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HANDBOOK

The Entrepreneurial
String Quartet:
Key Learnings
from the MUSA Project

MVSA

**Handbook for Higher Training Programs
in Cultural Entrepreneurship
for Young Musicians**

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PREFACE
THE MUSA PROJECT

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Introduction

This **Handbook for Higher Training Programs in cultural entrepreneurship for Young Musicians** summarises the key learnings taken from the project MUSA - *European young MUsicians soft Skills Alliance*, carried out from October 2020 to October 2022 in 3 European countries - Italy, Portugal and France - thanks to the strategic partnership formed by Le Dimore del Quartetto, IED - Istituto Europeo di Design, experimentadesign, ProQuartet, la Ferme de Villefavard en Limousin and ASK – Art, Science, and Knowledge Research Centre of Bocconi University.

The Handbook was curated and edited by ASK - Art, Science, and Knowledge Research Centre - Università Bocconi. Each organisation that developed the MUSA 2020-2022 program was involved in the Handbook realisation, writing chapters related to their own roles and activities.
ASK and Le Dimore del Quartetto wrote this Preface and the Conclusion; Chapter 1 and Chapter 5 were developed by ASK, whereas Chapter 2, 3 and 4 were respectively in the hands of IED - Istituto Europeo di Design, experimentadesign, and La Ferme de Villefavard en Limousin and ProQuartet. Le Dimore del Quartetto, as leading organisation of the project and creator of the MUSA program, revised the overall Handbook contents together with the curator ASK.

This preface introduces the project MUSA by presenting its concept, training offer, developers, participants, and results so as to give the readers the tools to interpret the handbook.

0.1. MUSA: Empowering Musicians Entrepreneurial Skills

MUSA - *European young MUsicians soft Skills Alliance* is an innovative vocational training project, aimed at developing key entrepreneurial competencies for young musicians to sustain their professional growth.

The project originated from **Le Dimore del Quartetto**, an Italian cultural and creative enterprise operating in chamber music and cultural heritage fields since 2016, and specifically from an idea and from the expertise of its founder Francesca Moncada.
Le Dimore del Quartetto's activities - aimed at supporting young excellent string quartets at the beginning of their career and enhancing the unique heritage of historic houses - were first carried out in Italy, then rapidly expanded at the European level, now involving 16 European countries. Le Dimore del Quartetto focuses its work on a particular target of musicians: **talented string quartets selected by a distinguished artistic director[1], with members aged 18 to 35 who stably work together and have decided to devote their life to the string quartet career**. They are brave individuals who renounced a more profitable soloist career in virtue of their love for the very peculiar, sophisticated, and exquisite music form that is the string quartet, the heart of the Western classical music tradition. The early phase of the career is the hardest one: costs (for travelling, gathering and finding venues where to rehearse together, buying or renting the stringed instrument of their life) are much

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[1] Simone Gramaglia, violist of the Quartetto di Cremona, currently the most prominent Italian string quartet in the world, and teacher in renowned chamber music courses and masterclasses all over the world.

higher than erratic revenues, and, usually, these artists cannot count yet on the support of agents, who are not interested in managing musicians that do not earn very much from their performances.

Le Dimore del Quartetto, leveraging on its deep knowledge of the dynamics lying behind the development of a string quartet and of the difficulties that these extraordinary musicians encounter every day, strongly desired to design an innovative vocational training course that would be able to **fill some crucial gaps** currently existing in the traditional music education offering: **a course that could help musicians to develop, or to empower, their entrepreneurial skills** in a phase that is particularly decisive for their future as music professionals. Traditionally, classical musicians at the end of their educational path in Conservatories and Academies find themselves unable to enter the job market - which is highly competitive - due to the lack of fundamental skills and expertise in management and entrepreneurship. Of particular interest are a series of competencies complementing and enhancing the technical and artistic ones, contributing to the unique positioning of the ensemble: the image of the quartet and its components, the definition of the appropriate setting during recording, the importance of constructive dialogue, meditation and yoga, and the ability to develop artistic conversations with a variety of settings and artistic disciplines. Starting from this consideration, Le Dimore del Quartetto does not intend to turn musicians into managers or marketing experts: obviously, musicians' focus is, and always will be, music interpretation and technique. However, going beyond these essential elements that the musicians already had the chance to cultivate is the core of MUSA, whose pilot edition focuses on communication, image strategy, recording and market distribution, physical and mental preparation, and on discovering the opportunities that the cross-fertilization among diverse artistic disciplines can offer

them. Therefore, this program broadens quartets' perspectives, strengthens their ability to introduce themselves to artistic directors, audiences, and music managers, and inspires them to conceive innovative projects and offer more solid artistic proposals.

The program has been realised thanks to the precious support of the Erasmus+ Program of the European Union, as well as through the meaningful collaboration with the partners IED - Istituto Europeo di Design, experimentadesign, ProQuartet, la Ferme de Villefavard en Limousin and ASK - Art, Science, and Knowledge Research Centre - Università Bocconi. Hopefully, this is only the first step toward implementing similar projects all over Europe, also in different contexts and with other topics, but with the common objective to **support vocational training programs that are sensitive to the current job world needs and challenges**.

0.2. MUSA Training Offer

The fundamental elements of the MUSA project are:

- **Three workshops for the development of string quartets' entrepreneurial knowledge, skills, and competencies** in Italy, Portugal, and France.
  In each country, musicians have explored different topics, ranging from the ability to design their image strategy (Italy), to the understanding of the potential of merging music with design, architecture, and arts (Portugal), to the knowledge of the recording and market distribution and copyright regulatory framework and the awareness on the importance of physical and mental preparation for performers (France).
  The workshops' specific contents have been personalised according to the needs and expectations of

the selected quartets. These have been verified through a self-assessment of the musicians before the beginning of each workshop. Overall, 85 hours of classes have been delivered (28% in Italy; 32% in Portugal; 40% in France).

- **Three transnational training activities taking place in the form of artistic residencies in venues of cultural relevance** in Italy, Portugal, and France, at the same time as the training sessions.
  The residency was a source of professional and personal enrichment to each musician: musicians had the opportunity to spend their full time together, live together, and confront themselves with professionals in the fields of the workshops. Moreover, the places of cultural and historical importance where the residencies took place (historic houses, convents, and ancient farms) fostered artistic inspiration and represented a fertile and immersive context for experimentation for the quartets. These venues also have large and equipped spaces to adequately host artists and provide them with the right atmosphere and context to study, rehearse and experiment.

- Every week of activities culminated in one or more **concerts**.
  On the one hand, the concerts were an important moment of give-back to the hosting community, who - by participating in the event - discovered more about the path taken by the musicians. On the other hand, they were the perfect ground for the quartets' self-evaluation of skills, knowledge, and competencies acquired through MUSA.
  Overall, 8 concerts were organised: 3 in Italy, 2 in Portugal, and 3 in France. All the MUSA concerts were consistent with Le Dimore del Quartetto's format: 40 to

60 minutes of music; short introduction by the musicians; free entrance for the audience; music program specifically chosen according to the target audiences; involvement of historic houses, contemporary art spaces, museums, auditoriums, churches, all venues that have a clear and recognized historic-artistic relevance that can be related to the topics explored in the training courses and residencies. Thanks to the choice of such special locations, it was possible to deliver an interdisciplinary, creative, and innovative experience bringing added value to the audience, the musicians, and the locations themselves.

MUSA artistic residencies and concerts constituted an ideal informal learning context where musicians could create meaningful relations with each other and put into practice the theoretical framework acquired during the workshops, thus consolidating the development of transversal competencies.

The structure of the course was freely based on **European Credit System for Vocational Education and Training (ECVET)**, that - adopted by the Recommendation of the European Parliament and the Council of the EU in 2009 - is one of the essential common European tools to support the transfer, recognition, and accumulation of assessed learning outcomes of individuals working to promote lifelong learning through flexible and individualised learning pathways.
Although the activities addressed to quartets were concentrated over three short periods of one week, the idea was to support them in developing **fundamental parts** of the **Key**

Competences for Lifelong Learning[2] identified by the European Commission. The most relevant competence developed through MUSA is **entrepreneurship competence**: in fact, the project aimed at strengthening young professional string quartets' entrepreneurial capabilities - going beyond what is strictly related to music studies - to be more attractive in the current job market. The ability to communicate the string quartet's image identity, the understanding of the space in which the music performance is proposed, the technical preparation for recording, and the physical and mental preparation for

performing, are all fundamental to growing as entrepreneur string quartets.

Digital competencies were particularly developed during the program about string quartets' identity and communication in Italy. Moreover, the musicians became used to attending meetings on Zoom, filling out Google modules and Doodle surveys, and preparing clear and compelling digital applications during their interaction with the MUSA partner organisations' teams, in the preparation of the project activities.

The **personal, social, and learning-to-learn competence** was deeply embedded in all the MUSA activities: all the project activities were carried out through an intense schedule and interactions with a variety of international teachers. Each musician had to interact with their peers, with professionals in the fields of the workshops, as well as with the MUSA partner organisations' teams. **Multilingualism and cultural awareness and expression** were crucial for communicating and empathising since people from 7 European countries and nine nationalities interacted during the project development.

Before starting with the specific organisation of the activities in Italy, Portugal, and France, the partners defined a methodological and procedural format that allowed them to standardise the MUSA course and residency offer, while paying attention to not losing the peculiarities of the different contents covered during the program and of the cultural specificities of each country involved. This framework – which took the form of a set of **Guidelines for Innovative Higher Training Pathways in the Music Sector** and was then extended to this **Handbook for Cultural Entrepreneurship for Young Musicians -** sets the basis for the **replicability** of similar programs while highlighting the value of **diversity** concerning contents, contexts, organisations, and participants involved.

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[2] A description of the main competencies that young professional string quartets can develop through the MUSA program follows. These definitions are included in the COUNCIL RECOMMENDATION of 22 May 2018 on key competencies for lifelong learning:
Entrepreneurship competence refers to the capacity to act upon opportunities and ideas and to transform them into values for others. It is founded upon creativity, critical thinking and problem solving, taking initiative and perseverance, and the ability to work collaboratively to plan and manage projects that are of cultural, social, or financial value.
Literacy competence is the ability to identify, understand, express, create, and interpret concepts, feelings, facts, and opinions in both oral and written forms, using visual, sound/audio, and digital materials across disciplines and contexts. It implies the ability to communicate and connect effectively with others, in an appropriate and creative way.
Multilingual competence defines the ability to use different languages appropriately and effectively for communication. It is based on the ability to understand, express, and interpret concepts, thoughts, feelings, facts, and opinions in both oral and written form in an appropriate range of societal and cultural contexts.
Competence in cultural awareness and expression involves having an understanding of and respect for how ideas and meaning are creatively expressed and communicated in different cultures and through a range of arts and other cultural forms. It involves being engaged in understanding, developing, and expressing one's own ideas and sense of place or role in society in a variety of ways and contexts.
Personal, social, and learning-to-learn competence is the ability to reflect upon oneself, effectively manage time and information, work with others in a constructive way, remain resilient, and manage one's own learning and career. It includes the ability to cope with uncertainty and complexity, learn to learn, support one's physical and emotional well-being, maintain physical and mental health, and to be able to lead a health-conscious, future-oriented life, and empathise and manage conflict in an inclusive and supportive context.
Digital competence involves the confident, critical and responsible use of, and engagement with, digital technologies for learning, at work, and for participation in society. It includes information and data literacy, communication and collaboration, media literacy, digital content creation, safety, intellectual property-related questions, problem-solving, and critical thinking.

