

NEW SKILLS 4 NEW ARTISTS

GUIDELINES FOR COURSE MATERIALS TO IMPROVE MUSICIANS' CAREER PROSPECTS

Coordinator



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Title

New Skills 4 New Artists: Guidelines for course materials to improve musician's career prospects

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PROJECT SYNOPSIS

New Skills 4 New Artists (hereafter NS4NA) is an ERASMUS+ KA2 Strategic Partnership project 2019-2022 funded by European Commission and administered through SEPIE (Spanish Service for the Internationalization of Education). It is led by Escuela Superior de Música Reina Sofía (Spain) in partnership with Munster Technological University (Ireland), Koninklijk Conservatorium Brussel (Belgium) and Grupo DEX (Spain).

Training of professional musicians has naturally focused on musical and performance skills associated with the mastery of a musical instrument (artistic skills). This focus on the training of musicians has not changed in essence for decades. The advent of the information society, where the concert and performance market has become global, has fundamentally altered the music industry. A professional musician's success today depends not only on his or her artistic abilities but also on his or her technological and commercial skills. NS4NA addresses this gap and supports musicians facing this paradigm shift and has the following objectives:

- **To equip musicians with the necessary tools, as well as to connect them with the current opportunities and challenges.**
- **To design and test an interdisciplinary training programme**
- **To create and establish the basis for a sustainable lifelong learning training programme ready for transfer and integration into training institutions in Europe.**

NS4NA encourages and supports teachers in the sector of music performance to offer their students the increasingly important skills of **Entrepreneurship, Music Technology, and Digital Marketing, Communication and Social Media**. Key aspects of NS4NA were a needs analysis and two very successful pilots of the course built based on this needs analysis. Piloted in both online and blended contexts in Belgium, Ireland and Spain, NS4NA has demonstrated the broad value of such content to musicians and how rewarding it can be for educators to deliver.

Previously and in complement to the needs analysis, the partners carried out a mapping of selected lifelong learning courses and Masters offered in Europe and the US, to identify Good Practices and gaps, as well as the identification of different digital and technological tools and gadgets of interest.

The idea was to identify examples of technological innovations where new rules, ideas and methods can have practical use and be applied by musicians/performers, to improve either their production or their distribution capacities considering the digital challenges.

This document summarizes work of NS4NA, and, the course materials developed and is intended to be a valuable resource to music performance teachers who wish to offer similar content.

CONSORTIUM

The consortium features 4 members and their wider national and international networks, each bringing specific expertise to NS4NA with a diversity of perspectives and experience. The partners represent different European contexts for music education, which has been a valuable asset for NS4NA in devising feasible recommendations.

Escuela Superior de Música Reina Sofía (the main program of Fundación Albéniz) was established in Madrid in 1991 with the double aim of contributing to the development of young talented musicians and bringing music closer to the community. Specific experience in developing one of the first Entrepreneurship and Social Innovation Programs focusing on musician's employability has been of value to the consortium in the development, implementation and dissemination of the NS4NA model.

The **Hincks Centre for Entrepreneurship Excellence**, Munster Technological University, Cork, Ireland is ideally placed between academia and practice to apply the latest research findings to inform the design and delivery of evidence based high impact entrepreneurial training. Also, part of MTU is Cork School of Music which was founded in 1878 and was the first Municipal School of Music to be established in, what was then, the United Kingdom.

Having a long and rich tradition in higher music education, the **Koninklijk Conservatorium Brussel** (the School of Arts of the Erasmushogeschool Brussel) remains nevertheless very attentive to societal progress and aims to train its students not only to be complete musicians but also to be actors in said progress. The development of digital, entrepreneurial, and technological skills specifically targeted to young music professionals, skills which are increasingly essential to build a sustainable career, is therefore one of the priorities of the KCB.

DEX is a research cabinet and strategic consultancy specialized in social and economic development issues. Established in 1997, is based in Asturias, Spain. DEX produces policy analysis, advice, evaluation and strategy for local and regional authorities and private organizations (universities, business organizations, chambers of commerce...) in a broad range of areas: economic development and job creation strategies, innovation and improvement of competitiveness in specific sectors, cluster development, training and human capital development needs.

INTRODUCTION

Professional or aspiring musicians pursuing careers as performing or recording artists are in an extremely competitive market. Most will not succeed in these specific goals. Some will:

- **teach others the skills they have learned perhaps like you as an educator have**
- **become session musicians,**
- **pivot to related roles in the industry working with others.**

However, some will stop being musicians and seek employment elsewhere. Of these in the latter group, after many years of education, effort, and experience as musicians, this may be rather disappointing. It is thus important that we as music educators develop flexibility and pragmatism among students to improve career outcomes as musicians. To be a successful musician, artistic skills alone are increasingly insufficient. Skills for developing, assessing, and implementing ideas are also critical but often overlooked in musical education.

To achieve this, we suggest teaching and encouraging entrepreneurial thinking amongst students to increase the chances of that they will become innovative entrepreneurs and leaders using their musical skills. Beyond encouraging musical creativity, we suggest encouraging creativity in how they view and create their career in the music industry. Creative professions are regularly developing new ideas, new projects and new initiatives and in this light can be viewed as serial entrepreneurs. The content presented here uses this lens to develop these complementary skills to facilitate students utilising their musical skills in more creative and innovative ways that are likely to be more successful both economically and culturally. The three modules of content presented which we believe will support musicians' employability and general career prospects are: Entrepreneurship, Music Technology, and, Digital Marketing, Communication and Social Media.

The **entrepreneurship** course materials included here offers an evidence-based approach based on research from start-up incubators which highlights the critical importance of idea assessment and robust and rigorous testing of ideas (Camuffo et al., 2020). By teaching entrepreneurship and associated skills, we believe your students will be more likely to be successful, they will succeed quicker, and if they are not going to succeed with a particular idea, they will realise this quicker – reducing wasted effort and frustration. We also hope the approach is of value to you as educators and would encourage you to engage with the material yourself.

Complementing the entrepreneurship skills is the **music technology** module which intends to prepare young music professionals in the adequate production of materials involving some kind of technological component. These include performances, recordings, streaming of concerts or lectures, live broadcasting, production of educational content, etc. The realisation of these outputs involves a deep and constantly evolving know-how in the fields of audio technology (specifically recording and editing), lighting technology and online technologies), which allow for the production and distribution of a professional-level, high quality content that promotes the artist and furthers his/her career and prospects of sustainable employment.

As for the **digital marketing, communication and social media module**, it offers an approach to basic concepts and tools for a field that has increasingly become essential in the last years to develop any artistic project. Nowadays, artists need to have a wider view about their careers, not just focusing on the artistic side but also getting involved in the promotion and communication of their proposal. Audiences have the greatest artistic offer ever and digital marketing strategies are fundamental to stand out and finally achieve success. It is not enough to have an attractive artistic proposal, you need to know how to reach your audience and digital marketing offers many and flexible ways of doing it. In this module, students learn from zero the main aspects they need to know to design and develop a digital marketing strategy as well as the communication tools that are available to implement that strategy.

RECOMMENDED USE OF THESE GUIDELINES

In these guidelines, aimed at teachers who work with early career musicians of any age, the user will find 3 modules relating to entrepreneurship, technology and digital marketing. In each module there are various units (similar to lesson plans) and, within them, a structure and suggested discussion topics, each accompanied by specific exercises to be done in class or for the student to continue working on at home.

Supporting these in the annex are the slides that were developed during the two pilot courses that can serve as a detailed guide and inspiration for users. These slides should be adapted to the needs of the students by for example considering the musical genres they practice, their professional background and their career expectations.

It is recommended that an [initial survey / interview prompts students](#) for project ideas and career goals. Before starting the course or at the outset, students can be prompted or guided to identify their own skills, knowledge and abilities, their own resources. This self-knowledge will inform their own priorities during the course and allow them to seek more targeted support. It is thus recommended that time be set aside for individual coaching sessions.

Then, throughout the course, the student facilitated actively by the teacher can develop one of these projects using the material from the 3 modules with the student's career goals in mind. The student can thus apply their freshly acquired knowledge during the course to a personal and hopefully highly salient and motivating project.

Though this project focus can be challenging, this can significantly increase the value of the learning experience. In addition, some of the concepts will be very novel for many musicians and may require thinking in a way and from perspectives they are not accustomed to. This may be particularly true for students with more education in very traditional and technically focused music education programs. We expect, however, that these are the students with the most to gain from engaging with this content.

MODULE 1

INTRODUCTION TO ENTREPRENEURSHIP 4 MUSICIANS



INTRODUCTION TO ENTREPRENEURSHIP AND THE BUSINESS MODEL CANVAS UNIT 1

UNIT 1 - INTRODUCTION TO ENTREPRENEURSHIP AND THE BUSINESS MODEL CANVAS

OVERVIEW

In this unit we will introduce participants to the basic concepts of entrepreneurship, idea generation and the business model canvas.

Many graduates with degrees related to the creative industries are expert in their particular field however they often become self-employed entrepreneurs which requires a broad set of practical skills including learning the importance of applying entrepreneurial learning to support them in becoming an independent artist. This unit examines entrepreneurship, how to generate ideas and provides the learner with a tangible business model canvas for their personal brand/ idea which they can use and adapt throughout their entrepreneurial journey.

This unit includes the following parts:

- 1.1 What is entrepreneurship?
- 1.2 Idea generation
- 1.3 Business model canvas



CONTENTS UNIT 1

PARTS	SECTIONS	ESTIMATED TIME
1.1 What is entrepreneurship?	1.1.1 Overview of course structure 1.1.2 Introductions and career option assessment 1.1.3 Key concepts and definitions 1.1.4 Why entrepreneurship is important?	30 minutes
1.2 Idea generation	1.2.1 Example entrepreneurial ideas for musicians 1.2.2 Generating ideas: 1.2.2.1 SCAMPER prompts 1.2.2.2 Problem / solution focus 1.2.3 Assessing your idea using a return on investment estimation	30 minutes
1.3 Business model canvas introduction?	1.3.1 Business plan versus BMC	15 minutes

TOTAL TIME OF CONTENT IN UNIT 1: 1 HOUR 15 MINUTES

EXERCISES UNIT 1

1.1 WHAT IS ENTREPRENEURSHIP?	OBJECTIVES	TIME
Exercise Career Paths	Participants will examine their career path options to inform their project idea generation and selection.	10 minutes
1.2 IDEA GENERATION	OBJECTIVES	TIME
Exercise Further ideation	This exercise takes participants out of their “comfort” zone and opens their minds to further opportunities not necessarily within their sector in order to achieve their goals.	10 minutes
Exercise Ideas in detail	The participants will practice prioritising, elaborating and communicating ideas.	20 minutes
1.3 BUSINESS MODEL CANVAS IN DETAIL	OBJECTIVES	TIME
Exercise Case study	The examples of “real-life” Business Model Canvas (BMC’s) allows the participants to draw comparisons between their idea and other ideas to facilitate a deeper comprehension and potential to identify new opportunities to develop their idea.	15 minutes
Exercise Idea selection	Participants will have improved their decision-making abilities, have considered reasons to support and defend their final decision as well as being able to identify their strengths to complement their idea.	15 Minutes

TOTAL TIME OF EXERCISES IN UNIT 1: 1 HOUR 10 MINUTES

1.1 WHAT IS ENTREPRENEURSHIP?

CONTENTS

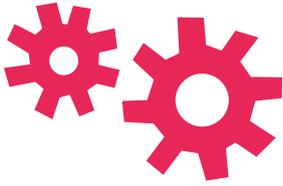


In this section participants will learn some useful definitions of entrepreneurship and why it is important. The entrepreneurial process, the challenges and the outcomes are all highlighted and they will understand entrepreneurial thinking, goals and the tools that can be useful in structuring their activities as a musician.



KEY MESSAGES

- What is Entrepreneurship and what is entrepreneurship in music.
- The experiences of an Entrepreneur such as, challenges, personal growth, need new skills (learning to learn), potential for financial reward & esteem, a job/self-employed, can be their own boss (but have to be their own boss), independence (responsibility and isolation), stress, risk of failure.
- To guide, reflect, adapt on a plan and identify the specific support needed to achieve the goals.
- Entrepreneurship can be viewed in a narrow sense (economic) or a broad sense including a wider range of activities including cultural activities such as music.
- Entrepreneurship can be thought of as a process: Identifying, Designing, Assessing, Launching & Running an idea. Designing and assessing can be iterative.
- Many projects have a low chance of success so there is value in trying to increase your chances of success, in particular, early on in idea evaluation.
- Ideas are not the limiting factor, it is identifying quality ideas to allocate limited time, money and energy.
- Engaging with the course should help musicians to:
 - be more profitable in economic terms than less structured trial and error.
 - minimise investments in unviable ideas.
- The same skills used for Entrepreneurship can be applied in a wide range of contexts.



EXERCISE

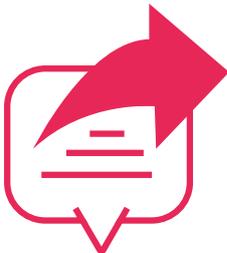
Career Paths

In this exercise, participants will talk about 3 different types of career paths within their industry. They will examine 1 undesirable, easy path and 2 project ideas that may help them achieve their desired career path eg. Studio musician, touring artist, business owner. They will have 10 minutes to complete the task.



1.2 IDEA GENERATION CONTENTS

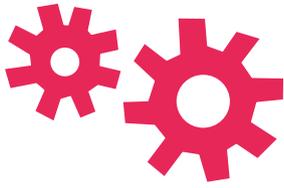
In this section participants will learn some useful definitions of entrepreneurship and why it is important. The entrepreneurial process, the challenges and the outcomes are all highlighted and they will understand entrepreneurial thinking, goals and the tools that can be useful in structuring their activities as a musician.



KEY MESSAGES

- Develop a portfolio of ideas.
- Possible steps / prompts for idea generation.
 - Identify a Gap, a Need, a Problem, a Dream, an existing Solution, etc.
 - Benchmark, Compare with, Learn from existing similar experiences.
 - Involve the right people in the process.
 - Brainstorm, Think & Rethink, Adapt, Shape it.
 - Transform your idea into a project!.
- Three main groups of typical ideas and expand on them:
 - Traditional.
 - Online – linked.
 - Creations/ Events/ Services.

- Highlight Idea Challenges for creative thinking to the participants on this useful link:
<https://www.viima.com/blog/the-complete-guide-to-idea-challenges>
- Participants will learn about The SCAMPER Technique at this useful link:
<https://www.designorate.com/a-guide-to-the-scamper-technique-for-creative-thinking/>
- Opposite Thinking / Analogy Thinking are some of the techniques used for creative thinking. Two useful links are:
 - <https://www.boardofinnovation.com/tools/opposite-thinking/>
 - <https://www.boardofinnovation.com/tools/analogy-thinking/>
- Some other ideas used for creative thinking are SWOT, Storyboarding and Ideation
- Consider conducting a needs analysis and solution-based ideas for your idea
- Compare ideas with existing ideas, how are they the same, better, different?
- Consider the right people to involve in your idea
- How can your idea evolve or innovate to include different platforms, industries, people or places?
- Show the steps involved from discovering the idea to delivering it
- Assess/estimate/guess their likely chance of success, required investment and reward if successful
- Define what a threshold is and how it is used
- Show the participants how to qualify a good idea by giving an indication on potential return on investment by estimating 3 inputs:
 - The effort/investment
 - The reward/payoff if successful
 - The chance of success
$$\frac{\text{Reward } \text{€}}{\text{Effort } \text{€}} \times \text{chance of success} = \text{ROI}$$



EXERCISE

Further Ideation

In this exercise, participants are asked to come up with 3 further ideas to develop to achieve their desired career paths. They are asked to look beyond the boundaries and examine other sectors that they could work within in order to achieve their goals. This exercise takes participants out of their “comfort” zone and opens up their minds to further opportunities that they may not have previously considered. They will have 20 minutes to complete the task.

- List 3 more entrepreneurial ideas you could develop

Example:

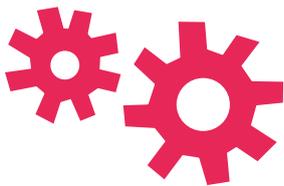
I could develop an app to...

I could organise ... for my community

I could work with ... to ...

Prompts:

- Novel technology (next module)
- Novel social media or marketing approach (3rd module)
- An idea for musicians
- An idea for the public



EXERCISE

Ideas in detail

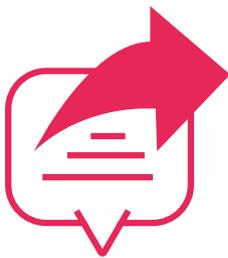
In this exercise, participants are asked to write a paragraph on 3 out of the 5 ideas that they have come up with thus far. This is a more in-depth examination of developing ideas and further considerations. Participants learn to expand on their top three ideas and delve into further considerations developing financial matters, target market, benefits and points of differentiation compared to existing ideas which may be similar. They will have 20 minutes to complete the task.

