educational tools and methods.

3. Increased relevance and practicality

Direct input from music business professionals ensures that the educational offerings are practical and directly applicable to the challenges and opportunities within the industry.

4. Data-driven decision making

Utilization of analytical tools and data insights to inform curriculum development and project direction.

5. Strengthening networks

Facilitates stronger connections between academia and industry, fostering a community of practice.

6. Enhanced visibility and influence

Raises the profile of the participating organizations and enhances their influence in shaping the future of music business education.

Members

Michał Wójcik - CEO/founder of Cracow Music Scene Foundation whose main project is Tak Brzmi Miasto - the longest standing showcase festival and a conference in Poland. In 2019 it was extended with a 4 year program Tak Brzmi Miasto Inkubator, which took place in 12 cities and reached 500+ participants. An active musician, manager and a leader for a rock trio Cinemon, where he's responsible for the proverbial "everything" - starting with songwriting, playing guitar and singing, through production, mix, booking, promotion and releases.

Ula Nowak - Journalist, presenter, producer and music curator. Producer of the Polish scene and the Literary Café at OFF Festival Katowice. Co-founder and program board member of Pannonica Festival. Panelist of the Transglobal World Music Chart - an initiative that brings together radio journalists from around the

world to select the most interesting new releases within world music every month. Owner of the Mosaic Beats concert agency. As an independent producer/curator, she has regularly collaborated in recent years with, among others, the Juliusz Słowacki Theater in Krakow, the Łaźnia Nowa Theater, the Polish Radio Folk Festival "New Tradition." In the past, she hosted the author's radio program "Balkaner" and published for Jazzarium, Folk magazine, Gazeta Wyborcza and ProAnima portal, among others. She carried out projects for the Adam Mickiewicz Institute and the Krakow Festival Office. For 5 years she was a spokesperson for the Jazz Juniors Festival.

Leszek Biolik - Musician and music producer. He has played with Republika, Obywatel GC, Stanisław Sojka, Maanam, Robert Gawliński, Elements, among others. He has produced albums, recorded and collaborated with Brodka, The Car is On Fire, Marcin Rozynek, Małgorzata Ostrowska, Fiolka, Misia Ff, T.Love, Justyna Steczkowska, Grzegorz z Ciechowa, Magnificent Muttley, 8 lat w Tybecie and others. Founder and co-founder of the Otwarta Scena foundation, dedicated to recording and promoting LIVE video sessions for interesting young artists. To date, the foundation has produced around 120 recordings for over 40 artists. At the Tak Brzmi Miasto Incubator, Leszek supported the participants especially on topics such as music production and the collaboration between band, label and producer.

Heili Vaus-Tamm - Estonian music critic and concert organizer, teacher and university lecturer. She has worked as CEO of Estonian Chamber of Culture, Chief Producer in Tallinn Philharmonic Society, director of Cultural Center Kaja (Tallinn), and Producer in Eesti Kontsert, the main state concert agency in Estonia. She is running the mental health series "Games with Science and Art", has led radio programs and several TV shows. She graduated from Tallinn State Conservatory with a pianist's diploma and received her Master's degree as a lied-pianist. She has worked as a Concertmaster in the Estonian National Opera and in the violin department of the Tallinn State Conservatory. At Tallinn Philharmonic Society, she worked as a producer and spokeswoman. Her concerts and performance series are interesting due to their synthesis of different fields of art.

In 2018 she started at Eesti Kontsert with the popular and ambitious series of psychology and music „Games with Subconsciousness“. From autumn 2022 she will run the mental health themed series (exhibitions, concert-workshops, interactive performances, talks) titled „Games of Science and Art“, events which will take place in 7 towns of Estonia. Her music theater project in cooperation with Austria was nominated for Fedora Prize (2018) as the best idea for new operas and ballets in Europe. The electronic opera „Tarkovsky. The 8. Film“ was performed at prominent festivals of science, technology, and society „Ars Electronica“ 2020 and „Black Nights Film Festival“ 2021.

Greten Lehtmaa - At the age of 27, is a dynamic and passionate music and artist manager, and the founder of PILW Management under Greater Productions OÜ. With a lifelong dedication to music, Greten transitioned from being a musician herself to becoming a formidable force behind the scenes. Managing four diverse artists across jazz, folk, classical, and pop genres, Greten's boundless energy and talent shine through in her work. Her commitment to each artist's unique vision and her ability to navigate diverse musical landscapes make her an invaluable asset to the industry. For Greten, managing artists isn't just a job—it's a calling she embraces with unwavering enthusiasm and joy.

Ryszard Wojciul - vice-chairman of the Trade Union of Musicians of the Republic of Poland. Musician, musicologist, music producer, manager and journalist. He started his musical career in the 1980s as a member of well-known rock bands. Leader of The Intuition Orchestra. He managed many projects related to the music business - including as Vice President of For-Tune he released over 130 albums. He is a producer and manager of many music projects. He himself took part in the recording of over 30 albums. He has performed with many artists from the rock, jazz and world music scenes. Author of many publications, mainly on jazz music.

Tomasz Bysiewicz - For the past decade, he has been a co-creator of all the activities coming out of the Tak Brzmi Miasto brand. An Excel ninja, although definitely out of compulsion and incumbency rather than love, in contrast to the Summercamp, which is his favorite TBM child. An MKiDN (Ministry of Culture and National Heritage) scholarship holder, in the past he wrote about music for the

Krakowska Scena Muzyczna portal and the long-lost "Gazeta Magnetofonowa".
Bassist of Cinemon and Empty Ashtray.

Sessions

The project's plan assumed five think-tank sessions. Originally they have been scheduled for April - June 2023 but since the delay in the project, they have been moved to 12-27.09.2023.

Collaborative processes and tools used

The tools used by the Think-tank were intentionally as simple as possible due to the limited time, the number of tasks the think-tank was to deliver, as well as the clarity of the process.

The tools included:

1. Free and guided discussions
2. Mapping exercises via Mural board (which will be elaborated on in the subsequent chapters)
3. Individual work
4. Pair work (with changing partners to ensure diverse input)

The meetings have been recorded and transcribed, so they could be referred to as needed, as well as additional mapping refinement was done by Michał Wójcik after each session ended.

Session's summaries and outcomes

Session #1: Analysis of needs and goals of the partners

The first discussion started with an introduction of the think tank members, each sharing their background. They shared their roles and areas of interest within the arts sector. The concept was to roughly estimate the area of expertise for the think-tank, as well as get to know each other better.

MAPPING EXERCISE

The meeting then proceeded to a mapping exercise where members were asked to list their networks, expertise, daily challenges in their professional lives, and the impediments faced by their colleagues in the industry. This exercise aimed to identify the resources, needs, and challenges within their professional circles, which would help in designing the educational program.

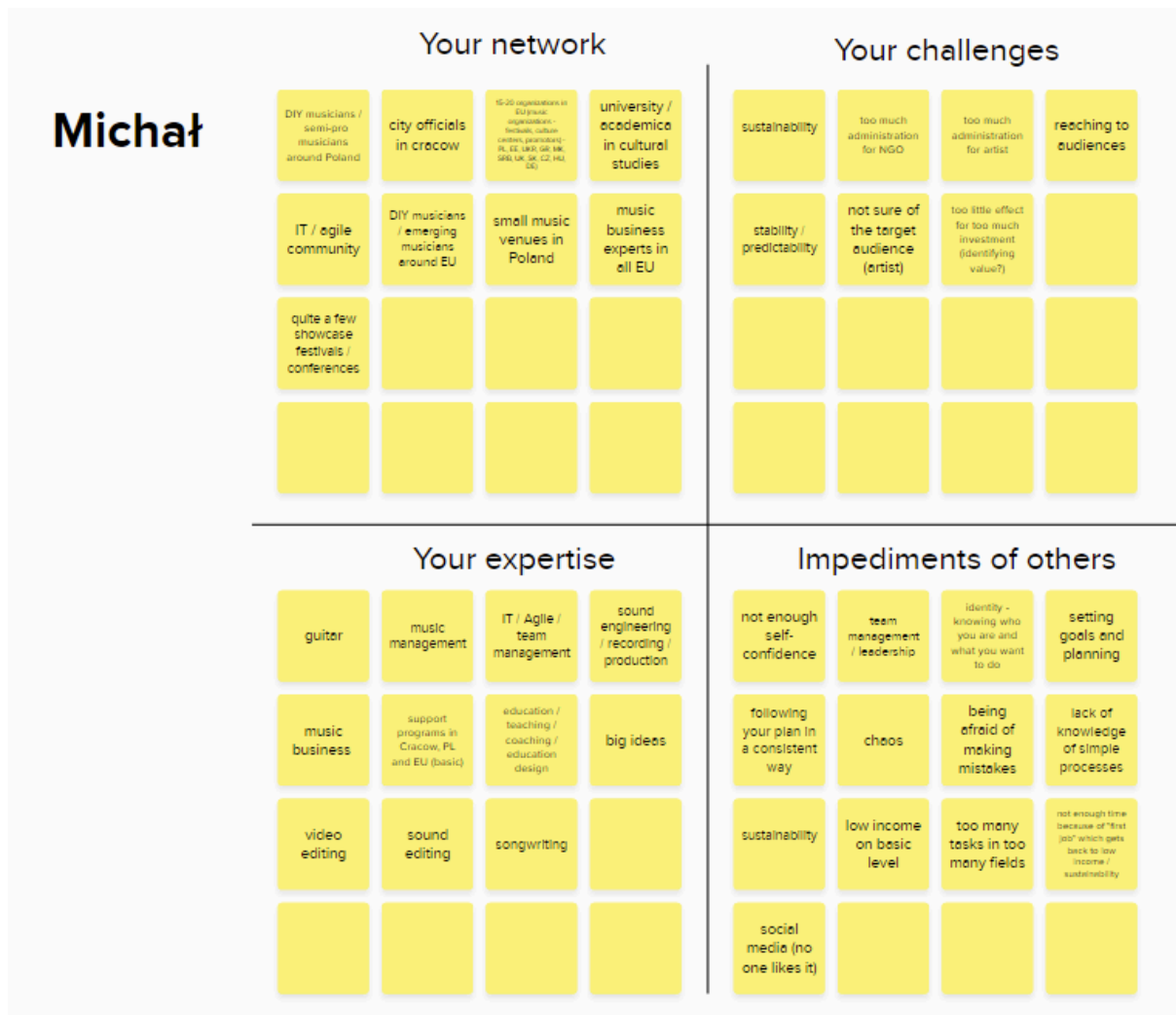


Diagram 1: An example of the mapping exercise.

DISCUSSION

Throughout the discussion, there was a focus on the **definition of a professional musician**, with various perspectives on what constitutes professionalism in the arts. The conversation also covered the **challenges faced by musicians and arts professionals, such as financial constraints, legal issues, time management, and the impact of technology and social media on their work.**

The participants engaged in detailed discussions about their personal experiences, challenges, and insights into the arts industry, aiming to leverage this information to build a comprehensive and effective educational program.

A recurring theme across the meetings was the need for **enhanced legal knowledge among musicians. This includes understanding contract management, royalty systems, and intellectual property rights.** Michał Wójcik emphasized the importance of empowering artists with the knowledge to navigate the legal landscape, a sentiment echoed by Tomasz Bysiewicz.

Ula Nowak highlighted the necessity of **financial literacy** for musicians, including **managing inconsistent income and exploring various revenue streams.** The educational program aims to address these aspects, ensuring artists have the skills to sustain their careers financially.

The impact of digitalization and the need for adaptability in the rapidly changing music market was a focus for Leszek Biolik. Emphasizing the importance of online presence and digital distribution, the educational content aims to equip artists with skills to thrive in a digitized industry. It was noted that the pandemic had led to increased online interactions, changing how artists collaborate and learn.

Heili Vaus-Tamm brought attention to the need for **inclusivity, particularly for classical musicians.** The program is designed to cater to diverse musical genres, ensuring relevance across different artistic styles and challenges.

The **importance of community building and peer-to-peer learning** was a central theme, particularly highlighted by Tomasz Bysiewicz and Ula Nowak. The educational program aims to foster a supportive environment where musicians can **share experiences, solve problems collectively, and build lasting networks.**

Michał Wójcik and Heili Vaus-Tamm emphasized the need to address broader social issues affecting musicians, such as **health insurance, social benefits, and**

legal status. The program seeks to provide resources and knowledge to help artists navigate these challenges.

Heili Vaus-Tamm highlighted the **democratic process of finalizing topics for the educational sessions**, ensuring the content is relevant and meets the collective needs of the artists.

Some additional discussion was held on a specific method that was suggested to be used in the educational process - **toolboxes**. These are digital packages containing videos, PDFs, and other resources. These are designed to provide practical knowledge in areas like portfolio creation, digital distribution, and understanding royalties.

The logistics of video production for the educational content were also discussed - the plan involves engaging external experts and ensuring high-quality, engaging content within budget constraints.

AREAS OF KNOWLEDGE / COMPETENCE

Basing on the discussions described above, the think-tank reached an agreement on categorizing subjects into seven areas:

1. Identity
2. Finance
3. Team / group
4. Legal - personal management / development
5. Marketing / communications
6. Networking
7. Content creation

In addition, topics like financial management, **content creation, and identity** were further explored. The importance of learning to write **effective applications for funding** and managing sponsor relationships was emphasized.

HORIZONTAL REQUIREMENTS

While delivering the above areas of subjects, the following horizontal requirements were highlighted to be taken into consideration:

1. Impact of digitalization and the need for adaptability
2. Inclusivity / relevance across different artistic styles
3. Community based / stressed peer-to-peer learning, including the bi-directional transfer of knowledge (from the participant to the expert)
4. Supportive environment fostering sharing, collective problem solving, and building lasting networks
5. social issues affecting musicians - mental health balance issues
6. Democratic process throughout the program
7. High-quality, engaging content (within budget constraints)

Session #2: Refinement

The second think tank meeting aimed to refine and structure the educational program initiated in the previous meeting.

Thus, the think tank arrived with **core subjects and key features of the program** to be refined in the next steps before a coherent design for an educational program could emerge.

