PLACE: SOFIA, BULGARIA

TC Music Moving Youth

Dates: 23-29 April 2023

MUSIC MOVING YOUTH

The purpose of this report about the Music Moving Youth training course is to motivate other non-governmental organisations and youth workers to develop similar projects and initiatives to connect and engage music lovers and artists in the music industry and to contribute to the integration and promotion of the European way of life.

Host organisation:

Foundation for Entrepreneurship, Culture and Education, Bulgaria

Partners:

Multi Kulti, Romania

Associazione “Rock10elode”, Italy

Sustainable Development Association, Turkey

Asociación Cultural Dayuri, Spain

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A whole new way of experiencing the world through sound has been created since the introduction of Thomas Edison's phonograph in 1877. Ever since the music industry has been developing on a fast paste from sheet to recorded music and from live performances to online streams. In the early 2000s, the music industry underwent a drastic shift with the advent of the Internet and the widely spread digital consumption and distribution of recorded music.

The project Music Moving Youth is a training course aimed at young people, artists and music lovers who wish to start their careers in the music industry. The training gave an overview of the state of the art and provided an understanding of how copyrights, intellectual property and recorded music are distributed and how artists are marketed. Participants in the training course raised skills and competences to become cultural entrepreneurs and to be able to manage, promote and kick-start their musical endeavors.



- To get acquainted with how the music industry functions in the digital era and what is the state of the art of the terms of production, consumption and distribution
- To learn of ways to promote, manage and market musical products
- To shed light on the interlances among music, social inclusion and sustainability
- To raise skills and competences to kick-start careers in the music industry and earn revenue
- To get acquainted with various programmes and funds for the cultural and creative sectors



Training methods:

- energizers, ice-breakers games
- role-playing games, simulations, teamwork
- discussions, brainstorming and reflection
- Intercultural and experiential learning

The reached results of the project are:

- Participants increased their understanding on how the music industry functions – promotion, consumption, distribution, marketing, funding.
- Participants gained and further developed valuable soft skills including adaptability, critical thinking, constructive participation in discussions, negotiation and interpersonal skills highly appreciated in the music industry realm.
- Empowered young people to become active European citizens and participate in cultural and artistic life at a European level.
- Learned about the possibilities that are offered by the Erasmus+ Programme

Developed skills during the 5 days of training:

Industry knowledge: Updates on current trends, industry practices and emerging technologies in the music business. Familiarity with copyright laws and licensing to protect your work and make informed decisions.

Networking: Build relationships with industry experts, fellow musicians and music lovers.

Communication and Collaboration: Improving interpersonal skills and learning to communicate ideas effectively and work with others. The ability to work well in a team and adapt to different working styles is essential in collaborative music projects.

Business and entrepreneurial skills: Gain a basic understanding of business concepts, including budgeting, financial management and marketing strategies. Develop a cultural entrepreneurial mindset to navigate the ever-changing landscape of the music industry.

Resilience and adaptability: Develop resilience and adaptability to deal with the challenges and uncertainties of the music industry. Accept feedback, learn from mistakes and constantly evolve as an artist and professional.

What is Cultural Entrepreneurship?

To start, participants were encouraged to first come up with an individual definition of cultural entrepreneurship. Then, each of them had to find a pair and come up with one agreed definition between them. Further, participants got in groups of four and later in groups of eight, to debate and come up with one final agreed definition. The definitions of each group are as follows:



1) A discipline that analyses cultural manifestations that have an important impact on the economy and tries to adapt to them in order to motivate people and develop their creativity in all different fields. The promotion of music and advertising through social media.

2) Cultural entrepreneurship is a concept that speaks of an emerging discipline that explores how cultural products such as music, art, literature, traditions and language, as well as cultural activities such as music, theatre, etc., have an impact on the growth of artists and on the global economy and new businesses through skills and knowledge.

The participants were then introduced to the official definitions:

Cultural entrepreneurship is based on passion and affection around a clear cultural vision, an external market orientation with an emphasis on innovation and societal responsibility. The cultural entrepreneur stands for a radical and personal involvement in creative processes and programmes (Giep Hagoort, Utrecht University, 2000)

Cultural entrepreneurs are cultural because they are about the culture. Being focused on the (cultural) content, being about the art itself and the creative process is a moral attribute of the cultural entrepreneur. Economics has to be an instrument for them in order to realize cultural values... (Arjo Klamer, 2011)

Mapping of the music sector



Artist & Songwriter | Producer | Manager & Promoter | Record Label

We asked the participants who are the main players in the music industry and what are their roles. Through discussions in groups, they came up with the following answers:

Artist & Songwriter

Songwriter is a person who writes the lyrics or music for songs or compositions. To further clarify, someone who writes only lyrics may be called a lyricist, while someone who writes only music may be called a composer.