- Homework for next week: write a paragraph about 3 of the most promising ideas (3 paragraphs total) from the 5 ideas from task 1 and task 5. Include:
 - What it is? Who are the beneficiaries? How is it novel?
 - What is its estimated ROI?
 - What is different from what you have done before?



1.3 BUSINESS MODEL CANVAS INTRODUCTION CONTENTS

Participants will learn what the Business Model Canvas (BMC) is and its value relative to alternative tools such as business plans. This will help them analyse, visualise and assess their ideas by going through the 9 steps of the BMC. This is a thought provoking, practical and innovative exercise which provides the participants with a complete document whereby they have examined many aspects of their idea.



KEY MESSAGES

- Business plan V's Business Model Canvas (BMC) – what are the advantages and disadvantages?
- You will learn the different parts of a BMC.

Partners/Mediators		Essential Activities	Music Value Propositions	Communication/ Relationships	Customers/Audience Groups
Distributors Manufacturers	A&R talent dev Marketing Maintain fame	Hits Superstars	Representative "Do not touch"	Mass market	
	Career Assets IP Fame Human resources				Channels of Communication TV, Radio Big retailers
Expenses		Revenue Streams			
Mediators' cut Human resources' salaries Marketing Risk of flops		Affiliation with brands Royalties		Album sales Touring Merch	

- Discuss the BMC under the 9 different headings.
- An overview of the BMC can be found here:

- <https://youtu.be/IP0cUBWTgpY>

- Participants are asked to read an article below and identify 3 key take away messages for them and their idea.
<https://www.strategyzer.com/blog/posts/2015/9/6/at-zoo-labs-the-business-model-canvas-is-helping-to-redefine-the-music-industry>
- It is important to identify how to create a good value proposal by answering these questions:
 - What do you offer? What kind of product you want to sell as an artist?
 - What is the purpose? What benefits does it generate to the audience, either rational, emotional, or problem solving?
 - How much will it cost the audience? Not just in terms of money, it can also be time or dedication.
- Identifying your key relationships such as suppliers, channels to customers and partners needs to be investigated.
- Key resources and activities will be identified as part of an effective BMC.
- By using example of a BMC in the industry participants can better compare their idea to the examples provided.

EXERCISE

Case study

In this exercise, participants are asked to read an article on the use of business model canvas in the music industry and take away a few key pieces that are relevant to their idea. The examples of “real-life” Business Model Canvas (BMC’s) allows the participants to draw comparisons between their idea and other ideas to facilitate a deeper comprehension and potential to identify new opportunities to develop their idea further. They will have 15 minutes to complete the task. Read this article on the

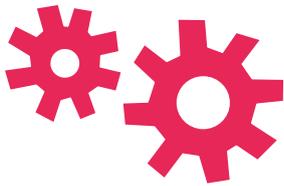


use of business model canvas in the music industry.

<https://www.strategyzer.com/blog/posts/2015/9/6/at-zoo-labs-the-business-model-canvas-is-helping-to-redefine-the-music-industry>

and answer “what are the key take away messages for you and your projects?”

List at least 3:



EXERCISE

Idea selection

In this exercise, participants are asked to select 1 idea to develop for the BMC. By asking the below questions of the student, they will have improved their decision-making abilities, they will have considered the reasons to support and defend their final decision and will be able to identify what knowledge and skills they possess to make their idea a success. They will have 15 minutes to complete the task.

- 1. Which idea have you selected?
- 2. Why have you chosen the idea?
- 3. What relevant knowledge and skills do you have?

THE BUSINESS MODEL CANVAS UNIT 2



UNIT 2 - THE BUSINESS MODEL CANVAS

OVERVIEW

In this unit we will introduce participants to the Business Model Canvas (BMC). The BMC requires participants to examine their ideas from a range of perspectives they may not have considered otherwise. The interrelated building blocks allows the concept to be developed step by step both visually and conceptually. It facilitates identification of relationships and potential modifications that can be made to increase efficiency and effectiveness of the concept. This unit includes 2.1 Parts of the BMC and 2.2 BMC practice creation. The first is an explainer and the second is a classroom exercise where participants must work together in groups using the BMC.



CONTENTS UNIT 2

PARTS	SECTIONS	TIME
2.1 Parts of the BMC	2.1.1 Main concepts and elements of BMC 2.1.2 BMC in detail	40 minutes
2.2 BMC practice creation	2.2.1 Practice in groups to create a BMC for a wedding band. Their first step should be agreeing what type of wedding band their group is describing 2.2.2 Groups present their wedding band BMC back to the whole class 2.2.3 Presenter shares model answer	30 minutes

TOTAL TIME OF CONTENT IN UNIT 2: 1 HOUR 10 MINUTES

EXERCISES UNIT 2

2.2 PARTS OF THE BMC	OBJECTIVES	TIME
Wedding band BMC	Participants not only refine their BMC skills but learn to listen and adapt to other ideas, learn to delegate, work as a team and improve their presentation skills.	70 minutes
Article review	Participants will learn how the BMC can be used to understand the music industry.	30 minutes
Create BMC for your own idea	Participants work on their own and learn to seek solutions and answers for their own idea. They learn to be independent thinkers and problems solvers while conducting research to satisfy the different parts to the BMC.	30 minutes

TOTAL TIME OF EXERCISES IN UNIT 2: 2 HOURS 10 MINUTES

2.1 PARTS OF THE BMC

CONTENTS



In this unit, participants will understand the main concepts and elements of the Business Model Canvas (BMC) in order to describe, visualise and assess their personal brand/idea. Each segment of the BMC will be described in detail and participants will be proficient in adapting a BMC to any of their concepts. In this unit participants will be researching their idea to find ways to increase success using a new and highly effective approach lining it to their own idea.



KEY MESSAGES

- The importance of creating a unique BMC for the concept needs to be completed in order to satisfy the below points:
 - What is the problem, gap, need assessed?
 - What is the solution, creation, novelty?
 - What is the unique value proposition?
 - Is there an unfair advantage?
 - What are the customer segments being addressed?
 - Are there existing alternatives?
 - What are the key activities to be measured?
 - What channels will you use to get to your customer?
 - Are there any other revenue sources?
 - What are the cost considerations?
 - What is the revenue structure?
- They need to examine each point for them to identify the right approach to achieve their goals.
- A creative model canvas is provided below as a guide.

Creative Model Canvas		Designed for:	Designed by:	Date:
Key Partners The band / collaborators Sound technician Promoters	Distinguishing features Top 3 features 1. 2. 3. Key Activities Performing Recording Promotion	Value Propositions The musical value is... The cultural value is... The social value is... The novelty is...	Customer Relationships Can't be easily copied or bought The skills and experiences I have that are unique are... Channels Path to customers Platforms, promoters	Customer Segments Target customers / audience List the characteristics of your ideal/first customers / audience. Other revenue sources Merch Grants / bursaries Other employment
Cost Structure List your fixed and variable costs. Fan acquisition costs Distribution costs Hosting, People, Etc.			Revenue Structure List your sources of revenue. Tickets/ Streams / Merch / other Revenue Model Revenue, Gross Margin	

Adapted from The Business Model Canvas (www.businessmodelgeneration.com/canvas) & lean canvas by Neos Chronos Limited (<https://neoschronos.com>). License: CC BY-SA 3.0



2.2 BMC PRACTICE CREATION

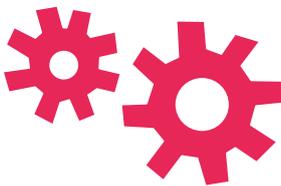
CONTENTS

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KEY MESSAGES

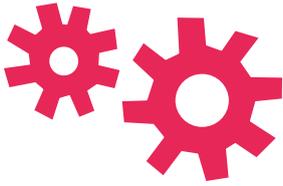
- Participants will learn to decide on and then shape the final concept
- Consider all the elements of the BMC to identify the most important aspects to create a clear narrative and vision.
- The participant having a good understanding of their own idea is often not the case initially. Presenting and communicating their idea clearly is a key indicator they have achieved this.



EXERCISE

Wedding band BMC

In this exercise, participants will work collaboratively to complete a BMC for a wedding band promotion project using the template and present at the end of the time. Participants not only refine their BMC skills but learn to listen and adapt to others ideas, learn to delegate, work as a team and improve their presentation skills.



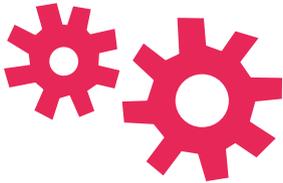
EXERCISE

Article review

<https://medium.com/the-musicpreneur/music-business-mode-ls-101-design-9e118e6b9c26>

Some questions the participants should answer in relation to this article are:

- What did you learn from this article?
- What did you miss during the BMC exercise? What did you agree with?
- What did you disagree with?



EXERCISE

Create BMC for your own idea

In this exercise, participants will work alone to complete a BMC for their own idea using the template. Participants work on their own and learn to seek solutions and answers for their own idea. They learn to be independent thinkers and problems solvers while conducting research to satisfy the different parts to the BMC. Participants will present their BMC's to their peers at the next session.

PRESENTATION OF BMC UNIT 3



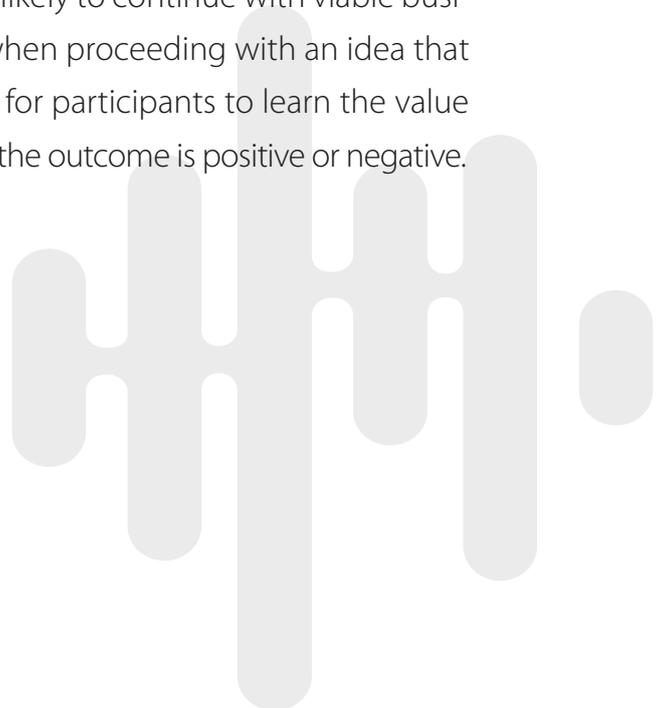
UNIT 3 -PRESENTATION OF BMC

OVERVIEW

In this unit participants develop their research and presentation skills further by presenting their BMC for discussion. Participants learn how to justify their idea, receive constructive feedback, and then apply changes to their BMC. Participants will also assess and test the viability of their idea as they learn about expected return on investment and testing their hypotheses to make a calculated decision. Depending on the chance of success, participants are given the necessary tools to either abandon, adapt or advance the idea. Making the final decision to proceed with any one of these 3 options can be difficult. However, decision rules teach the student that by establishing a clear set of hypotheses and a rigorous method for testing them, they are more likely to get valuable feedback, make correct inferences and more likely to continue with viable business ideas. Participants will learn that even when proceeding with an idea that it should be constantly tested. It's important for participants to learn the value of the idea assessment process, regardless of if the outcome is positive or negative.

This unit includes the following parts:

- 3.1 Present your BMC
- 3.2 Assessing your idea
- 3.3 Hypotheses and decision rules



CONTENTS UNIT 3

PARTS	SECTIONS	ESTIMATED TIME
3.1 Present your BMC	3.1.1 3 minutes presentations of your BMC + 2 minutes questions & feedback 3.1.2 Exercise start to complete at home. How will you apply the feedback you received for your BMC?	5 min per presentation
3.2 Assessing your idea	3.2.1 Assessing your idea using a return on investment estimation 3.2.2 Statistics of business survival 3.2.3 Assessment outcomes: Proceed, pivot, abandon	10 minutes
3.3 Hypotheses and decision rules	3.3.1 What questions would we ask to make a more informed assessment? 3.3.2 What is a hypothesis? 3.3.3 If you have multiple hypotheses, how will you interpret the results? 3.3.4 Decision rules 3.3.5 Types of Error 3.3.6 Use your ROI estimate to identify important hypotheses 3.3.7 YouTube example to identify hypotheses 3.3.8 Use your BMC to identify hypothesis	35 minutes

TOTAL TIME OF CONTENT IN UNIT 3: 45 MINUTES AND 5 MINUTES PER PRESENTATION

EXERCISES UNIT 3

3.1 PRESENT YOUR BMC	OBJECTIVES	TIME
Exercise Present your own BMC	Participants will learn how to structure and present a presentation. They will be asked to justify their reasoning for choosing the particular idea, demonstrate competence and make adjustments to their BMC based on constructive criticism.	5 minutes per participant
3.3 HYPOTHESES AND DECISION RULES	OBJECTIVES	TIME
Exercise Research question identification	Participants will learn to view their ideas through their customer, delve deeper into their target market psyche and challenge them to innovate and think more creatively.	30 minutes

TOTAL TIME OF EXERCISES IN UNIT 3: 30 MINUTES AND 5 MINUTES PER PRESENTATION

3.1 PRESENT YOUR BMC CONTENTS



This section highlights to participants the importance of the BMC as a high level tool to elaborate on and communicate an idea. Participants will be guided through presenting their idea in a clear, concise and structured way and will learn the benefit of receiving useful feedback on their BMC. Participants are building upon the basics of their knowledge to become progressively more expert in delivering and testing their idea.



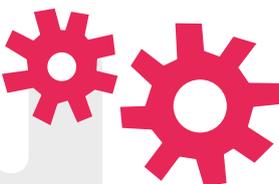
KEY MESSAGES

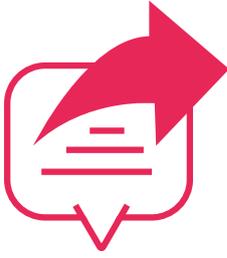
- Assessing the idea further to identify any weaknesses/ improvements/ research questions to be answered.
- The BMC is a useful tool for presenting an idea visually.
- At this stage participants should be highly proficient in addressing all elements within the BMC.
- Participants will learn through presenting, getting feedback and providing feedback to others.
- Feedback should be reflected and acted upon.
- Presentation skills (style, structure, software) will be further improved upon.
- Time management, communication and research skills will also be improved.

EXERCISE

Present your own BMC

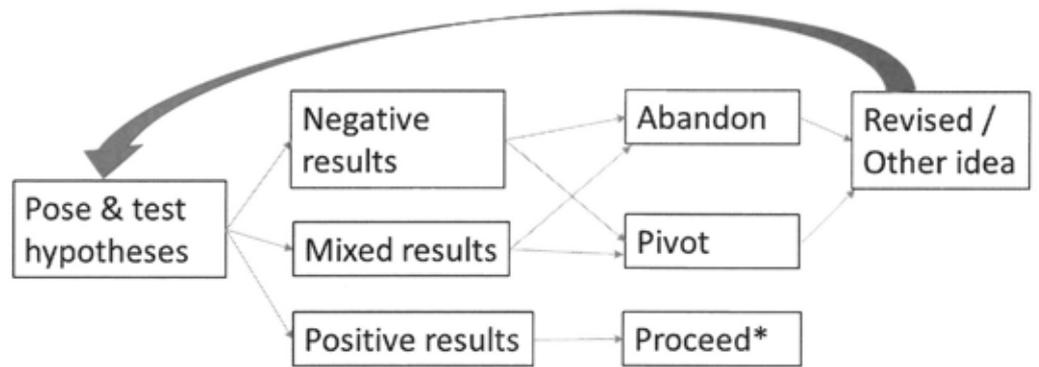
This will be the first opportunity for the participants to present their BMC in some detail and get feedback from you and other participants. Participants learn how to be critiqued critically, critique others constructively, answer questions about their idea and make adaptations based on suggestions. Participants will apply the feedback to their BMC. There is 10 minutes allocated to complete the task.





KEY MESSAGES

- Consider the role of probability and chance of success
- The role of research and proper assessment is critical in examining the idea prior to proceeding.
- There are two articles that examine new business failure/ success
 - <https://www.independent.ie/business/small-business/one-in-three-firms-fails-in-its-first-five-years-38801226.html>
 - <https://www.investopedia.com/financial-edge/1010/top-6-reasons-new-businesses-fail.aspx#:~:text=Data%20from%20the%20BLS%20shows,to%2015%20years%20or%20more>
- Assessing idea viability – 3 potential outcomes.
 - Abandon idea (for another idea?)
 - This is the correct decision if there low or very low chance of success and high cost to pursuit.
 - This is incorrect if continuing had a good chance of success relative to the investment of time and effort.
 - Pivot or change based on insight gained.
 - A pivot is when you identify a more promising related approach.
 - Pivots are normal – most start-ups will be pivot once or twice.
 - They should be concerted and deliberate (don't jump from one failing idea to a poorly defined idea)
 - We do BMC (not a business plan) because it is flexible and facilitates pivots.
 - Proceed with idea, develop further and test again.
 - Your research and development indicate the idea has a good enough chance of success.
 - What research outcomes would lead to deciding to proceed?
 - This is incorrect if your idea is unviable or not the best use of your efforts.
 - This is correct if your idea has a good chance of success relative to the investment and reward possible, and there are not better uses of your time.
- Examine the process overview.