Through further discussion and grouping of the seven areas mentioned before, the think-tank came up with an idea of **“the spine” - the fundamental knowledge and competences that an educational program should cover in order to be considered comprehensive.**

“The spine” should not only be basic but also ordered (to some extent): starting from the areas that should be taken care of in the first place and only then proceeding to the next topics:

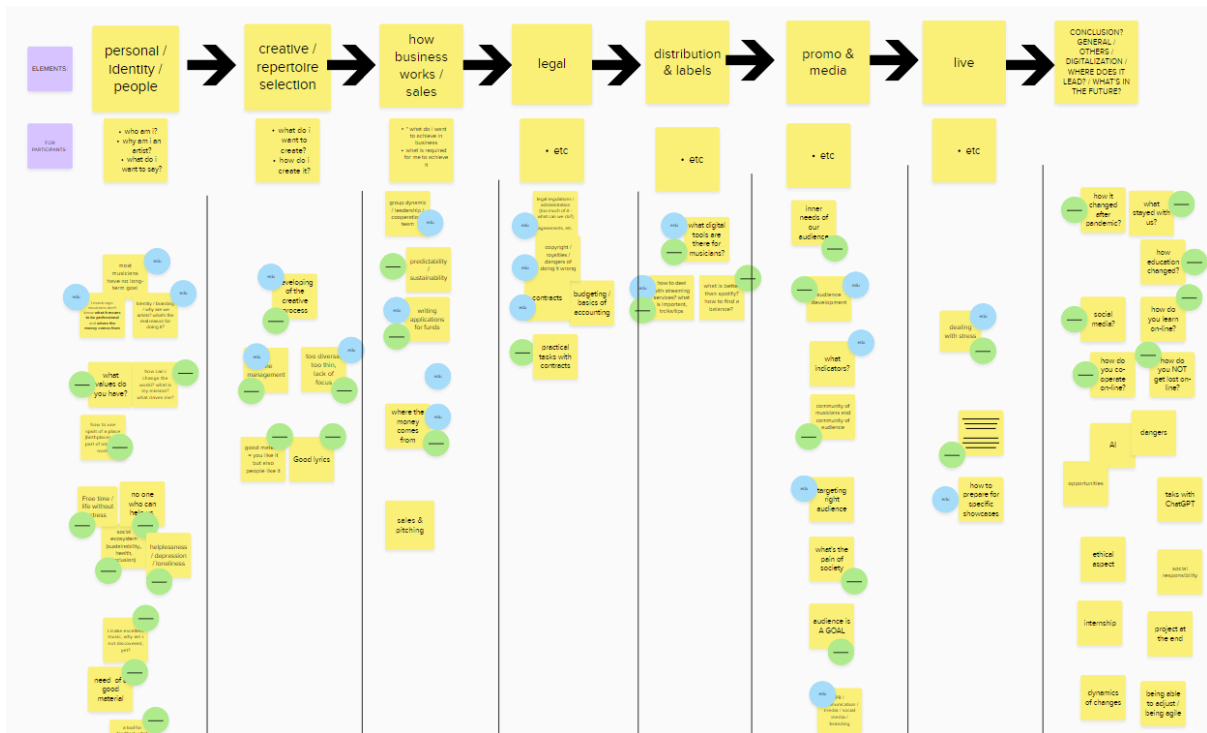


Diagram 2: "The spine" (work in progress as of think-tank meeting #2) - basic elements that make a comprehensive education program.

1. Personal / Identity / People

Subjects related to artistic, personal and psychological development, one's artistic identity, and working with people (team building, communications, leadership, etc.)

Questions it tries to answer:

- Who am I?
- Why do I want to be an artist?
- What do I want to communicate?

Below you will find the subjects that originally formed the area. Please note, the final program may vary to a great extent as some items were subsequently moved into other categories or omitted due to the limited resources/time in the program.

The original subjects in the area:

- How to use classical repertoire to deliver my message - how to put it into contemporary package
- Free time / life without stress
- Musicians don't know what it means to be professional and where the money comes from
- How to use spirit of a place (birthplace) as a part of identity / roots
- Need of a good material
- What values do you have?
- Social ecosystem (sustainability, mental health, inclusion)
- Most musicians have no long-term goal
- I make excellent music, why am I not discovered, yet?
- A tool for feedback on what stage of career you are?
- Indicators?
- Portfolio
- No one who can help us
- Identity / branding / why are we artists? What's the real reason for doing it?
- How can I change the world? What is my mission? What drives me?
- Helplessness / depression / loneliness

2. Creative / repertoire selection

Subjects related to the creative part and the selection of the repertoire understood as tools to express the artistic identity.

Questions it tries to answer:

- What do I want to create?
- How do I create it?

The original subjects in the area:

- Good material = you like it but also people like it
- Time management
- Developing of the creative process
- Portfolio

- Good lyrics
- Too diverse, too thin, lack of focus

3. How business works / sales

Subjects related to business, sales, finances.

Questions it tries to answer:

- What do I want to achieve in business?
- What is required for me to achieve it?

The original subjects in the area:

- Group dynamic / leadership / cooperation / team
- Where the money comes from
- Sales & pitching
- Writing applications for funds
- Predictability / sustainability

4. Legal

Subjects related to legal aspects.

Questions it tries to answer:

- (not ready at this stage)

The original subjects in the area:

- Contracts
- Legal regulations / administration (too much of it - what can we do?), agreements, etc.
- Practical tasks with contracts
- Copyright / royalties / dangers of doing it wrong
- Budgeting / basics of accounting

5. Distribution & labels

Subject related to distribution of music through channels such as radio, physical drives, on-line.

Questions it tries to answer:

- (not ready at this stage)

The original subjects in the area:

- How to deal with streaming services? What is important, tricks/tips
- What digital tools are there for musicians?
- What is better than Spotify? How to find a balance?

6. Promo & media

Promotional and media related subjects

Questions it tries to answer:

- (not ready at this stage)

The original subjects in that area:

- Inner needs of our audience
- Audience development
- Targeting right audience
- What's the pain of society
- Audience is A GOAL
- What indicators?
- Community of musicians and community of audience
- PR / communication / media / social media / branding
- Portfolio

7. Live performances

Questions it tries to answer:

- (not ready at this stage)

The original subjects in that area:

- Dealing with stress

- No willing bookers, no willing bookers - no one has training?
- We don't have all the players on the market (because of gaps)
- How to prepare for specific showcases

8. Conclusion / General / Others / Digitalization / Where does it lead /

What's in the future?

General “umbrella” element for “other” subjects which would not fit in the previous categories. However, already a focus on digital and future aspects is clear.

Questions it tries to answer:

- (not ready at this stage)

The original subjects in that area:

- Opportunities
- Internship
- How did it change after the pandemic?
- Social media?
- Ethical aspect
- Dynamics of changes
- Our times change fast - we need to keep learning
- How do you cooperate on-line?
- AI
- What stayed with us?
- Dangers
- How has education changed?
- How do you learn on-line?
- Being able to adjust / being agile
- Project at the end
- How do you NOT get lost on-line?
- Tasks with ChatGPT
- Social responsibility

In our understanding, at this stage the **think-tank effectively identified and addressed the key needs of organizers regarding education, community building, and other aspects critical to the success of artists.**

The collaborative efforts of the representatives have laid a solid foundation for a comprehensive educational program tailored to the diverse needs of musicians across genres.

This program promises to equip artists with essential skills and knowledge, fostering both individual growth and a robust, supportive community.

Session #3 and #4: Educational Program

Based on the work from the previous chapter, the think-tank focused on narrowing down (through the means of voting) the subjects as well as refining the categories and moving the subjects between them so they better fit the categories' description, questions and aims. Such a narrowing down was also necessary due the limited time and resources of the project.

Framework

A concrete framework was decided upon the program from the very beginning, as described in the original project's application. The framework itself emerged from the years of educational experience of the applying partners.

It consists of:

- 8 educational meetings - close to the concept of a lecture, where there is main focus on one expert unilaterally "transferring" the knowledge
- 8 community meetings - close to the concept of a collaborative workshop, where there is main focus on facilitation of the knowledge transfer between the participants
- 4 toolboxes - a digital package consisting mostly of a video + additional materials such as links, documents, templates, etc.
- individual consultations

It also involves 4 curators - industry experts - who oversee the participants' journey through the program.

Taking all of the above into consideration, the following "spine" emerged, and the think-tank decided to use it as the final version.



Diagram 3: “The spine” in its final version.

Accidentally, it was observed that the number of the elements in “the spine” correspond with the number of educational and community sessions that need to be delivered according to the framework (i.e. 8 elements in “the spine” and 8 of two types of activities - educational and community. It might have been possible to assign one area of the spine to two activities but the think-tank eventually voted for not following the spine strictly, and thus allow for more leeway on the level of particular activities.

The decision also stemmed from a need to do an opening meeting for the participants (to contain both organizational matters and an introduction to the educational concept) which was not originally covered by the framework. The need for an additional “opening meeting” before the actual start of “the spine” program is hereby noted.

The opening meeting

Thus, before engaging in “the spine” structure, the program starts with an opening meeting discussing the bird-eye view and the subjects that need to be covered. A corresponding community meeting is held to add the participants’ own areas of activities, if needed.

Educational meeting 1: The music industry overview + discussing areas of action and development

Community meeting 1:

- Identifying areas and processes of our activities.
- Comparing PL and EE.

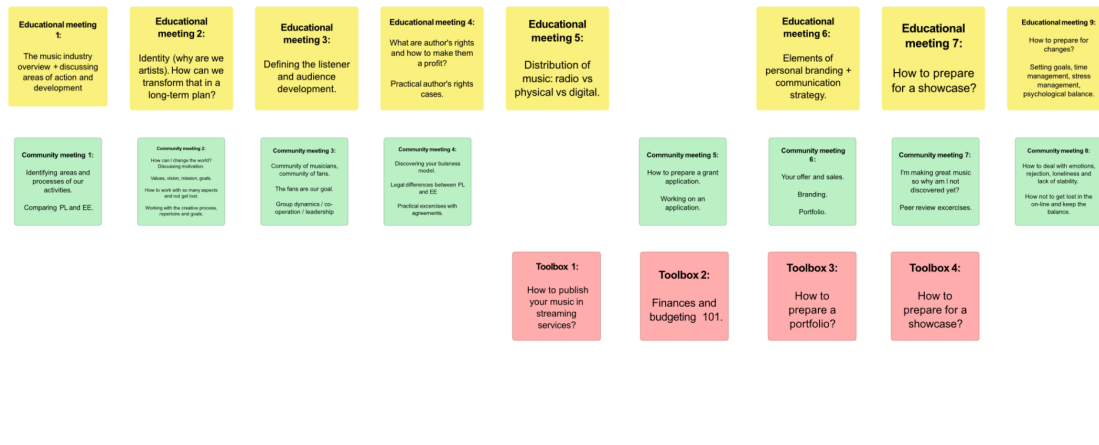


Diagram 4: The complete program spread across various educational forms. The program's activities start with an opening meeting and then follow the elements of "the spine" from Diagram 3. **Yellow** indicates educational meetings, **green** - the community meetings, **red** - the toolboxes, **navy blue** - the individual consultations.

"The spine" meetings

1. Personal / Identity / People

Subjects related to artistic, personal and psychological development, one's artistic identity, and working with people (team building, communications, leadership, etc.)

Questions to answer:

- Who am I?
- Why do I want to be an artist?
- What do I want to communicate?

JOINED WITH:

2. Creativity / repertoire

Related to selection of repertoire or creating your own repertoire as means to express your identity and follow your plans.

Questions to answer:

- How do I want to communicate?
- How to do it best?

Educational meeting 2:

- Identity (why are we artists)
- How can we transform that in a long-term plan?

Community meeting 2:

- How can I change the world? Discussing motivation.
- Values, vision, mission, goals.
- How to work with so many aspects and not get lost.
- Working with the creative process, repertoire and goals.

Educational meeting 3:

- Defining the listener and audience development.

Community meeting 3:

- Community of musicians, community of fans
- The fans are our goal
- Group dynamics / co-operation / leadership

3. Business / legal aspects

Related to business, finances and legal aspects of the music industry.

Questions to answer:

- How can I earn money on music?
- What do I want to achieve business-wise?
- What do I need to achieve it?
- How can I secure the legal issues?

Educational meeting 4:

- What are author's rights and how to make them a profit?
- Practical author's rights cases.

Community meeting 4:

- Discovering your business model.
- Legal differences between PL and EE
- Practical exercises with agreements

Community meeting 5:

- How to prepare a grant application.
- Working on an application.

Toolbox 2: Finances and budgeting 101.

4. Distribution / labels / sales

Related to distribution (in any form: radio, physical, digital) sales and working with labels

Questions to answer:

- How can I deliver my music to my listeners?
- What working with distributors and labels looks like?

Educational meeting 5: Distribution of music: radio vs physical vs digital.

Toolbox 1: How to publish your music in streaming services?

5. Promo / media / marketing

Subjects of promotion, media, marketing, PR and branding.

Questions to answer:

- How can I reach the listeners with my music?
- Who are my listeners?

Educational meeting 6: Elements of personal branding + communication strategy.

Community meeting 6:

- Your offer and sales
- Branding
- Portfolio

Toolbox 3: How to prepare a portfolio?

6. Live music

Subjects related to live music and performing..

Questions to answer:

- How to perform live in the best possible way?
- How to use a showcase festival?

Educational meeting 7: How to prepare for a showcase?

Community meeting 7:

- I'm making great music so why am I not discovered yet?
- Peer review exercises

Toolbox 4: How to prepare for a showcase?

7. Development / future / digitalization / AI

Subjects related to the future, one's development as well as societies' development, technologies, digitalization and AI.

Questions to answer:

- What challenges and opportunities does the future bring?
- How can I prepare for them?

Educational meeting 8:

- How to prepare for changes?

- Setting goals, time management, stress management, psychological balance.

Community meeting 8:

- How to deal with emotions, rejection, loneliness and lack of stability.
- How not to get lost in the on-line and keep the balance.

Even though the above program is presented on www.takbrzmimiasto.pl/ircm-program-edukacyjny (PL version) and www.takbrzmimiasto.pl/en/iddm-education-program (EN version) and used for the recruitment purposes, there still may be some space for refinement along the way, depending on the participants' input.

Expert and Curator Selection

The sessions involved a discussion on selecting experts and curators for the program. The team considered involving members from within the Think-tank as well as external experts. The goal was to ensure the selected experts had the requisite experience and knowledge to effectively guide the program's participants. The shortlist of experts was created based on the suggestion of the Think-tank members, and eventually, the final selection was made.

Ula Nowak - Journalist, presenter, producer and music curator. Producer of the Polish scene and the Literary Café at OFF Festival Katowice. Co-founder and program board member of Pannonica Festival. Panelist of the Transglobal World Music Chart - an initiative that brings together radio journalists from around the world to select the most interesting new releases within world music every month. Owner of the Mosaic Beats concert agency. As an independent producer/curator, she has regularly collaborated in recent years with, among others, the Juliusz Słowacki Theater in Krakow, the Łaźnia Nowa Theater, the Polish Radio Folk Festival "New Tradition." In the past, she hosted the author's radio program "Balkaner" and published for Jazzarium, Folk magazine, Gazeta Wyborcza and ProAnima portal, among others. She carried out projects for the

Adam Mickiewicz Institute and the Krakow Festival Office. For 5 years she was a spokesperson for the Jazz Juniors Festival.