0.3. The Organisations behind the Project

The MUSA partnership gathers both educational and cultural organisations in the fields of music and arts (Le Dimore del Quartetto, ProQuartet, experimentadesign, La Ferme de Villefavard en Limousin), and Higher Education Institutions (IED and Bocconi University). By pooling these organisations' complementary expertise and experience, the partnership guarantees a deep knowledge of the training needs of chamber musicians in the early phase of their career, as well as the right skills to develop a program which is consistent with the frameworks on key competencies for lifelong learning; formal and non-formal learning; assessment of the acquired competencies.

A short description of the leading and partner organisations follows so that the reader can assess the complementary of their profiles:

Le Dimore del Quartetto (leading organisation) is a creative cultural enterprise that supports international young string quartets at the beginning of their career and enhances European cultural heritage. Thanks to a consolidated international network of houses, ensembles, and partners, Le Dimore del Quartetto manages and organises residencies and concerts in historic houses and other places of cultural interest; festivals aimed at discovering and enhancing the territories, th local heritage, and chamber music; training programs for musicians; educational projects for schools and universities; team-building activities for companies.

IED Istituto Europeo di Design was founded in 1966 based on Francesco Morelli's extraordinary vision. Today, IED is the only School of Higher Education in the creative field to have preserved its Italian cultural references over time. Every year,

IED launches innovative educational projects in the fields of study of Design, Fashion, Visual Arts, and Communication.

ASK (Art, Science, and Knowledge) Research Centre was founded in 2004 at Università Bocconi (Milan, Italy) to study activities and sectors significantly characterised by the relationship between arts and economics. Today, ASK researches culture management, focusing on contemporary art, cultural heritage, cultural industries, and intellectual property rights.

experimentadesign is a Portugal-based and internationally recognized knowledge production unit acting as an active communication platform for design, architecture, and project culture. Its field of action is contemporary cultural production, practised from an inclusive, multidisciplinary, and transversal perspective, promoting sustainable development in modern society.

ProQuartet - Centre européen de musique de Chambre has been providing support programs for French and international string quartets and constituted chamber music ensembles since 1987, in four key areas: training, concert production, outreach and awareness of the public, commissions, and first performances of new works.

La Ferme de Villefavard, in France's Limousin region, is a superb recording venue endowed with outstanding acoustics. Its building is a converted granary originally built at the beginning of the XX century and renovated by the architect Gilles Ebersolt and the internationally renowned acoustician Albert Yaying Xu.

Le Dimore del Quartetto already collaborated with the project partners before the development of MUSA: these established relationships and reciprocal esteem made the process of ideation and implementation smoother. All the partners co-designed the entire program, putting at quartets' disposal

their specific know-how on the different topics explored and the methodologies that are useful for the program implementation. All the partner organisations started from a common ground and purpose. Then, through the implementation of the MUSA project, they have been stimulated to step beyond what they are used to doing in their daily activities.

0.4. The Participants

The MUSA program is addressed to String Quartets formed by musicians of the following nationalities or residents in the following countries, as they are eligible to benefit from the Erasmus+ Programme 2020: *Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lichtenstein, Lithuania, Luxembourg, Macedonia, Malta, Netherlands, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Turkey, United Kingdom[3].*
Participant musicians plan to develop their music career as members of a string quartet: at the moment of their participation in the course, they focus on the string quartet as the central part of their professional life. The age of each member of the quartet was between 20 and 35 years old at the moment of their participation in the course. This is a key moment in the professional development of a string quartet: the formal education is completed or is about to finish; the four musicians have started playing together and developing their unique artistic positioning; they have made the decision to pursue a professional career in the field and are developing a personal and professional network, but are still focusing on the technical elements of their image and positioning. They are

therefore in the best moment to complement their education and to benefit from it from an artistic as well as from an economic viewpoint.

To make this first MUSA program visible to the most significant number of string quartets, three calls for applications have been launched for selecting the quartets for the three weeks of activities (the first in Italy, the second in Portugal, and the third in France). The 22 applications have then been evaluated by the MUSA Selection Committee, composed of members of Le Dimore del Quartetto, ProQuartet, La Ferme de Villefavard, and Experimentadesign, and headed by Simone Gramaglia, artistic director of Le Dimore del Quartetto and MUSA.
The Quartets were requested to send their professional CV, a motivation letter, and link to recent videos, pictures and communication channels. The participants were chosen according to their need to explore the topics addressed in the program.

In the end, the MUSA program 2020-2022 was delivered to **32 European musicians based in Europe**, members of 8 quartets (4 for the activities in Italy, 3 for the activities in Portugal, and 3 for the activities in France). One quartet joined both the activities in Italy and France, and another joined both the activities in Portugal and France, to check for the consistency of the training offer across countries. The small number of selected quartets (acceptance rate: 36%) favoured a deep interaction with teachers and among participants. Also, it was helpful to keep classes small, since each topic was explored in a concentrated period. However, **the contents, methodology, and approach of the course are made available to a much wider number of musicians through this Handbook for Higher Training Program in Cultural Entrepreneurship for Young Musicians**, which has the specific objective of disseminating the project results to all

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[3] Considering the UK official exit from the Erasmus+ Programme at the end of December 2020 due to Brexit, and after a confrontation with the Erasmus Italian National Agency, the applications of the quartets who were based in the UK have sadly not been taken into consideration.

the musicians and institutions interested in the MUSA program.

0.5. Project's Evaluation Tools and Results

While the handbook details the program's key didactic takeaways, this paragraph provides a broader overview of the project's results. To reflect upon MUSA's learning objectives and assess the program's overall quality, the ASK Research Centre – in concert with all the project partners – has developed a set of monitoring and evaluation tools meant to track and measure the expectations, satisfaction, and engagement of the program's participants (i.e., quartets, teachers, and partner organisations). That includes questionnaires administered via Google Forms, one-to-one and one-to-many semi-structured, face-to-face interviews, and online panel discussions.

Tables 1 and 2 show highlights of the monitoring and evaluation activity carried out along the project. Specifically, **table 1** reports data collected from the quartets and the audience (i.e., "external" monitoring and evaluation), while **table 2** displays data collected from trainers and partner organisations ("internal" monitoring and evaluation).
As displayed in **table 1**, the program significantly increased quartets' understanding of image strategy and communication (+ 16%), cross-fertilization among the arts (+ 74%), and

recording and distribution (64 %). **Figure 1**[4] further details quartets' progression on the key educational dimensions of the program.

Each module collected enthusiastic feedback from participants both in surveys (83%+ satisfaction rate; 85%+ recommendation rate) and panel discussions (100% of quartets implemented the program's key learnings in the 3 months following their participation in the project). As it also emerged in 26 interviews with the project's participants, musicians particularly appreciated the program's smooth organisation, the innovative workshops' content, the networking opportunities created by the residency, and the concerts' unique venues. Based on the 9 interviews addressed to concert spectators (506 in the three countries), the audience also appreciated the innovativeness of the project. Specifically, they highlighted how the proximity to musicians during performances, the short duration of concerts, and the unconventional venues in which they took place strongly enhanced their engagement with the experience and chamber music.

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[4] **Figure 1** shows at a glance the evaluations' ratings by the quartets that participated in the MUSA programme. The radial grid of the infographic image is designed to have at the centre the minimum rating (zero) and at the outer edge the maximum rating (5). Two dimensions are visualised:
1) in grey, the rating of priority given by the quartets to each topic approached
2) colour-coded (blue for Italy, yellow for Portugal and magenta for France), their perceived improvement within the priority they assigned to the topic.
What emerges from the visualisation is that:
- All topics proposed are perceived as of high relevance (rating is always over 3 out of 5).
- In 20 cases out of 24, the quartets have significantly improved their knowledge and experience of the topics proposed.
- In 3 cases, *Sacred Geometry Music Research*, *Revealing Identity* and *Choice of Venue*, the improvement experienced by the quartet was perceived as of higher rating than the priority rating itself.
- In 2 cases, *Sound Design Research* and *Interaction and Sacred Geometry Music Research*, the quartets were exposed to topics for the first time, this is why there is no starting "before" point in the infographic.

As displayed in **table 2**, professionals involved in the project management and training activities were also enthusiastic about the program. In surveys, coordination meetings recorded a 93%+ satisfaction rate with shared content, collaboration level, efficiency and effectiveness of decision-making. Also, 100% of partners were satisfied with the development of workshops, residencies, and performances, and would be willing to join similar projects in the future. The staff particularly appreciated the quartets' high engagement level and experimental attitude, and the high quality and innovativeness of both class content and concerts. 3 lecture notes sets, 3 documentaries, 9 videos, 1 case-study research on MUSA and its project leader, and this handbook distil the cornerstones of an enriching educational and human experience, which partners aim to share with European musicians, cultural organisations, and communities via 32 traditional and online communication channels.