According to the participants, the artist is the one who gets inspired, chooses the instruments and composes or writes a song or a track. He is involved in the creation and preparation phase, he promotes himself, invests in finding sponsors, performs the final product on stage and gets paid as a professional artist.

Producer *is a person whose job is to oversee and manage the recording (i.e., "production") of an artist's music.* A producer has many roles that may include, but are not limited to:

- Gathering ideas for the project
- Selecting songs and musicians
- Coaching the artist and musicians in the studio
- Managing the recording sessions (could suggest changes to the lyrics)
- Supervising the entire process through mixing and mastering
- Creating a marketing and business plan

Over the latter half of the 20th Century, producers have also taken on a wider entrepreneurial role, often with responsibility for the budget, schedules, contracts and negotiations. The scope of responsibility may be one or two songs or an artist's entire album. In that case, the producer will typically develop an overall vision for the album and how the various songs may interrelate.

Record Labels are companies, which could be large, or small that manufacture, distribute, promote or essentially record work to sell the brand of the artist and the product they create.



The main four record labels are EMI, Universal Music Group, Sony Music Entertainment, and Warner Music Group.



Manager & Promoter

The success of a concert, festival or other music event often depends on the efforts of a music promoter. According to participants, these professionals often collaborate with other music industry professionals to ensure that events proceed smoothly and musicians get paid. Therefore, they talk to labels, represent music makers, book artists for music events, find funds and sponsors, and generally build the artist's career. Marketing and advertising in social media are also mentioned by the participants.

SWOT analysis as a tool for organising a musical event

SWOT stands for Strengths, Weaknesses, Opportunities, and Threats.



A SWOT analysis looks at both internal and external factors, i.e. what is going on inside and outside your organisation or work process. Some of these factors are within your control, others are not. It is a tool that can help you analyse what you do best and develop a successful strategy for the future. SWOT can also reveal areas that could hinder you or that your competitors could exploit if you do not protect yourself.

Participants had the opportunity to work in groups to plan an event related to their interests. First, they clarified their idea with some details about the organisation and then analysed all the noted factors by using SWAT to improve their projects for events.

Elevator pitch

Before you launch your music product or service, you need “an elevator pitch.” This is a short summary of your product offering, including your target group and your added value.

The name comes from the idea that you should be able to deliver a succinct, compelling description of what you offer in the time it takes to ride an elevator up a few floors—approximately 30 seconds to two minutes. In the music industry, this tool could be used to find sponsors, promoters or even collaborators.



The participants had 45 minutes to prepare for the 30-second speech in groups. While one group was presenting the others were allowed to make a final assessment of whether the speech had captured their attention. There was room for questions and finally a discussion on what should be improved.

Moving Debate

An informal, moving debate was held in which eight different statements were discussed. After a statement was presented, participants were asked to decide whether they agreed or disagreed with it and move to the appropriate side. Afterwards, the arguments were presented and the participants had the option to change their opinion and move to the other side.

1. Music should be easily copied and shared across the Internet.
2. Strong copyright protection is necessary to ensure that artists and musicians are fairly compensated for their work and that without it, the music industry would suffer.
3. How long copyright protection should last – a certain number of years or for a lifetime?
4. “Copyright is the currency of music creation.”



5. "Copyright law is a powerful tool for protecting the rights of creators, but it is not always the best tool for promoting the creation and distribution of new works."
6. According to the definition of copyright “is the exclusive and assignable legal right, given to the originator for a fixed number of years, to print, publish, perform, film, or record literary, artistic, or musical material. Which of the above should be subject to copyright and why?
7. Do you think it should be free to use creator’s works exclusively for non-commercial purposes?
8. Do you think it should be legal to use a covered version of a copyrighted song without obtaining a permission of the original copyright owner?

The statements gave a lot of room for interpretation. Various opinions and perceptions were discussed. Through this activity, participants gained a deeper understanding of the music industry and their legal rights as artists and producers while being exposed to the fact that not everyone understands every statement in the same way. Thus, they also practiced their negotiation and critical thinking skills.

How to crowdfund your ideas?

Crowdfunding has become an increasingly popular method for musicians and artists to fund their projects and engage with their fan base. It provides an alternative to traditional methods of financing, such as record labels or personal savings.

Crowdfunding campaign activity in 5 steps:

1) Check if your idea is right for crowdfunding answering the following questions:
   - Do you have a business plan and prototype?
   - What makes your product or service unique?
   - Is there a demand? (How much money do you need?)
   - What will you offer for your investors? (*only for non-donation campaigns)

2) Select a crowdfunding type: Donation | Reward | Debt: pear-to-pear landing
3) Pick a crowdfunding platform: IndieGoGo | Kickstarter | Patreon
4) Plan your crowdfunding campaign page (name, description, uniqueness)
5) Create your promotional plan (social media, press, merchandise)

Crowdfunding has opened up new opportunities for musicians in the music industry. It gives artists the opportunity to pursue their creative projects, connect directly with their fans and maintain greater control over their careers. Participants faced some difficulties in carrying out this activity, but by working together, consulting each other and discussing possible improvements, they have developed a greater awareness of the possibilities of funding their dreams and building a sustainable and independent music career by harnessing the power of their fan base.