Leszek Biolik - Musician and music producer. He has played with Republika, Obywatel GC, Stanisław Sojka, Maanam, Robert Gawliński, Elements, among others. He has produced albums, recorded and collaborated with Brodka, The Car is On Fire, Marcin Rozynek, Małgorzata Ostrowska, Fiolka, Misia Ff, T.Love, Justyna Steczkowska, Grzegorz z Ciechowa, Magnificent Muttley, 8 lat w Tybecie and others. Founder and co-founder of the Otwarta Scena foundation, dedicated to recording and promoting LIVE video sessions for interesting young artists. To date, the foundation has produced around 120 recordings for over 40 artists. At the Tak Brzmi Miasto Incubator, Leszek supported the participants especially on topics such as music production and the collaboration between band, label and producer.

Merylin Poks - With a background in project management for solo musicians and concert production, Merylin brings a symphony of expertise to the music industry. As a former singer herself, she harmonizes the stage and behind-the-scenes knowledge to orchestrate success for her artists. Currently, Merylin is a part of the team of Estonian Voices, Maarja Aarma MA and Estonia Piano Factory. Her portfolio includes international productions, record releases, and enchanting events with Eesti Kontsert Foundation and Estonian Jazz Union.

Kristjan Järvi - lives and breathes music, using its power to create spaces in which anything is possible. Kristjan Järvi pursues his pioneering ideas as a conductor, producer, composer and arranger. Embracing everything with creative entrepreneurship. He runs his own production company Sunbeam Productions. As a conductor, he is at home on the big international stages, directing great classics from Wagner to Tchaikovsky and from Steve Reich to Radiohead as well as his original productions without any genre boundaries.

Kristjan Järvi developed his own unique sound with his New York based, classical-hip-hop-jazz group Absolute Ensemble, Baltic Sea Philharmonic, and Sunbeam´s in-house Band 'Nordic Pulse'. At the end of 2020 he founded a new

record label: “nEscapes”. Besides online music distribution it offers its own unique “nEscapes Lounges” to artists as a new listening format.

In 2023 Kristjan was assigned the Honorary Consul of South Korea for Estonia.

Session #5: Toolboxes

The fifth and final meeting of the think tank concentrated on finalizing **the toolboxes component** of the educational program and exploring additional topics to include in the program. The discussion was geared towards selecting and detailing the contents of the toolboxes and considering how to make the program more inclusive and expansive.

Toolbox Selection and Content:

The primary goal was to select topics for the toolboxes, which are digital packages of knowledge, primarily videos, but may also include PDFs, Excel spreadsheets, and other documents. The discussion involved determining which topics were best suited for video format and could provide foundational knowledge for participants.

Focus on Practical Applications:

The think tank emphasized the need for toolboxes to address practical aspects of a musician's career, such as portfolio creation, digital distribution, and understanding budgets and royalties. These topics were chosen for their universal relevance and practical utility.

Video Production and Expert Involvement:

The group discussed the logistics of video production, including budget constraints and the possibility of involving external experts. The aim was to produce high-quality, engaging, and informative videos within the available resources.

Community Engagement and Social Issues:

The meeting also touched upon the importance of community engagement and addressing broader social issues related to musicians, such as health insurance, social benefits, and the legal status of artists in different countries.

Finalization and Voting Process:

The session concluded with a voting process to finalize the toolbox topics. This democratic approach ensured that the most relevant and pressing subjects were included in the program.

Next Steps:

As a result of the session, the think-tank decided on the content of the Toolboxes.

Toolboxes script creation

The scripts for the toolboxes have been decided to be created outside the Think-tank meetings due them being too detailed and big a task for collaborative work within the limited sessions.

Michał Wójcik was designated as the author of the scripts as he had previous experience in creating similar products. Also, it is Wójcik who suggested the modus operandi for the script creation which consisted of:

1. Initial bullet-point skeleton for the script

It was not possible to create detailed scripts at the beginning of the process, as they are to be based on the experts' knowledge which is, obviously, unknown to the script writer at that stage. Thus, a simplified, bullet-point style script was needed, which covered the areas identified by the Think-tank on their way to defining "the spine" of the course mentioned in [the earlier chapters](#). This process relied heavily on Wójcik's knowledge of the processes in the music industry, and, ideally should be based more on the collaborative input of the Think-tank, which was not possible due to the limited time of the Think-tank sessions.

2. Prepare questions for the experts

Based on the bullet-point skeleton, Wójcik prepared specific questions to be answered by the experts.

3. Experts recorded videos

Then, the questions were sent to the experts who recorded videos using their own equipment, answering the questions.

4. Transcription of the videos

Upon receiving the videos, transcriptions of the answers were prepared using AI speech recognition (Google Speech Recognition - the tool of choice of the video editor).

5. The Experts' answers

The experts' answers in the form of text were then cut (edited) and incorporated into the final script, merging seamlessly both the narrative (by Wójcik himself) and the experts' answers.

Only then, based on the scripts prepared in such a way, the narrative was recorded and edited with the experts' videos by the external editor.

TOOLBOX 1: Streaming Platforms

This toolbox is designed to guide self-managed musicians through the process of publishing their music on streaming platforms. It aims to provide a basic understanding of the digital music landscape, from choosing the right platforms to maximizing revenue and audience reach. The toolbox will offer practical advice, step-by-step guides, and essential resources to help musicians navigate the digital music world effectively.

Similarly to other toolboxes, it is to feature experts showing Polish, Estonian and International perspective:

Boyan Pinter - currently working as A&R Manager for Bulgaria at Believe Digital, the largest independent global music distribution company.

Born in Bulgaria, matured in America, he splits his time between Pittsburgh, Pennsylvania and Sofia, Bulgaria. Worked on Live Nation productions such as Sting, Roxette, Depeche Mode, Aerosmith, Cirque Du Soleil, Roger Waters' The Wall, Iron Maiden.

Having completed his education in Law, Boyan is looking to qualify as a solicitor to specialize in the fields of Entertainment, Media, Intellectual Property, and Sport.

Boyan is the founder of SPIKE – Bulgarian Music Showcase, Bulgaria's first conference and showcase platform designed to fulfill the needs of the growing Bulgaria music industry for both developing and established artists.

Ola Borak - Ola specializes in digital music distribution and has been consulting in this area for the last few years. She works with artists, labels and distributors supporting their release strategies.

She holds a master's degree in Creative Process Management from Copenhagen Business School and graduated from the University of Economics in Poznan, Faculty of Management. She received her musical education at the Academy of Music in Bydgoszcz and the Popakademie Baden-Württemberg, she also has stage experience, was active with the band 'nastroje' and is currently developing a solo project 'Olka'.

Ola runs workshops for artists, publishers and managers who want to improve the exposure of their catalog, build greater reach and navigate the world of digital distribution more efficiently. She created the course on digital music distribution for Inharmony.

Aleksandr Žedeljov - a composer, musician, producer and creator of "Modulshtein", "Triophonix", "Audiokinetica" and many other temporary art projects. After graduating from school he worked in theater company's including "Drugoi teater", „Veneteater“, "Sadama teater", "Eesti Drama theatre", "Teatr Polski w Poznaniu".

In 2018 he was awarded the prize: "The best music in the theater" for the theater performance IDEM (2017), in 2022 awarded the prize: "The best music in the theater" for the theater performance "Tarkja", "Master ja Margarita", "Alice" (all in Veneteater in 2021).

He is currently working in Russian Theater in Estonia “Vene Teater” as a sound producer, studio recording, musical illustrator, musician, rhythmic teacher.

SCRIPT’S KEY POINTS:

1. Digital market - statistics
2. How to get your music to a streaming platform
3. Step one: finding a distributor
4. Step two: formats and meta-data
5. Step three: managing profiles
6. Step four: strategy and release

TOOLBOX 2: Finances and Budgeting

Designed for self-managed musicians would serve as an essential resource, providing key knowledge and practical tools to help artists manage their finances effectively. This toolbox would aim to demystify financial management for musicians, providing them with the necessary tools and knowledge to achieve financial stability and success in their careers.

EXPERTS:

Natalia Orkisz - cellist, singer and songwriter. She studied Theatre Knowledge at the Jagiellonian University and Theatre Directing at the Academy of Theatre Arts in Krakow. Founder and manager of the band Box Anima (since 2015) and the solo project Namena Lala (since 2019), director of her music videos.

She has been booking her concerts for almost 10 years and has about 150 to her credit. This year, she released her debut album LALA , self-released and by organizing a successful crowdfunding campaign that raised 125% of the target. She booked a tour to promote the album with over 20 shows, some claiming it to be the biggest DIY tour in Poland.

Graduate of the first editions of the Incubator Tak Brzmi Miasto and ZAiKS’s Tekstmisja. Resident of the Liveurope programme at the Stodoła Club. Winner of the Student Song Festival, the Przegląd Piosenki Aktorskiej and the Synestezje Festival. In short, an independent musician.

Tanya Korenika - originally from Latvia, has established Estonia as her professional and academic base, championing alternative music, notably metal, through her agency UCE Agency. She co-owns Hungr, a respected queer venue, while holding a master's in Culture Management from Estonian institutions and pursuing further academic research, alongside her involvement in the Cindy & Kate project supporting Baltic grassroots venues. Tanya's multifaceted roles span from speaking engagements on Eastern European touring to drumming for notable hip-hop/pop acts, reflecting her entrepreneurial spirit, academic pursuits, and advocacy in fostering diversity and sustainable practices in the music industry.

Paweł Hordejuk - Manager of the band Happysad, for which he organized over a thousand shows. He has also worked with Indios Bravos, Lorein, among others. Owner of the art and concert agency Mokre Buty. He has been a music manager since 2003, and is the first manager of the band Happysad since the beginning of their career.

SCRIPT'S KEY POINTS:

1. Importance of budgeting
2. Income vs. expenses
3. Taxes
4. Cashflow
5. Business entities and agreements

TOOLBOX 3: Portfolio

This toolbox will equip musicians with the essential knowledge and tools to create a portfolio that effectively showcases their talents and opens doors to new opportunities in the music industry.

EXPERTS:

Britt Randma - experienced in different roles: chief operator officer, project manager, PR/communication specialist, artist manager and marketing mogul at labels, which has led her to develop expertise and constant curiosity of the ever

changing music business world. She believes passionately in an equal, fair and transparent music market. Through her management, label and freelance work as a music marketer, she thrives to do things in a fresh and unique way with a goal to put Estonia as a landmark to the world map with the overflowing local talent.

Bartek Chaciński - The editor of the culture section of Polityka, music journalist, member of the Council for the Polish Language. He cooperates with Polish Radio (Trójka), runs the music blog Polifonia. Among other things, he has published a series of 'Dictionaries of the youngest Polish language' and a book 'Higher niches' about where youth subcultures have gone.

Peter Åstedt - has been working in the music industry for over 30 years. He started his own record label, Dead Frog Records, at the age of fifteen in 1990. Over the years he has started several companies in different fields in the music industry like PR, Publishing, Distribution, Sync placements, Management, Festivals, and Artist Development. Today he oversees some of the departments on Musichelp which is an umbrella company of different companies in the music industry. He has worked with five of the top twenty most-streamed songs in the world. He has placed music to Superbowl and even the Olympics. He writes a column in Cashbox Magazine Canada and has his own radio show on Cashbox Radio an international online radio station. He is books and curates the conference part Sweden's international showcase festival Future Echoes.

SCRIPT'S KEY POINTS:

1. What is a portfolio?
2. Who is it for?
3. What can you achieve with your portfolio?
4. What should a portfolio contain (what kind of information)?
5. What form should it be?

TOOLBOX 4: Showcase Festival

This toolbox is designed to guide musicians through the process of preparing for a showcase festival, an essential platform for gaining exposure, networking, and advancing their careers. The toolbox will offer step-by-step instructions, practical tips, and resources to help artists maximize their impact at these events.

EXPERTS:

Ula Nowak - Journalist, presenter, producer and music curator. Producer of the Polish scene and the Literary Café at OFF Festival Katowice. Co-founder and program board member of Pannonica Festival. Panelist of the Transglobal World Music Chart - an initiative that brings together radio journalists from around the world to select the most interesting new releases within world music every month. Owner of the Mosaic Beats concert agency. As an independent producer/curator, she has regularly collaborated in recent years with, among others, the Juliusz Słowacki Theater in Krakow, the Łaźnia Nowa Theater, the Polish Radio Folk Festival "New Tradition." In the past, she hosted the author's radio program "Balkaner" and published for Jazzarium, Folk magazine, Gazeta Wyborcza and ProAnima portal, among others. She carried out projects for the Adam Mickiewicz Institute and the Krakow Festival Office. For 5 years she was a spokesperson for the Jazz Juniors Festival.

Marii Reimann - a project manager, Music Estonia Partner, artist manager, Monday Morning. Marii has been involved in the music industry across various roles for the past nine years. At present, she leads different projects and programs at the Estonian music export office, Music Estonia, aiding music companies in shaping their export approaches while also contributing to the strategic development of the music sector within Estonia.

She is also a part of Europe In Synch collective, which aims to better connect the European music scene to the dynamic worlds of film, advertising and gaming. In addition, Marii is the co-founder of an artist management company Monday Morning, where she's currently working with artists such as an established pop-rnb artist Daniel Levi as well as a young pop act and Tiktok sensation SANNA.

Her further background also includes Intsikurmu festival music program booking and also working in the design sector, contributing to the development of the Estonian design industry, raising awareness on design thinking, service design and fostering opportunities for design export.

Boyan Pinter - Born in Bulgaria, matured in America, splits his time between Pittsburgh, Pennsylvania and Sofia, Bulgaria. Before establishing himself in Europe, Boyan was a touring musician in the US. Besides being a college-trained guitarist, he was the de facto logistics and business manager of the bands he worked with. A keen linguist, he holds Bachelor of Arts degrees in Spanish and French from University of Houston, Texas. His continuing path in the music industry eventually led him to a Masters in Arts Administration from Indiana University, Bloomington, USA.

After moving to Bulgaria in 2010, Boyan was recruited to work on Live Nation productions such as Sting, Roxette, Depeche Mode, Aerosmith, Cirque Du Soleil, Roger Waters' The Wall, Iron Maiden, the Scorpions, Hans Zimmer, Dream Theater, Steven Wilson, and Steve Hackett.