- Highlight that by failing to prepare you are more likely to be prepared to fail.
- Reward, effort, and chance of success are given metrics to aid decision making and apply numbers to the equation

$$\frac{\text{Reward } \text{€}}{\text{Effort } \text{€}} \times \text{chance of success} = \text{ROI}$$
- Expected value reduces the guesswork significantly when deciding whether to proceed with an idea.
- Evidence indicates success in general (not for the specific idea per se) can be improved by making better decisions in the idea assessment phase.
- In particular, unviable ideas are abandoned quicker, pivots are more effective and developed ideas are more successful.

3.3 HYPOTHESES AND DECISION RULES

CONTENTS

Participants will learn what hypotheses are, how to plan to interpret the results of multiple hypotheses using decision rules, and types of error that may occur in making decisions. The participants will be guided through the process of identifying hypotheses and testing (research questions) that will aid their decision on whether to abandon, pivot or proceed and examine the chance of success and viability.





KEY MESSAGES

- Define a hypothesis, give examples of good and bad/ vague hypothesis.
- Propose assumptions, create and test hypotheses regarding the viability of the idea.
- Set explicit decision rules.
- Examine correctly formulated business hypothesis options.

Choose one:

- I will interview 20 potential customers and will make my decision based on these.
- If I get positive feedback I will proceed.
- If >50% of customers prefer a group class @ €20, compared to a 1-1 service @ €50 I will create a group class (Correct)

- Examine clearly formulated business hypothesis options.

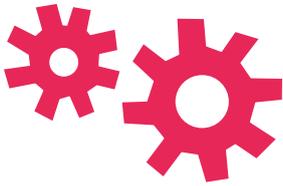
Choose one:

- If less than 50% of the visitors of my webpage click to read the product description, then I will develop a new prototype of my product (Correct).
- I will change the design of my product every six months
- If less than 50% of interviewees tell me it's a good design, then I will change the design of my idea (Correct).

- We encourage the participants to consider a wide range of potential questions to ask to improve the chances they find the most important ones to research.
- Hypothesis testing is an important concept because it is how you decide if certain treatments have positive effects, or if groups differ from each other or if one variable predicts another.
- Distinguish between the hypothesis results guiding you towards a decision on whether to abandon, adapt or advance including examining types of errors.
- Examine hypothesis results.
- Collect useful feedback, make correct inferences, identify high viability business idea as a result of rigorous testing.
- Examine threshold value. An entrepreneur sets a threshold value (e.g. a ROI) above which she decides to make the investment
If she sets a higher threshold,

She is more likely to:

- Invest when she should not have invested
- Not invest when she should have invested (Correct).
- Make no error.
- Make an unprofitable investment?



EXERCISE

Research question identification

Participants are asked to identify more potential research questions / hypotheses about their chosen idea by assessing their ROI, BMC and by using an example form YouTube: <https://www.youtube.com/watch?v=sBUI6rKnvr0&t=94s>

Identify potential research questions / hypotheses about your chosen idea by assessing:

- a) Your ROI assessment.
- b) Your BMC.

Participants learn to view their ideas from the perspective of their customers. It forces participants to delve deeper into their target market psyche and pushes them to innovate and think more creatively. There is 30 minutes allocated to complete the task.

RESEARCH QUESTIONS AND METHODS UNIT 4



UNIT 4 -RESEARCH QUESTIONS AND METHODS

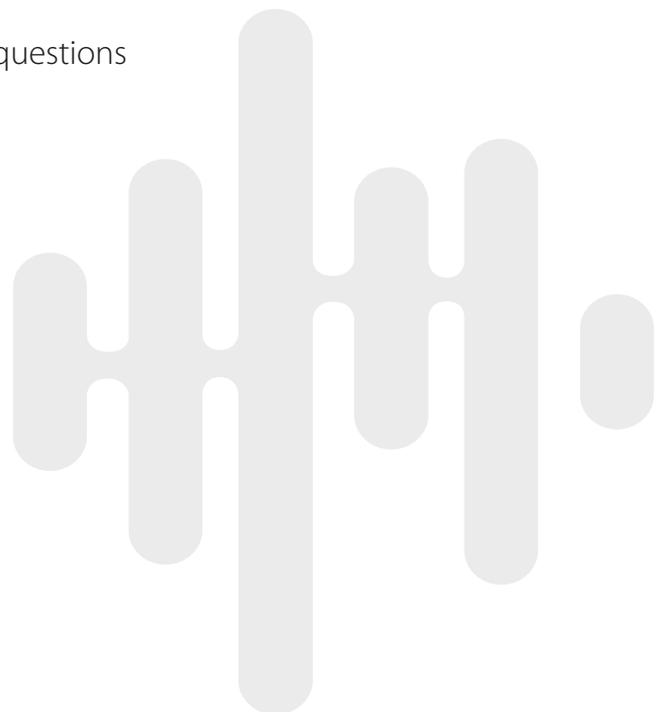
OVERVIEW

The previous unit ended with participants being tasked with identifying a wide range of hypotheses/research questions. This unit discusses the aggregation and prioritisation of these research questions/hypotheses, outlines research pitfalls and good practice, and then guides the participants to plan the implementation of their own research program to inform their viability assessment of their idea, and if viable, some specific aspect of its implementation.

Participants decide on which hypothesis to test and the method of testing. They are asked to examine how the results will influence their decision. Research approaches are investigated as part of the decision-making process.

This unit includes the following parts:

- 4.1 Aggregating and prioritising of research questions
- 4.2 Research pitfalls & best practice
- 4.3 Planning participant research



CONTENTS UNIT 4

PARTS	SECTIONS	ESTIMATED TIME
4.1 Aggregating and prioritising	4.1.1 Aggregating research questions / hypotheses using excel template 4.1.2 Ranking and assessing questions in a table 4.1.3 What questions would we ask to make a more informed assessment?	10 minutes
4.2 Research pitfalls & best practice	4.2.1 Bad research 4.2.2 Good research 4.2.3 Interviews & Surveys 4.2.4 A/B tests & Pilots/minimum viable products	20 minutes
4.3 Plan your research	4.3.1 Selecting your idea to research 4.3.2 Plan your research 4.3.3 Begin exercises and have discussion and answer questions that may arise.	20 minutes

TOTAL TIME OF CONTENTS IN UNIT 4: 50 MINUTES

EXERCISES UNIT 4

4.2 RESEARCH PITFALLS & BEST PRACTICE	OBJECTIVES	TIME
Exercise Organising your hypotheses	Participants learn to organise and prioritise their hypotheses to get meaningful results.	30 minutes
4.3 PLANNING RESEARCH	OBJECTIVES	TIME
Exercise Selecting your hypothesis	Participants develop their decision-making abilities and use their skills to test their hypotheses, thereby increasing confidence, expertise and ability to justify their decisions..	15 minutes

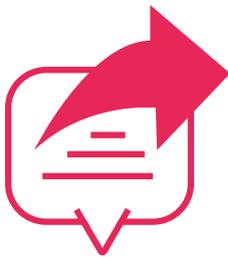
TOTAL TIME OF EXERCISES IN UNIT 4: 45 MINUTES



4.1 AGGREGATING AND PRIORITISING RESEARCH QUESTIONS

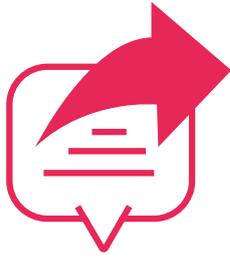
CONTENTS

In this section the participants will assess the range of hypotheses / research questions and assess them from a number of perspectives, including prioritising the most important and assessment their ability to test them.



KEY MESSAGES

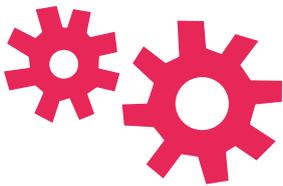
- Participants will create a table of their hypothesis in excel. Creating a table of hypotheses in excel gives a great visual summary of the factors affecting viability of the idea:
 - They will rank their importance.
 - List the hypothesis.
 - The theme area.
 - Whether it is testable or not.
 - Whether it is testable in time for their prestation during this course
 - An estimate of whether it will be supported in percentage (uncertainty).
- It is important to identify high or low uncertainty factors regarding your ideas viability to prioritise your research.
- The most informative questions are the ones whose answer we are the most uncertain about and which have high impact on viability
- Participants will identify the most important questions and rewrite in a simple, easy to communicate form.
- Before doing the research, consider what results would make you proceed, pivot or abandon.
- An importance can be placed on the ideas viability and be able to identify the testable ideas.
- The concept of decision rules is discussed with the likely outcomes.



KEY MESSAGES

- A scientific approach to making better decisions.
- All research is not created equal – the quality of the research makes a big impact on its usefulness.
- Quality is closely linked to validity – in this case do the results really predict the chance of success of an investment or reward?
- Identify types of research, research design and methods for each category What are the advantages and disadvantages of each type?
 - Engaging with people / gathering data.
 - Desk research.
 - Interviews (structured/ semi – structured).
Eg. <https://www.simplypsychology.org/interviews.html>
 - Survey.
 - Experiments.
 - Trial / Proof of concept / minimum viable product
Eg. <https://www.adroll.com/blog/marketing/proof-of-concept-what-it-is-and-how-to-do-it-right>
 - A/B trials.
Eg. <https://hbr.org/2017/06/a-refresher-on-ab-testing>
- Performing research where the interpretation is more valid means the interpretation gives a more accurate indication of the chance of success. Validity needs to be considered from the outset of the research design, poor data into the interpretation process will result in poor interpretation.
- Know market research pitfalls and the common mistakes to avoid.
- Research should consist of:
 - Structured exploration.
 - Seek a representative population of potential customers to study.
 - Limit the use of closed questions (e.g. with yes/no answers). Opened ended questions are preferable as they can be more informative about the customers experience.

- Give examples of good research
- Advise testing real:
 - Interest.
 - Demand.
 - Willingness to pay,
 - If you have competition: Willingness to try a new option.



EXERCISE

Organising your hypotheses

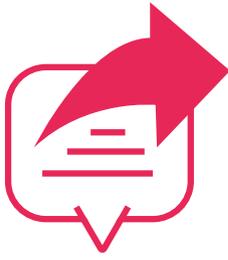
In this exercise, participants are asked to use a template spreadsheet and aggregate their hypotheses/ research questions then group them into themes and simplify the questions. They then make a judgement regarding if they are testable in general. They are asked to make a judgement regarding if they are testable in the timeframe of this course with resources of time. They also need to rank their importance for estimating the idea's viability and influencing a decision to proceed, pivot or abandon. They should allow 30 minutes to complete the task.

4.3 PLANNING YOUR RESEARCH

CONTENTS

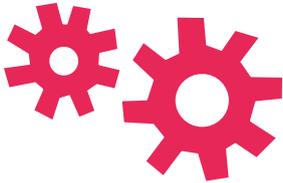
Participants have already identified a range of research questions and we have shown them how to prioritise those questions and they have learned about types of research. Now, participants will plan their own research as we guide participants towards narrowing their choice of hypotheses to test during the remainder of the course. They should identify a methodology and a timeline for this. Participants are likely to have many practical questions here, so be open to extended discussion and clarification about their specific projects.





KEY MESSAGES

- Participants will plan their own research, design a research methodology and plan a timeline to completion (and thus informing their decision to abandon, pivot or proceed)
- Each person's research will be unique and presenters should provide guidance to inform participant decisions, but the participants themselves must make these decisions.



EXERCISE

Selecting your hypotheses

In this exercise, participants are asked to select the hypotheses they will test during the remainder of this course, they are also asked to demonstrate the method used and finally to provide a timeline for this research. Participants will gain confidence and expertise in being able to answer these questions as well as be able to identify any weak links or areas of further research/discovery. Participants are honing their decision-making abilities and using their skills to narrow down their hypotheses by putting them into practice. They are increasing their confidence, expertise and their ability to justify their decisions. Allow 30 minutes to complete the task.

SCIENTIFIC APPROACH TO ENTREPRENEURSHIP UNIT 5



UNIT 5 -SCIENTIFIC APPROACH TO ENTREPRENEURSHIP

OVERVIEW

The previous unit discussed the aggregation and prioritisation of research questions/hypotheses, outlined research good practice, and guided the participants through planning their research. In this unit we explain the value of these to entrepreneurial endeavours. The participants should have begun implementing their research by the time you have this session.

At this point participants should have the skills and confidence to present their plan and progress to date. Openly discuss their challenges and problems offers and opportunity for peer review and learning. Participants will add to their video production and editing skills by being asked to prepare a video in the coming weeks.

Probability and Bayesian reasoning are introduced in this unit as a concept to help new businesses increase their chances of success. Participants will add to their suite of knowledge by being able to test their concepts under different frameworks.

This unit includes the following parts:

- 5.1 Recap and update on participant research progress
- 5.2 Scientific approach to entrepreneurship

CONTENTS UNIT 5

PARTS	SECTIONS	ESTIMATED TIME
5.1 Recap and update	5.1.1 Progress on your research project? 5.1.2 Challenges/problems 5.1.3 Plan in the coming weeks to record a video summarising your findings	25 minutes (depending on engagement)
5.2 Scientific approach to entrepreneurship	5.2.1 Overview and application 5.2.2 Example of Inkdome – what are the benefit of the approach 5.2.3 HBR article 5.2.4 VOXEU article 5.2.5 Probability & Bayesia reasoning Overview and application	50 minutes

TOTAL TIME OF CONTENTS IN UNIT 5: 75 MINUTES

EXERCISES UNIT 5

5.2 SCIENTIFIC APPROACH TO ENTREPRENEURSHIP	OBJECTIVES	TIME
<p>Exercise Assess downsides of a non-scientific approach</p>	<p>Participants get a balanced view on the approaches of assessing an entrepreneurial idea by viewing a video on the downside of a non-scientific approach.</p>	<p>10 minutes</p>
<p>Exercise Key differences between groups</p>	<p>This broadens their knowledge further on various approaches to assessing ideas and informs them on how it might affect the decision making process for the idea.</p>	<p>15 minutes</p>
<p>Exercise Decision making</p>	<p>Participants can identify the higher quality ideas and know how to stack the odds in their favour. Participants are also able to identify medium quality ideas and apply scientific and non-scientific approaches for the likely outcome and see how it would affect decisions.</p>	<p>20 minutes</p>
<p>Exercise Bayesian reasoning</p>	<p>Participants will test their understanding of the Bayesian framework with their idea in mind.</p>	<p>30 minutes</p>

TOTAL TIME OF EXERCISES IN UNIT 5: 1 HOUR 15 MINUTES

5.1 RECAP AND UPDATE CONTENTS



Here the participants present their research plan and progress made with their research. Opportunity should be given for participants to share and discuss any queries or challenges they need guidance on. This is a great opportunity for participants to get feedback, refine their ideas and consider any adaptations.



KEY MESSAGES

- The participants should be making significant progress in research by this stage as their time is limited before the final presentation in the next session.
- Presentation, feedback, change management and project management skills.
- Be able to identify potential challenges/ problems.

5.2 SCIENTIFIC APPROACH CONTENTS

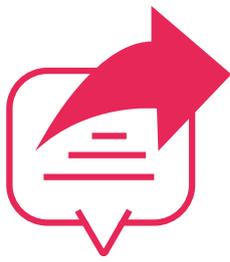


This section explains the reasoning behind the course material and outlines the evidence supporting its efficacy¹. By teaching this, it is expected the participants we will appreciate better how to use the skills acquired in their current research project and in the future for similar situations.

Probability and Bayesian reasoning are also introduced a set of tools that can help decision makers make better decisions under significant uncertainty.

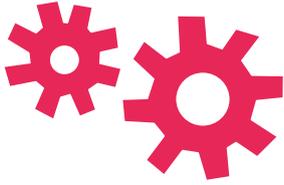
This content informs the participants while they should be actively implementing their own research how and why they should perform and interpret the research.