What other methods are there for funding music projects?

Do not forget that Music is key to Europe’s cultural diversity.



Creative Europe is the European Commission's flagship programme to support the culture and audiovisual sectors. The programme takes a sector-specific approach to music and is open to cultural and creative organisations from EU Member States and non-EU countries.



Participants received an introduction to the platform and were guided to develop projects in groups suitable for both the development of their music career and explore the funding opportunities that the CulturEU platform provides.

Music Moves Youth & Europe

**Music Moves Europe (MME) is the framework for the European Commission's initiatives and actions in support of the European music sector.*



The holistic approach of the MMY training course included the phases of planning, preparation, organisation and evaluation. Through debates, teamwork simulations, creative activities and brainstorming, participants were able to familiarise themselves with the music industry, learn who the key players are and get the tools to turn an idea into reality. Promotion, copyright, networking and business planning were just some of the topics that helped participants prepare to launch their music careers.

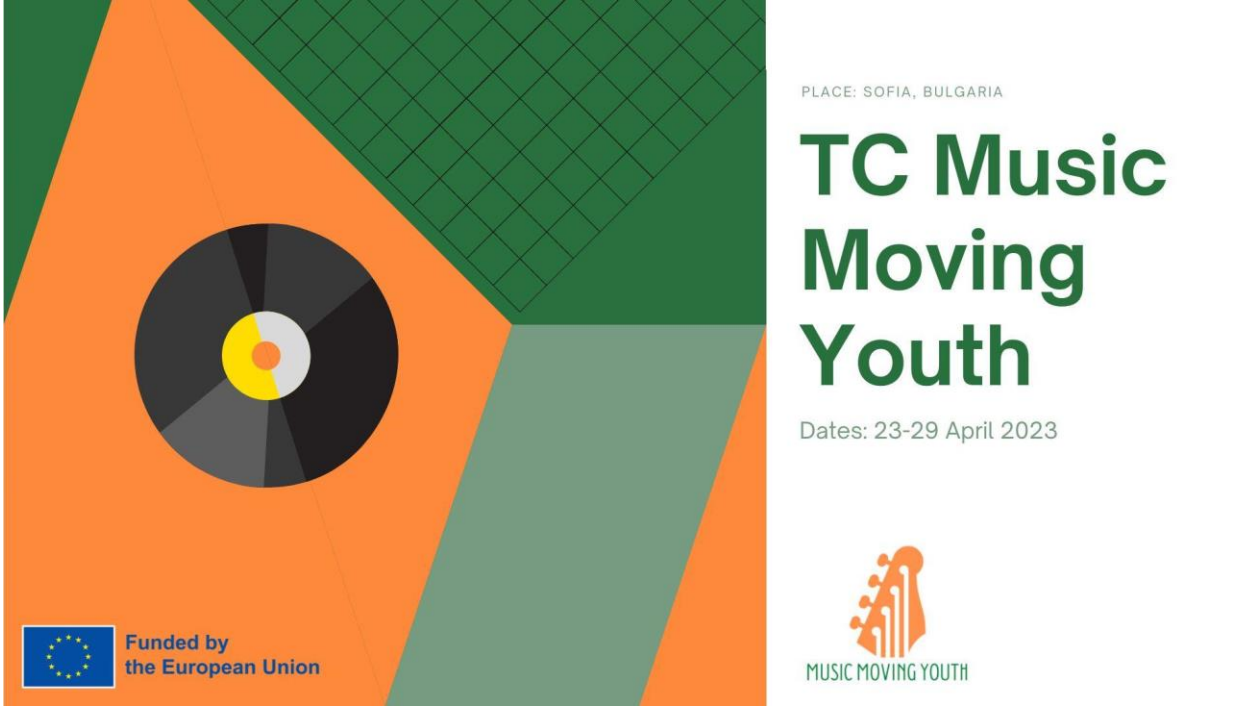
Intercultural Dialogue



Non-formal learning and exchanges about national culture helped the young people to engage in intercultural dialogue. By organising cultural presentations, participants had the opportunity to represent their country while learning about other groups' culture, music, cuisine, and interesting facts. The cultural presentations included videos about different countries filled with practical and interesting information, traditional food, music and more music. This cultural presentations promotes the formation of intercultural groups and cultivates a sense of tolerance among young people.







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