Quality & Growth of your music praxis

<table>
<thead>
<tr>
<th>Phase 1</th>
<th>Phase 2</th>
<th>Phase 3</th>
<th>Phase 4</th>
<th>Phase 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparing the ground</td>
<td>Start-Up</td>
<td>Build-Up</td>
<td>Build-Out</td>
<td>Connecting</td>
</tr>
<tr>
<td>Basic knowledge</td>
<td>‘Name’</td>
<td>‘Name/Reputation’</td>
<td>‘Reputation’</td>
<td>‘Brand’</td>
</tr>
<tr>
<td>First experiences</td>
<td>Multitasking</td>
<td>Concentration</td>
<td>Focus</td>
<td>Positioning</td>
</tr>
<tr>
<td>Coaching</td>
<td>Coaching</td>
<td>Learning by doing</td>
<td>Consultations</td>
<td>Structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Doing by learning</td>
<td>Training</td>
</tr>
<tr>
<td>Student income</td>
<td>Divers income sources</td>
<td>Project income</td>
<td>More regular</td>
<td>Regular</td>
</tr>
</tbody>
</table>

(Thanks to HKU, 2010)

This will say:

1. I have my own ideas about my mission
   (Justification of my music performances related to my audience) YES/NO
2. I have basic insight into
   - my legal position (as a freelancing) YES/NO
   - my initial financial sources YES/NO
   - my planning and tasks YES/NO
   - what can be done by others YES/NO
   - art management/marketing knowledge YES/NO
   - how the music market functions YES/NO

3. I have basic experiences as
   - music management assistant YES/NO
   - festival assistant YES/NO
   - teaching assistant YES/NO
   - networker (personal, professional) YES/NO
   - others: ................

INDICATE RESULTS:
It is: GOOD – OK - MORE OR LESS OK - NOT OK – BAD

MY ACTIONS ARE:
For 2014/2015

For 2015/2016

What can be relevant for my professional life?

CULTURAL BUSINESS MODELLING (CBM-LIST)

<table>
<thead>
<tr>
<th>Internal sources of income</th>
<th>Relevant for my project V/N/P</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. PMCs (Product-Market-Combinations/crowdfunding)</td>
<td></td>
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<tr>
<td>2. Property (rents, paying for the use)</td>
<td></td>
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<tr>
<td>3. Merchandising (T-shirts, DVD, brochures)</td>
<td></td>
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<tr>
<td>4. Sponsoring (corporate firms)</td>
<td></td>
</tr>
<tr>
<td>5. Matching (combining grants/donations)</td>
<td></td>
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<tr>
<td>6. Co-funding (partnerships, togetherness)</td>
<td></td>
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<tr>
<td>7. Own Fund (for special, like education)</td>
<td></td>
</tr>
</tbody>
</table>

General Interest Sources

8. Patronage (private donations without transactions)
9. Public Facilities (unpaid assistants)
10. Subsidies (structural, project-based)

MY FINANCIAL MUSIC PLAN FOR A ONE-DAY-DIY/DIT FESTIVAL

1. MY/OUR ARTISTIC PROFILE + History + Work + Awards + Projects + Teaching
2. FROM THE FIELD + Quotes + Reviews + Press
3. ARTISTIC/PRODUCTION QUALITIES + Mission (USP + Artistic vision)
4. PROGRAMME + Production + Project experiences
5. COMMUNICATION & MARKETING Target Group + Special events + Communication tools
   - Marketing Mix: Product-Price-Place-Promotion
   - Social media, communities, internet
6. RETURN ON CREATIVITY
   1. PROFILE 2. CBM-LIST 3. COSTS (a. Staff 50%, b. Office 15%, c. Marketing 15%, d. Activities 25%)
   4. PARTNERSHIPS
7. PROJECT PLANNING & ORGANISATION
   1. Initial phase (idea)
   2. Design phase (plan/budget)
   3. Preparation phase (planning/logistics)
   4. Realisation phase (festival)
   4. Evaluation phase (what did we learn?)

Thanks to Michael Fahres
www.michael-fahres.com
composer

CASE ‘INDIE’ (Independent Label, niche player)
Creation: COMPOSER - musician
Production: manager, studio, technicians, design
Distribution: promotion, online, shops, agents, festivals, clubs, subscriptions, box office, partners
Experiences: visitors, fans, supporters, SPECTATORS

Brand/Business Model:
Community, high quality, multi channel, on and off line, tailor made communication, personal approach, artistry,

Thanks to Creative Jumpers, ACCO, 2012