¹ Camuffo, A., Cordova, A., Gambardella, A., & Spina, C. (2020). A scientific approach to entrepreneurial decision making: Evidence from a randomized control trial. *Management Science*, 66(2), 564–586. <https://doi.org/10.1287/mnsc.2018.3249>



KEY MESSAGES

- The methods taught in this course have the strongest evidence showing they promote entrepreneurial success.
 - Consider the role of probability and chance in an idea's chance of success. Evidence indicates success in general (not for the specific idea per se) can be improved by making better decisions in the idea assessment phase.
 - Participants should aim to select better quality ideas using a scientific approach by:
 - Asking questions (posing hypotheses).
 - Create decision rules before collecting information (if x, then y).
 - Testing them (lower bias when collecting data).
 - Assess the idea using basic probability.
 - Applications of the scientific approach can be applied to ideas at all stages of the business life-cycle for different reasons. These frameworks and tools can be beneficial long into the future, such as:
 - Start-ups: proceed / pivot / abandon.
 - Start-ups – making important decisions (not meeting the threshold of a pivot).
 - Businesses considering making a large investment / taking a risk.
 - Businesses wishing to optimise core processes.
 - Non-scientific approach to assessing your entrepreneurial idea is highlighted as well as highlighting the differences between groups in a case study.
 - Understand Probability and Bayesian reasoning and the connection to likelihood of success.
 - Compare frequentist to Bayesian statistics.
 - What implications does a positive result and negative result have in probability.
 - In the next unit participants are asked to consider the below potential presentation structure:
 - Idea (BMC).
 - Key questions/ hypothesis.
 - Research plan.
 - Results.
 - Plan for next 6 months.
 - Illustrative video.
- https://www.youtube.com/watch?v=nywbAvJ8hn8&ab_channel=LorenaCant%C3%B3Wolt%C3%A8che



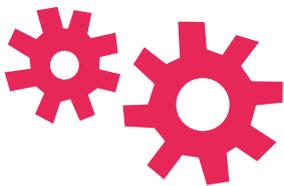
EXERCISE

Assess downsides of a non-scientific approach

In this exercise, participants are asked to watch a video to assess the downsides of a non-scientific approaches to assessing their entrepreneurial idea.

<https://www.coursera.org/lecture/scientific-approach-innovation-management/inkdome-case-s57Y4>

They will have 10 minutes to complete the task.



EXERCISE

Key differences between groups

Participants will read an article on the scientific method and then discuss what were the key differences between the treatment and the control group. This exercise broadens their knowledge further on various approaches to assessing ideas and they are asked to comment on how it might affect the decision making process for the idea.

<https://hbr.org/2020/11/founders-apply-the-scientific-method-to-our-startup>

7 minutes reading time.

What were the key differences between the treatment and the control group? They will have 15 minutes to complete the task.

MODULE RECAP

UNIT 6



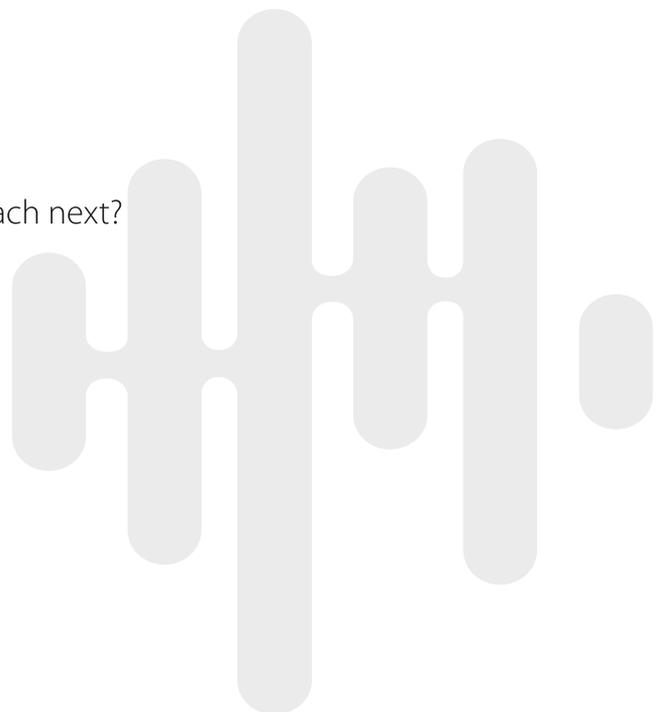
UNIT 6 -MODULE RECAP

OVERVIEW

This is the recap session of the course ahead of the final session where the participants present their research. This recap will help inform the final presentation and should be used to encourage the participants to consider how they will use the content of the course after the course has completed. Time should be allocated for questions from participants regarding their presentation and their interpretation of their findings.

Participants are asked to structure their video based on their idea to include the below points for the next session:

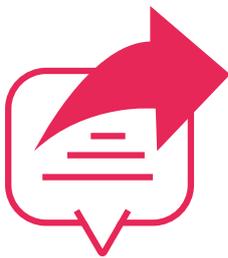
- Idea (BMC)
- Key questions/ hypothesis
- Research plan
- Results
- Next steps – the plan
- When will you use the scientific approach next?





CONTENTS

In this unit participants will recap on the course contents prior to preparing their video for their final presentation. Skills learned in the technology module with link with this module to create their video. We will check in with participants to see how they are progressing or if they have any questions/ problems.



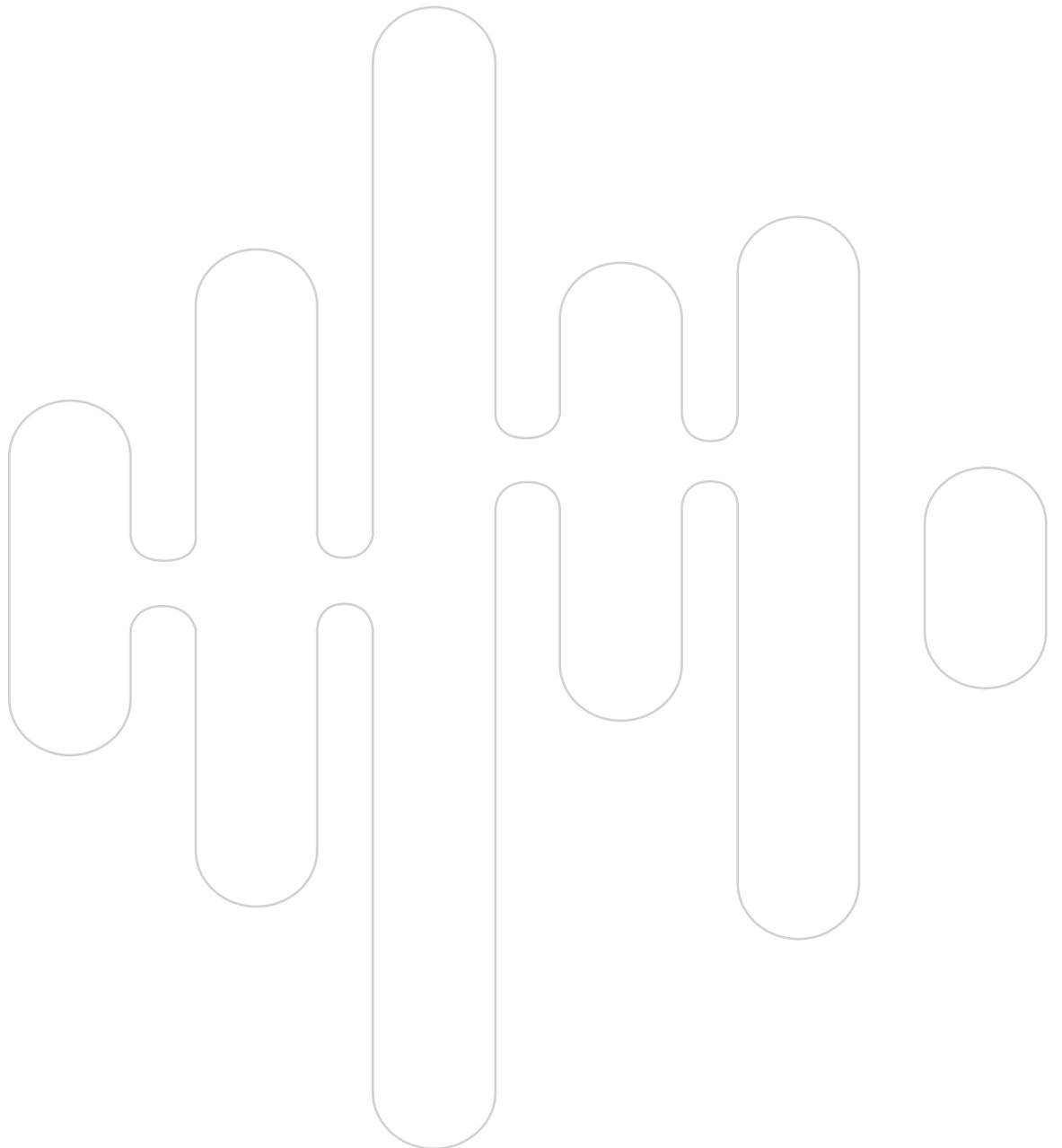
KEY MESSAGES

- Participants should be advanced in preparing their presentation and should have queries regarding finalising it.
- The overall objectives of the course should be restated and made clear while recapping the content.
- Challenging the participants to consider when they can apply the new knowledge going forward is expected to increase the impact of taking the course.
- Provide a good structure for the video/final presentations.
- Topics recapped will include:
 - Defining entrepreneurship.
 - Entrepreneurship process.
 - Idea generation.
 - BMC.
 - Idea selection.
 - Scientific approaches.
 - Research.
 - Business hypothesis.
 - Decision rule.
 - Expected value.
 - Probability.

MODULE 2

INTRODUCTION TO TECHNOLOGY

4 MUSICIANS



INTRODUCTION

OVERVIEW

As part of this module, we will introduce applicants to the basic concepts of Audio/Lighting/AV Technology. Nowadays, versatility is integral as an artist or a performer, and this module will give the opportunity to discover with fresh perspective/reacquaint themselves with various elements of technology that can further help them expand the scope of future endeavours. The technical information covered within the course starts with the fundamental elements and builds on these to give a working knowledge of multiple disciplines. As online, and virtual platforms have expanded greatly in the past two years, preparation for this is one of the areas that have been explored during the project. Various free, and opensource software was used for the different elements, and this gave all involved the opportunity to investigate potential avenues of interest at their own pace without any restrictions.

This module includes the following units:

1. Audio Technology.
2. Lighting Technology.
3. AV Technology.
4. Creative Applications of Music & Media Technology



AUDIO TECHNOLOGY

UNIT 1



UNIT 1

-AUDIO TECHNOLOGY

OVERVIEW

In this unit participants will learn the importance of quality audio as part of a performance, either in a live or online setting and how to go about choosing appropriate equipment. Poor quality audio is often the first thing noticed by the audience and can lead to an unhappy experience for the ticket holder.

This unit includes the following sections:

- 1.1 The basics of audio signal flow
- 1.2 Microphones
- 1.3 Audio formats
- 1.4 Audio interfaces
- 1.5 Editing software



CONTENTS UNIT 1

PARTS	SECTIONS	ESTIMATED TIME
1.1 The basics of audio signal flow	1.1.1 Analysis of the path a sound signal takes from its original production to its eventual digital reproduction	30 minutes
1.2 Microphones	1.2.1 Conversion of acoustical energy 1.2.2 Types of microphones 1.2.3 Different microphone polar patterns 1.2.4 Examples of industry standard microphones	1 hour
1.3 Audio formats	1.3.1 Sample rate/frequency 1.3.2 Sample depth/sample size 1.3.3 Bit rate 1.3.4 Quality – File Size	30 minutes
1.4 Audio interfaces	1.4.1 Size versus Portability 1.4.2 Interface connections 1.4.3 Types of Inputs	30 minutes
1.5 Editing software	1.5.1 Reaper Interface: Timeline, Track Control Panel, Transport Bar, VU Meters, Mixer Control Panel, Master, etc. 1.5.2 Save projects, Create Markers and Regions 1.5.3 Basic Automation with Envelopes 1.5.4 How to use an EQ 1.5.5 How to use Reverb	1 hour 30 minutes

TOTAL TIME OF CONTENT IN UNIT 1: 4 HOURS

EXERCISES UNIT 1

EXERCISE	OBJECTIVES	TIME
Setup stereo miking positions.	<ul style="list-style-type: none">To learn different stereo miking techniques.To differentiate between pros and cons of each.To identify the mics necessary for each technique.	2 hours

TOTAL TIME OF EXERCISES IN UNIT 1: 2 HOURS



1.1 THE BASICS OF AUDIO SIGNAL FLOW

CONTENTS

Starting at a base level we will look at how an audio signal flows through a system and be able to identify the different components which will elevate any confusing situations down the line should we need to trouble shoot any problems within the system.



KEY MESSAGES

- Analysis of the path a sound signal takes from its original production to its eventual digital reproduction.
- Role that different steps, and different equipment, play within these transformations.
- Audio-signal flow is an element of key importance, since a good knowledge of how an audio signal gets from one location to another is crucial if ever students are required to troubleshoot, or problem solve during a live event or recording session.



RELATED SECTIONS

- 1.2 Microphones
- 1.3 Audio formats
- 1.4 Audio interfaces
- 1.5 Editing software

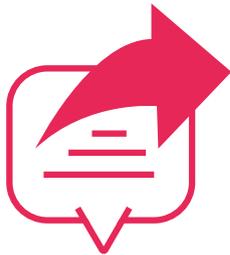


1.2 MICROPHONES

CONTENTS

Once the group has an understanding of the key components of the audio signal flow, we can explore the items in the system a little more closely, beginning with microphones. Within this unit we will

start by learning the basics of how microphones work, what happens at a physical level that allows for microphones to convert acoustical energy (sound waves) into electrical energy (the audio signal). We will then take a look at a number of different microphone types, Dynamic/Condenser/Ribbon, and different polar patterns (pickup patterns), omnidirectional, figure of 8, and cardioid, that may be common to both. We also look at the pros and cons of each microphone type, and each of the polar patterns. The use case of each mic type is also discussed briefly so that a more comprehensive understanding of the equipment may be reached. A number of specific industry standard microphones are looked at as well as some more budget friendly items for anyone interested in starting to do their own recording.



KEY MESSAGES

- Microphones capture an acoustical signal and convert it into electrical energy.
- The difference in microphone types, where and when is best to use each of them.
- The specificities of different microphone polar patterns, their uses, and the various pros and cons associated with each.
- Characteristics and price tag of some industry standard microphones.
- By the end of this unit, students will be armed with a theoretical knowledge that will enable them to better choose the equipment they need for their specific artistic purposes.



RELATED UNITS

1.1 The basics of audio signal flow

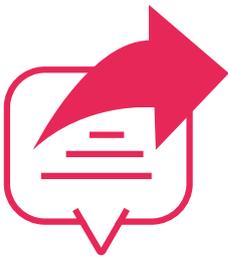
1.4 Audio interfaces

1.3 AUDIO FORMATS



CONTENTS

Audio files come in all types and sizes. And while we may all be familiar with MP3, there are much better formats to capture audio which preserve the fidelity to a higher standard. It is important to realize that all audio formats fall into three major categories; by understanding these categories, the students can choose which format better suits their needs.



KEY MESSAGES

- We will approach different aspects related to audio formats such as sample rate/frequency, sample depth/sample size, bit rate. These are commonly seen but rarely understood. Understanding the meaning behind these terms is essential in choosing a format that is optimal to the musician's needs.
- Students will learn about uncompressed audio formats, audio formats with lossy compression and lossless compression, their pros and cons and best practices.
- Choosing between audio formats is also a compromise between quality and file size. To understand what the compression sacrifices enables the student to make better audio choices.



RELATED UNITS

1.5 Editing software

1.4 AUDIO INTERFACES

CONTENTS



An audio interface is one of the most important parts to a musician's setup, whether building a home studio or a portable recording setup. It is the central hub to all of the audio, converting the instrument's sound from analogue to digital for the PC's digital audio workstation (DAW) to process. Within the audio interface unit, a comprehensive look is taken at the hardware used to convert the audio signal from analogue to digital. We also identify different inputs and outputs on devices and discuss the requirements of a small home studio setup. Interfaces come in a large range of sizes and prices; this section should help clarify what you will require for your own needs.



KEY MESSAGES

- The size of the interface and how it relates to its portability.
- Interfaces contain a variety of connections. To make sure you can plug your interfaces into your laptop or PC, we will learn what USB, Thunderbolt, Ethernet stand for and what differences set them apart.
- Sound can be captured in a variety of different ways so it's important to work out the quantity and type of inputs needed, whether it is Jack, XLR or Combo Jack XLR inputs.
- The best audio interface is one that has all the functionality needed within a budget. Choosing the right interface may seem daunting at first, but by carefully considering your requirements, you can very quickly narrow down your choices.



RELATED UNITS

1.2 Microphones

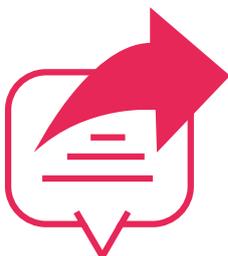
1.5 Editing software



1.5 EDITING SOFTWARE (REAPER)

CONTENTS

A Digital Audio Workstation (DAW) is a major part of any home studio setup and as with other audio equipment there are a myriad to choose from. We worked with Reaper due to the fact that it is cross platform, lightweight, and for those who wish to continue using it, very reasonably priced. The interface for the software is very similar to many other DAWs, so is easy to get started on if you have used one before. After a quick tour of the interface, it is immediately usable. Saving a project is the first most important aspect to look at as there are a number of settings to be aware of. From here we move on to how the session will be laid out and how you will keep parts of it easily identifiable (we looked at using Markers and Regions for this purpose). Another key factor within the DAW environment is the use of various software plugins which mimic hardware counterparts such as equalisation (EQ), compression, gates, reverbs, echo, delay, and others. These are examined and discussed and some best practices put forward..