Table 1. Monitoring and Evaluation (External)

| TOOL	WHAT	WHEN	WHO	WHAT FOR	KEY RESULTS
QUARTETS' SELF-ASSESSMENT 1	Likert scale survey to assess quartets' skills and knowledge level before participating in the program	Right after the selection of the quartets	One survey per quartet	Diagnosis: useful for partners to tailor and weight the workshops' content	Quartets' understanding of the topics tackled in the program increased: • image strategy & communication (IT): + 16% (avg.) • cross-fertilization among the arts (PT): + 74% (avg.) • recording and distribution (FR): + 64 % (avg.)
QUARTETS' SELF-ASSESSMENT 2	Likert scale survey to assess quartets' skills and knowledge level after participating in the program	Right after each module	One survey per quartet	Comparison between self-assessment 1 and 2: evaluation of the learning goals achieved and detection of unexpected pedagogic outcomes	Quartets had the highest level of previous knowledge on the topic "image strategy and communication"
INTERVIEWS WITH THE QUARTETS	Semi-structured, face-to-face, recorded interviews with the project's participants on the workshops' key takeaways	During each residency	At least one interview per quartet (or a representative)	Get qualitative feedback on participants' satisfaction with the workshop; check for learning goals' achievement and unexpected pedagogic outcomes; get peer-to-peer advice for the handbook's readers	• 26 interviews (20 one-to-one; 6 one-to-many): 19% in IT; 39% in PT; 42% in FR • Highlights from interviews: a unique opportunity to share problems and solutions with peers, a chance to get guidance from experts on essential entrepreneurial topics not tackled in traditional musical education, possibility to implement key learnings even in the short run • Creation of 3 videos, one per country, providing insight into the workshops' key learnings from the quartets' perspective. Videos are linked in the handbook to support peer exchange between the participants and the readers
INTERVIEWS WITH THE AUDIENCE	Semi-structured, face-to-face, recorded interviews with the audience on the concerts' experience	Right after each concert	Concerts' spectators: at least two valid interviews per country	Get qualitative feedback on audience engagement and the program's innovativeness	• 9 valid one-to-one or one-to-many interviews: 33% in IT; 22% in PT; 45% in FR • Highlights from interviews: innovative, international project; high-quality, intimate, and engaging performances; an opportunity to socialize and discover hidden historical venues; avant-garde idea to adapt repertoires to the venues. • Creation of 3 videos, one per country, providing insight into the concerts' experience. Videos are linked in the handbook to show how participants applied the program's key learnings to performing
QUARTETS' SATISFACTION SURVEY	Questionnaire involving open, yes/no, and Likert scale questions on the organization and delivery of the program	Right after each module	One survey per musician	Get qualitative and quantitative feedback on participants' satisfaction with the program; gap analysis between expectations and implementation	Musicians were highly satisfied with the program and would recommend it to others: • Satisfaction rates: 92% in IT, 83% in PT, 100% in FR • Recommendation rates: 85% in IT; 92% in PT; 100% in FR Musicians particularly appreciated: the program's smooth organization, the innovative workshops' content, the concerts' unique venues, and the networking opportunities.
PANEL DISCUSSION	Online conversation on how the quartets implemented the key takeaways of each module	3 to 6 months after each module	Quartets and management staff involved in each module	Assess the medium-term impact of and satisfaction with the program: discover if and	• For each of the 3 panels, at least 75% of targeted musicians joined the conversation, with at least one representative per quartet • 100% of musicians actively contributed to the discussion • 100% of musicians confirmed the high satisfaction rate stated via the quartets' satisfaction survey • 100% of quartets took some action to implement the program's

Table 2. Monitoring and Evaluation (Internal)

TOOL	WHAT	WHEN	WHO	WHAT FOR	KEY RESULTS
COORDINATION MEETINGS' QUESTIONNAIRES	Questionnaires including open, yes/no, and Likert scale questions on the procedures and content of partners' meetings	After each plenary meeting among partners	One questionnaire per participant to the meeting	Assess partners' satisfaction with the meetings; check for the effectiveness and efficiency of coordination	93% of respondents to the first meeting stated to be satisfied or extremely satisfied with all the elements investigated in the survey, i.e., shared content, collaboration level, efficiency & effectiveness of decision-making processes, and meetings' management. The satisfaction rate increased to ca. 100% in the following meetings.
MODULES' SYLLABI	Reports on the learning objectives, program, and expected impact of each module	Right before the beginning of each module	The organizations in charge of each module write their own syllabus according to a shared template	Align; share interim results; inform participants on the module's content	• Creation of 1 detailed template for the syllabi writing • Creation of 3 module-specific syllabi, including objectives, expected outcomes, content, preparatory materials, training methods, activities' timetable & description, assessment methods
INTERVIEWS WITH THE MANAGEMENT STAFF	Semi-structured, face-to-face, recorded interviews with the project's management staff on the residency experience	During each residency	At least one interview per organization involved	Get qualitative feedback on project partners' satisfaction with the residencies; reflect on the value of the residencies to convey it to the handbook's readers	• 11 one-to-one interviews: 9% in IT; 45.5% in PT; 45.5% in FR • Highlights from interviews: selected venues as sources of artistic inspiration, musicians' contagious enthusiasm, quartets' constructive cultural exchange among each other and with trainers and local communities • Creation of 3 videos, one per country, providing insight into the residencies' meaning and evolution. Videos are linked in the handbook to trigger a reflection on soft skills development
PARTNERS' SATISFACTION SURVEY	Questionnaire including open, yes/no, and Likert scale questions on the implementation and delivery of the program	Right after each module	One questionnaire per each trainer and member of the management staff	Reflect upon the learning goals achieved; check for smooth management and consistency across modules	• 100% of respondents were satisfied with the program • 100% of respondents would join similar projects The staff particularly appreciated the quartets' high engagement level and experimental attitude, and the high quality and innovativeness of both class content and concerts.
TRACKING OF MODULES' QUANTITATIVE DESCRIPTIVES	Tracking of key quantitative performance indicators (KPIs) related to the training offer	Before, during, and after each module develops	The organizations in charge of each module share the data on the project's intranet	Measure the effectiveness, efficiency, and impact of the training activities	Examples of tracked KPIs include the following: • 11 venues: 46% IT; 18% PT; 36% FR • 25 management staff: 40% in IT (of which 60% from Le Dimore del Quartetto and 40% from IED); 28% in PT; 32% in FR (of which 37.5% from ProQuartet and 62.5% from La Ferme de VilleFavard) • 29 trainers: 17% in IT; 66% in PT; 17% in FR • 30 workshop sessions: 23% in IT; 54% in PT; 23% in FR • Learning tools produced, e.g., 15+ PowerPoint Presentations addressed to students, 3 Lecture Notes Sets, 3 documentaries (20+ minutes each), 9 videos (3-5 minutes each), 5 Handbook Chapters, 1 case-study research on MUSA • 8 concerts: 3 in IT, 2 in PT, 3 in FR • 506 spectators to concerts: 28% IT; 24% PT; 48% FR (average spectators per concert: 47 in IT, 60 in PT, 83 in FR) • 18 partners and supporters other than the project's partners
TRACKING OF COMMUNICATION ACTIVITIES	Tracking of key quantitative performance indicators (KPIs) related to communication activities	Before, during, and after each module develops	The communication staff of each partner organization shares the data on the project's intranet	Measure the breadth and effectiveness of dissemination activities	Examples of tracked KPIs include: • 32 channels activated: press releases, TV specials, and online channels (i.e., corporate websites, newsletters, and social media including Facebook, Instagram, LinkedIn, Youtube/Vimeo) • Audience reached: partners' stakeholders, including students, collaborators, and local communities. Most of the audience is over 35 and female (55%+) • Content shared: written, photographic, and video material, including 3 documentaries (20+ minutes) and the 9 short videos linked in this handbook

Figure 1: Visualising the String Quartets' evaluations on priority of MUSA topics and their understanding of the topics
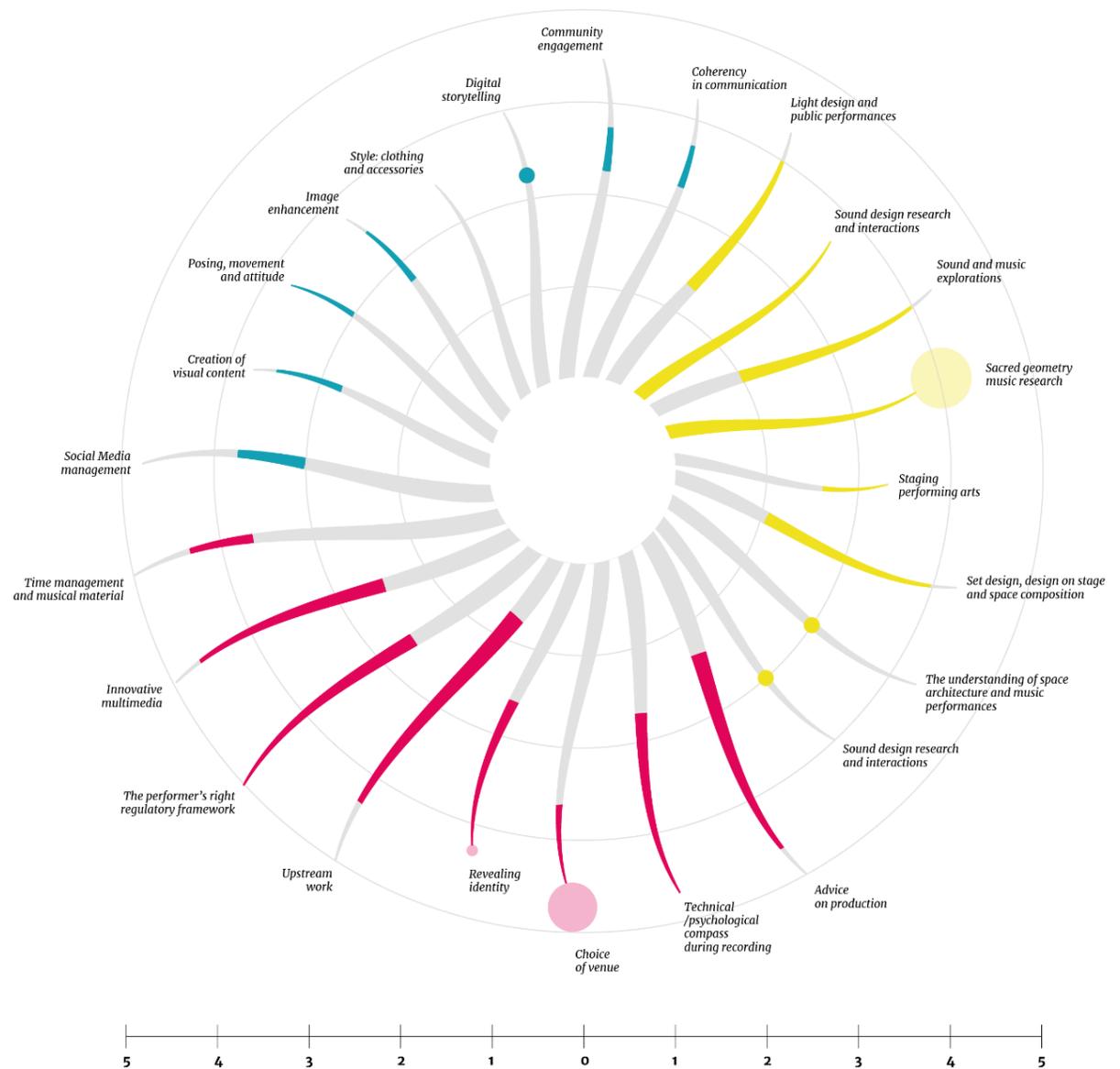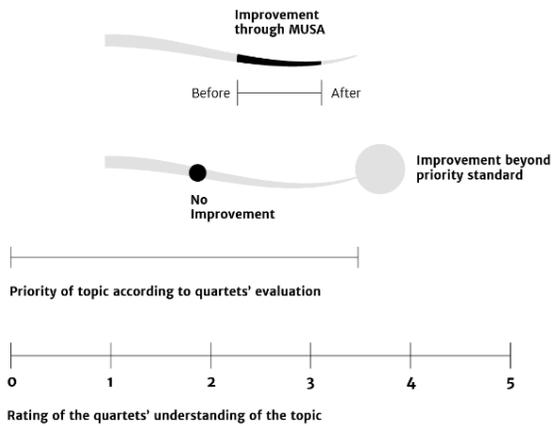
Conclusion: the handbook

On the basis of the Guidelines for Innovative Higher Training Pathways in the Music Sector, written during the development of the project activities, and of the experimentation of the MUSA Workshops and Transnational Training Activities, this Handbook provides a general **methodological framework and operational tool** for applying similar innovative vocational training programs in other contexts of advanced musical training.