Boyan is the founder of SPIKE – Bulgarian Music Showcase, Bulgaria's first conference and showcase platform designed to fulfill the needs of the growing Bulgaria music industry for both developing and established artists. The second edition will take place during May 25 – 27, 2023 in Plovdiv, Bulgaria.

As of 2022, Boyan is part of the Booking and Production team at the Green Futures field Glastonbury Festival. He is responsible for booking the first Bulgarian bands onto Glastonbury, along with bands from Poland, Sweden, and Ukraine. This year, as part of the festival's mission to support the Ukrainian people, Boyan placed 2016 Eurovision Song Contest winner Jamala on Glastonbury's Pyramid stage for a performance with the band Dakha Brakha, which was televised by the BBC and widely covered by international media.

Boyan's management clients have performed at nearly every showcase festival around the world, have received funding for the recording of albums or shooting of music videos, and have obtained coveted US "O" visas, giving them the

privilege of being able to perform (legally) in the US.

Having completed his education in Law, Boyan is looking to qualify as a solicitor to specialize in the fields of Entertainment, Media, Intellectual Property, and Sport.

Boyan is currently working as A&R Manager for Bulgaria at Believe Digital, the largest independent global music distribution company.

SCRIPT'S KEY POINTS:

1. What is a showcase festival?
2. Who is it for?
3. What can you gain from a showcase festival?
4. What should an artist do before a showcase festival?
5. Should an artist promote to fans or to industry people?
6. How do you approach the delegates (before and at the festival)?

Application form

Although originally the application form was to be suggested by the Think-tank on one of the sessions, they turned out to be too limited in time.

Thus, eventually, the shape of the application form was based on the one used by Tak Brzmi Miasto Inkubator - a project organized by a partner - Cracow Music Scene Foundation. It has been used several times by more than 500 participants.

Due to the limited time in the disposal of the Think-tank, we made a decision to use it as it was without little to no modification.

1. Name
2. Surname
3. Email address
4. Phone number
5. Country
6. Are you a Manager or Self-managed Artist?
7. Artists/ bands name
8. Short bio of the band/artist - describe the most important achievements of the last years - concerts, tours, festivals, releases, reviews etc.
9. Your professional bio - describe your experience in the music industry. This question relates to the experience of the person completing the application, not the band/artist they represent
10. Fanpage of the artist/band you represent on Facebook
11. The represented artist/band's profile on Instagram
12. The represented artist/band's channel on YouTube/ Vimeo
13. Website of represented artist/band
14. Profile of represented artist/band on Soundcloud/Bandcamp etc
15. The represented artist/band's profiles on streaming (Spotify/Tidal/Deezer, etc.)
16. What are the most important activities and goals you foresee for the next three years?

17. Point out the ones that you expect help and advice from this project
18. What are the biggest challenges in achieving these goals?
19. What kind of help and advice do you expect from this project?
20. What topics in the music industry area would you like to explore?

PHASE 2: IMPLEMENTATION

Phase 2 involved the actual implementation of the curriculum and recruitment plan that was designed by the Think-tank in Phase 1. As stated in the previous chapters, it consisted of 8 educational meetings, 8 community meetings, a number of individual consultations, and 4 toolboxes.

Below you will find the summaries of all of the above, except for the toolboxes which are described in [the previous chapters](#).

Educational Meeting #1 (by Leszek Biolik)

The educational meeting with music industry expert Leszek Biolik covered a broad spectrum of topics with the primary focus on sharing practical knowledge about the music business, leveraging technology, and navigating legal landscapes to enhance musicians' careers.

KEY POINTS:

1. Collaborative Learning

Biolik emphasized the importance of more experienced musicians sharing their insights with newcomers to the industry. This mentorship is crucial for adapting to the rapidly changing music landscape.

2. Professional Development in Music

The discussion touched on the need for musicians to professionalize their craft. This includes understanding business aspects like contract negotiations, studio time management, and effective use of streaming platforms.

3. Legal and Market Accessibility

Musicians were advised on the significance of understanding the legal frameworks across different countries, especially within the European Union, to effectively market and perform internationally.

4. Technological Adaptation

Embracing new technologies and promotional strategies is vital. This includes leveraging social media for marketing and adapting to new distribution methods such as streaming services.

5. Creative and Business Insight

The talk detailed the creative process from songwriting to production. Biolik provided insights into budgeting for projects, understanding the studio environment, and the intricacies of live performances versus studio recordings.

6. Practical Advice on Music Careers

Practical advice was abundant, addressing common pitfalls and strategies for success. This ranged from how to effectively manage time between jobs to optimizing song arrangements for better studio recordings.

7. Interactive Participant Engagement

The meeting was interactive, with participants sharing their backgrounds and challenges. This format helped tailor the discussion to the specific needs of the attendees, covering diverse topics from managing bands to solo careers in music.

8. Future Plans and Aspirations

Many attendees expressed their aspirations and received personalized advice from Biolik. Topics included navigating the transition from performing covers to original music, managing one's own music releases, and strategies for effective networking within the industry.

9. Personalized Approaches to Music Production

Biolik discussed the varied approaches to music production, highlighting the differences between producers who prefer to innovate without reference to past works and those who draw inspiration from their previous projects to create something new.

10. Philosophy of Creativity

Emphasizing a forward-thinking mindset, Biolik encouraged the musicians to focus on creating the future rather than dwelling on the past. This philosophy underpins his approach to music and creativity, suggesting that innovation should drive their careers forward.

11. Community Building

A significant portion of the discussion was dedicated to community engagement. There was a proposal to create a Facebook group to facilitate further interaction and networking among the participants, underscoring the importance of building a supportive community in the music industry.

12. Future Meetings and Continuous Learning

The meeting concluded with plans for future sessions and continued community meetings to delve deeper into specific topics. This setup aims to sustain the momentum of learning and adaptation introduced in the current sessions.

CONCLUSION

Leszek Biolik's session provided a comprehensive overview of the music industry from a business and creative perspective. Attendees gained a deeper understanding of the necessary tools and knowledge required to forge a successful career in music, highlighting the importance of continuous learning and adaptation. The meeting underscored the dynamic and collaborative nature of the music industry, where shared knowledge can lead to collective growth and innovation.

Community Meeting #1 (by Michał Wójcik)

The community meeting facilitated by Michał Wojcik served as a platform to expand on the themes discussed in Leszek Biolik's educational session. Its primary focus was to foster a sense of community among participants, encouraging networking and collaborative learning.

KEY POINTS:

1. Community Building and Networking

Wojcik emphasized the importance of building a community, which he considered potentially more valuable than the mere transfer of knowledge. This theme resonates well with Biolik's discussion on collaborative learning and mentorship among musicians.

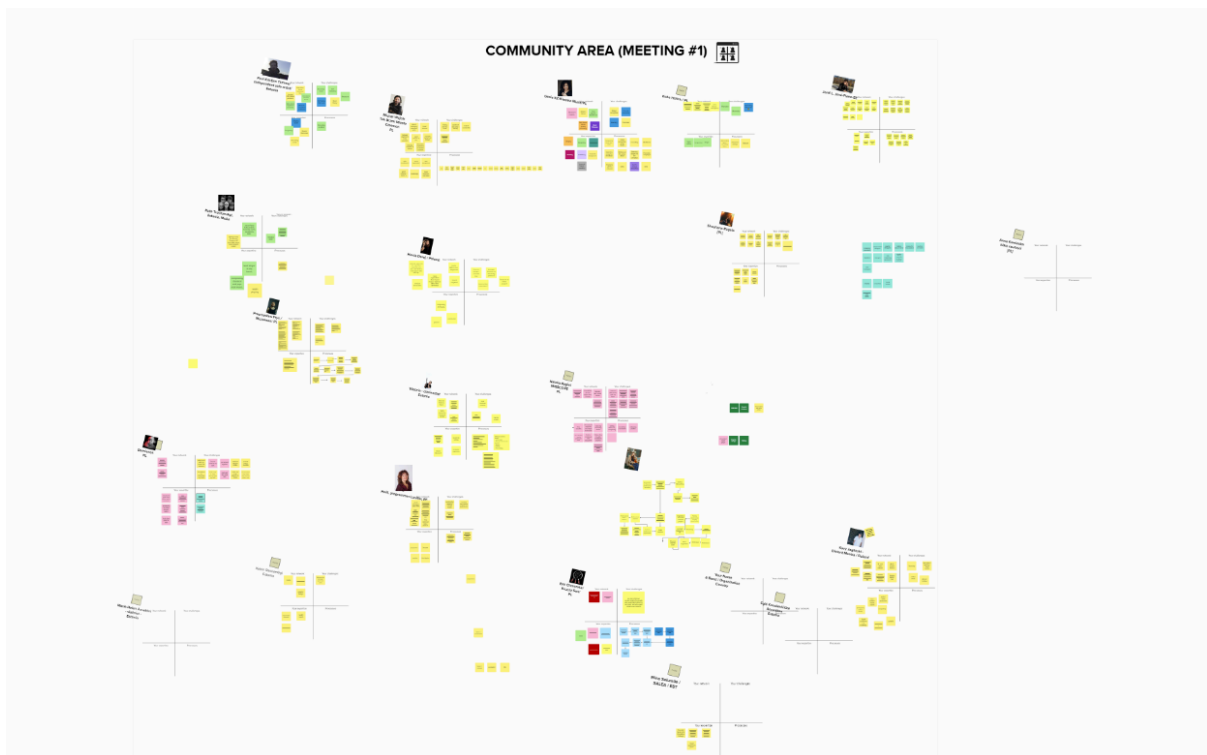


Diagram 5: *Similarly to Think-tank meetings, the community meeting participants mapped their experience, networks and challenges, which serves as a great starting point for the networking.*

2. Interactive Engagement Using Digital Tools

Participants were introduced to using a 'mural board'—an interactive tool for idea sharing and collaboration. This activity aimed to map out individual networks, expertise, and challenges, fostering a deeper connection among community members.

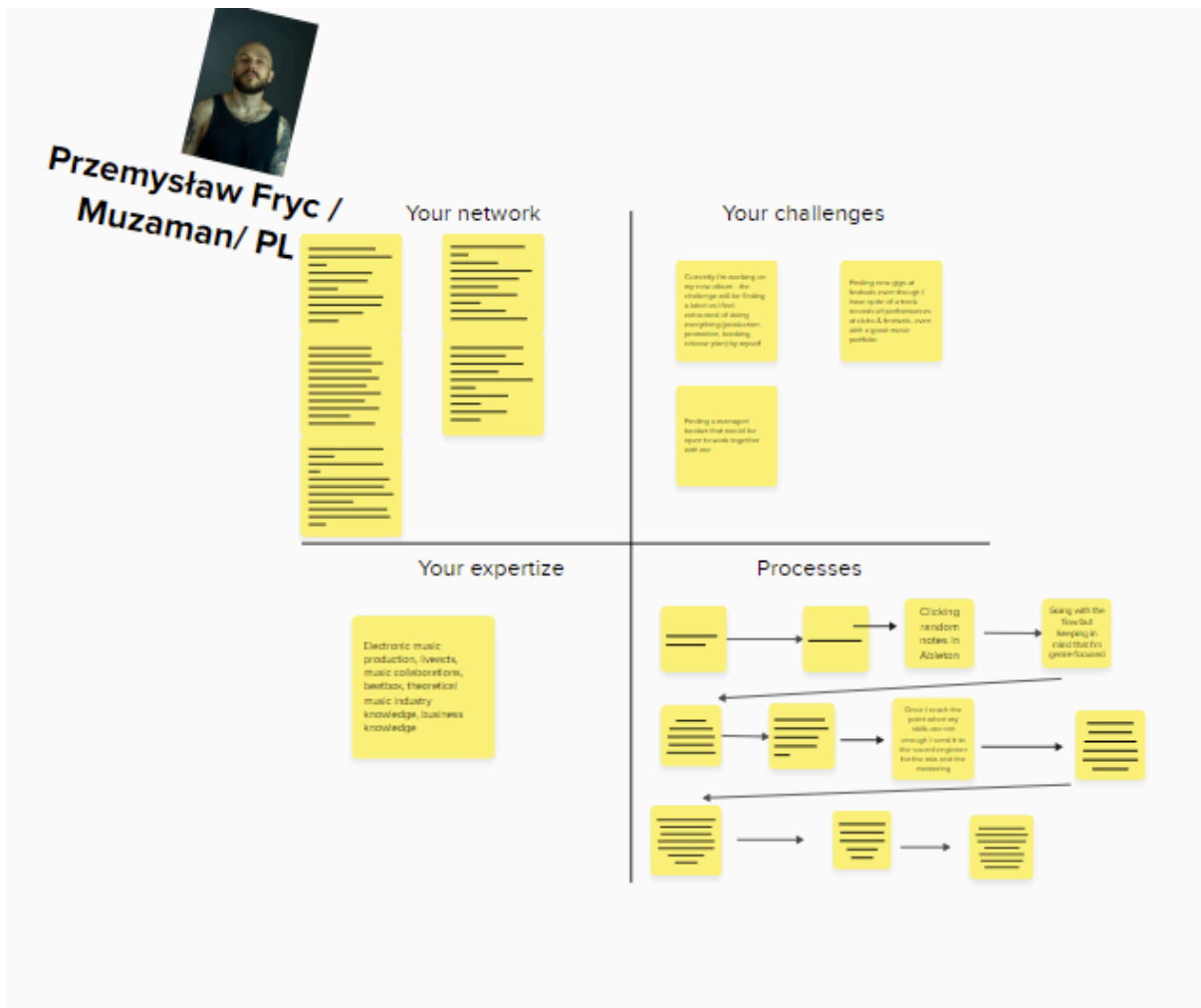


Diagram 6: A single mapping by one of the participants.

3. Breakout Sessions for Detailed Collaboration

The meeting included breakout sessions where participants formed small groups to discuss their professional backgrounds, challenges, and areas of expertise. This activity helped identify common challenges and opportunities for collaboration, similar to Biolik’s emphasis on shared experiences and community support in the music industry.

4. Feedback and Continuous Improvement

Wojcik encouraged ongoing feedback through the community platform, which aligns with Biolik's focus on iterative learning and adaptation to new industry trends.

5. Facilitation of Knowledge Exchange

By creating an environment that encouraged participants to share their contacts and expertise, the meeting not only complemented Biolik's educational themes but also provided a practical framework for applying these concepts in a community setting.

6. Complementary Themes to Leszek Biolik's Meeting

Both meetings stressed the importance of community and networking in the music industry. Wojcik's approach through interactive tools and group discussions provided practical applications of Biolik's theoretical insights.