KEY MESSAGES

- Familiarize yourself with the Reaper Interface: getting to know the Timeline, Track Control Panel, Transport Bar, VU Meters, Mixer Control Panel, Master, etc.
- Save projects, Create Markers and Regions.
- Basic Automation with Envelopes
- Understanding how to use an EQ
 - Adding an EQ as the first insert is almost as essential as creating the tracks themselves.
 - Knowing the differences between applying a subtractive EQ and an additive EQ and understanding that subtractive

EQ preserves the natural and realistic quality of the sound since it is not adding any extra sounds to the increased frequencies, but rather reducing the subtracted ones.

- Cutting and Boosting: When you're cutting a frequency, it's best to make it narrow (a higher Q) and a bit deeper, whereas if you're boosting, it's better for it to be wider (a low Q) but shallower (in other words, use gain sparingly).

- Reverbs are some of the most used audio effects, it is therefore key that the student understands how to use its features.
 - Understanding the physical principles behind the notion of reverb.
 - Experimenting with different kinds of reverbs in Reaper to give the recording the right kind of sound.
 - Best practices on using reverb.
- How to render audio.

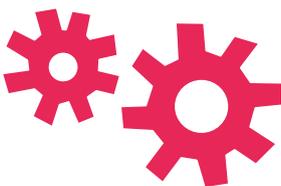


RELATED UNITS

1.1 The basics of audio signal flow

1.3 Audio formats

1.4 Audio interfaces



EXERCISE

Setting up Stereo Mic Techniques.

As a practical session some of the knowledge gained in the section on microphones is implemented through an exercise on setting up different stereo miking techniques. Also, within this practical element the need to be able to identify cables and connectors will be crucial as well as how to correctly coil the cables once the session is complete.



RELATED UNITS

1.2 Microphones

1.4 Audio interfaces

LIGHTING TECHNOLOGY UNIT 2



UNIT 2 - LIGHTING TECHNOLOGY

OVERVIEW

In this section we will introduce the participants to fundamental concepts of lighting, once again starting at a basic level to make sure simple concepts were understood. Beginning with different types of lighting consoles, dimmers, and how they all communicate as elements of the lighting chain, then moving onto different types of fixtures that may be found in both a theatrical and TV/Film environment.

This module includes the following units:

- 2.1 The lighting chain
- 2.2 Basic fixture types for live or broadcast
- 2.3 Fundamental lighting techniques, 3-point source method
- 2.4 Drafting a basic plan



CONTENTS UNIT 2

PARTS	SECTIONS	ESTIMATED TIME
2.1 The lighting chain	2.1.1 Analysis of the key components of the lighting chain. 2.1.2 Consoles, dimmers.	1 hour
2.2 Basic fixture types for live or broadcast	2.2.1 Types of fixtures and their purpose. 2.2.2 Fixtures for live, broadcast or photographic use. 2.2.3 Colour Temperature.	1 hour
2.3 Fundamental lighting techniques, 3-point source method	2.3.1 Key Light. 2.3.2 Fill Light. 2.3.3 Backlight. 2.3.4 Lighting Backgrounds	1 hour
2.4 Drafting a basic plan	2.4.1 Identify key information: characteristics of location, kind of performance, kind of equipment. 2.4.2 Simple Draft	1 hour

TOTAL TIME OF CONTENT IN UNIT 2: 4 HOURS

EXERCISES UNIT 2

EXERCISE	OBJECTIVES	TIME
Setup 3-point source for single performer.	To identify the different types of fixtures and their purpose. Position fixtures to adequately light subject for camera.	2 hours

TOTAL TIME OF EXERCISES IN UNIT 2: 2 HOURS

2.1 THE LIGHTING CHAIN

CONTENTS



In this unit we examine the key components of the lighting chain, from the console to the light output from the lighting fixture. We discuss different consoles used to control dimmers and their limitations and alternatives, how the console communicates with other lighting equipment and what protocols are used, and the function of a lighting dimmer.



KEY MESSAGES

- Ability to identify different elements within the lighting chain.
- Identify different consoles and choose which may be suitable for your requirements.
- Understanding how DMX and its signal path works, and its limitations.
- How a dimmer pack functions within the lighting chain, and what fixtures it should be used with.



RELATED UNITS

2.2 Basic fixture types for live or broadcast

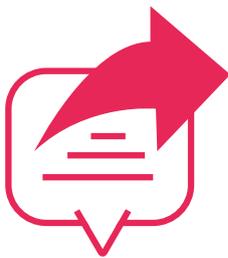
2.3 Fundamental lighting techniques, 3-point source method

2.2 BASIC FIXTURE TYPES FOR LIVE OR BROADCAST



CONTENTS

Many different fixture types are available within the industry and serve many different purposes. An important skill is to be able to suitably identify the particular fixture for the intended purpose, and within a vast catalogue of available fixtures choose the suitable wattage, and focal length for your requirements. Learning the standard basic symbols for each fixture discussed will also be crucial when reading or drafting a plan.



KEY MESSAGES

- Become familiar with different types of fixtures and identify their purpose within a lighting system.
- Differentiate between fixtures more appropriate for live, broadcast, or photographic use.
- Be able to identify key components of fixtures (Including different lamps).
- Know the different basic standard icons used to identify fixtures.



RELATED UNITS

2.2 Basic fixture types for live or broadcast

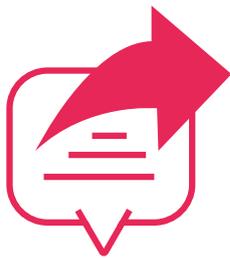
2.3 Fundamental lighting techniques, 3-point source method

2.4 Drafting a basic plan



2.3 FUNDAMENTAL LIGHTING TECHNIQUES, 3-POINT SOURCE METHOD CONTENTS

Within this unit we introduce participants to the fundamentals of 3-point source lighting. This is the basis for all TV, Film, and Theatre based lighting. We will encourage the participants to experiment with variations of the basic angles to produce aesthetically pleasing lighting on a subject that will potentially be used for a live stream using a camera. In addition to 3-point source lighting we will also discuss lighting a backdrop to further enhance the setting.



KEY MESSAGES

- Cover fundamental 3-point source lighting.
- Identify how to implement the different elements necessary to adequately light a subject.
- Evaluate the effect of different intensities on a subject.
- Experiment using additional fixtures in a variety of locations.
- Add further fixtures to light a backdrop or background to set the scene.



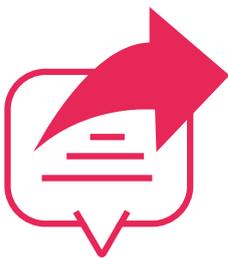
RELATED UNITS

- 2.2 Basic fixture types for live or broadcast
- 2.4 Drafting a basic plan



2.4 DRAFTING A BASIC PLAN CONTENTS

In this unit, students will learn a formulated approach to creating a lighting plan. In the case of lighting design, the plan is one of the fundamental documents responsible for conveying your ideas to the technicians or other people working on the project so they can understand your intention as the designer. Lighting plans can range greatly in complexity from multiple viewing angles to a single sheet depending on what the project requires. The most important part of the plan is to get across the core concept of the design and the key information.



KEY MESSAGES

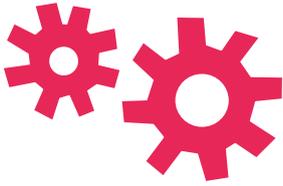
- Identify key information necessary for creating a plan:
 - What is the location of the performance?
 - What kind of performance is it?
 - What equipment will I have at my disposal?
 - What facilities are there to hang or rig lights?
- Understand how you would draft a plan in its simplest form.
- Convey ideas to a third party using standard methods and symbols.
- Identify key different portions of a plan and the information that may be indicated within.



RELATED UNITS

2.2 Basic fixture types for live or broadcast

2.3 Fundamental lighting techniques, 3-point source method



EXERCISE

Setting up a simple 3-point source system

In this exercise, we will show students how to setup a 3-point source lighting system for a solo performer and discuss how positioning impacts the things such as intensity and mood.



RELATED UNITS

- 2.1 Lighting chain and DMX control.
- 2.2 Basic fixture types for live/broadcast.
- 2.3 Fundamental techniques for broadcast/live lighting.
- 2.4 Drafting a basic plan (Hand drafted or CAD).

AV TECHNOLOGY

UNIT 3



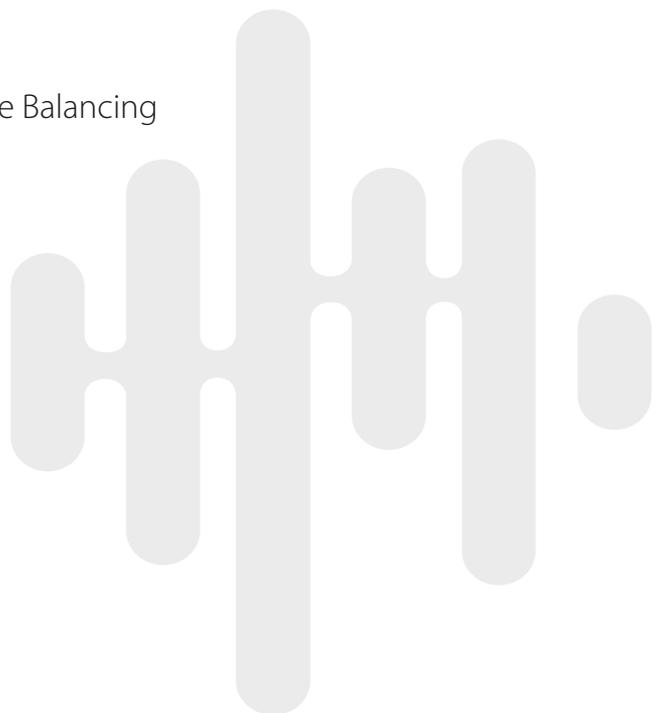
UNIT 3 - AV TECHNOLOGY

OVERVIEW

In this segment students will delve into the basics of Audio-Visual technology where we will explore both hardware and software elements that allow us to capture video for a stream or recording. As AV is one of the most comprehensive technology subjects the participants were introduced to, we covered the fundamentals of various topics and then guided them towards further available information online. We also looked at how to polish our stream by adding things such as lower thirds, stingers, and LUTs. For this we will be exploring software such as GIMP, OBS, and Da Vinci Resolve.

This module includes the following units:

- 3.1 Introduction to Cameras
- 3.2 Connecting a camera to a computer
- 3.3 Optimising the Camera, Lenses, and White Balancing
- 3.4 Creating Bugs and Lower Thirds in GIMP
- 3.5 Creating LUTs
- 3.6 Introduction to OBS



CONTENTS UNIT 3

PARTS	SECTIONS	ESTIMATED TIME
3.1 Introduction to Cameras	3.1.1 Different camera types. 3.1.2 Accessories 3.1.3 Filming with Phone	1 hour
3.2 Connecting a camera to a computer	3.2.1 Hardware. 3.2.2 Capture cards..	30 minutes
3.3 Optimising the Camera, Lenses, and White Balancing	3.3.1 Exposure, Fps, and aperture settings. 3.3.2 Progressive vs Interlaced 3.3.3 Lenses, mounts and sensor size 3.3.4 Setting White balance.	30 minutes
3.4 Creating Bugs and Lower Thirds in GIMP	3.4.1 Creating Logos for broadcasting. 3.4.2 Creating a lower third.	30 minutes
3.5 Creating LUTs	3.5.1 Capturing a Screenshot. 3.5.2 Setting color correction. 3.5.3 Using Da Vinci resolve to export a LUT.	30 minutes
3.6 Introduction to OBS	3.6.1 OBS Interface: Layout, scenes, sources, Audio Mixer, etc. 3.6.2 Saving, importing and exporting 3.6.3 Scene Transitions 3.6.4 Using virtual camera.	1 hour

TOTAL TIME OF CONTENT IN UNIT 3: 4 HOURS



3.1 INTRODUCTION TO CAMERAS

CONTENTS

Beginning with the basics of identifying different cameras, their pros and cons, we then moved onto necessary accessories that may be required for a standard DSLR camera to be used for the purposes of streaming. We explore the possibility of using an iPhone or similar device as an alternative to the more expensive DSLR or Film camera.



KEY MESSAGES

- Identifying a suitable camera for your purpose, can you use one you already own?
- How do you know a camera is good for live streaming?
- What accessories are necessary to use a DSLR for streaming?
- Can I use an iPhone/Android camera to stream?



RELATED UNITS

3.2 Connecting a camera to a computer

3.3 Optimising the Camera, Lenses, and White Balancing



3.2 CONNECTING A CAMERA TO A COMPUTER

CONTENTS

In this section we explore and discuss the necessary components for capturing the video output from your camera. A number of different capture cards are examined and the benefits of each discussed. Different connectivity options are identified for various computer types as well as quality of the image capture and cost.



KEY MESSAGES

- What hardware is necessary to connect my camera?
- What hardware options exist for my computer?
- Capture card quality and settings.
- How does my capture card connect to my computer?



RELATED UNITS

3.1 Introduction to Cameras

3.3 Optimising the Camera, Lenses, and White Balancing



3.3 OPTIMISING THE CAMERA, LENSES, AND WHITE BALANCING CONTENTS

To get the best possible video quality we examine a number of different settings within our camera, and dependent on the environment, set them accordingly. We will look at exposure, fps, and aperture settings, as well as things like progressive scan vs interlaced. Lens types can greatly affect the final image as well as the sensor size within your camera. The different lens mounts and sizes are studied and further reading recommended. Setting a white balance for your camera is an important step in the setup process and this is explored and covered in some detail.



KEY MESSAGES

- How to optimise your camera for your stream, progressive vs interlaced.
- Understanding resolutions and fps and how this impacts your stream.
- Camera accessories, lenses, and power.
- The importance of setting a white balance on a camera.



RELATED UNITS

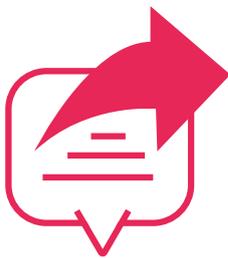
3.1 Introduction to Cameras



3.4 CREATING BUGS AND LOWER THIRDS IN GIMP

CONTENTS

Nowadays there are numerous methods for broadcasting live to the internet and it is easy to stream using platforms such as YouTube and Twitch. In this section we explore how you can make your stream stand out from the rest by adding things like a logo (bug) or using a lower third to display information such as your name, title of a piece being performed, or social media links. These extras will give your stream more of a TV produced programme aesthetic and can also help boost traffic to your social media pages.



KEY MESSAGES

- Use GIMP to edit or create a logo to be displayed in the corner of your screen.
- Using GIMP to create a simple lower third with information pertaining to your stream.



RELATED UNITS

3.6 Introduction to OBS

3.5 CREATING LUTS



CONTENTS

In this section we will cover how to create a LUT (Look Up Table) for your camera. Often when a camera is connected to a computer the default colour settings leave a lot to be desired in terms of colour saturation and contrast. We will need a screen shot of our camera which can be obtained using something like Microsoft snipping tool. This will then get imported into Da Vinci Resolve (the basic version of this is free) where we will perform some basic colour correction before saving it and exporting it as a new LUT. This LUT can then be imported into OBS as a filter to use with our camera.



KEY MESSAGES

- Capturing a screenshot of your camera.
- Basic colour correction.
- Using DaVinci Resolve to create a LUT.
- Exporting your LUT for use in other applications.



RELATED UNITS

3.4 Creating Bugs and Lower Thirds in GIMP

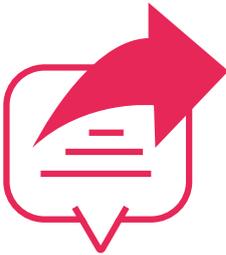
3.6 Introduction to OBS

3.6 INTRODUCTION TO OBS

CONTENTS



OBS is a free open-source broadcast software that allows you to mix a number of image, video and audio sources to create a final unified stream output. The final output can be streamed to a number of platforms such as Twitch, YouTube, or Facebook. You can also use the virtual camera plugin if you wish to use it to stream to Zoom, Teams, or any other video communication application. OBS gives you the ability to add various audio and video effects to your sources making it an immensely powerful and capable software (this may be limited by your computer's hardware capabilities).



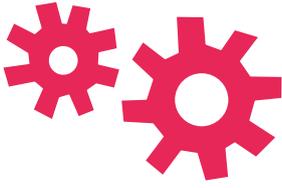
KEY MESSAGES

- Familiarize yourself with the OBS Interface: getting to know the layout, Scenes Sources, Audio Mixer, VU Meters, Scene Transitions, and Controls, etc.
- Save scene collections, import and export scene collection. The settings panel – Stream, Output, Audio, Video, and Hotkey settings.
- How to use scene transitions and setup a stinger or track matte.
- Using the virtual camera to output to Zoom, Teams, or other software.
- Creating a scene – adding sources, nested scenes.
- How to add audio and video filters to sources.