At the same time, this Handbook is a **self-learning package addressed to ensembles** comparable to those involved in the MUSA project, who desire to explore cultural entrepreneurship issues. The ensembles are also recommended to check out the MUSA Lecture Notes, which collect a series of tips and reminders for musicians who want to approach the MUSA topics through a short, practical and straightforward set of slides.

Lastly, the handbook is a **tool for disseminating the results obtained through the MUSA program**, which were firstly presented to the public on October 13th, 2022, in the context of the MUSA closing event held at Gare Maritime in Brussels.

The Handbook collects contributions of multiple voices, and each chapter reflects the peculiarities of its author, and thus of each step of the MUSA program in the three countries involved. Chapter 1 sets the basis on the importance of talking about entrepreneurship in the cultural field; Chapter 2 goes straight to the point of how to communicate effectively in the musicians' daily life; Chapter 3 highlights the importance of being exposed to different stimuli and think out of the box blurring the borders between different artistic disciplines and settings; Chapter 4 meticulously analyzes which are the steps leading to an efficient and effective recording process. Lastly, Chapter 5 connects concepts across chapters to highlight how string quartets can leverage their peculiarities to become successful entrepreneurial ensembles.

Hopefully, these multiple voices - tied together by the ASK Research Centre of Bocconi University, one of the leading business schools in Europe - will inspire young musicians, cultural and educational institutions in finding new paths toward a more conscious entrepreneurial attitude in order to increase artistic career opportunities.

The Handbook contains numerous references to multimedia materials (videos, pictures, and links) which can enrich the reading experience. They can be explored by clicking on all the underlined texts of this Handbook.

The Handbook is accessible for free through a shared Drive document link available on the MUSA Project website **www.ledimoredelquartetto.eu/en/musa/**.

CHAPTER 1

THE ARTIST-ENTREPRENEUR

REFRAMING ENTREPRENEURSHIP TO SERVE ART

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Introduction

Nowadays, living one's artistic dream is definitely challenging for young musicians in the classical and chamber music sectors. Chamber music students get trained to be the finest players, often getting known in their alma maters as special talents destined for brilliant careers. However, once the post-graduation boost passes, many struggle to win over the real-life world, build a professional career and keep their bank accounts in check. That is because of a lack of understanding of the arts economy and the non-musical tools necessary to prosper in it, at a time when portfolio careers (i.e., careers made up of several different jobs requiring varied skill sets) are the standard.

This lack of understanding and tools depends on multiple factors, including music teachers' and students' resistance to approaching entrepreneurship matters. Unlike businesspeople and politicians, artists understandably tend to look at entrepreneurship with suspicion. Entrepreneurship requires looking at art as a product, which might elicit fears related to the devaluation of artistic endeavours, the commodification of art (i.e., the reduction of works of art to utilitarian objects), and the pressure to sell to the broadest or most profitable markets (Nytch, 2018). However, not all products are utilitarian: some are unique and priceless, like art; not all entrepreneurial approaches require artists to betray their true selves: when entrepreneurship is done well, it leverages one's unique voice as the most valuable asset to build new creative opportunities. And the power of authenticity ultimately translates into financial stability.

The overwhelming commercial narrative around entrepreneurship and limited exposure to entrepreneurship literature might prevent artists from learning tools and techniques that help them sustain their careers (Toscher, 2019). In light of this consideration, the current chapter addresses the tensions between art and commerce, reframes entrepreneurship as a mindset, a practice, and a skill-set that unlocks the value of artists' work, and discusses key entrepreneurial competencies musicians can develop to advance their career while staying true to their artistic proposition. Finally, the chapter focuses on how artists' entrepreneurship education might work out, introducing the didactic proposal of the project MUSA – *European young Musicians soft Skills Alliance*, which addresses young chamber musicians.

1.1. Tensions and Synergies between Art and Entrepreneurship

In the artist–industry relationship, there is a tension generated by the idea of art versus commerce that often impacts how young musicians define their **professional identity** (Schediwy et al., 2018). *Professional identity* might be described as one's career-related identity, where *identity* refers to the structure of self-concepts shaped by interacting with one's surroundings (e.g., a learning or work environment, or society). Like other aspects of our identity, which displays as many facets as the interactional groups and roles we adhere to (Goffman, 1959), professional identity motivates behaviour and action (e.g., Burke, 1991; Murnieks & Mosakowski, 2007) as we look for verification of our self-concepts (Swann & Read, 1981) to fulfil the human need for coherence, continuity, and sense of efficacy (Erez & Earley, 1993). Not surprisingly, the tension between art and commerce present in the music industry jeopardises musicians' sense of consistency, boosting them to choose a side when it comes to developing their professional identity and career path.

Over decades, the disregard for financial income has been presented as a cornerstone of musicians' career identity development (De Reizabal & Gomez, 2020). This ideal corresponds to the *bohemian lifestyle* (Schediwy et al., 2018) that emerged in the 19th century among unorthodox and anti-establishment artists who wanted to oppose middle-class people's bourgeois lifestyle (Bain, 2005). As the key to the bohemian identity was to create a spontaneous artistic work enjoyable "here and now" and independent from economic, political, and moral forces, artistic activity ended up being considered the sole expression of a vocation rather than a "real job" (De Reizabal & Gomez, 2020).

The bohemian lifestyle reverberates today in the *l'art pour l'art* approach, which avoids dealing with questions related to the market and money. However, when artists become professionals and want to make a living out of music, they are forced to see themselves as part of the marketplace (De Reizabal & Gomez, 2020). Thus, more and more young musicians are progressively detaching themselves from the stereotype of the bohemian rebel who is averse to any economic logic and self-conceives himself as an outsider. They are conscious that – out of fear of compromising their integrity – they might build a wall around their art, ultimately disconnecting from the audience and losing financial support for their progression (Nytch, 2018).

Although many young musicians recognize the importance of thinking in commercial or business terms, they understandably do not want to be entrepreneurs at first (Coulson, 2012). Musicians that are entrepreneurs at first primarily aim to build a career (Scott, 2012), and self-define themselves as opportunity-seekers, creators, exploiters; new-competences-developers; autonomous problem-solvers; risk-takers; and uncertainty managers (Bridgstock, 2011, 2013). Besides intrinsic motivations related to the satisfaction of playing, they are extrinsically motivated by good remuneration and big audience size (Lindstrom, 2016). That marks a business orientation toward considering the market's tastes and preferences while programming the artistic work (Bradshaw & Holbrook, 2007), which might result in expanding into various music genres to gain wider acceptance (Schediwy et al., 2018). However, as Coulson (2012) puts it, "*the meaning and purpose of the kind of work musicians do may be lost if attention becomes too closely focused on marketability and employability*" (p. 258).

The point, or question, then, is whether art and commerce, the musician's professional identity as an artist and an entrepreneur, can reconcile. While some academics claim that the bohemian and entrepreneurial identities are incompatible, recent research suggests they can harmonise and go hand-by-hand (De Reizabal & Gomez, 2020). The terms *bohemian entrepreneur* (e.g., Eikhof and Haunschild, 2006) and *artist-entrepreneur* (e.g., Nytch, 2018) are used to describe artists who adhere to bohemian principles while valuing entrepreneurship to build a career (Lingo & Tepper, 2013), creating synergies that allow for continuous adaptation (Beckman, 2005; Bridgstock, 2013). Accordingly to Jeffrey Nytch (2018), award-winning composer, educator, performer, administrator, and thought leader in arts entrepreneurship, in this book, we argue that it is actually possible to be both a musician and an entrepreneur if entrepreneurship is properly defined.

1.2. Defining Entrepreneurship

Entrepreneurship has become a buzzword in the public discourse, mainly because there is no universally accepted definition. The concept originated in the 18th century with the *Essai sur la nature du commerce en general* by the economist

Richard Cantillon, who coined the word *entrepreneurship* from the French *entreprendre* (i.e., to undertake, to commit to a responsibility) (De Reizabal & Gomez, 2020). Since then, multiple economists have elaborated on Cantillon's work, providing their own definitions of entrepreneurship and entrepreneur (see **table 3**), which allude to the discovery, generation, evaluation, and exploitation of opportunities to create products and, ultimately, value.

Over time, the nature of the "value" considered as an outcome of entrepreneurial endeavours has changed. While early entrepreneurship theorists strictly focused on economic results, researchers and entrepreneurs alike have more recently broadened the scope of entrepreneurial ventures to consider their social, cultural, and artistic motivations and effects. That has opened the doors to fruitful mixtures of philosophies, approaches, and tools across disciplines, including those in the art field.

Over the last 20 years, there has been an increasing interest in **arts entrepreneurship**, primarily due to the progressive decrease in public funds (De Reizabal & Gomez, 2020). Scholars with different backgrounds have contributed to creating heterogeneous literature on the matter, underlining the need to "*understand how they [artists] might create value in society with their art*" (Beckman, 2011, p.181) and "*the need to operate according to entrepreneurial logic and to look for alternative sources of funding*" (Rivetti & Migliaccio, 2018, p. 12). Accordingly, academics have provided many possible definitions of entrepreneurship in the arts. For instance, Scott (2012) defines art entrepreneurship as the process of identifying opportunities that contemporarily allow for artistic and vocational development and the creation of an innovative product meeting the interest of an audience in the market. Similarly, Scherdin & Zander (2011) argues that arts entrepreneurship is "*the*

discovery and pursuit of new art ideas, using a multitude of artistic expressions and organisational forms as vehicles by which to express and convey these ideas to the public"(Scherdin & Zander, 2011, p. 3). Considering these definitions, entrepreneurship can potentially result in very diverse outcomes for musicians, from building a sustainable artistic career to inventing a new model for online content distribution (Nytch, 2018).

The heterogeneity of definitions of *entrepreneurship* and *arts entrepreneurship* is exactly because they can play out in any field (e.g., business, art, and – within the artistic field – music, cinema, theatre, etc.) or endeavour. For instance, an entrepreneurial venture (i.e., an individual enterprise or organisation using entrepreneurial principles to create value) might be for-profit or non-profit, scalable or fix-sized, aimed at radical or incremental innovation.