The emphasis on real-world challenges and collaborative problem-solving during the community meeting offered a hands-on complement to Biolik's more lecture-based format.

The use of digital collaboration tools introduced by Wojcik could be seen as an extension of Biolik's discussion on technological adaptation in the music industry.

7. Common themes and differences between participants

Participants shared a range of skills that frequently overlapped, which included: music production, sound engineering, mixing and mastering, instrument proficiency, project management, organizational skills.

The challenges discussed often resonated across the board, reflecting the universal struggles faced by professionals in the music industry: musicians expressed difficulties in gaining **market exposure** and effectively branding themselves to stand out in a saturated market.

A recurrent theme was the **challenge of monetizing musical endeavors** and achieving financial stability through music.

Participants commonly faced challenges in **finding compatible collaborators**, whether for band formation, production, or simply to expand their creative horizons.

Despite these commonalities, the meeting also highlighted distinct differences that enriched the community's diversity. Participants came from various musical backgrounds, including classical, jazz, rock, and electronic, each bringing unique perspectives and needs to the table.

The geographic diversity of participants led to varied experiences and opportunities, influenced by the cultural and economic conditions of their respective local music industries.

The community included both **professional musicians and hobbyists**, which influenced their goals and the types of challenges they faced.

8. Process of song creation

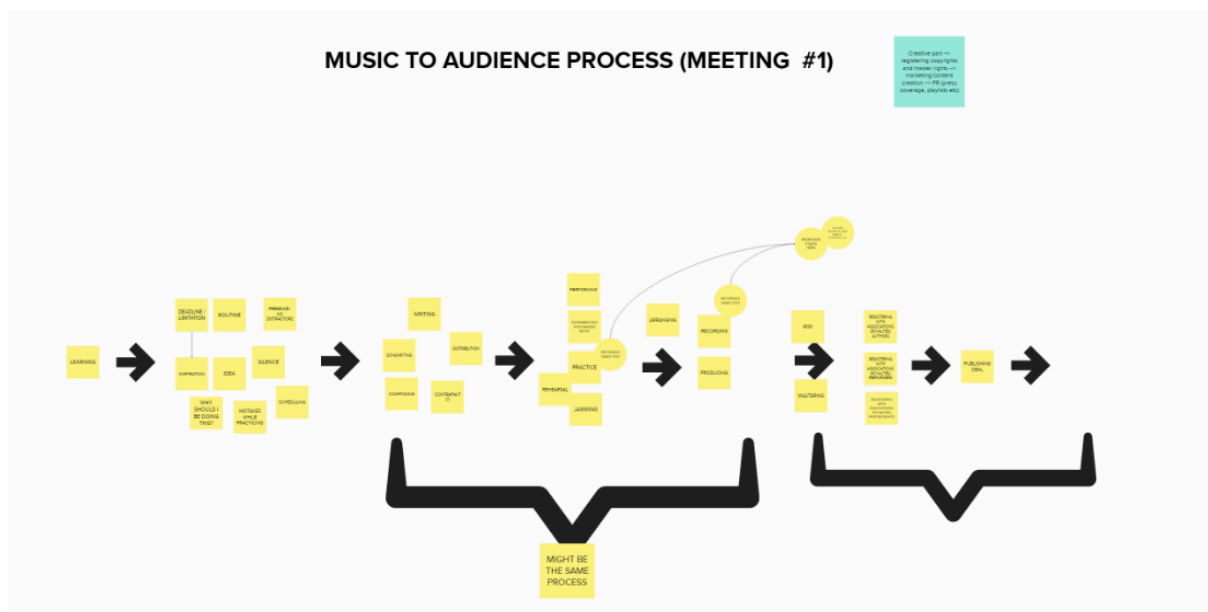


Diagram 7: A map of a song creation process created by the participants.

During the meeting, Wojcik guided participants through a detailed activity using the 'mural' tool to map out their individual music creation processes.

This exercise aimed to identify both the common elements and the unique aspects of music creation across different genres.

Participants across various musical backgrounds discussed the basic steps they typically follow, which highlighted a universal framework in the music creation process:

- **Idea Generation** - Initially, the process starts with an idea or inspiration, which could stem from emotions, stories, or external influences.
- **Songwriting** - This involves crafting lyrics and melodies. The discussion noted that regardless of genre, the core components of songwriting tend to involve lyrical content and melodic structure.
- **Arrangement and Production** - Participants discussed arranging their work to include various instruments and layers, followed by the production phase involving recording, editing, and mixing to refine the song into its final form.
- **Mastering** - The final touches to adjust the overall sound quality, ensuring it translates well across different listening platforms.

Through their interactions on the mural board, participants noted specific genre-based differences in how these steps are approached:

- **Composition Focus** - Classical musicians often rely on written scores and predefined structures. The creative process is more rigid and aligned with traditional composition techniques.
- **Less Emphasis on Production** - Recording is typically used to capture performances rather than create or alter the music, which contrasts with genres where production is a creative process itself.
- **Improvisation** - Jazz heavily incorporates improvisation, affecting both the songwriting and live performance stages. The structure may be less fixed than in classical music, allowing for spontaneous creation.
- **Real-time interactions** - Unlike more structured genres, jazz compositions can evolve during both the composition and performance phases, reflecting real-time musician interactions.

- **Pop and Electronic Music is production driven** - These genres often start in the production phase with beats or electronic elements forming the basis of the track, which is a reversal of more traditional songwriting processes.
- **It's collaborative and Technology-Heavy** - Involves significant collaboration with producers, sound engineers, and other artists throughout the creation process, utilizing advanced technology and synthetic sounds.

Educational Meeting #2 (by Merylin Poks).

The educational meetings led by Merylin Poks offered an enriching exploration into personal branding, identity in music, and the professional challenges and strategies within the music industry.

KEY POINTS:

1. Artistic Identity

Merylin emphasized the foundational **importance of understanding and developing one's artistic identity**. This encompasses the **core values and unique traits** that artists bring to their work, which should resonate through their music and public persona.

2. Interactive Engagement

Participants used tools like **Mentimeter** to input their thoughts and create a collective word cloud that visually represented their perceptions of identity, which Merylin used to steer the conversation towards personal branding in music.

3. Branding in Music

The discussion highlighted that branding goes beyond mere visual or auditory recognition; it is about crafting a consistent story that fans can follow. Merylin stressed the importance of authenticity in this narrative, aligning it closely with the artist's identity and values.

4. Navigating the Industry

Merylin provided practical advice on navigating the complexities of the music industry, from handling intellectual property to understanding the dynamics of music production and distribution.

5. Collaboration and Networking

The importance of building a network within the industry was underscored, with Merylin suggesting that collaborations can significantly enhance an artist's reach and creative output.

6. Long-Term Career Planning

Merylin discussed setting realistic short-term and long-term goals, and the necessity of having a flexible strategy that can adapt to the rapidly changing music landscape.

Community Meeting #2 (by Michał Wójcik):

Michał Wojcik's community meeting delved deep into the metaphysical and practical aspects of being an artist. The session aimed to guide participants through understanding their artistic identity, linking their personal values to their career goals, and implementing these in a structured way.

representation and actions.

2. Values, Vision, Mission, and Goals

A significant part of the meeting was dedicated to dissecting the concepts of values, vision, mission, and goals. Wojcik guided the participants in defining these elements for themselves and illustrating how these should inform their daily actions and long-term aspirations.

3. Practical Implementation

Using tools like "mural," participants engaged in exercises to pinpoint their core values and how these can be articulated into a coherent vision and mission. This was aimed at **creating a structured plan that translates into real-world actions and strategies.**

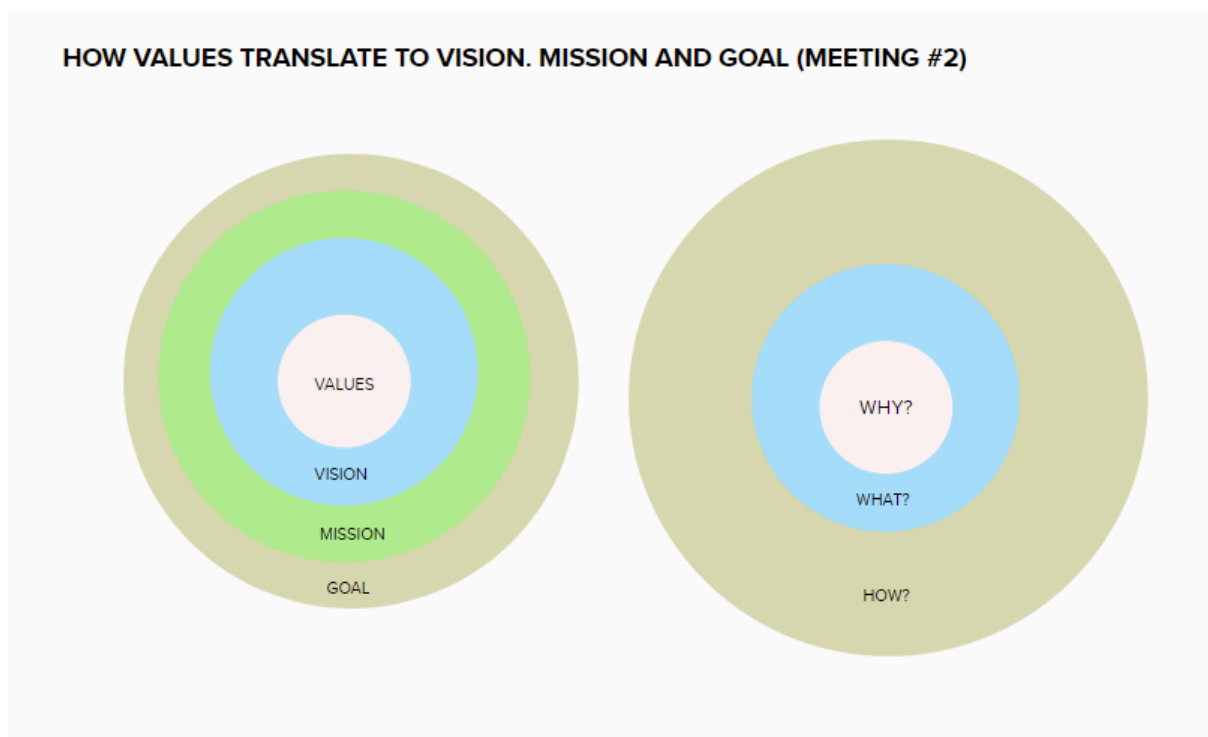


Diagram 9: *The structure of values, vision, mission and goals VS inner “why”, “what” and “how”.*

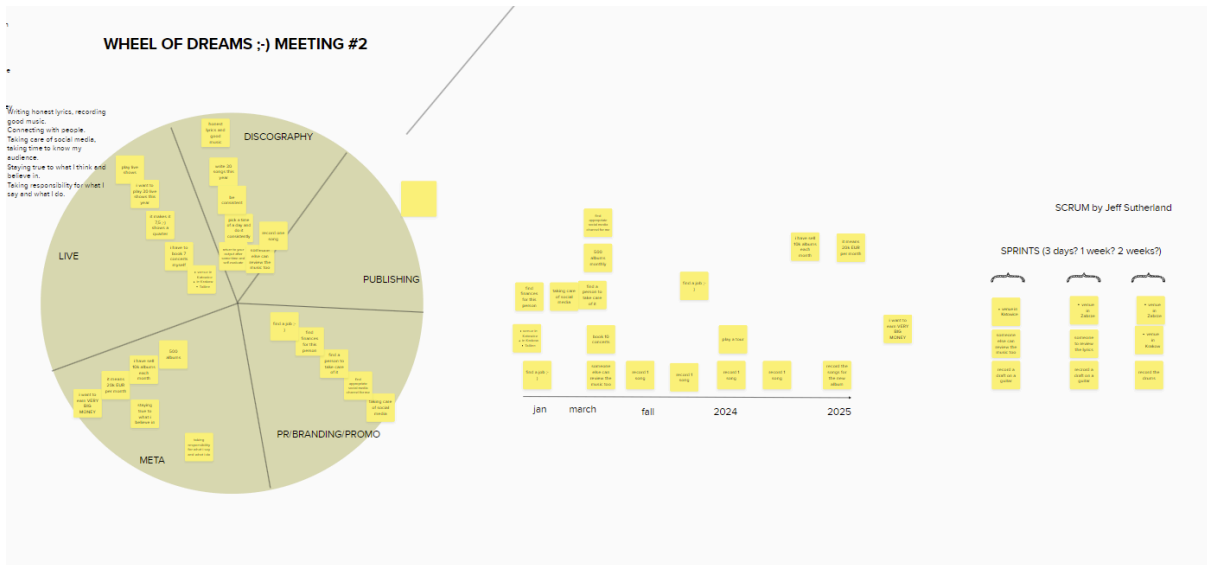


Diagram 10: The “wheel of dreams” exercise which translates most abstract ideas (on the outside of the wheel) to actionable and measurable goals (on the inside) and then transpose it into a one dimensional timeline or the roadmap. Only then the roadmap can be divided into sprints and executed.

4. Sustaining Motivation and Strategic Planning

The discussion also covered **maintaining motivation and enthusiasm** for artistic endeavors. Wojcik introduced methods to keep the 'flame' of creativity alive, managing personal and project challenges effectively.

5. Interactive and Reflective Exercises

Through interactive exercises, participants were encouraged to envision their future selves and career trajectories vividly. These activities were designed to make abstract concepts tangible and actionable.

6. Complementary Themes with Merylin Poks' Meeting

Both Wojcik’s and Poks’ meetings addressed the critical elements of personal development within the music industry but from slightly different perspectives:

- **Artistic Identity and Personal Values** - Both speakers emphasized the importance of a deep understanding of personal values and artistic identity. Poks focused more on how these influence branding and public perception, while Wojcik detailed how these elements translate into everyday actions and career milestones.

- **Vision and Career Planning** - Wojcik's discussions on vision and mission complemented Poks' emphasis on strategic career planning. Both sessions underscored the necessity of aligning short-term actions with long-term goals. Wojcik provided a more structured approach using specific exercises.
- **Sustainability and Motivation** - Sustaining motivation was a theme in both sessions. Poks discussed the long-term perspective of career planning, whereas Wojcik provided practical tools for maintaining motivation and managing personal and professional growth sustainably.
- **Community and Collaboration** - Wojcik also stressed the importance of community and collaboration, which resonates with Poks' focus on networking and collaborative opportunities within the music industry to enhance creative output and professional growth.