RELATED UNITS

- 3.4 Creating Bugs and Lower Thirds in GIMP
- 3.5 Creating LUTs



EXERCISE

Setting up and using a camera

This exercise is created for students to correctly identify different elements or accessories, assemble the necessary components of a camera system, and adjust aperture, white balance, frame rate, and resolution to capture video for a performance.



RELATED UNITS

3.1 Introduction to Cameras

3.3 Optimising the Camera, Lenses, and White Balancing

CREATIVE APPLICATIONS OF MUSIC & MEDIA TECHNOLOGY UNIT 4



UNIT 4 - CREATIVE APPLICATIONS OF MUSIC & MEDIA TECHNOLOGY

OVERVIEW

In this segment students will explore and discuss interesting creative and artistic applications of sound, music and multimedia technologies. Materials consist largely of multimedia examples for viewing and listening. Lively discussion and debate (e.g., what is music) typically arises and is actively encouraged.

This unit includes the following sections:

- 4.1 Electronic Music & Sound Design
- 4.2 Sound Art
- 4.3 New Interfaces
- 4.4 Visual Music



CONTENTS UNIT 4

PARTS	SECTIONS	ESTIMATED TIME
4.1 Electronic Music & Sound Design	4.1.1 History of electronic music 4.1.2 Musique concrète and Elektronische musik 4.1.3 Sound design for picture, games and theatre 4.1.4 Foley	30 minutes
4.2 Sound Art	4.2.1 Sound art versus music.	15 minutes
4.3 New Interfaces	4.3.1 Note-based instruments versus sound-based interfaces 4.3.2 New interfaces for musical expression	30 minutes
4.4 Visual Music	4.4. Visual music: definition and examples 4.4.2 Music video and VJing 4.4.3 Online Resources	30 minutes

TOTAL TIME OF CONTENT IN UNIT 4: 1 HOUR 45 MINUTES

EXERCISES UNIT 4

EXERCISE	OBJECTIVES	TIME
Short presentation on a related topic	Present an example of your own work that incorporates some aspect of technology.	15 minutes

TOTAL TIME OF EXERCISES IN UNIT 4: 15 MINUTES

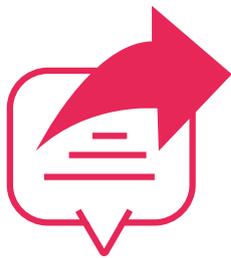


4.1 ELECTRONIC MUSIC & SOUND DESIGN

CONTENTS

Electronic music can be defined as music created using electromechanical, electronic or digital means (e.g., with a computer), and it has a more sound-based (i.e., timbre) approach to music making (as opposed to traditional styles that are more note-based). In this unit we will explore and discuss the differences between two famous studios that shaped the history of electronic music.

Finally, we will also look at the creative design of sound tracks, sound effects and ambient soundscapes to accompany a piece of media (film or game) or performance (e.g., theatre) with the aim of conveying a sense of mood, time, place etc.



KEY MESSAGES

- History of electronic music
- Pierre Schaeffer and Musique concrète
- Karlheinz Stockhausen and Elektronische musik
- Sampling versus synthesis
- Sampling versus synthesis
- Sound design for picture, games and theatre
- Foley



RELATED UNITS

4.2 Sound Art

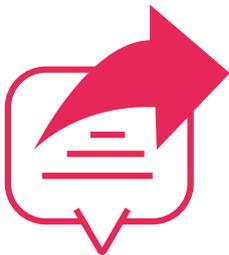
4.3 New Interfaces

4.2 SOUND ART



CONTENTS

Sound art is an art form which uses sound both as its medium (what it is made out of) and as its subject (what it is about). We will explore what differentiates sound art from music, in terms of their object, temporality, spatiality and interactivity.



KEY MESSAGES

- Sound art versus music



RELATED UNITS

4.1 Electronic Music & Sound Design

4.3 New Interfaces

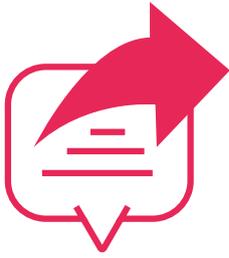


4.3 NEW INTERFACES

VISUAL MUSIC

CONTENTS

In this unit we will become familiarized with New Interfaces for Musical Expression (NIME). These are interfaces that are ideally designed for the expressive control of sound-based electronic music. We will take a look at many different examples, at different levels of production value.



KEY MESSAGES

- Note-based instruments versus sound-based interfaces
- New interfaces for musical expression



RELATED UNITS

- 4.1 Electronic Music & Sound Design
- 4.2 Sound Art
- 4.4 Visual Music



4.4 VISUAL MUSIC CONTENTS

Visual music is an art form that intends to represent visually musical or sonic structures. The development of this practice has been associated with synaesthesia, an unconscious linkage between multiple senses (in this case, sound and vision). In this unit we will talk about video synthesizers, the boom of music video as a result of the MTV era, and VJing.

Examples for visual resources and tools will be provided at the end, allowing for further exploration.



KEY MESSAGES

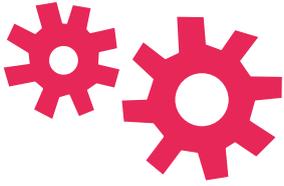
- Visual music: representing sound and music via visual elements
- Music video and VJing
- Synthesizers and the Digital Age
- Resources



RELATED UNITS

4.1 Electronic Music & Sound Design

4.2 Sound Art



EXERCISE

Short presentation on a related topic

Time permitting, students can work alone or in groups to prepare a short, informal 1 minute presentation related to the materials discussed in the lectures. For example, students have previously presented examples of their own work that incorporate some aspect of technology.



RELATED UNITS

4.1 Electronic Music & Sound Design

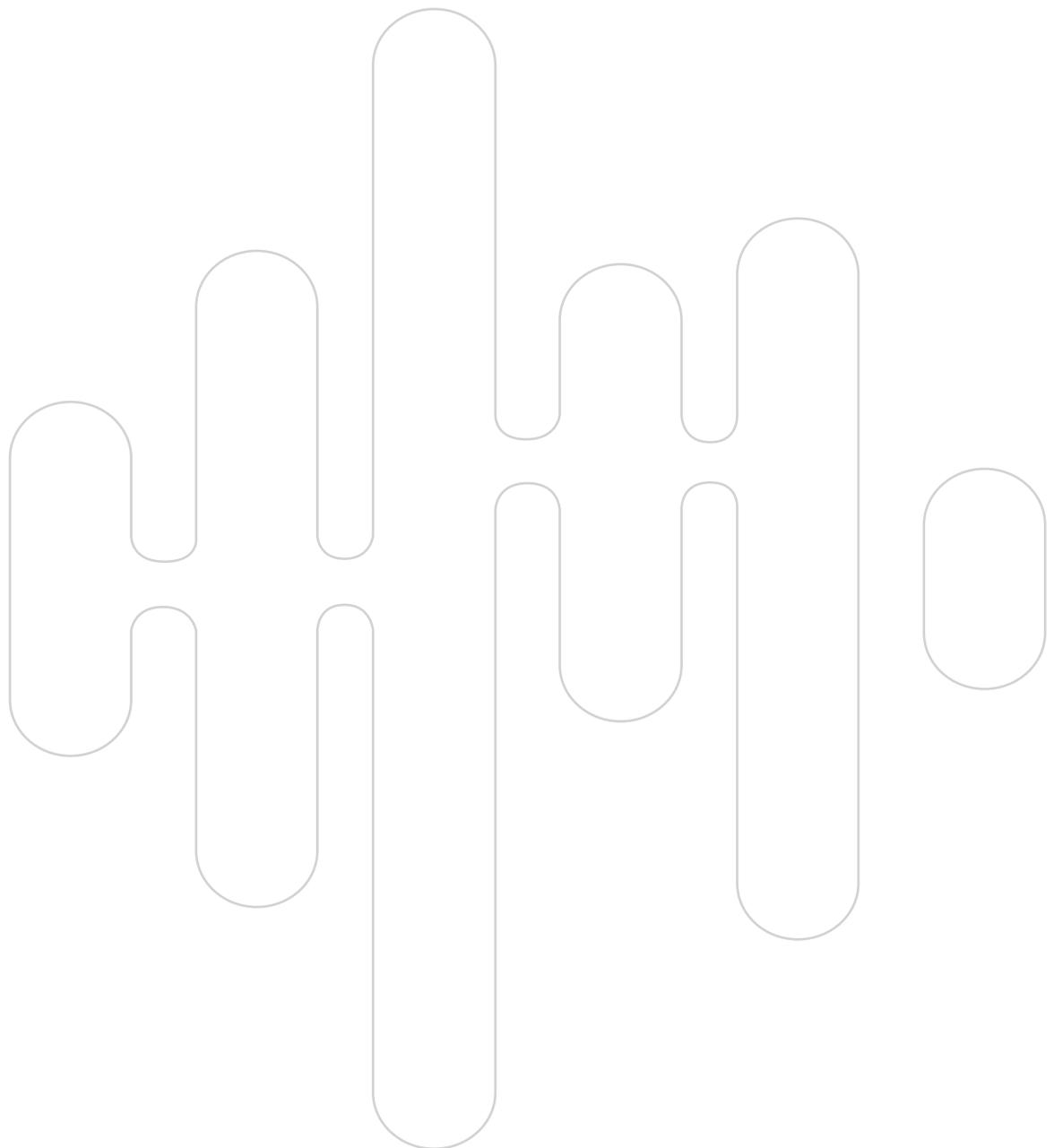
4.2 Sound Art

4.3 New Interfaces

4.4 Visual Music

MODULE 3

DIGITAL MARKETING, COMMUNICATION AND SOCIAL MEDIA



INTRODUCTION TO DIGITAL MARKETING UNIT 1



UNIT 1 - INTRODUCTION TO DIGITAL MARKETING

OVERVIEW

In this unit we will introduce students to the basic concepts of digital marketing. Nowadays, to be able to live as an artist or a musician, not only artistic skills are important, but also the marketing strategy that is established around it. They will learn the importance of applying a digital strategy for their careers as well as the main topics they must take into consideration for creating a successful and worthy brand.

This unit includes the following parts:

- 1.1 What is digital marketing?
- 1.2 Main goals of digital marketing
- 1.3 Application to the artistic field



CONTENTS UNIT 1

PARTS	SECTIONS	ESTIMATED TIME
1.1 What is digital marketing?	1.1.1 Definition 1.1.2 Why is digital marketing important?	30 minutes
1.2 Main goals of digital marketing	1.2.1 Create a value proposition 1.2.2 The audience 1.2.3 Knowing how to sell these proposals	1h
1.3 Application to the artistic field	1.3.1 The importance of the digital era in the music industry 1.3.2 Main topics of the unit	30 minutes

TOTAL TIME OF CONTENT IN UNIT 1: 2 HOURS

EXERCISES UNIT 1

1.1 WHAT IS DIGITAL MARKETING?	OBJECTIVES	TIME
<p>Exercise Old vs New</p>	<p>To learn why digital marketing is important. To differentiate between traditional and digital marketing. To identify the benefits of digital marketing.</p>	<p>10 minutes</p>
1.2 WHAT IS DIGITAL MARKETING?	OBJECTIVES	TIME
<p>Exercise Try to segment</p>	<p>To identify the different ways of segmenting to clarify their target audience. To identify in which process of a digital marketing strategy they need more help.</p>	<p>15 minutes</p>
1.3 APPLICATION TO THE ARTISTIC FIELD	OBJECTIVES	TIME
<p>Exercise Try to segment</p>	<p>To identify in which process of a digital marketing strategy they need more help.</p>	<p>20 minutes</p>

TOTAL TIME OF EXERCISES IN UNIT 1: 45 MINUTES

1.1 WHAT IS DIGITAL MARKETING?



CONTENTS

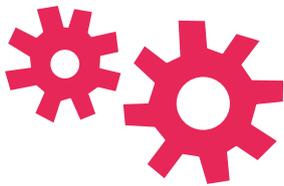
In this unit they will learn the definition of digital marketing and why it is important. How applying a digital strategy to their own brands as artists and musicians will help them achieve a successful career. They will understand that digital marketing is essential nowadays to raise awareness as artists.



KEY MESSAGES

- You must distinguish between traditional marketing and digital marketing and learn its definition to better understand it.
- The importance and the need to have a balance and a connection between their artistic skills and their digital marketing strategy.
- There are different channels for digital marketing that are supplementary and have different characteristics and applications: social media, websites, emailing, search engines, apps, etc. They need to know them and use those they consider the best ones for their goals.
- Digital marketing is important for five reasons.
 - Profitability: It is much more profitable in economic terms than traditional marketing. With very little money (or even none) you can develop digital actions.
 - Reach: It increases the ability to reach more people through different and supplementary digital channels. Everyday, there are millions of people in the digital world open to new things, looking for something interesting.

- Interaction: It allows you to interact with the audience. You can create a two-way communication with them and learn more about their needs and preferences.
- Engagement: It is a way of generating greater commitment and trust towards your brand.
- Incomes: An effective digital marketing strategy can increase revenues and generate more leads and info that allow measurement of results to see if the strategy is working.



EXERCISE

Old vs New

In this exercise, students will have to brainstorm; highlighting the benefits found in digital marketing digital marketing in opposition to traditional marketing. They will have 10 minutes to complete the task.



RELATED UNITS

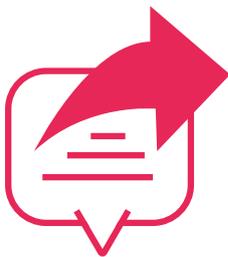
- 1.2 Main goals of digital marketing
- 1.3 Application to the artistic field
- 2.1 What is branding?
- 2.4 How to identify my audience?

1.2 MAIN GOALS OF DIGITAL MARKETING

CONTENTS



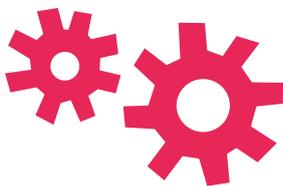
In this part we will teach students what are the main goals of digital marketing and how should they apply them to their brands. They will understand the importance of creating a strong value proposal, the relevance of understanding the audience and what are the best ways of selling these proposals to your customers.



KEY MESSAGES

- You will learn the definition of value proposal.
- It is important to identify how to create a good value proposal by answering these questions:
 - What do you offer? What kind of product you want to sell as an artist?
 - What is the purpose? What benefits does it generate to the audience, either rational, emotional, or problem solving?
 - How much will it cost the audience? Not just in terms of money, it can also be time or dedication.
- Learning to segment the audience through different variables is essential:
 - Geographic: where do they live/are from?
 - Demographic: who are they? (gender, age, etc..)
 - Psychographic: what are they like?
 - Attitudinal: how do they see the world?
- It is important to find out your audience and understand it.

- You must learn to sell your value proposal in an attractive way to draw the attention of the audience, regardless of whether it is a product, a service, or your personal brand.
- Learn to apply the 7 principles of Roberto Cialdini for selling a brand:
 - Reciprocity: give away and give value for free to your audience as the human mind compels us to give back.
 - Commitment and constancy: get your audience to commit to an action because they tend to act on it
 - Social proof: highlight your successes.
 - Sympathy and empathy: the audience is hooked on people and brands that they like and treat them well.
 - Authority: be a referential and reliable brand.
 - Scarcity: public is attracted to content that is not available to everyone.
 - Membership: audience likes to feel part of something, of a community.



EXERCISE

Try to segment

In this exercise, we will show students the value proposal of any artist that already exists and, as a result, they will have to try to segment their audience until they find their personalised one. They will have 15 minutes to finish the task and find the right audience and see if it matches the actual one.



RELATED UNITS

- 1.1 What is digital marketing?
- 1.3 Application to the artistic field
- 2.1 What is branding?
- 2.4 How to identify my audience?

1.3 APPLICATION TO THE ARTISTIC FIELD

CONTENTS

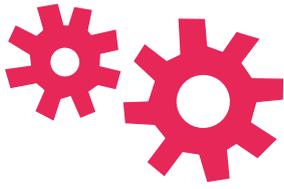


In this part students will learn the importance of the digital age in the music industry. We will teach them some of the benefits of building a digital strategy towards being an independent artist. On the other hand, we will analyse the main goals of the digital marketing unit and what they will be learning in the next weeks.

KEY MESSAGES



- Building a digital strategy allows the possibility of launching your career as an independent musician, without the need to be signed by a record company or an artistic agency.
 - It allows you to reach more people.
 - It creates a closer relationship with your audience.
 - It facilitates the promotion of your music.
 - It gives you the opportunity to get into new ways of monetizing.



EXERCISE

What do I need?

This exercise is created for students to identify in which processes of the application of a digital marketing strategy they have more shortcomings, and which they know best. It is a way for the teacher to see where students have difficulties. They will have 20 minutes to complete the task.