The question about whether an artist can also be an entrepreneur then finds an answer in how strictly or broadly we define entrepreneurship. If, as early theorists did, entrepreneurship is narrowly defined in terms of a specific outcome, i.e., a for-profit, scalable business, then musicians have little to do with that. Implicitly, music plays a marginal role in the venture and might be sold out. However, if entrepreneurship is broadly defined as a process or strategic approach by which artists realise their core artistic purpose (e.g., creating content that makes a difference to people and the world a better place), release their works' value, and develop a career, then there is no conflict between the artistic and entrepreneurial identities. One's unique artistic voice does not get sold out or compromised: it becomes the most valuable asset to achieve a vast range of social, cultural, artistic, and economic outcomes, including sustainability. In other words, entrepreneurship becomes an extension of the artistic endeavour: it enables artists to do what they want to do and unlocks creative

possibilities, meaning that musicians' artistic identity shapes their entrepreneurial identity, not the contrary. As Hope (2010) puts it, "*Entrepreneurial action needs to serve music and music study, not the reverse. Entrepreneurial action is means, not end*" (Toscher, 2019, p. 6).

In light of these considerations and adopting a broad view, we define entrepreneurship as *a mindset, a set of practices, and a toolkit that unlocks and releases a product's value by connecting it with a market that needs and/or desires it* (Nytch, 2018). In this framework, the **artist-entrepreneur** might be conceptualised as a person possessing four fundamental traits: a passion for what they do; a positive attitude related to self-confidence and potential achievements; perseverance and resilience in the face of risks, challenges, mistakes, and setbacks; proactiveness, active search for opportunities, and action orientation (Baumgardner, 2017).

The following paragraphs detail the traits of the entrepreneurial mindset, action, and skills to go deeper into how artist-entrepreneurs in the classical music sector can approach the entrepreneurial subject and learn to unlock their work's value.

Table 3. Possible definitions of Entrepreneurship and Entrepreneur

SOURCE	ENTREPRENEURSHIP	ENTREPRENEUR
Cantillon (1931)		Person able to take risks in an uncertain or hostile setting
Schumpeter (1961)		Person able to face challenges through innovation, practical changes, and transformations
Baumol (1968)		A person willing to take risks
Shane and Venkataraman (2000)	The process of discovery and exploitation of profitable opportunities	
Low and MacMillan (1988)	The result of the process of creating new organizations	Person who detects an opportunity, creates an organization, and is part of it
Hansemark (2003)		Person characterized by internal locus of control related to self-efficacy and orientation toward achievement
Freire (2005)		Person motivated by a desire to undertake his or her own projects
Chell (2008)	The process of recognizing and take opportunities to create value	Person who recognizes opportunities and shows a proactive orientation and high social competence
Kirzner (2009)		Person who shows "entrepreneurial alertness", i.e., the ability to recognize opportunities
Feist (2010)		Person who, at minimum, is characterized by perseverance, intrinsic motivation, and openness to experience
Essig (2013)	The act of seeing the potential for something that does not exist in the present to exist in the future	
Mishra and Zachary (2014)	A process of value creation and appropriation led by entrepreneurs in an uncertain environment	Person oriented to the following: personal achievement, innovation, leadership to promote change, search for new strategies and forms of organization
Perez (2016)	The discovery, evaluation, and exploitation of opportunities (a business with benefits) to create future goods and services	

Source: self-elaboration based on De Reizabal & Gomez, 2020, and Essig, 2013

1.3. Entrepreneurship as a Mindset[5]

As a **mindset,** i.e., a way of viewing the world and approaching challenges, entrepreneurship requires *strategic observation*, i.e., observing the world with the market's eyes to identify unmet needs and opportunities and adapt consistently (Nytch, 2018). For chamber musicians, **strategic observation firstly** involves getting rid of the assumption that the public will be necessarily edified by a performance that deeply resonates with its interpreters and start listening to the audience, intersecting their unique sensibilities and desires (e.g., how is the concert experience for the public? Do they feel valued? Are they engaged? Do they have some suggestions to report in informal chats, social media, or surveys?). In this sense, *empathy* is a critical piece of the entrepreneurial mindset (Nytch, 2018) **(see literature box 1)**.

Empathy triggers a meaningful connection with the audience, whose potential to stir souls can be leveraged only if artist-entrepreneurs are flexible enough to adapt their ideas and actions based on what that relationship suggests. While artist-entrepreneurs preserve their vision in the face of obstacles and challenges, they also keep an open mind as circumstances unfold, considering changes in tactics and direction if evidence points that way (Nytch, 2018). Also, they look at failure as an opportunity to evolve and improve instead of a death sentence. While the music education system tends to structure the world binarily in terms of success or failure (e.g., you nail a note or miss it), in entrepreneurship, failure is an (often necessary) step toward success: it is part of the process to find one's unique voice, i.e., value proposition.
In sum, **empathy and flexibility are the guiding principles** for chamber musicians to identify and take opportunities that

[5] For more on the topic, please read the book *The entrepreneurial Muse* (Nytch, 2018)

release their work's value and sustain their venture financially. These principles help artists think "outside the box", where the box is given by the assumptions that limit our view to what is known, familiar, and comfortable; by the set of technical and analytical skills acquired during the traditional music educational path that bound what an acceptable, standard practice is; by the narrow range of codified career options (e.g., soloist, orchestra performer, teacher) that prevent to open up to unconventional paths and find a meaningful place in the current highly-competitive job market. Originality and opportunities reside, precisely, outside the box.

LITERATURE BOX 1. THE ENTREPRENEUR'S CUSTOMER FOCUS AS EMPATHY: THE CASE OF BROOKLYN RIDER

The string quartet Brooklyn Rider shows the power of customer focus, how it can play out today, and its impact, i.e., inspiring a creative vision, revamping tradition, and being economically sustainable. In 2004, when the ensemble was formed, its members Johnny Gandelsman, Nicholas Cords, and brothers Eric and Colin Jacobsen thought about what kind of group they wanted to be. They concluded they wanted to embody both the established canon of string quartet literature and its intrinsically innovative essence (Nytch, 2018). What makes Brooklyn Rider deeply innovative and an example of empathy in action is how they create and deliver their concerts, which are holistically designed to be a compelling experience for the public and trigger conversations. First, Brooklyn Rider plays a repertoire of both old and new pieces, curating their choice and order for the audience to consider new connections, for " *the familiar to feel fresh and for the new to feel familiar*" (Nytch, 2018, p.10). Also, they consider the other aspects of the performance that might impact its conceptual goal, including the venue, the media used, musicians' dressing style and attitude, the responsiveness to the audience's energy, and the overall atmosphere. Specifically, the quartet aims to create the intimate and informal atmosphere that marked the beginnings of chamber music and that can foster a conversation with the audience. The audience's feedback is then used to reflect on the next steps to take: how did the performance touch spectators? Even social media are employed to understand the public's needs and desires and – above all – to engage in debates and directly interact with them. Ultimately, actively looking for a meaningful connection with the audience creates a community and – broadly speaking –

trust, which gives the quartet more freedom to experiment with new approaches. Overall, people attend Brooklyn Rider's performances because they are engaged with the quartet's identity and the experience they create, not because of the repertoire they play. This is completely at odds with the way most groups promote themselves, choosing repertoire based on their own desires, taking audience's preferences for granted, and advertising events based on performers and played pieces (Nytch, 2018).

1.4. Entrepreneurship as a Practice

So, an entrepreneurial mindset embodies recognizing opportunities through strategic observation and empathy and being adaptable in the face of change or failure. However, an entrepreneurial mindset alone does not necessarily ensure the success of an entrepreneurial venture (e.g., a music career). Once got an idea, the artist-entrepreneur should translate it into actions. There are three core qualities of **entrepreneurial action**: risk assessment, resourcefulness, and storytelling (Nytch, 2018).

Risk assessment firstly involves researching the industry one is operating in and the related markets (e.g., asking for feedback from the audience), as well as reflecting on the venture's unique strengths and weaknesses if compared with other players. Awareness of these matters helps mitigate the risks associated with developing new ideas, for instance, by showing chamber musicians which skills they need to acquire for their idea to be properly implemented. A useful tool to identify potential risks and take action to minimise them is the premortem, an exercise in which artist-entrepreneurs list all the possible reasons why their venture might fail to fix potential issues in advance (Nytch, 2018).

Resourcefulness links to a shift in focus from the resources a venture lacks to get off the ground (e.g., huge investments from patrons) to the resources it already possesses or can easily access (e.g., in terms of money, supporters, relations, venues, skills, and talents) and that can be leveraged to get started today. The lean start-up methodology elaborated by the entrepreneur Eric Ries (2011) fits this approach. According to the lean start-up methodology, an entrepreneur can evaluate the goodness of an idea by implementing it small scale, leveraging existing resources. That involves testing the idea with some customers, collecting and analysing feedback, and ultimately deciding whether to adjust or change the initial idea. Overall, the lean start-up methodology makes it possible to get an idea to the market quickly, with minimum financial risk, and identify the resources needed to improve. As the lean start-up approach allows refining a product before it goes in front of a large audience, it shares the same rationale as a theatrical preview or a dress rehearsal for a concert (Nytch, 2018).

Storytelling, i.e., the act of telling a story, is a tool to effectively convey to an audience a complex message (e.g., a product's artistic value, relevance for people, and authenticity; one's artistic self: the motivation, aims, and passion behind a project). Done well, storytelling can be leveraged as a marketing tool: if the story narrated about and through music is compelling (e.g., "Music saved me, and I want to pass along that gift"), it can touch, delight, and attract customers and patrons. In other words, storytelling can help musicians reconnect with the public, who – based on surveys – often see classical music as boring instead of energetic and emotional (Nytch, 2018). To realign these sensibilities, storytelling should play out not only via program notes and remarks from the stage but also in how concerts are conceived, performed, and advertised (Nytch, 2018). The same engaging story should shape the choice of repertories and venues, artists' attitudes on and off the stage (e.g., body language, facial expressions, interactions with the audience), and communication efforts. Only if the story is

consistent the artistic identity and purpose can clearly and authentically emerge, take the audience aboard for an intellectual and emotional journey, and trigger a meaningful experience. In this sense, storytelling is also a good starting point for building a brand.

1.5. Entrepreneurship as a Skill-Set

As a mindset and a set of practices, **entrepreneurship can be learned**: it is about training, not innate talent. So with that, some people might be more naturally inclined to develop entrepreneurial competencies quickly, and – maybe surprisingly for the reader – artists and chamber musicians are definitely among those people (e.g., Honig & Hopp, 2019; Kolb & Kolb, 2009). Like entrepreneurs, artists are often animated by the desire to connect with people and create a community. Also, entrepreneurial traits like creativity, passion (i.e., *a sincere belief in what you're doing and a personal ownership of it*", Nytch, 2018, p. 43), discipline, tenacity, analytical skills, and learning from failure are as crucial for a successful chamber musician as for a successful entrepreneur. Finally, given the uncertainty of the current classical music job market, musicians regularly deal with risk and opportunity creation, just like entrepreneurs. For these reasons, **artists and chamber musicians are well-equipped to be excellent entrepreneurs**, regardless of whether their aim is employability or creating a new venture.