Educational Meeting #3 (by Kristjan Järvi)

The educational meetings conducted by Kristjan Järvi were insightful explorations of the philosophical and practical aspects of music production, personal identity, and the industry dynamics. Järvi's approach was highly conceptual, focusing on the metaphysical aspects of creating music and the broader implications of being an authentic artist.

KEY POINTS:

1. Artistic Philosophy

Järvi delved into the philosophical underpinnings of music creation, suggesting that music and art are extensions of the artist's consciousness and that artists create their reality and audience through their perceptions and actions.

2. Identity and Creation

The discussion emphasized understanding oneself as the basis of creativity. Järvi encouraged participants to see themselves as creators of their own

universes, where their personal and professional lives are deeply intertwined.

3. Reality and Perception

He explored the idea that reality is not a fixed external entity but something that artists mold through their thoughts and actions, heavily drawing from concepts akin to quantum physics and metaphysics.

4. Practical Application of Philosophy

Järvi discussed how these philosophical insights translate into actual music production and industry navigation.

5. Breaking Industry Norms

He spoke about his personal journey of moving beyond traditional industry structures to create more authentic and fulfilling artistic expressions.

6. Empowerment Through Self-Understanding

Järvi emphasized the empowerment that comes from a deep, introspective understanding of one's capabilities and how this can radically transform artistic output.

7. Common Themes with Merylin Poks' and Michał Wojcik's Meetings

Järvi's meetings intersect intriguingly with the themes discussed by Merylin Poks and Michał Wojcik:

- **Artistic Identity and Self-Creation** - Like Poks, Järvi focused on the importance of self-awareness and personal branding, though Järvi approached it from a more metaphysical perspective, emphasizing the creation of one's reality as a reflection of internal beliefs and perceptions.
- **Philosophical and Practical Synergy** - Similar to Wojcik's emphasis on values and practical implementations, Järvi encouraged participants to align their deepest philosophical understandings with their practical actions in the music industry, creating a holistic approach to their careers.

- **Community and Collaboration** - Echoing Wojcik's focus on community, Järvi discussed how personal transformation and authenticity in one's artistic approach can foster deeper and more meaningful collaborations and community connections.

Community Meeting #3 (by Michał Wójcik)

It was designed to build upon the themes presented by Kristjan Järvi in his earlier educational meetings. This meeting aimed to explore the notions of community, audience, and the dynamics within the music industry through interactive group discussions.

KEY POINTS:

1. Exploration of Community and Audience

The session delved into the dual concepts of 'community' and 'audience', highlighting their interconnectedness yet distinct perspectives. The community was discussed both in terms of musician networks and fan bases, while the audience was addressed in terms of engagement and development strategies.

2. Interactive Group Work

Participants were divided into small groups to discuss various broad topics related to the music industry, community building, and audience engagement. This part of the work followed roughly a "Liberating Structure" called 1-2-4-All. The format was intended to foster deeper understanding and collaborative thinking among attendees.

3. Practical Engagement Exercises

Wojcik used practical exercises, such as creating presentations on selected topics within breakout rooms, to encourage active participation and the practical application of ideas.

The topics involved:

- Community of fans

- Community of Musicians
- Groups dynamics
- Audience is our target
- Leadership

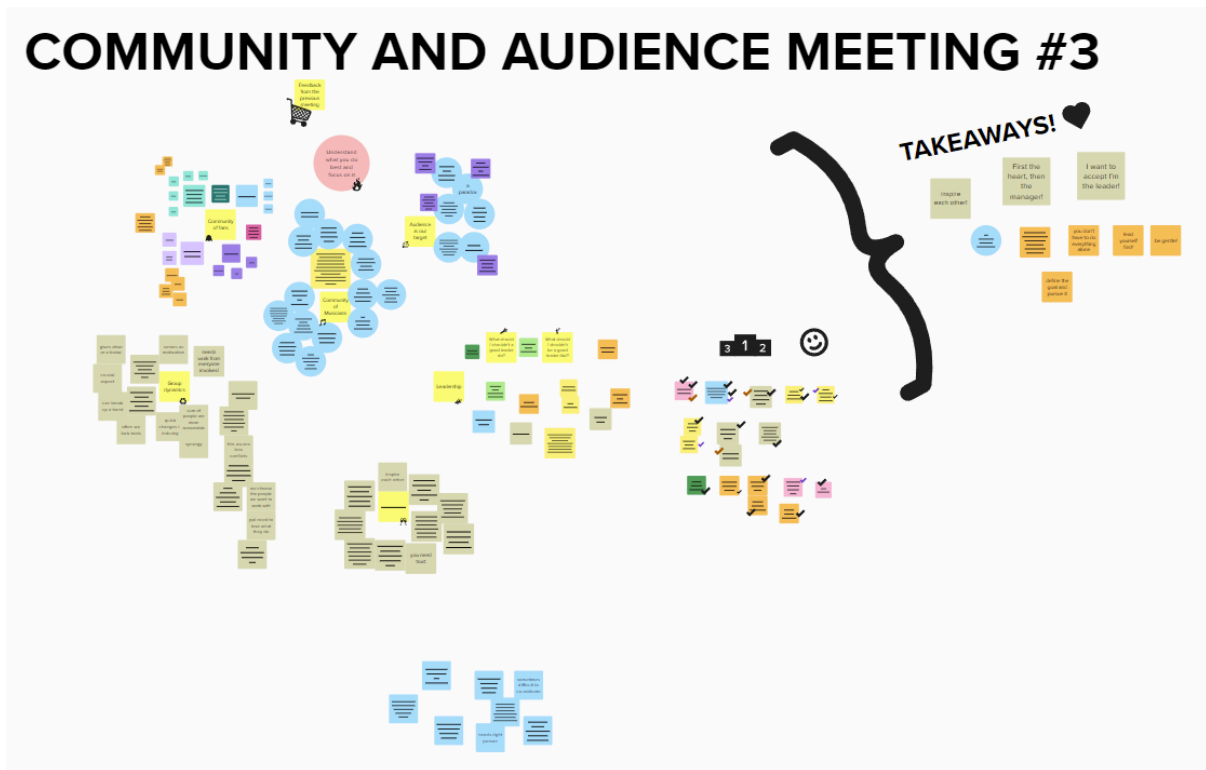


Diagram 11: *The extensive group work of the community session reflected on the Mural board.*

4. Main takeaways

The participants, based their own work shared the takeaways with the group:

- inspire each other!
- I'm supportive because I want support
- First the heart, then the manager!
- build a team of dedicated people and then you'll be able to be a leader (and so much more)
- define the goal and pursue it
- you don't have to do everything alone
- I want to accept I'm the leader!
- lead yourself first!

- be gentle!

Educational Meeting #4 (by Leszek Biolik)

Leszek Biolik's fourth educational meeting focused on the practical aspects of making a living in the music industry, particularly how musicians can navigate the complexities of financial management and intellectual property. Biolik shared insights from his extensive career to help emerging artists understand the financial realities of the music business.

KEI POINTS:

1. The Realities of a Music Career

Biolik emphasized the challenging nature of a music career, highlighting the psychological resilience required to endure its ups and downs. He stressed that **being a professional musician is about more than just passion; it's a commitment to turning art into a sustainable livelihood.**

2. Financial Management and Planning

He discussed the importance of financial literacy, advising musicians to treat their craft as a business. This includes strategic planning, understanding revenue streams, and managing finances to ensure stability and growth.

3. Intellectual Property and Royalties

A significant portion of the meeting was dedicated to explaining how royalties work, the importance of registering works with collective management organizations (like Zaiks in Poland), and how to ensure that artists are compensated for their creations.

4. Navigating Industry Challenges

Biolik shared personal anecdotes and broader industry trends to illustrate the pitfalls and opportunities within the music market. He discussed the impact of digital media on traditional revenue models and how to adapt to these changes effectively.

5. Building and Leveraging a Personal Brand

The discussion also touched on the importance of building a personal brand and maintaining control over one's artistic output. Biolik encouraged musicians to think of their name and public image as a brand that needs careful and strategic management.

Community Meeting #4 (by Michał Wójcik)

It was an interactive session that primarily focused on exploring business models within the music industry. The meeting was designed to help participants understand and apply various business strategies to their music careers, using innovative thinking exercises and practical applications.

KEY POINTS:

1. Understanding Business Models

Wojcik introduced the concept of the **Business Model Canvas** as a tool for musicians to map out the different aspects of their business, including revenue streams, customer segments, and key partners. Participants engaged in discussions about how to effectively use this model to structure their music careers more like a business.

2. Exploration of Revenue Streams

A major part of the session was dedicated to identifying and expanding on possible revenue streams for musicians. This included traditional methods like live performances and record sales, as well as more modern approaches like streaming income and music production tutorials.

3. Interactive Exercises

Participants were involved in a unique exercise where they had to think about the worst possible career outcomes and then discuss in groups how such scenarios could be avoided. This reverse-thinking approach was intended to help them identify pitfalls in their current strategies and refine their business models.

4. Role of Digital Tools

The use of digital tools such as the Business Model Canvas online and group discussions in breakout rooms facilitated a hands-on approach to business planning. Participants were encouraged to fill out their canvases during the session to immediately apply what they were learning.

5. Challenges in Business Strategy

Discussions also covered the challenges artists face when trying to monetize their music and reach new audiences. Strategies for utilizing different platforms and channels for music promotion were explored, with a focus on testing and optimizing these channels based on data-driven insights.

Educational Meeting #5 (by Kristjan Järvi)

The fifth educational meeting with Kristjan Järvi offered an expansive view into the realm of music distribution, artist identity, and the creation of a personal brand that transcends traditional industry boundaries. Järvi's discourse centered on empowering musicians to view their artistic output as a comprehensive brand that commands audience attention beyond conventional metrics.

KEY POINTS:

1. Artistic Branding and Identity

Järvi discussed the importance of creating an indelible mark on the audience's consciousness, suggesting artists should aim to make their presence so vital that their absence would be felt. He emphasized that music isn't just a product but an integral part of the listener's life, necessitating deep emotional connections.

2. Distribution Beyond Conventional Avenues

He critiqued traditional music distribution models and highlighted the limitations of current digital and physical distribution frameworks. Järvi encouraged looking beyond these, considering innovative approaches like direct audience engagement through unique merchandise, live performances, and personal storytelling.

3. Emotional and Experiential Connections

The discussion underscored the necessity of creating merchandise that embodies the music's emotional value, such as vinyl records or concert memorabilia, to establish a lasting bond with the audience.

4. Challenges of Modern Distribution Systems

Järvi shared insights into the pitfalls of modern digital distribution, including the dominance of major streaming platforms and the minimal compensation artists receive from them. He advised artists to focus on creating unique, quality content that can break through the noise.

5. Utilizing Modern Marketing Techniques

Highlighting the efficacy of guerrilla marketing tactics, such as using stickers with QR codes in strategic locations, Järvi recommended methods that combine creativity with cost-effectiveness to enhance visibility and audience engagement.

Community Meeting #5 (by Michał Wójcik)

Community Meeting #5 focused on the practicalities of applying for grants to fund music projects. The session was designed to help participants understand the types of grants available, the application process, and the strategic approach to successfully secure funding.

KEY POINTS:

1. Introduction to Grant Applications

Wojcik introduced discussed various types of grants available to musicians, including cultural, educational, and innovation grants. He emphasized the importance of aligning project ideas with specific grant requirements.

2. Interactive Application Strategies

The meeting employed interactive tools like Mural to facilitate participant discussions on potential projects and the corresponding grants they could apply for. This practical exercise helped clarify the process and encouraged collaborative thinking.

3. Challenges and Strategies in Grant Applications

Participants shared their experiences and challenges with grant applications. Common issues included identifying appropriate grants, aligning projects with grant objectives, and understanding the financial obligations and reporting requirements associated with grants.

4. Practical Tips on Grant Writing

Wojcik offered specific advice on writing grant applications, such as how to effectively describe projects to meet the grant criteria and the importance of clear, concise, and compelling proposals.

5. Discussion on Funding Sources and Budgeting

The session covered various funding sources, from local to European Union grants, and discussed how to approach each level. Wojcik stressed the importance of a well-planned budget that aligns with project goals and grant requirements.

Educational Meeting #6 (by Merylin Poks)

The sixth educational meeting hosted by Merylin Poks delved into the complexities of personal branding, social media strategies, and the use of digital tools in the music industry. These sessions offered both philosophical underpinnings and tactical advice for effectively marketing music and cultivating a distinct artistic identity.

KEY POINTS:

1. Understanding Personal Branding

Poks emphasized the critical role of personal branding in distinguishing an artist in the crowded music landscape. She discussed how artists could develop unique personal brands that resonate with their core artistic values and target audience.

2. Strategic Use of Digital Tools

She introduced practical tools for building an online presence, including the use of 'About Me' pages and other online platforms that artists can use to consolidate their digital footprint.

3. Social Media Strategies

The importance of strategic social media use was highlighted, detailing how different platforms can be leveraged to enhance visibility and engagement with fans.

4. Advanced Social Media Tactics

Poks provided an in-depth look at how to use advanced social media strategies, such as targeted advertising and the effective use of hashtags, to reach and expand one's audience.

5. Creating a Compelling Online Narrative

She stressed the importance of storytelling in branding, advising artists to consistently share their journeys in a way that aligns with their artistic identity and engages their audience.

6. Monitoring and Adapting Strategies

The necessity of continually monitoring social media performance using analytics tools to adapt strategies effectively was discussed, ensuring that artists' social media efforts are aligned with their branding goals.

Community Meeting #6 (by Michał Wójcik)

Community Meeting #6 focused extensively on the concepts of branding, particularly through the lens of "Primal Branding" and the use of archetypes. The session was structured to deepen the understanding of how artists can craft a compelling brand using various symbolic elements that resonate with their core audience.

KEY POINTS:

1. Introduction to Primal Branding

Wojcik introduced the concept of Primal Branding, which includes elements like the creation myth, creed, icons, rituals, sacred words, nonbelievers, and leaders. These elements are designed to create a "brand religion," a deep connection between the brand and its followers.

2. Exploration of Archetypes

The meeting also covered the use of archetypes in branding. Participants researched different archetypes such as the Sage, Hero, Outlaw, and Lover, discussing how these could be integrated into personal branding to appeal to basic human instincts and emotions.

3. Interactive Exercises

Participants engaged in exercises to apply these concepts by analyzing well-known brands and artists through the prism of primal branding elements and archetypes. This included group discussions and presentations on their findings.



Diagram 12: Marketing archetypes dissected using the “primal branding template” by the participants. Exercise that finally led to designing their own archetypes.