RELATED UNITS

- 1.1 What is digital marketing?
- 1.2 What are the main goals of digital marketing?
- 5. Digital Strategy

ARTIST BRANDING UNIT 2



UNIT 2 - ARTIST BRANDING

OVERVIEW

In this module we will introduce our students to the concept of branding, learning its importance in order to attract the attention of the audience. We will teach students how to build their own personal brand, both aesthetic and communication-wise, as well as the ways in which they would like to deliver their messages. They will also learn how to identify their target audience and look for a niche that fits in their proposition. Finally, we will talk about the concept of storytelling and why it should be used in a digital marketing strategy for building communities and creating engagement.

This module includes the following parts:

- 2.1 What is branding
- 2.2 How to create my personal brand
- 2.3 How to identify my audience
- 2.4 Applying my personal brand
- 2.5 The importance of Storytelling



CONTENTS UNIT 2

PARTS	SECTIONS	ESTIMATED TIME
2.1 What is branding?	2.1.1 Introduction to the concept of branding 2.1.2 Branding goals	30 minutes
2.2 How to create my personal brand	2.2.1 Define your goals and values 2.2.2 Define your purpose and your style	1 hour 15 minutes
2.3 How to identify my audience	2.3.1 Understanding your audience	1 hour
2.4 Applying my personal brand	2.4.1 Keller's Brand Equity Model	1 hour
2.5 The importance of Storytelling	2.5.1 What is Storytelling? 2.5.2 How to attract attention through storytelling 2.5.3 The SB7 Formula (StoryBrand 7-Part Framework) by Donald Miller	1 hour 15 minutes

TOTAL TIME OF CONTENT IN MODULE 2: 5 HOURS

EXERCISES UNIT 2

2.1 WHAT IS BRANDING?	OBJECTIVES	TIME
<p>Exercise</p> <p>Guess the artist</p>	<p>To be inspired by other artists to transmit their own messages.</p> <p>To break down the barrier of prejudices related to artists and the way they communicate.</p> <p>To focus on the message itself.</p>	15 minutes
2.2 HOW TO CREATE MY PERSONAL BRAND	OBJECTIVES	TIME
<p>Exercise</p> <p>Survive Survio</p>	<p>To be able to shape their personal brands through the opinions of the people who know them best.</p>	20 minutes
2.3 HOW TO IDENTIFY MY AUDIENCE	OBJECTIVES	TIME
<p>Exercise</p> <p>Choose the niche</p>	<p>To be able to find different types of niches within the music industry.</p> <p>To think about the niche, they would like to focus on.</p>	15 minutes
2.4 APPLYING MY PERSONAL BRAND	OBJECTIVES	TIME
<p>Exercise</p> <p>Step-by-step</p>	<p>To learn how to apply 'Keller's Brand Equity Model' to a strategy.</p> <p>To be able to identify the different steps a brand must apply to be successful.</p>	20 minutes
2.5 THE IMPORTANCE OF STORYTELLING	OBJECTIVES	TIME
<p>Exercise</p> <p>Find the 7 elements</p>	<p>To learn the importance of building a brand script for them to succeed.</p> <p>To be able to identify the 7 elements of the SB7 formula so they can apply it in their storytelling.</p>	20 minutes

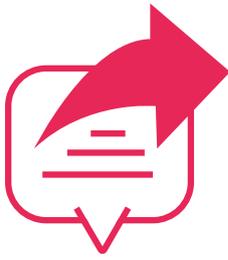
TOTAL TIME OF EXERCISES IN UNIT 2: 1 HOUR 30 MINUTES

2.1 WHAT IS BRANDING?

CONTENTS

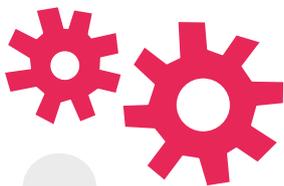


In this unit they will learn what the word branding means and what its main goals are. To accomplish a good positioning of a brand and to increase its notoriety, they must know how to apply the relevant branding strategies to achieve effective results. Students will learn the importance of staying in the audience's mind and meeting their needs.



KEY MESSAGES

- As an artist you must know how to build your brand from scratch and understand the term of branding.
- Learn the main goals of branding:
 - Create or increase awareness about your brand
 - Position your brand.
 - Create emotional bonds with your audience.
 - Humanize your brand.
 - Outstand among your competitors.
- The final goal is to stay in the audience's mind.



EXERCISE

Guess the artist

In this exercise, we will show students several artists of different types, plus several different styles of music. They will have to guess which artist belongs to which style. It would be displayed in a tricky way. It is a way of breaking down the prejudices often held about music, and it would be useful for students to be inspired by other artists to transmit their own messages. They will have 15 minutes to complete the task.



RELATED UNITS

- 1.2 What are the main goals of digital marketing?
- 2.2 How to create my personal brand
- 2.3 Applying my personal brand
- 2.4 How to identify my audience
- 2.5 The importance of storytelling

2.2 HOW TO CREATE MY PERSONAL BRAND

CONTENTS

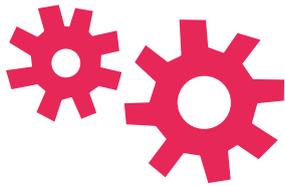
In this unit we will teach students how to create their own personal brand step by step. They will define their artistic and communication goals and what type of message they would like to convey. In addition, they will decide on the image, the essence, the values, the purpose, and the style of their brands.



KEY MESSAGES



- You must learn how to define your brand and style to connect with the audience by answering some questions:
 - Who are you? Know your strengths.
 - What values do you stand out for?
 - What are your goals? Where would you like to be in the future, both personally and professionally?
 - Who inspires you? Who are your role models?
- With the input above you need to create your style, that, in order to be successful, has to be as unique as possible, innovative, natural, creative.
- It is important to identify what you want to transmit with your style and how would to communicate it.
- Your brand image must be consistent and applied in a homogeneous way in all your communication channels.



EXERCISE

Survive Survio

For this exercise, students will have to create a survey in the Survio app so that people who know them best will answer a series of questions about them to shape their personal brand. It will be a useful tool to help them get ideas for a good branding. They will have 20 minutes to complete the task.



RELATED UNITS

- 1.2 What are the main goals of digital marketing?
- 2.1 What is branding?
- 2.3 Applying my personal brand
- 2.4 How to identify my audience
- 2.5 The importance of storytelling

2.3 HOW TO IDENTIFY MY AUDIENCE

CONTENTS

In this unit, students will learn how to identify their target audience. We will teach them how to understand them and how to offer them what they are looking for.

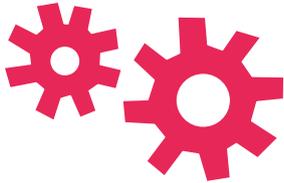


KEY MESSAGES

- You must know how to identify your target audience.
- It is important to know why they are following you, what do they value about your proposal and how they behave towards your brand.
- The intention is to move from segmentation to finding a personalized audience.



- With a personalized audience, it would be easier to know what paths to take in terms of strategy.
- The effectiveness of finding a niche.
- One of the smartest options is to create something new for a market that does not exist, or for a market that does exist, but with a totally different proposal.
- The success of the Blue Ocean Strategy.



EXERCISE

Choose the niche

For this exercise, students will do a brainstorming of the different niches they could focus on according to their music style. It is a way of analysing the music industry market and try to stand out from their competitors. They will have 15 minutes to complete the task.



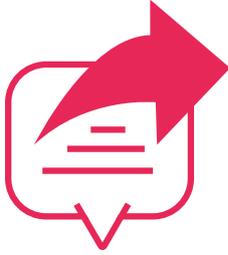
RELATED UNITS

- 1.2 What are the main goals of digital marketing?
- 2.1 What is branding?
- 2.2 How to create my personal brand
- 2.3 Applying my personal brand
- 2.5 The importance of storytelling

2.4 APPLYING MY PERSONAL BRAND CONTENTS

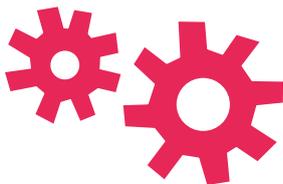


In this unit, students will learn what the Keller's Brand Equity Model consists of. They will identify the different steps they have to follow for applying their personal brand already defined, in their digital marketing strategy. To build a strong brand, they must shape the way customers think and feel about a product. Building the right kind of experiences around a brand, will make customers have specific and positive thoughts, feelings, beliefs, opinions, and perceptions about it.



KEY MESSAGES

- When you have a strong brand value, your customers will buy more from you, recommend you to others, be more loyal and you are less likely to lose them to competitors.
- Keller's Brand Equity Model will help you to strengthen your personal brands.
 - Step 1: Brand Identity - Who are you? You need to ensure that your brand stands out, and that customers recognise and are aware of it.
 - Step 2: Meaning of the brand - What are you? Identify and communicate what your brand means, and what it represents.
 - Step 3: Brand Response - What does the audience feel or think about you? Your audience's response to your brand falls into two categories: judgments and feelings.
 - Step 4: Brand Resonance - How much connection they would like to have with you? You have achieved brand resonance when your audience feels a deep psychological bond with your brand.



EXERCISE

Step-by-step

For this exercise, students will do a brainstorming of the different niches they could focus on according to their music style. It is a way of analysing the music industry market and try to stand out from their competitors. They will have 15 minutes to complete the task.



RELATED UNITS

- 1.2 What are the main goals of digital marketing?
- 2.1 What is branding?
- 2.2 How to create my personal brand
- 2.4 How to identify my audience
- 2.5 The importance of storytelling



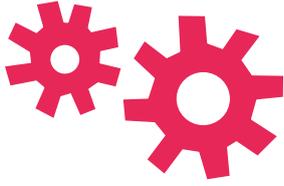
2.5 THE IMPORTANCE OF STORYTELLING CONTENTS

In this unit, students will discover why a digital marketing strategy cannot work without a story behind. They will learn how to engage the audience through the storytelling tool and what steps they will need to take to create their own narrative. We will offer them the seven elements of the SB7 Formula (StoryBrand 7-Part Framework) created by Donald Miller, so they can apply it to their own brand.



KEY MESSAGES

- Understand the meaning of storytelling and why a marketing strategy needs a story to be successful.
- Storytelling is one of the simplest and most digestible ways of transmitting information, because it organizes it in a predictable and formidable format.
- It does not require much energy to be understood and it attracts the attention of the audience.
- The most successful brands are the ones that communicate more clearly that they have the best products or leadership.
- The audience should learn the following three things about your brand within five seconds of viewing your material: what is your proposal as an artist, why following you will improve their lives and how they can find your music.
- It would be useful for you as an artist to apply the SB7 Formula to your brand. It is a document like the grids or storyboards that storytellers use to create films or books.
- The 7 elements of the SB7 Formula are: The client (Hero), the problem (Villain), the brand (Guide), the plan (Instructions), the Call to Action (Act), Negative stakes (Lose) and Positive stakes (Win)



EXERCISE

Find the 7 elements

We will show students the storytelling of any brand (it can be music-related or other). They will have to distinguish the seven elements of the SB7 Formula in order to put this model into practice and be able to apply it to their own brand in the future. Or they could try to figure out how the 7 elements would be distributed in their own storytelling. Both exercises would be valid. They will have 20 minutes to complete the task.



RELATED UNITS

- 1.2 What are the main goals of digital marketing?
- 2.1 What is branding?
- 2.2 How to create my personal brand
- 2.3 Applying my personal brand
- 2.4 How to identify my audience

DIGITAL MARKETING TOOLS UNIT 3



UNIT 3 - DIGITAL MARKETING TOOLS

OVERVIEW

In this unit, students will learn how to use the three main tools of digital marketing: Website, Social Media, and E-mail Marketing. We will teach them how to set up their websites, creating an attractive and clear structure, and learning how to position their brand. We will also show them how to perfectly manage the different social networks to generate engagement and create a loyal community of followers. And finally, they will learn the concept of e-mail marketing and what are the key elements for a good mailing strategy.

This unit includes the following sections:

3.1 Website

3.2 Social Media

3.3 E-mail marketing



CONTENTS UNIT 3

PARTS	SECTIONS	ESTIMATED TIME
3.1 Website	3.1.1 Create and maintain a website 3.1.2 SEO vs SEM	1 hour
3.2 Social Media	3.2.1 Introduction 3.2.2 Generate engagement 3.2.3 Privacy and dealing with negativity 3.2.4 Social network map (IN, FB, YT, and TW) 3.2.5 Importance of the algorithm 3.2.6 Potential new social networks 3.2.7 Editorial calendar 3.2.8 Design tools	2 hours and 30 minutes
3.3 E-mail Marketing	3.3.1 What is e-mail marketing? 3.3.2 Key elements	30 minutes

TOTAL TIME OF CONTENT IN UNIT 3: 4 HOURS

EXERCISES UNIT 3

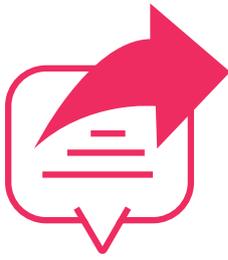
3.1 WEBSITE	OBJECTIVES	TIME
<p>Exercise Structure it</p>	<p>To figure out how to structure a website. To identify what are the key elements for a successful website page.</p>	<p>10 minutes</p>
3.2 SOCIAL MEDIA	OBJECTIVES	TIME
<p>Exercise Promote yourself</p>	<p>To figure out the best way to communicate with their followers. To identify what kind of style and aesthetic they would like to have for their profiles. To know how to promote a post and what text they would put up to capture the attention of their audience. To be able to find different types of niches within the music industry. To think about the niche, they would like to focus on.</p>	<p>20 minutes</p>
3.3 E-MAIL MARKETING	OBJECTIVES	TIME
<p>Exercise Writing time!</p>	<p>To know how an e-mail should be written in an e-mail marketing strategy. To understand how to communicate this type of messages.</p>	<p>15 minutes</p>

TOTAL TIME OF EXERCISES IN UNIT 3: 45 MINUTES

3.1 WEBSITE CONTENTS



In this section they will learn the importance of creating a website to take their careers one step further. We will teach them how to build an attractive and clear structure and how to maintain it. Also, students will learn what both SEO and SEM positioning strategies consist of.



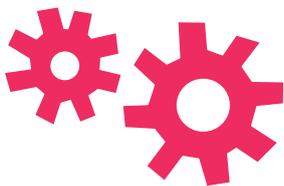
KEY MESSAGES

- It is important to create a website as the audience will be able to find all the necessary information about artists and their works.
- It offers the opportunity of collecting all the work in one space in a clear and structured way.
- Unlike social networks, it is not necessary to be constantly aware of the algorithm to reach the audience.
- It gives the possibility of appearing organically in search engines by learning how to position a brand.
- Agents and promoters check the artists' websites (especially in classical music) for future bookings.
- How to create a suitable website structure:
 - Clear and visible structure so that it can be understood perfectly. All contents should be displayed at first glance in the main menu.
 - Choose the style and aesthetics that best defines your brand. Be careful with moody designs as they can be hard to read on, and white backgrounds can feel empty if not filled with appropriate content.
 - Use own images. Do not use photographs taken from Pinterest or a simple Google search. Images are usually accompanied by

title, description, and legend. These fields are useful for sight-impaired navigation tools and SEO.

- Choose the type of domain (.com / .es). .com domains are usually more expensive than national ones (.es, .co.uk, etc.) but are more useful in international searches. If you have an international career, go for .com.
- Include in the footer additional data: links, social networks, contact, etc.
- Include CTA buttons in a way that is visible and attractive to the public. Call to Action buttons should not clutter the webpage. Think what you want your visitor to do in that page (buy tickets, sign up for a newsletter, etc.) and stick to that single action.
- Always try to facilitate the user's navigation. Ease of navigation is crucial. Always picture yourself as a newcomer in your website when designing it.
- Understand the difference between SEO and SEM and its meanings.
- Search Engine Optimisation, or SEO:
 - Cost - unpaid.
 - Cost control - investment, time, and resources. It is a time-consuming task to keep on top of SEO.
 - Speed to rank - slow. Effects are usually seen months after changes are made on the website.
 - Algorithm dependency - the algorithm is king. You are dependent on the search engine's algorithm.
 - Measurement - no exact precision is possible.
- Search Engine Marketing, or SEM:
 - Cost – paid. You are paying to place an advertisement within the first results of a query.
 - Cost control - controlled daily investment.
 - Speed to rank – fast (same day of launch).
 - Algorithm dependency - the algorithm does not affect. You get the results you bid for.
 - Measurement - traffic measurement is easier.

- Apply the main tips for a better organic positioning:
 - Use keywords for an organic positioning. Using bold font on these keywords can help the spiders (SEO robots that scan your content) read your keywords.
 - Check that the links work correctly to avoid errors. Faulty or broken links are heavily penalised in SEO.
 - Make navigation easier for the user.
 - Update the website so that Google search engine knows that you are active. A minimum of one update per month is recommended.
 - Prioritise the display of the website from a smartphone. Navigation nowadays is primarily done on mobile devices.
 - Add the links of the website in the biography of your social media.
 - Add a blog to the website. This is an easy way of generating new content, since you can go off topic more easily and therefore expand the reach of your website.
 - Guest posts. Inviting colleagues to write for your blog is a great way of providing new content without having to write it yourself.