For chamber music students, **entrepreneurship education** (i.e., the learning of entrepreneurial spirit and the application of entrepreneurial spirit in learning) is particularly relevant for employability as career patterns are uncertain today (e.g., Blenker, 2017; Toscher, 2019). Specifically, the development of entrepreneurial competencies (e.g., marketing, self-promotion,

research, small business, opportunity recognition) helps young musicians to build a professional life (Lackeus, 2015) at a time when portfolio careers are the standard in the job market (e.g., De Reizabal & Gomez, 2020; Toscher, 2019). Unlike the traditional linear careers characterised by a long-term employer-employee relationship, *portfolio careers* are made by a "*self-managed series of simultaneous and overlapping employment engagements*" (Toscher, 2019, p. 6), including teaching, performing, managerial, and freelance commitments. Being self-employed (i.e., entrepreneurs by default) and managing several professional roles require artists to expand their skill-set beyond music skills (e.g., Toscher, 2019; Weller, 2013). Empirical research has shown that, after performance skills, entrepreneurial competencies are the most critical to sustaining a musician's career (Bennett, 2007, 2009). But what do we mean by *competencies* exactly? What are the critical entrepreneurial competencies musicians need to develop? How can musicians develop them?

Competencies might be defined as the proven ability to use attitudes, knowledge, and skills in professional and personal development (EURspace, 2018). In turn, attitudes relate to a way of thinking and feeling that shapes personal, social, and/or methodological abilities. Knowledge is "*the body of facts, principles, theories, and practices that is related to a field of work or study*"(EURspace, 2018, p. na). Skills represent the "*ability to apply knowledge and use know-how to complete tasks and solve problems*", EURspace, 2018, p.na). Skills are typically distinguished into soft and hard. While soft skills (e.g., interpersonal skills, flexibility, motivation) are transversal across subjects and hardly measurable, hard skills (e.g., music technical mastery, stage presence, marketing skills) are specific to a subject and measurable.

Symmetrically, *entrepreneurial competencies* refer to the proven ability to use entrepreneurial attitudes, knowledge, and skills to create a new venture or develop a career. Entrepreneurial attitudes include passion, perseverance, self-efficacy, artistic-entrepreneurial identity, proactiveness, and innovativeness (Toscher, 2019). Entrepreneurial knowledge refers to the awareness of (arts) entrepreneurship literature, models, and principles, as well as awareness of how (arts) economy and specific industries work in practice. For instance, knowledge about the music industry involves awareness of the challenges at play: migration and mobility, digitization, gender parity, and musicians' well-being and psycho-physical health (Zhukov & Rowley, 2021). Insights into the classical music industry include awareness that orchestral performance is no longer the sector of highest growth and interest for the market: chamber music is (Toscher, 2019). Entrepreneurial skills include research, interpersonal, and marketing skills. Specifically, soft skills relevant for musicians include awareness of one's artistic identity, autonomy, self-discipline, divergent and critical thinking, realism in setting goals, flexibility, adaptability (De Reizabal & Gomez, 2020), and resilience (Zhukov & Rowley, 2021). Hard skills critical for the artist-entrepreneur include music technical skills, performance skills, market analysis, artistic diversification, communication and marketing skills, collaboration skills (with peers and partners), negotiation skills, ability to reach agreements, and business planning, i.e., skills related to the design, planning, execution, distribution, and assessment of own projects (De Reizabal & Gomez, 2020).

Given the relevance of developing entrepreneurial competencies for artists, *entrepreneurial training* is the process music students and young musicians can undergo to acquire them. Scholars have extensively discussed which characteristics this training should and should not feature to be effective, considering that entrepreneurship is a hands-on subject.

Specifically, academics (e.g., Tolmie, 2017; Toscher, 2019) have underlined the need to adopt an innovative educational model far from the 1000-year-old one used by conservatories, which is based on lectures and teachers' imitation. Entrepreneurial training should contemplate room for risk-taking, experimentation, personal initiative, accountability, and failure, going beyond the limits of a saturated pre-defined program to meet students' specific requests (Tolmie, 2017).

Summarising the contributions of many colleagues, Toscher (2019) has elaborated a specific conceptual **framework** for entrepreneurial learning activities in arts entrepreneurship education, which is based on five pillars:

1. **Reframing of entrepreneurship**.
   "The *perceptual barriers and identity conflict within arts entrepreneurship should be addressed through a deliberate reframing of what entrepreneurship means, away from neoliberal associations of profit-seeking to an empowering philosophy and method of both decision logic (Sarasvathy & Venkataraman, 2011), education (Neck & Corbett, 2018), and value creation (Lackeus, 2015). But, even more importantly, as something that is empowering students to achieve their goals*" (Toscher, 2019, p. 14). This reframing, whose importance was pointed out by a multitude of scholars (e.g., Beckman, 2007; Bonin Rodriguez, 2012), is even more relevant in the face of a lack of consensus concerning the definition of *entrepreneurship* at large (Landström et al., 2012).

2. **Career relevance**.
   Learning activities should be explicitly critical to students´ careers (Bennett & Bridgstock, 2015). By understanding what a career in music looks like, students will see the relevance of developing entrepreneurial competencies. In other words, by being exposed to a career preview,

students can understand the competencies, activities, and processes they need to master to succeed with their plans (Bennett, 2007; Bennett & Bridgstock, 2015).

3. **Context-specificity**.
   As different rules apply to different art contexts, entrepreneurial learning should focus on students' specific sectors (e.g., chamber music) and be directly applicable to them. Context-specificity also keeps motivation high and helps convey complex messages, leveraging students' existing knowledge and know-how.

4. **Students as the centre of learning**.
   "*Learning moves from the educator (through activities like knowledge dissemination lectures) to the student (involving self-direction, action learning, and reflection). Here, the role of the educator changes from lecturer to facilitator.*" (Toscher, 2019, p. 7). In other words, students should be empowered to make their own choices and given a chance to build a holistic set of artistic and entrepreneurial identities.

5. **Enabling students' agency and encouraging explorative behaviour**.
   Entrepreneurial learning is experiential (Politis, 2005), meaning that competencies are acquired via direct experience (Kolb, 1984), especially when it comes to learning *through* entrepreneurship instead of *about* entrepreneurship (Hannon, 2005). An exclusive focus on frontal lessons and traditional knowledge dissemination would be counterproductive for musicians because the world outside academia rewards personal initiative, creativity, experimentation, and distinctiveness (Dempster, 2011). Experiential learning aligns better with real-life requirements, fostering personal agency and explorative behaviours.

1.6. A Didactic Proposal: the MUSA Project

Updating conservatories' and academies' educational models to meet entrepreneurial requirements demands a big cultural change, a review of the study programs, and large resources and investments (e.g., new contracts and training courses for teachers) (Toscher, 2019). Thus, although some institutions are actively advocating for change and rethinking their approaches, the transition is taking time, while classical musicians' need for entrepreneurial competencies is urgent. More flexible ventures (e.g., masterclasses, workshops, artistic residencies) are therefore stepping in to fill the gap and assist young musicians in their career building.

MUSA – European young Musicians soft Skills Alliance positions itself in this array of endeavours. MUSA is an innovative project that – diversely from other educational offerings – takes on board all scholars' and practitioners' suggestions about artists' entrepreneurial education (see Toscher's *conceptual framework for entrepreneurial learning activities*) so as to move from there to advance knowledge while positively impacting musicians' employability. In practice, MUSA is a training program that frames entrepreneurial competencies as means to liberate artistic value and build a career in the classical and chamber music sectors. The program specifically addresses young string quartets at the beginning of their professional path. As evident in the whole action of the project leader Le Dimore del Quartetto, string quartets are a particularly interesting and challenging venture because entrepreneurial mindset, practices, and skill-sets must play contemporary at two levels: that of the individual (i.e., the members of the quartet) and the organisation (i.e., the quartet as a whole). MUSA deals with both these levels by offering thematic, customised, hands-on workshops where participants take agency, as individuals and ensembles, and learn by experience.

The project's pilot edition has focused on three entrepreneurial competencies areas that are particularly critical for string quartets to create job opportunities: **communication, flexibility & adaptability, and recording & distribution.** Figure 2 provides an overview of the key topics discussed during the workshops in each area. Also, it displays how the three competencies' areas can integrate to return a true picture of an ensemble's identity, which is conceived as the unifying principle inspiring any string quartet's entrepreneurial idea or action.

The communication module focuses on image strategy and self-promotion as means to convey an ensemble's unique identity, features, and purposes to an interested audience so as to attract and retain it. The related workshops deal with topics including communication strategy design, on-stage presence (e.g., styling, attitude), and social media management. The module ultimately provides participants with a skill-set to develop consistent storytelling across channels and a toolkit to feed catchy, high-quality content creation.

The flexibility & adaptability module focuses on cross-fertilization among the arts as a means to discover, create, and take unsuspected career opportunities. By highlighting the connections between classical music on the one hand and architecture, design, and contemporary art on the other hand, the module builds bridges between disciplines and professionals that share common sensibilities and can fruitfully collaborate to unlock creativity and innovativeness. Ultimately, the module develops entrepreneurial competencies related to divergent thinking, opportunity creation, and interpersonal skills that translate into unconventional job commitments, like performing a concert in a museum.

Finally, the recording & distribution module focuses on mastering the psycho-physical and technical aspects of performing, recording, and distributing one's work. Awareness of how to prepare for and realise a high-quality recording (e.g., foster the quartet's well-being and unity, look for professional support, set plans and calendars), and the acknowledgment of the copyright regulation relevant when signing contracts and experimenting with digital distribution channels are the pillars of this module. It ultimately equips participants with the attitudes, knowledge, and skills necessary for a recording to be representative of a quartet's vision and a business card to take on new job commitments.

Given the positive impact of the MUSA project on direct participants and their enthusiastic feedback (please see paragraph 1.5 of the Preface), the following chapters report the key learnings from each module. In so doing, the creators of MUSA and its financier, the Erasmus+ program of the European Union, hope to spread awareness among musicians regarding the need and feasibility of developing entrepreneurial competencies. Also, they aim to provide musicians with guidelines and tools to start their entrepreneurial journey and shape sustainable careers that stir souls, surprise, and express artists' unique voices.