4. Practical Application to Personal Branding

The session was practical, urging participants to think about how they can apply these branding techniques to their own careers as artists. Wojcik emphasized the importance of cohesively using branding elements to craft a unique and memorable identity.

5. Collaborative Learning

Using collaborative tools like Mural, participants shared insights and provided feedback on each other's ideas, fostering a supportive learning environment.

6. Complementary Themes with Merylin Poks' Meetings

- Both discussed the importance of deep, cohesive branding strategies that go beyond surface level. Poks emphasized emotional connections and narrative, while Wojcik introduced primal branding and archetypes as mechanisms to build a profound brand identity.
- Poks provided specific strategies for leveraging digital tools to enhance personal branding, which complements Wojcik's emphasis on understanding and utilizing branding frameworks like Primal Branding to maintain a consistent and engaging digital presence.

Educational Meeting #7 (by Ula Nowak)

Ula Nowak's educational session focused on the strategic and practical aspects of participating in showcase festivals, a crucial platform for artists aiming to broaden their audience and establish industry connections. The discussion encompassed various facets from preparation to execution, emphasizing the blend of artistic showcase and professional networking.

KEY POINTS:

1. Understanding Showcase Festivals

Nowak began by defining showcase festivals as more than just performance opportunities; they are strategic platforms for exposure and

professional development. These festivals serve as pivotal points for artists to present themselves to a wide array of industry professionals including festival bookers, record labels, and media.

2. Preparation for Showcases

Detailed preparation is essential, including understanding the logistical requirements, such as technical riders and stage plans, and the musical preparation of perfecting the set to be performed. Nowak stressed the importance of having a clear and concise promotional package ready, including press kits and music samples.

3. Effective Networking Strategies

Emphasis was placed on the art of networking within these events. Nowak encouraged artists to engage actively with festival delegates and other participants. This involves not just sharing music but also exchanging ideas, business cards, and digital information via QR codes or other quick-access tools.

4. Strategic Use of Showcase Opportunities

Nowak highlighted how artists should strategically select showcases that align with their career goals and audience. This includes both local and international showcases, which can vary significantly in terms of audience and professional opportunities offered.

5. Long-term Career Planning

The discussion underscored the importance of long-term and short-term goal setting. Showcases should be viewed as steps towards broader career objectives, not just isolated opportunities. Effective use of showcases can propel an artist's career forward by opening up new markets and establishing critical industry connections.

Community Meeting #7 (by Michał Wójcik)

Community Meeting #7 revolved around the practice of peer review and its importance in the creative process for musicians and artists. This session focused on fostering an environment where participants could exchange constructive feedback on various aspects of their projects, from musical compositions to social media presence.

KEY POINTS:

1. Peer Review Process

Wójcik introduced the concept of peer review as a critical tool for artistic development. He emphasized its utility in providing honest feedback that can significantly refine and improve a project before it reaches a broader audience.

2. Structured Feedback

The importance of structured feedback was highlighted, with discussions on how to effectively solicit and provide feedback that is both constructive and actionable. Wójcik encouraged the use of specific questions and parameters to guide the feedback process, ensuring clarity and usefulness.

3. Interactive Feedback Exercises

Participants engaged in interactive exercises where they presented their projects and received immediate feedback from their peers. This exercise was aimed at simulating a real-world application of peer review, allowing participants to experience firsthand the benefits and challenges of receiving critique.

4. Feedback on Diverse Aspects

The session covered feedback on various elements of music projects, including production quality, song structure, performance style, and even promotional strategies. Participants were encouraged to think broadly about the areas in which they sought feedback, from initial song ideas to finished products.

5. Application of Feedback

Discussions also delved into how to apply the feedback received. Wojcik stressed the importance of revisiting feedback iteratively throughout the creative process, not just as a final check but as an integral part of project development.

Educational Meeting #8 (by Ula Nowak)

Ula Nowak's eighth educational meeting focused on navigating the complexities of the modern music industry, particularly emphasizing the importance of understanding and adapting to ongoing changes and trends. The session covered various aspects, from the conceptual to the practical, providing insights into how musicians can thrive in a rapidly evolving landscape.

KEY POINTS:

1. Adapting to Industry Changes

Nowak discussed the transformation of the music industry, highlighting the shift from a controlled, predictable environment to a dynamic and unpredictable one. She pointed out that the industry's evolution, particularly with digital technologies, has made traditional controls on music distribution obsolete.

2. Importance of Networks and Connectivity

Emphasizing the role of connectivity, Nowak advised artists to build and maintain robust networks. She illustrated how strong networks could serve as safety nets in an industry characterized by rapid changes and uncertainty.

3. Leveraging Showcase Opportunities

She reiterated the significance of showcases discussed in previous meetings, explaining how they are instrumental in adapting to industry changes by providing essential exposure and networking opportunities.

4. Navigating Economic and Cultural Shifts

Nowak explored the concept of the "experience economy" and how cultural consumption is increasingly about experiential and niche offerings. She touched upon the "Long Tail" theory, which suggests that businesses can significantly profit from selling less, highlighting a shift towards niche markets.

5. Practical Financial and Business Management

Discussing the economic realities of the music industry, Nowak emphasized the need for effective budget management and financial planning. She advised on preparing for income fluctuations and the importance of understanding the financial landscape of project-based work.

Community Meeting #8 (by Michał Wójcik)

Community Meeting #8 focused on addressing the integration of digital tools in music production and the future of the music industry, including artificial intelligence's role. The discussions revolved around practical applications of these tools and strategies for maintaining a balance between digital and traditional music production methods.

1. Digitalization in the Music Industry

The meeting opened with a discussion on the pervasive role of digital platforms in music distribution, emphasizing that digital sales and streaming now dominate the market. Wójcik highlighted the inevitability of digitalization and its implications for new and established artists.

2. Challenges of Transitioning to Digital

Participants shared their experiences with transitioning from traditional to digital formats. The conversation included practical challenges like the loss

of physical album sales and the necessity for artists to adapt to digital-first strategies.

3. Utilization of Artificial Intelligence

AI's role in music was a significant point of discussion, with artists sharing how they use AI tools for tasks such as lyric writing and music composition. Concerns were raised about the authenticity and copyright issues related to AI-generated content.

4. Balancing Digital and Physical Media

The group debated the relevance of physical media in a digital age, discussing strategies for using physical albums as collectible or niche market items while focusing primarily on digital platforms for broader distribution.

5. Future Trends and Personal Plans

Discussion on future trends in music, including further digitalization and the potential impact of AI on music creation and distribution. Participants also shared personal plans and how they intend to integrate the discussed tools and strategies into their careers.

6. Personal Plans of Participants

- Many participants expressed plans to integrate more sophisticated digital tools into their music production processes. This includes using AI for tasks like mixing and mastering, which can streamline production and potentially reduce costs.
- Several artists discussed their intention to focus more intensely on streaming platforms. They planned to optimize their music for these platforms to maximize exposure and revenue, which involves understanding the algorithms that platforms like Spotify use to recommend music to listeners.
- Recognizing the critical role of digital presence, participants planned to enhance their online profiles through regular updates, engagement with fans, and strategic use of social media ads to increase their visibility and fan base.

- Despite the focus on digital, some participants still see value in physical media. They plan to treat physical albums as premium, niche products aimed at collectors and dedicated fans, which could include special editions or vinyl releases.
- A few participants expressed interest in furthering their education in digital music production techniques, including formal training on new software and AI applications in music to better position themselves in a rapidly evolving industry.

Summary of All Meetings

The meetings spanned a wide range of topics crucial for musicians and artists navigating today's music industry. From the philosophical and creative aspects discussed by Kristjan Järvi and Ula Nowak to the practical and strategic insights provided by Leszek Biolik and Merylin Poks, these sessions offered valuable knowledge and tools for both personal and professional growth.

KEY THEMES:

1. Artistic Identity and Branding

Merylin Poks & Kristjan Järvi emphasized the critical importance of **defining a unique artistic identity**. Poks focused on **personal branding and its pivotal role in differentiating an artist in a saturated market**. Järvi expanded on this by discussing the **metaphysical aspects of identity creation**—envisioning oneself as a universe creator.

Wojcik's sessions **explored practical branding applications**, introducing concepts like primal branding and archetypes which help in forging a deep, emotional connection with the audience. These sessions provided tools for participants to actively craft and refine their public personas.

2. Digital Tools and Modern Challenges

Nowak discussed the **seismic shifts in the music industry driven by digitalization, emphasizing the need for artists to leverage digital tools for distribution and engagement.** The introduction of AI in music composition and business practices was also highlighted.

Wojcik's meetings complemented this by practically examining these tools in action, particularly focusing on their integration into daily artistic practices and the potential challenges artists might face, such as maintaining authenticity in the age of digital reproduction.

3. Career Strategy and Industry Navigation

Biolik provided a **pragmatic view of the music business, discussing financial management, understanding royalties, and the legal aspects of music production.** His insights were crucial for artists looking to navigate the complex music landscape effectively.

Sessions often revolved around **leveraging industry showcases, understanding market dynamics, and utilizing festivals for extensive networking opportunities.**

4. Practical Applications and Peer Learning

Across all educational sessions, there was a **strong emphasis on practicality**—using social media wisely, engaging with digital distribution channels, and crafting live performances that resonate with audiences.

Wojcik's sessions were **highly interactive, focusing on peer reviews and collaborative learning.** These activities not only allowed for immediate application of discussed concepts but also **fostered a supportive community environment** where feedback was shared openly and constructively.

5. Networking and Collaborative Opportunities

Ula Nowak & Kristjan Järvi highlighted the importance of **building networks** within the music industry, from collaborating with other artists to engaging with producers and label executives.

This theme was recurrent in community meetings where **participants engaged in networking exercises, shared contacts, and discussed collaboration strategies, emphasizing the community as a catalyst for opportunity.**

The series of educational and community meetings provided a **holistic view** of the contemporary music industry, equipped participants with **essential knowledge**, and fostered a **collaborative environment**.

The program aimed at empowering the participants by not only broadening their understanding of complex industry issues but also by demystifying aspects of the music business that can often seem daunting to emerging artists.

One of the program's strengths was its **balance between theoretical knowledge and practical application**. This dual approach ensured that participants could directly apply insights in real-world contexts, enhancing the learning experience.

The **community meetings underscored the importance of a supportive peer network**. These networks are invaluable resources, providing moral support and practical assistance in an industry known for its competitiveness.

The rapidly changing nature of the music industry, especially with advancements in digital technologies, underscores the need for continuous education and adaptability among artists.

PHASE 3: THE HANDBOOK

The Phase 3 of the project is related to the handbook that you are just reading. Its assumptions and objectives have been described in the [HANDBOOK / FORM AND PURPOSE](#) chapter.

Here, you will find a short passage on the **modus operandi** in which the handbook was created.

The author and the use of AI

The handbook's author and editor is Michał Wójcik, one of the Think-tank members and a representative of the partner - Tak Brzmi Miasto.

The original idea encompassed taking notes during all the meetings - Think-tank, Educational Sessions and Community Sessions - which were to serve as a subsequent base for the said handbook.

This task, originally planned to be taken care of manually, has been extensively aided by the use of AI tools, such as **ChatGPT 4 Turbo** and **Transkriptor.com** (the latter of which was used for transcribing audio, the former to write summaries). As an interesting side note: none of that would have been easily possible at the moment of writing the original application - this is how fast the AI market has progressed.

The use of the aforementioned tools not only allowed much faster work but also a more objective and bias-free reporting of the content that has been covered during the meetings. Or, to be more precise, it allowed a different kind of a bias (as LLM/AI tools aren't free from it) but one that could be applied uniformly throughout all source materials. That, hopefully, resulted in a clearer report of what had been presented in the Think-tank, Educational and Community Sessions.

As an exercise, the very structure was suggested by ChatGPT 4 Turbo as well, upon describing the project needs and goals. It has been subsequently modified

by Wójcik, but the AI's suggestions were at least ~60% valid and co-aligned with the author's intentions which speeded up the work considerably.

It is noteworthy, while the whole process has been indeed aided by the use of AI, it is Wójcik who is ultimately responsible for the choice of the subjects, the structure, the editing, as well as writing the chapters that do not rely as heavily on the source material and thus required more creative approach.

The above observations might be of **some importance for the future replication of the project: the mentioned tools may have a great impact on lessening the administrative overhead.** They can be, in fact, used for the reporting phase of the project, **securing the objectivity of the process and lessening the amount of work needed from the partners.**

KEY FINDINGS & CONCLUSIONS

CHALLENGES AND SOLUTIONS

Initial delay

One of the first challenges observed in the preparation stage of the project was the delay generated by personal and organizational changes. The person originally planned for the position of the project manager was swapped due to the main organizer's call. This required changes in the documents and agreements with the grant operator which, naturally, took some time. And then, yet another delay was caused by the change of one of the original partners.

Those delays resulted in the shortening of the initially planned timeboxes for the particular phases of the project. Although it was still possible to deliver the project in its original shape, the "density" of activities might have had an effect on a number of factors listed in the following chapters.

POSSIBLE SOLUTIONS:

1. Structuring the project in a way that would allow its start without all partners on board (might be impossible due to the legalities between the grant operator and the organizers and partners).
2. Incorporating more margin between signing of the contracts with partners and the actual start of the project.

Low attendance

One of the biggest challenges that was quickly discovered in the Phase 2 of the project, was the level of attendance. Even though the program started as planned, the attendance soon dropped to as low as 15-30% of the participants.

While the exact reasons for that might be hard to discover, there might be some factors that contributed to this phenomenon.

1. Perceived low value of the program

The participation in the program was free of cost, as well as the program was communicated as open to everyone (with no specific qualifications needed). That might have created the impression of low value and in turn low motivation for the participants to attend meetings.

2. No perceived urgency

The meetings were recorded and available for the participants via the digital platform. That might have further contributed to an impression of no urgency and thus, low attendance.

3. Perceived optional attendance

As a result of the above, there was no tool in place to ensure that participants would actually attend the meetings.

POSSIBLE SOLUTIONS:

1. In the past, some of the partners have used **financial penalties** required for a participant in case he/she would not meet the expected attendance level. Although difficult to enact, it might have increased the perceived value of the program.
2. Optionally, a requirement of an **entry fee** could serve as a universal solution to all of the above mentioned problems. The entry-fee should be low enough for the program to remain accessible, high enough to ensure an impression of a loss, in case a participant would be discharged from the program on the basis of low attendance.

Language barrier

Both the participants and the organizers expressed numerous concerns about the possible language barrier (which could have contributed to low attendance as well). Even though it is possible to communicate simple ideas with a basic level of English, some of the ideas comprising “the spine” reach quite deep (identity, value, motivation) and others require field-specific knowledge (intellectual property law, budgeting, applications).