EXERCISE

Structure it

In this exercise we will give students the key elements that should appear on a website. For example: title, description, images, CTA's, social media channels, videos, etc. They will try to figure out where should each element be placed.

They will have 10 minutes to complete the task.



RELATED SECTIONS

- 1.2 What are the main goals of digital marketing?
- 2.2 How to create my personal brand
- 3.2 Social Media.
- 3.3 E-mail marketing.



3.2 SOCIAL MEDIA CONTENTS

In this section, students will learn how to create a successful social media strategy. We will teach them some of the main tips for generating engagement so that they can build a solid community of followers. They will also learn about the four main social networks: Instagram, Facebook, YouTube, and Twitter. In each one, we will explain them the steps they must take to create a profile, some tips for attracting the attention of the audience, and how advertising works. Furthermore, they will get to know the importance of the algorithm, the potential new social networks to be considered, and how to deal with negativity. Finally, students will learn how to build their own editorial calendar so that they can organize and plan all the content.



KEY MESSAGES

- Brief introduction to the meaning of social networks.
- Main goals of social media:
 - Create engagement and offer greater reach.
 - Drive traffic to the web.
 - Offer more information about a brand.
 - Interact and establish links with the audience.
 - Possibility of making collaborations.
 - Possibility of monetising.
 - Good means of promotion.

- How to create engagement:
 - Content - create useful, varied, and exclusive content that adds value. Create customized and optimized thumbnails. Stick to the ideal length for each social media.
 - Posts - create an editorial calendar to plan the content. Upload content regularly.
 - Values - show the culture and values of the brand.
 - Message - include a bit of humour, be natural and connect with the audience.
 - Rewards - make games, giveaways and create surveys.
 - Interaction – implement storytelling to create community.
 - Hashtags – use the correct hashtags for a greater reach.
 - Reliability - never buy followers. This will make the profile unreliable, and Instagram may delete the account.
- What about privacy. We will explain that the level of exposure is a personal decision. They are good and bad practices regarding the public exposure. It is true that showing our intimate part: opinions, hobbies, commitments helps to create our brand image and our notoriety. Encourage the students to overcome narcissism and superficiality and say something meaningful. We take as an example the social media of the conductor Pablo Heras-Casado, analysing the treatment of different content: music and social causes, political opinions and private life.
- Dealing with negativity. We will talk about three different situations: trolls (we restrict or block them, we delete and report insults and harassment, highlighting online harassment against women); negative comments (we have to respond with kindness and admit mistakes); and reputational crises (the most important thing is to take time to think before you act, address the affected people honestly, and apologize).
- Know perfectly the four main social networks: Instagram, Facebook, YouTube, and Twitter:
 - The main idea is that it is not necessary to have a profile on each social network. We must dedicate time and

effort to the networks where our audience is and be realistic with our available time and resources.

- Create a successful profile. Your profile name (full or stage name, ideally) profile picture (you must be recognisable) must be the same across all networks.

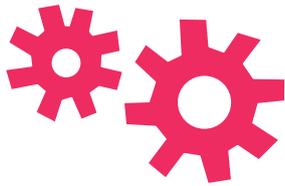
- Different tips for generating engagement in each social network.

- Know how advertising works. We will talk about how the ways of advertising on Instagram and Facebook are very similar. First, we will talk about three different ways to promote content on Instagram: promoting a post that you have already published, setting up a campaign on Facebook Business Manager, and influencer marketing. We will explain, with an example, the steps to follow to promote a post. When we talk about Facebook, we will explain how the Business Manager works and how to create an ad.

- Finally, we will give some information on the Facebook Pixel and why it is essential if you have a web page.

- The algorithm is essential for understanding social networks. Knowing how each one's algorithm works, will be the key to success. Learn about:
 - The type of algorithm for each social network.
 - Its main features and factors that affect it:
- Facebook and Instagram: Post saves and Messenger (Facebook) or DM (Instagram). Answer your followers' comments. The time and day you post your content. Semantic aspects. Variety of content.
- YouTube: Viewing time. Title and description: keywords. Likes, comments and sharing a video have hardly any influence on the ranking. The number of subscribers can have an influence. Viewing speed.
- Twitter: Time of publication. Variety of content. Activity of the account. The number of followers. Interaction with your followers. Engagement.

- The new social networks (this information must be reviewed at the moment of teaching, since these networks are changing fast):
 - TikTok: Sweeping among the younger audience. Short videos, from 15 seconds to 1 minute. Mostly based on making music and humor videos. Creation of content is infinite (creative tool). It has several tools for editing videos, which allows you to improve your content. Its algorithm is simpler than other social networks. Informal and addictive.
 - Twitch. Platform that offers a live video streaming service. Its main use is for video game streaming, but it is increasingly opening to the music industry market. It has a wide audience. Customize your channel according to your needs. Monetize through Twitch partners or donations:
 - Patreon. Platform focused entirely on the artist. Crowdfunding platform to fund artists and content creators through patronage. Patronage is a form of selfless sponsorship. Funding is done in two ways: Pay-per-work. Monthly payment.
- The importance of creating an editorial calendar to organize and plan the content on social media. One of the two best practices for a social media strategy. It serves to know what type of content we will publish, prepare material in advance, not forget important dates, prepare in advance the most important events, when and how often publish.
- The importance of scheduling our publications. The first tool that we can use for free is Creator Studio, it is integrated into Facebook. Other tools for publishing and scheduling: Hootsuite, Sked, Buffer, TweetDeck and BuzzSumo.
- For creative management of social networks, it is always useful to develop skills in graphic design, so it is good to learn about the different tools that exist to create and edit content for free such as: Canvas (Graphic design tool) or Quik (Video editing).



EXERCISE

Promote yourself

In this exercise, students will try to build up a promotion on Instagram of one their own pictures or any other artist picture if they do not have one. They will have to: choose a photograph that fits with the aesthetic they would like to have, write a small text describing the promotion, and set up their target audience. It is just a fictitious exercise so they can understand how a promotion works and also, identify how visually they would like to communicate.

They will have 20 minutes to complete the task.



RELATED SECTIONS

2.2 How to create my personal brand.

2.4 How to identify my audience.

2.5 The importance of storytelling.

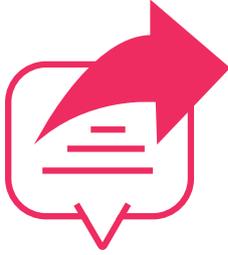
3.1 Website.

3.3 E-mail Marketing.



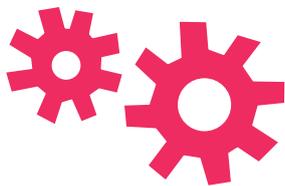
3.3 E-MAIL MARKETING CONTENTS

In this section, students will get to know the meaning of e-mail marketing and how does it work. They will also learn the key elements for understanding how to create a mailing strategy.



KEY MESSAGES

- Understand the meaning of e-mail marketing.
- It is the digital marketing tool with the highest conversion rate.
- It is a very powerful tool if you have a well-segmented and quality database.
- Key elements for a mailing strategy:
 - Database - the fundamental pillar. If you do not have a good database, it will not work.
 - Segmentation - we cannot send the same e-mail to everyone without distinction.
 - Design – e-mails that are normal and simple work best, with text only.
 - Timing - it depends on your audience and your context.
 - Analysis - what works and what does not.
 - Tools – software we need to send a mailing.



EXERCISE

Writing time!

In this exercise, students would write an e-mail with the different guidelines we give them. In this case, we will put them in a real situation that could happen to them (e.g., write an e-mail promoting one of your records to your corresponding contact database). It is a way for them to learn how to communicate via e-mail and to know how to write a simple e-mail with the right tone and with the necessary information.

They will have 15 minutes to complete the task.



RELATED SECTIONS

- 1.2 What are the main goals of digital marketing?
- 2.4 How to identify my audience
- 3.1 Website.
- 3.2 Social Media.

MEASURING RESULTS UNIT 4



UNIT 4 - MEASURING RESULTS

OVERVIEW

In this module, students will learn how to measure the effectiveness of their digital marketing strategy. They will apply different measurement tools to check if the results have been favourable or if, on the contrary, their strategy has not worked well. We will teach them what are the different metrics that exist and how to establish KPI's.

This module includes the following units:

- 4.1 Measuring tools
- 4.2 How to establish KPI's



CONTENTS UNIT 4

PARTS	SECTIONS	ESTIMATED TIME
4.1 Measuring tools	4.1.1 Definition and utility 4.1.2 Types of metrics	15 minutes
4.2 How to establish KPI's	4.2.1 Key metrics in our strategy 4.2.2 Key metrics for advertising and paid advertising 4.2.3 Tips for more effective strategies 3.3.1 What is e-mail marketing? 3.3.2 Key elements	1 hour

TOTAL TIME OF CONTENT IN MODULE 4: 1 HOUR 15 MINUTES

EXERCISE UNIT 4

4.2 HOW TO ESTABLISH KPI'S	OBJECTIVES	TIME
Exercise Measure it	To check out if their marketing strategies have been effective. To identify what are the main KPI's they should establish. To learn how to measure the results of a digital marketing strategy.	1 hour

TOTAL TIME OF EXERCISE IN MODULE 4: 1 HOUR

4.1 MEASURING TOOLS

CONTENTS

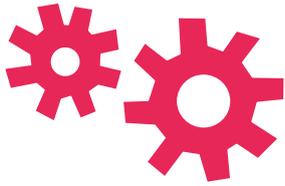


In this unit, students will understand why it is important to measure the results of a digital marketing strategy. We will make a brief introduction about its utility and effectiveness for achieving success. They will also learn what measurement tools are used for and what is the meaning of a KPI. Furthermore, they will get to know the different types of metrics that we can measure either in our social networks or in our website page.



KEY MESSAGES

- Measurement tools are different metrics that we use to check whether our strategy is succeeding or whether we are making a mistake.
- KPI's ("Key Performance Indicators") are metrics used to quantify the results of a certain action or strategy based on predetermined objectives.
- One of the positive points of digital marketing is that you can measure the results of all the actions and objectives you set yourself.
- Understand the different types of metrics that we can measure in their social media strategy and website.
- Internal KPI's: those metrics that only you can see. E.g., how many people clicked on a link.
- External KPI's: those metrics that are visible to everyone. E.g., number of followers, number of likes and comments, etc.
- Own metrics: those that come from your own pages. E.g., the reach of a post or the viewers of a video you post on your FB.
- Paid metrics: those that you have paid for. E.g., the results from a paid social media campaign on Instagram.
- Earned metrics: those that come from outside. . E.g., someone writes an article in a blog about you and their readers visit your social media or website. This is also known as linkbuilding. The Google algorithm favors those webpages that are referred to in external sites.



NO EXERCISE

As this is a short unit with very general and theoretical content, there will not be a specific task. Students will do a much more complete and dynamic exercise in the next unit.



RELATED UNITS

- 1.1 What is digital marketing?
- 1.2 Main goals of digital marketing
- 3.1 Website
- 3.2 Social Media
- 4.2 How to establish KPI's

4.2 HOW TO ESTABLISH KPI'S



CONTENTS

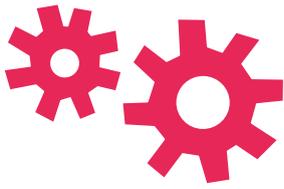
In this unit, we will teach students some of the key metrics for measuring the effectiveness of their digital marketing strategy either from social media or their websites. They will also learn about the different types of paid metrics and some tips for creating more effective measurement strategies.



KEY MESSAGES

- KPI's must be tailored to each individual campaign.
- It is important to be clear about the goal you want to achieve for each measuring campaign.
- You must choose which are the most important metrics for each goal.
- The three most important metrics for measuring results on our social networks are:

- Awareness: the degree of consumer recognition of a product or brand by its name.
- Engagement: the degree of involvement of your followers with you, usually through interactions in the form of comments, likes, shares...
- Conversion: specific results we can track as part of a process, usually in the form of sales, sign ups, donations, etc
- The key metrics for advertising and paid advertising are
 - Cost per click (CPC). Formula: $\text{total cost} / \text{total number of clicks}$.
 - Cost per mille (CPM). Formula: $\text{total cost} / (\text{total impressions} / 1000)$.
 - Click through rate (CTR): Formula (%): $(\text{clicks} / \text{impressions}) \times 100$.
 - Cost per like (CPL): Formula: $\text{total cost} / \text{total number of likes}$.
 - Cost per view (CPV): Formula: $(\text{total engagements} / \text{total impressions}) \times 100$.
 - Conversions.
- Compare the KPIs in the long term: which content works best, at what time, which users are most active, have I lost followers and if so, why?
- Look at other profiles: What do they do best? What types of content seem successful and are easy to replicate? Be careful however of comparing your results to other profiles: you can only access the external KPIs in other people's profile, so you're only getting half of the picture.
- There are many data sources, so try to use as many as you can.



EXERCISE

Measure it

In this exercise, students will try to measure any of their Instagram pictures so they can figure out how to identify the different KPI's. It is a challenge for them to try to understand the different metrics that exist, what is their main goal to measure and how does it work. They will have 45 minutes to complete the task. It will be the only one exercise in this module.



RELATED UNITS

- 1.1 What is digital marketing?
- 1.2 Main goals of digital marketing
- 3.1 Website
- 3.2 Social Media
- 4.1 Measuring tools

APPLYING YOUR DIGITAL MARKETING STRATEGY UNIT 5



UNIT 5 - APPLYING YOUR DIGITAL MARKETING STRATEGY

OVERVIEW

This unit is the non-teaching part of the course, only practical. Students will implement what it means to create a digital marketing strategy around their brand. They will be able to do this either in a fictitious way (as a practical exercise) or in a real way (take advantage of it and start creating their own digital strategy). In terms of content, we will show them the different steps involved in this process.

This unit includes the 13 main steps for creating a digital marketing strategy shown below.



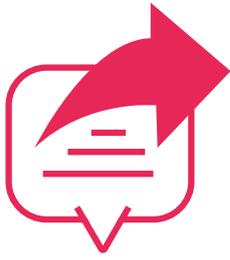
HOW TO DESIGN AN EFFECTIVE STRATEGY STEP BY STEP



CONTENTS

STEPS	EXPLANATION
1	Create your value proposition Identify what your value proposition would be, thinking about its functionalities and components. Then, analyse the benefits that your audience would obtain and the cost.
2	Segmentation The next step is to identify your audience. You must apply the segmentation variables and analyse what your personalised audience would be.
3	Find your niche Once you have established your target audience, think about the niche you would like to focus on.
4	Research your competition It is important to look at the most direct competition to see what kind of strategy they use and how they communicate with their audience. Inspiration always helps.
5	Create your branding strategy Define your personal brand. What do you want to convey? What do you want to communicate? What aesthetic will you use? What values define you as a brand?
6	Content structure Think about the type of content you would like to upload to each platform (covers, original songs or music pieces, video clips, types of photography, etc.)

7	Define your website	Think about how you would like your website to look. What content would you include and how would you do it. You can also try to think of a (fictitious) positioning strategy.
8	Profiles on social networks	<p>The first step is to decide on which social networks you would create a profile.</p> <ul style="list-style-type: none"> - What would that profile look like? - What would you like to convey? - How would you like to convey your message? - How would you apply storytelling? - What information would you add to your home profile? - How would you carry out a promotional campaign?
9	E-mail marketing strategy	Try to identify what steps would you follow for creating an e-mail marketing strategy.
10	Budget	Prepare an affordable estimated budget of what you would spend on possible promotions and campaigns.
11	Contact list	Make a list of agencies, directors, programmers, festivals, venues, concerts, etc., for future or possible performances.
12	Public Relations	Think about the type of content you would like to upload to each platform (covers, original songs or music)
13	Measuring results	Exercise to be put into practice with any publication either of an Instagram profile that has staff or of a more professional one. Simply that they know how to do it.



KEY MESSAGES

- Create your value proposition – remember to establish what do you offer, what is your purpose and for how much. Create a winning value proposal.
- Segmentation - consider the following segmentation variables: geographical, demographic, attitudinal and psychographic.
- Find your niche - one of the most intelligent options is to create something new for a market that does not exist, or for a market that does exist, but with a totally different proposal. Think about the Blue Ocean Strategy.
- Research your competition - select those artists whose trajectory is aligned with your aspirations and identify the steps they took to get where they are.
- Create your branding strategy – define your goals, your values, your style, and your purpose. When choosing your brand image, you must apply the same essence in all its social networks and platforms.
- Content structure - create useful, varied, and exclusive content that adds value to the audience.
- Define your website - create a clear and visible structure so that it can be understood perfectly.
- Profiles on social networks – focus on the aesthetics, the type of profile and, the culture and values of your brand as an artist.
- E-mail marketing strategy - analyse how you would develop an e-mail strategy in a general way.
- Budget – it is not necessary a big amount of money to succeed on your digital strategy.
- Contact list – it is necessary to prepare a good guide of contacts for future contracts.
- Public Relations – be aware of the different types of media that could be interested in writing about you for a bigger diffusion of your work.
- Measuring results – focus on the goals you would like to achieve, such as: awareness, commitment, and conversion.