**Figure 2. MUSA's selected areas
of entrepreneurial competencies development**
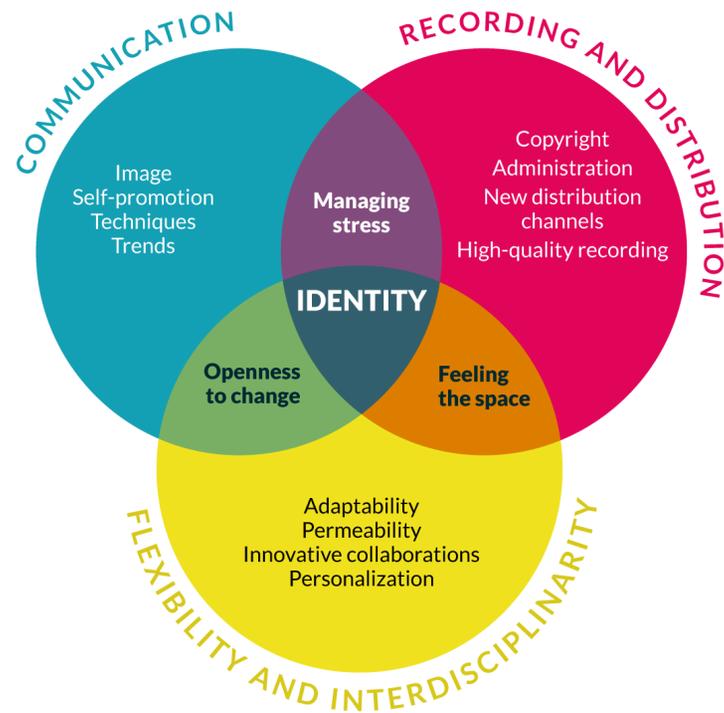
Conclusion

Acknowledging the need for musicians to develop entrepreneurial competencies to prosper in the current job market, this chapter has addressed the tension between art and commerce in the music industry, demonstrating that – when entrepreneurship is broadly defined – there is no conflict between musicians' artistic and entrepreneurial identities. Entrepreneurship can serve art as a mindset, a set of practices, and a toolkit that unlocks a work's value by connecting it with an interested market. The entrepreneurial competencies necessary to intersect with a target audience and ultimately ensure a career's financial stability can be learned by any musician.

However, entrepreneurial education requires a new context-specific, student-centred, hands-on approach that is lacking in traditional educational systems and is embraced in innovative training programs like MUSA – *European young Musicians soft Skills Alliance.* The key learnings from the project MUSA regarding string quartets' communication, flexibility and adaptability, recording and distribution practices are summarised in the following chapters to provide the readers with guidelines to undertake their own entrepreneurial journey.

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CHAPTER 2

COMMUNICATION: BUILDING IMAGE AND VISIBILITY

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Introduction: MUSA and the Relevance of Communication Skills for Musicians

MUSA's objective is to provide young professional string quartets with entrepreneurial knowledge, skills, and abilities that can enhance their profile and career opportunities. To stand out in the current highly competitive music landscape, it is not only essential to ensure excellent quality and broad repertoires but also to meaningfully engage with strategic and operational **communication**. The ever-increasing importance of social media and fast-paced information exchange significantly impact how we interact physically, virtually, or hybrid. With so many platforms becoming a part of our daily lives, such as Instagram, TikTok, and YouTube, how we communicate, whether one to one, one to many, or many to many, is in a state of evolution.

As the communication landscape evolves, musicians' **communication skills** also need to evolve. The relevant traits to be developed are many and varied and include open-mindedness, adaptability, authenticity, creativity, and confidence; they can be demonstrated through active listening, verbal and non-verbal communication, and visual means, such as images, symbols, and video. Above all, it is fundamental for young musicians' success to be aware of the importance of creating a distinct identity and – based on that – a strong and compelling image. Once an ensemble understands what makes it original and recognizable and clearly defines its identity as a group beyond cultural differences, it can then work to communicate effectively, reach a broader audience, and build opportunities to perform, thus gaining visibility and chances to develop its career prospects.

Despite the relevance of communication skills for musicians to cut through the clutter, conservatories and post-graduate academies have historically focused on musical technique,

sound, and interpretation only. Some major institutions have recently started offering propaedeutic modules on communication, showing a growing awareness of the **need to interact with new audiences and reconfigure the relationship with existing ones** to create higher engagement levels. Also, such institutions are increasingly investing in content creation, the online presence of classical musicians, and virtual or hybrid events that promote accessibility. Although the traditional music education system is clearly opening up to digital communication and social media, an organic program to develop basic entrepreneurial skills is still lacking, which – in the sphere of classical music - often translates into fairly standardised communication codes and a lack of digital innovation in communication.

The underdevelopment of promotional skills is particularly prominent and relevant considering that young musicians often find themselves to self-manage their image strategy and communication channels. This **self-management** is partly due to limited access to funds that do not allow ensembles to outsource to agencies or consultants, in part to the misconception that communication skills and social media competencies are embedded in people's skills-set. Regardless of the reason, improvised self-management reflects negatively on the effectiveness of communication actions, which, in turn, impacts the effectiveness of the competitive positioning and outreach to new audiences. However, wise self-management opens up many opportunities. When musicians are equipped with adequate communication tools and competencies, they become the best ambassadors of their brand as they can convey their true selves coherently and professionally. The content becomes personal and spontaneous, and the interactions with the audience get more authentic, ultimately increasing engagement. Thus, music ensembles must grasp the mechanisms underlying musicians' image and communication

strategy and the relationship between their identity, creative narrative, and storytelling across communication channels.

Fully aware of those problems and needs, the *4 Bows Drive: String Quartet Image Strategy* workshop held in Italy by IED – Istituto Europeo di Design explored tools and methods in three fundamental communication areas: image strategy and styling, communication and digital storytelling, photography and video-making. Specifically, the 5 days workshop provided the four participating international string quartets with a more comprehensive understanding, and thus definition, of the relevant communication framework and one's image strategy. Also, the hands-on program aimed to improve musicians' practical communication skills to have an immediate and long-term positive impact on their careers. Thus, participants' areas of improvement (e.g., personal presentation and style, social media coherency, body language) and practical needs were assessed before the commencement of the workshop, whose content and learning goals were adjusted accordingly. The specific learning objectives of the training were ultimately defined as follows:

- establish and develop the skills required to enhance the quartets' image strategy and identity;
- improve their capacity for self-promotion as an ensemble;
- implement communication and self-promotion through social media, for example, how to take pictures, document, and spread the news on social media using images, videos, and written content;
- improve quartets' capacity to perform and connect with the audience and the environment, leveraging image, scenography, and choreographic aspects.

In parallel to their participation in the workshop, the quartets took part in a one-week **artistic residency** in Italian historic houses to get inspiration for their work and experience a non-formal learning environment where to practise the workshop's key learnings (e.g., the residency closed with a series of concerts performed by the quartets). The residency was conceived to be an essential part of the MUSA training program because the string quartet members need to spend as much time together as they can to play as a single 16-stringed instrument. For this reason, the artistic residency is a source of inspiration for developing the quartets' identity and transversal competencies like communication skills. The residency was also a source of professional and personal enrichment for musicians: as it emerges in the **Video-Pill "MUSA Italy, 2021 | The experience of the residency"**, they had the opportunity to live together and confront themselves with the house owners, the other quartets taking part in the program, and the local audiences who attended the program.

As a final output, the participating quartets developed both hard and soft communication skills. Developed hard skills included identifying one's professional style, enhancing personal presentation, creating visual content for promotion, and the how and who behind the effective promotion. The development of soft skills, favoured by the multicultural working environment and by the common living in the historic houses, focused on achieving coherence in the quartet's tone of voice, image, and visuals, and on the definition of a unique stage presence consistent with the surrounding environment and the quartet's image strategy.

This chapter summarises the key learnings from *4 Bows Drive: String Quartet Image Strategy* to spread awareness regarding communication importance, tools, and methods beyond the context of the project MUSA. The chapter is organised around the three fundamental communication areas tackled during the workshop: image strategy and styling, communication and

digital storytelling, photography and video-making. The main insights that the musicians gained in these areas are also reported in the **Video-Pill "MUSA Italy, 2021 | The experience of the workshops"** as well as in the **MUSA Lecture Notes**.

2.1. Image Strategy and Styling

Quartets are guided to reflect on their emotional research to select the right styling and to think about the attitude they wish to portray. Makeup, hair styling, and the choice of the outfit impact the emotion and atmospheres and the posing and attitude. Through research, participants find suitable references that present fashion once as a social phenomenon, once as a business once as communication. Black dress is the uniform of players, but, since it is the most iconic item, there are millions of different versions: it is useful knowing the best cases looking from fashion, movies, music videos, and celebs and open their minds knowing the fashion trends for each season (clothes, patterns, colours, …).

LITERATURE BOX 2

During TEDxExeter event,[6] Lucy Clayton presents the only podcast about fashion, fantasy, and fancy dress. The Dress: Fancy podcast is a place to explore the elaborate themes, intricacies, and influence of costume in real life. Through her speech, quartets can understand that at a time when the words of experts are ridiculed, and critics are trolled, when fake news rebrands truth as fiction, people might need tools that are beyond language to securely assert their values. In Lucy's opinion, there's a link between fancy dress and ambition. This is why people love it growing up. People can be a ballet dancer and a firefighter, all in the same afternoon. But for the game to work, they need to aspire into those costumes. Fancy dress isn't just a tool to passively join in, but an opportunity to project people's future selves. And in her opinion, there is a relationship between the way people dress and how brave they feel. Perhaps,

dressing up gives people the courage to behave in ways they would not otherwise.

LITERATURE BOX 3

Everyone has style. Starting from this sentence, Molly Bingaman develops her speech for TEDxUMKC[7]. Founder of Ladybird Styling since 2010 her bold intent is to change the way people see themselves, their style, and their world. Through merging the language of design with elements from math and physics, she and her team of experts have created a radical new approach to styling which teaches clients to choose the clothes, hairstyle, and makeup that best represent who they are. Everybody wants to be seen, and everybody wants to be seen as attractive. The most attractive look is always the most authentic one; the signature of authenticity is resonance. For styling, this means that people are trying to choose clothing that resonates with them.

Overall, fashion is not only a business and a social phenomenon but a communication channel that young musicians can leverage to express their identity and strengthen their brand. Although the way ensembles present themselves for concerts, photoshoots, and other visual content is key to conveying their vision and showing professionalism, music students' focus on delivering a high-quality technical performance often does not leave room for aesthetic considerations.

Thus, musicians must engage in emotional research, define the attitude they wish to portray via clothes, accessories, hairstyle, makeup, posing, atmosphere, photography, and select a consistent style. In practice, the definition of an image strategy and styling involves:
- Image analysis and understanding. To define their image strategy, musicians first need to develop an aesthetic awareness and the ability to decode an artistic idiom, capturing its different aspects and interpretations. The

[6] https://www.ted.com/talks/lucy_clayton_the_true_power_of_a_good_outfit

[7] https://www.youtube.com/watch?v=VQxI59BQC9Y

study of aesthetic principles and a basic understanding of fashion styling (e.g., how to successfully combine clothing and accessories, the importance of make-up & hairstyling) are conducive to reaching this aim.

- Awareness of the techniques and styles used to create fashion communication strategies. Musicians can enhance their image research and refine their communication strategy by studying and learning how to recognize the latest fashion trends. Also, they can study best practices from fashion, movies, music, music videos, advertising, and celebs. Analysing how and why historical, social, and cultural celebrities greatly impacted the development of art during the twentieth century can be particularly useful in understanding the mechanisms leading to successful communication strategies, besides being a source of inspiration for building a consistent image.
- Awareness of how to effectively select and manage clothes and accessories. Every time an ensemble selects their outfit for a performance or photo shoot, they prove their ability to engage in styling to enhance their personal and professional image in front of an audience or camera.
- Branding, i.e., leveraging a quartet's identity, image, and values to establish the basis for effective and successful communication and growth.
- The ability to find and analyse the difference between typologies of events. These events can include private and public concerts, prize ceremonies, and festivals.