Also, the different details about certain specifics of the PL and EE market could be hard to relate to from a perspective of another country.

The program was not aimed at exporting music and was not advertised as such (even though the idea of mixing participants from EE and PL was indeed advertised), which might account for a number of participants with too low level of English.

All of the above may have resulted in the language barrier being much higher than initially expected.

POSSIBLE SOLUTIONS:

1. **Advertising the program as export oriented**, thus reaching the applicants who already have a good command of English (or are interested in gaining one). Export oriented participants would be also more interested in other countries legal and cultural specifics.
2. More **stress on the required language level** during the recruitment phase.
3. Using simultaneous translation - although that solution poses new problems both in terms of budget and the distance built between the lecturer and the participants (which we cared greatly to minimize).

Experts' prominence outside of their home country

Similarly to the language barrier, there is a different cultural background for each of the participating countries, which results in the perception of the experts' prominence and recognizability.

While all the lecturers had a vast experience in the music industry, on the subconscious level, their feats may go unnoticed for the participants from another country.

This may result in a lower perceived attractiveness of the program.

SOLUTIONS:

1. Hiring experts with higher levels of export achievements who are **recognizable internationally** (in all the countries participating in the program).

Recording video with international experts

Due to the limited budget of the project, recording video with international experts had to be done by the experts themselves, resulting in a lower quality, home-made video. While this is not unusual in the post-covid reality, the video toolboxes would benefit from the professional and unified productions had the greater budgets been available.

SOLUTIONS:

1. Spending greater budgets on video production.
2. Bigger budget + a bigger time-span of the project would also allow for recording the international experts during selected conferences where they are available.

On the other hand, both solutions may turn out costly and the potential gain is to be carefully considered.

FEEDBACK FROM PARTICIPANTS

The purpose of the community sessions, as presented in [FRAMEWORK CHAPTER](#), was manifold: from fostering networking and genuine interactions within the group of the participants to tapping into a group sources of knowledge and experience. One of the purposes was also to provide an easily accessible space to provide feedback that could be used to make necessary corrections to the form and the content of the program.

There were designated feedback and Q&A areas on the Mural board which has been regularly used for community meetings (the participants had access to the board not only during the meetings but also in between).





Brainstorming, task prioritization and more structure

90% of the participant's comments on the feedback area were positive and thankful, appreciating the activities of brainstorming, tasks prioritization and the scrum agile framework presented during one of the meetings. This might be interpreted as an answered need of introducing more structured ways of working into artists' practice.

Classical vs. popular

Outside of the feedback area there have been several occasions during the community meetings to hold an open discussion on the course of the program, its pros and cons and possible directions.

One of the signaled concerns regarded the "classical music vs. popular music" angle that was one of the original assumptions of the program. While the program aimed at presenting two different perspectives and finding common ground, it has been signaled the result might have been counterproductive. The rift between classical and popular fields turned out to be vast enough to let off the classical participants who were unable to find common themes and soon found the program not relevant for their particular situation.

That tendency might be confirmed by the fact that most of the active participants were from the “popular music” field.

English vs. national languages

Again, the subject of the language barrier returns. This time, it has been observed during the last community meeting which was attended only by the Polish participants. The result was a much more open, longer and more in-depth discussion than in the previous community meetings.

The observation might be anecdotal but it is in line with previously mentioned conclusions.

Appreciation of Knowledge Sharing

Participants were generally very appreciative of the insights shared throughout the meetings. They valued the comprehensive approach that covered not just the artistic aspects of music but also practical, business-oriented advice that could directly impact their careers.

Requests for More Tools-related Topics

While the foundational topics were well-received, there was a demand for more advanced discussions, particularly relating to the use of AI and advanced analytics in music production and marketing.

Desire for More Practical Demonstrations

Feedback also suggested a desire for more practical demonstrations of the tools and techniques discussed. Participants expressed interest in real-time demonstrations and workshops where they could see these tools in action and better understand their application.

Positive Reception of Peer Interaction

The peer review and interactive elements of the course were particularly highlighted as beneficial. Participants enjoyed the opportunity to engage directly

with their peers, exchange ideas, and receive immediate feedback on their projects.

Call for Continued Support

Finally, there was a common request for ongoing support and networking opportunities post-course. Participants expressed the desire for a formal network or platform where they could continue to share their experiences and learn from each other as they implement the strategies discussed.

PROJECT'S ASSUMPTIONS COMPLETION

The original project aimed to develop an innovative training program using modern digital tools, optimize vocational education and training efforts, and foster collaboration between partners from Poland and Estonia. Below, you will find a short analysis of how these assumptions were met.

1. Development of an Innovative Training Program

Original Assumption: Create an innovative training program using modern digital tools and technologies for music education.

Results:

- The project **successfully implemented an educational program** structured around 8 educational meetings, 8 community meetings, 4 toolboxes, and individual consultations.
- **The sessions covered a comprehensive range of topics** from personal identity and creativity to business aspects, legal issues, distribution, promotion, and future trends.
- **Digital tools** such as Mural boards for collaborative exercises, AI aided creation of the materials and the digital toolboxes provided practical resources and step-by-step guides on relevant topics (e.g., streaming platforms, finances, portfolio creation, showcase festivals).
- The shape of the educational program designed by the Think-tank is **future-proof** - it touches the core elements of successful career building in the music industry, universal in regards of genre and era.

2. Optimization of Vocational Education and Training

Original Assumption: Optimize consortium efforts in vocational education and training in the music sector using innovative, digital, and participatory methods.

Results:

- The project involved a think-tank phase where experts **collaboratively developed the curriculum and digital tools.**

- The educational framework was designed **based on real needs** and **trends in the music industry**, as identified through extensive discussions and mapping exercises.
- The implementation phase showed **active participation** from both educators and learners, with interactive sessions, peer-to-peer learning, and feedback loops to continuously improve the educational content.

3. Fostering Collaboration Between Partners

Original Assumption: Foster collaboration between partners from Poland and Estonia.

Results:

- The project saw active collaboration between Związek Zawodowy Muzyków RP (Poland), Cracow Music Scene Foundation (Poland), and MUBA - School of Music and Ballet (Estonia).
- The think-tank and subsequent educational activities **involved experts and participants from both countries**, fostering cross-cultural exchange and cooperation.
- Joint sessions and meetings provided a platform for sharing experiences and best practices between Polish and Estonian music professionals and educators.

The Erasmus+ project "IRC-M" successfully met its original assumptions by developing a comprehensive, innovative training program, optimizing vocational education efforts through participatory methods, and fostering effective collaboration between partners from Poland and Estonia. Despite some challenges, the project managed to achieve its primary objectives and will, hopefully, provide valuable insights and resources for future similar initiatives.

IMPACT ON MUSIC BUSINESS

The exact impact on the general music business education is unknown at the moment of creating this handbook. Although, in a natural way, the experience and the conclusions from the IDDM project will form grounds for the upcoming educational efforts from the partners.

In fact, at the time of creating this handbook, a new program for Tak Brzmi Miasto Inkubator (Cracow Music Scene) is being created and the recruitment will be starting in upcoming weeks.

The formula for the program may benefit greatly from using similar structures to those conceived during the IDDM project.

Also, basing on conclusions regarding the attendance rate, the program will have an entry-fee (even though it is funded partially through the government grant).

One of the biggest gains is the toolbox videos created in the IDDM project which will be distributed amongst the participants.

Moreover, some of the tools used during the community meetings, such as collective work on Mural, some Liberating Structures and a discussion board, will be used in the community meetings of the Inkubator program.

RECOMMENDATION FOR IMPROVEMENTS

1. Scheduling and Timing

- Longer time-span of the project, which would allow for incorporation of the various delays such as described in [the previous chapters](#)

2. Language Barriers

- Bilingual Materials - Use of bilingual materials and translators to mitigate language barriers (To be treated with caution as it could be extremely difficult to enact as well as could increase the perceived distance between the lecturer and the participants; also it would increase the cost of the project dramatically).
-

3. Think-tank duration and relevance

- More stress on Think-tank collaboration - so the Think-tank could involve the subsequent lecturer who would design the syllabus themselves
- More Think-tank meetings
- Bigger time gap between Think-tank settings to have more time for preparation and own work
- Hiring an external moderator for Think-tank meetings - which would remove the conflict of interest
- Hiring more experts for Think tank meetings to ensure broader expertise
- Closing session of a Think-tank to allow for collaborative work also when it comes to the handbook and conclusions

4. Educational forms

- Hiring an external educational expert to ensure the project is using modern educational models/tools.
- Bigger diversity of forms.

5. Promotion

- Less stress on the advertising of the form to the participants, more stress on content, even more stress on the possible gains for the participant
- Targeted Promotions - Enhanced targeted promotional efforts to balance the application numbers from different countries.

6. Toolbox 1 (Streaming) Additional Resources

- Checklist for digital distribution preparation
- Guide to optimizing your music for streaming platforms.
- Templates for bios and artwork specifications.
- Links to resources on digital music distribution.
- Tutorials and webinars on marketing music on streaming platforms.
- Information on music rights and royalty management.

7. Toolbox 2 (Budgets) Additional Resources

- Interactive budgeting spreadsheet with predefined categories for musicians.
- Infographics on diverse income streams for musicians.
- Websites for free financial advice specific to artists and creatives
- Links to tax information and legal requirements in different regions
- Income and expense trackers
- Collection Societies Basics
- Interviews or testimonials highlighting best practices in financial management.
- Where musicians can ask specific financial questions and receive expert advice.

8. Toolbox 3 (Portfolio) Additional Resources

- Templates for artist bios, press kits, and portfolio layouts.
- Checklist for portfolio essentials and quality checks.
- Links to online portfolio platforms and design tools.
- Examples of successful musician portfolios.
- A platform for musicians to share portfolio tips, get feedback, and network.

- Opportunities for musicians to have their portfolios reviewed by industry experts.

9. Toolbox 4 (Showcases) Additional Resources

- Comprehensive checklists for festival preparation (equipment, promotional materials, etc.).
- A planner template for scheduling performances and networking activities.
- Customizable templates for physical and digital promotional items.
- Directories of showcase festivals and their application portals.
- Resources on effective live performance techniques and stage presence.
- Interviews with artists who have successfully leveraged showcase festivals.
- Insights from festival organizers on what makes a memorable performance.
- Opportunities for artists to receive feedback on their festival performances.
- Information on post-festival events and platforms for continued networking and collaboration.

STRATEGIES FOR REPLICATION AND SCALING

1. Increase Project Management Collaboration for Ensuring Timeline Adherence

- Implement a more robust project management framework to ensure adherence to the timeline. This can include regular check-ins, milestone reviews and contingency planning.
- Use a common project management platform to track progress
- Increase transparency by regular meetings to monitor progress and address potential delays early.
- Develop a more detailed risk management plan to identify potential issues and outline mitigation strategies.

2. Enhance Participant Engagement and Attendance

- Develop strategies to boost participant engagement and ensure higher attendance at sessions.
- Increase marketing efforts to attract participants.
- Provide **incentives for participation**, such as certificates of completion, networking opportunities with industry professionals, or access to exclusive content.

3. Diversify Funding Sources

- Explore additional funding sources to support scaling and sustainability.
- Apply for additional grants from national and international organizations.
- Seek sponsorships from companies within the music industry.
-

4. Expand Collaborative Networks

- Alumni Network - Create an alumni network to foster ongoing collaboration and support among past participants.

5. Continuous Improvement and Feedback

- Implement a continuous improvement process based on participant feedback and program evaluations.
- Regularly collect feedback from participants through surveys and feedback forms after each session.
- Conduct comprehensive program evaluations at the end of each cycle to assess impact and identify areas for improvement.
- Use the feedback to make iterative changes to the curriculum and delivery methods.

6. More Detailed Replication Guide

- Create a detailed replication guide that outlines the steps, resources, and best practices for implementing the program in new locations.
- Provide clear, step-by-step instructions for setting up the program, from planning to execution.
- Include a list of necessary resources, such as digital tools, curriculum materials, and contact information for key personnel.
- Incorporate case studies from the initial implementation to illustrate successful strategies and potential pitfalls.

DIGITAL TOOLS AND TECHNOLOGIES USED

1. E-mail
2. Social media (Facebook, Instagram)
3. Newsletter / mailing service
4. Google docs + Google Speech-to-Text
5. Google forms
6. <https://zoom.us> - through which all of the meetings (Think-tank, educational and community) were held. The Zoom communicator has a number of features necessary for the requirements of the meetings such as recording (all meetings were recorded to allow for subsequent transcription), breakout rooms (allowing to split participants into groups), chat (allowing the participants to exchange messages).

Alternatives to consider: Google Meet (simpler and more available, no need for additional application to install)

7. <https://mural.com> - a virtual whiteboard allowing for visual collaboration between participants.

Alternatives to consider: Miro

8. <https://takbrzmimiasto.pl/strefa-uczestnika> - a digital platform from one of the partners used for the partner's education programs in the past. Allows to post information and materials from the organizers to participants. It was used both to share the recording from the meetings as well as the toolboxes. The participants were required to start an account on the website and will have their access to the said materials indefinitely.

The platform also allowed the participants to book the individual consultations with the experts through a booking system.

9. <https://youtube.com> - the video materials available on the Tak Brzmi Miasto Website are hosted at YouTube servers (in private mode, with access granted only to the participants).
10. <https://transkriptor.com> - an AI driven web application to transcribe audio to text, allowing identification of individual speakers.
11. <https://chat.openai.com> - Chat GPT was used to aid the process of writing the report as well as preparation of guidelines for the lecturers.
12. <https://mentimeter.com> - used by Merylin Poks to gather feedback from the participants.

CONCLUSION

The IDDM project was an ambitious task and for the large part it has been successful. It managed to integrate innovation, digitalization, and collaborative learning. The project's outcomes and the lessons learned provide a strong foundation for future initiatives aimed at enhancing the skills and knowledge of music professionals.

The implementation of the program suffered to an extent from too optimistic assumptions of timeframes and workload, as well as some unforeseen issues such as low attendance rate.

However, the particular tools and methods used, such as the Think-tank, toolboxes and community meetings, while certainly can be improved, already have proven their effectiveness. The result of the Think-tank sessions - the educational program called "the spine" - **is arguably one of the most comprehensive and future-proof frameworks** for music business education and can serve as a reference point for any educational efforts in this area. Also, the collaborative method used to produce it, may be easily undertaken to keep it up-to-date.

With continuous improvement and strategic scaling, the project has the potential to make a significant and lasting impact on the music industry.

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