Combining a solid cultural grounding with a basic knowledge of the technical tools used for photography, video, and fashion (e.g., materials, codes, key personalities, etc.), musicians can become familiar with fashion publishing and brands in the music artists' context, ultimately developing knowledge and skills to identify and design new aesthetic scenarios for promoting the

string quartet's style **(see literature box 4)**. Some useful tips quartets can keep in mind to define their own style follow:

- Look for inspiration. Musicians should look at people, places, nature, events, exhibition trends, media, and competitors to take inspiration. Photographic and illustrative references can be useful to convey the mood or the feeling the quartet wants to infuse.
- Imagine and figure out what quartets like and how they can experiment with different elements is a good practice to become more confident.
- Be authentic, i.e., finding the look that makes musicians feel good and true to themselves.
- Adapt the outfit to the location and the occasion (e.g., choosing between casual, format, experimental)

LITERATURE BOX 4. DESIGNING AESTHETIC SCENARIOS VIA MOOD BOARDS

The workshop *4 Bows Drive: String Quartet Image Strategy* combined theoretical sessions with hands-on individual and group exercises to foster critical collective discussion, consolidate knowledge, and support practice-based learning of the tools and content related to image strategy and trends recognition. During hands-on sessions, a key tool has been used to visualise the quartets' stylistic ideas and support the refinement of a consistent image: mood boards.

A mood board is a visual tool that communicates concepts and visual ideas relating to a specific vision. It is a well-thought-out and planned arrangement of images, materials, and pieces of text intended to evoke or project a particular concept or style. This tool can be used by ensembles to build a clear design story, express the vision they have in mind for their style, focus and define ideas, and align. In fact, the mood board also works as a tool for collecting inspiration from a quartet's members and finding solutions everyone agrees upon.

2.2. Communication and Digital Storytelling

As explained in the previous paragraph, for a quartet to be original and recognizable, it is first necessary to identify its points of distinction, i.e., what makes it unique, its identity. Once these key points have been defined, the communication process can begin as the ensemble can select a **target** audience consistent with their values and image. Avoiding targeting a fairly ectoplasmic public and focusing on segments with high engagement potential is, in fact, a precondition to tailoring communication to be effective and innovative.

Nowadays, the **communication process** gravitates around a growing number of online platforms that allow musicians to reach various audiences and check for new trends to modulate their offerings. Specifically, the communication process passes from daily updates on social networks to adding articles and material to one's website, to documenting practice sessions, meetings, and events so as to nourish the relationship with the targeted audience. As musicians often engage in these communication activities directly, it is clear that times have changed since the artistic and the productive worlds were perceived as separate: to thrive in the current fast-paced global environment, artists are increasingly pushed to acquire communication skills and manage their channels personally. In other words, disintermediation, which was prompted by the rise of Social Media, requires musicians to directly deal with their stakeholders (e.g., media, sector professionals, organisations and institutions, suppliers, music enthusiasts, and the general public), understand which message is suitable for each stakeholder, and be aware of the respective 'do's and don'ts'.

The understanding of basic communication concepts (e.g., mission, vision, objective, target, strategy) is essential to reach an ensemble's desired target with the best content in terms of the artistic offer and brand image. Specifically, musicians should commit to learning:

- What is communication (i.e., the act of transmitting information and messages to someone else), non-efficient communication (i.e., a form of communication centred on the refusing to communicate to express distance and isolation), bilateral communication (differently than unilateral communication, where only the agent sends a message to the principal, in bilateral communication both the agent and the principal exchange messages sequentially[8]).
- The key elements of communication:
  the sender, i.e., the speaker
  the message, i.e., the object of the communication
  the receiver, i.e., the interlocutor
  the context, i.e., the specific circumstances in which a communication act happens
  the code shared by the sender and the receiver
  the contact, i.e., a physical or non-physical channel
- The communicator's forma mentis, i.e., how to get the message through and increase the value of the relationship between sender and receiver
- The concepts of *mission* (i.e., *Who are we? What do we do? What are we good at? With whom do we interact?*), *vision* (i.e., *Where do we want to be in 3-5 years? In which direction should we go? What are our dreams?*), and *core values* as guiding principles to define the stakeholders, the target audience, the communication goals, and overall strategy
- How to design and implement a communication plan or project consistent with the ensemble's objectives. That involves defining proper strategy, activities (e.g., press conference, social media campaigns, product launches,

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[8] For more information on bilateral communication, please see:
www.tse-fr.eu/sites/default/files/TSE/documents/conf/2017/ADRES/medhi_ayouni.pdf

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newsletters), channels, tools (e.g., mailing list, invitation leaflet, press kit, VNR, photo book, brochure, website, fan page), schedules and deadlines, and budget and sponsorships.

Given the current communication landscape, it is particularly crucial that musicians learn how to professionally deal with **digital communication**. Specifically, they need to get familiar with digital communication strategies, channels, techniques, tools, and rules (e.g., tone of voice, context, consistency, authenticity, personality, and engagement), curate their choice of graphics and imagery by prioritising quality over quantity, plan for regular interactions with their target audience on multiple platforms, and plan for consistent storytelling across channels.

LITERATURE BOX 5[9]

In her speech during TEDxSoleburySchool, Emily Bailin, in 2014 a Ph.D. candidate in the Education & Communication program at Teachers College, Columbia University in New York City, presents the power of digital storytelling. Through programs focused on digital storytelling, where students have opportunities to tell stories using photographs, video, music, and voice to tell stories in new and engaging ways, Emily shows that the process and practice of storytelling takes multiple forms. When people add visual to a story they tell, they gain a voice.

In practice, string quartets can nourish their digital storytelling by documenting their day-to-day experiences on social networks and websites, ultimately consolidating their image and online presence, purposing increasingly complex content (e.g., publications and documentaries). As of today, **Facebook, Instagram, and Tik Tok** are three essential social media for musicians to communicate with their audiences. While Facebook and Instagram have a consolidated history, Tik Tok is relatively new and highly interesting for ensembles as it features short, eye-catching videos[10]. Specifically, TikTok is a video-only platform that thrives off trending hashtags and challenges. It relies on advanced AI capabilities to serve the most relevant content to its users without needing any explicit signals from them to determine their interests. The target audience is mostly teenagers and those in their early twenties, but this is rapidly changing as the social network opens up to a new public. **Tables 4, 5, and 6** highlight commonalities and differences between Facebook, Instagram, and Tik Tok, providing musicians with guidelines on using these and other social media; **literature box 6** introduces the reader to the SWOT analysis as a tool to run a self-assessment on a quartet's communication skills.

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[9] https://www.youtube.com/watch?v=jA2cTZK9hzw

[10] www.differencebetween.net/technology/difference-between-tiktok-and-instagram/

Table 4. Comparison chart: Facebook vs. Instagram

FACEBOOK	INSTAGRAM
Facebook is a general social networking platform	Instagram is a mobile-centric photo-sharing app
It is a close-knit community of people who know each other	It lets you build and join communities that share your common interest
Facebook excels in terms of active monthly users	Instagram has relatively fewer active monthly users
It makes the most out of both mobile and web versions of Facebook	It is best optimized for mobile users
Brand awareness is less effective than Instagram	It is better at creating brand awareness than Facebook

Source: http://www.differencebetween.net/technology/internet/difference-between-facebook-and-instagram/

Table 5. Comparison chart: Tik Tok vs. Instagram

TIK TOK	INSTAGRAM
TikTok is a standalone app for creating short music and lip sync videos	Instagram Reels is built right onto the core functionality of the app itself
TikTok relies on its advanced AI capabilities to serve better content without needing explicit signals by users to determine their interests	Instagram focuses on the network layer and on explicit signals by users
Tiktok has more built-in video editing tools than what Instagram offers with Reels	The video effects on Reels are limited and users can only use them before creating a clip
TikTok is immensely popular amongst the Gen Z users	Instagram users are mostly women between the 18 and 24 years age group

Source: http://www.differencebetween.net/technology/difference-between-tiktok-and-instagram/

Table 6. Social Media Do's and Dont's

DO'S	DONT'S
Use compelling imagery	Don't go # crazy
Mix up caption length	Don't veer off brand
Keep the social in social media	Don't post a copy with grammar/spelling mistakes
Jump in relevant conversations	Don't drink and post
Post regularly, but don't over post	Don't do all the talking
Social media is a marathon, not a sprint	Don't feel the need to jump into every trending conversation or hashtag
Set realistic expectations	Don't try to be everywhere and do everything
Write for your readers/Audience	Don't ask too much of your followers
Think before you post – don't mix business and personal	Don't ignore questions, comments, and messages from followers
Share stories on your business's social channels	Don't replicate human interaction with marketing automation

Source: https://www.drivenpublicrelations.com/20-dos-and-donts-of-social-media/

2.3. Photography and Video-Making

Today, with social networks giving pictures and videos massive visibility, it is necessary for string quartets to learn the basics of photography and video-making, i.e., the foundations of using a camera and natural and artificial light. Photography has overwhelming potential because it conveys a message instantly when an image is seen. However, approaching the subject is complex when an ensemble aims at publications and documentaries that distil their identity and image.

To exploit the full communication potential of pictures and videos, musicians need to learn how to develop the concept behind a pic, define their style accordingly, and get familiar with visual formats. To this end, it is essential to:

- Acknowledge the history of photography in the context of string quartets and current trends in applied and music photography
- Be aware of contemporary working methods in the field of production, studio management, post-production, publishing, and stock
- Interpret various photographs and analyse how the construction of an image can guide an emotional response and convey different meanings
- Acknowledge the cultural value of photography
- Get confident with structuring a linear process that goes from the conception of a theme to its elaboration and editing
- Apply methods and tools for creative thinking and the development of images
- Prepare the ensemble to photo shoots (e.g., make-up, hairstyle), taking into consideration their image strategy
- Manage the photographic space concerning light, framing, and the subject's position within the space; define the behaviours that make musicians comfortable in front of the camera. Musicians need to learn how to "read" the posing characters and adjust the technical setting so that creativity can flow and the subjects can give their best
- Be innovative and interactive, e.g., organise a session of live photography (i.e., interactive photo shooting) in unusual locations
- Create Instagram content via smartphones. For photography production, a camera is not always necessary, although some measures should be borne in mind to optimise the shots' quality **(see literature box 7)**
- Analyse and select the best pictures according to the quartet's mood board and the evocative outcome musicians want to achieve with a collection of images
- Apply the fundamentals of a visual content strategy, including visual content and trends

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[11] https://corporatefinanceinstitute.com/resources/knowledge/strategy/swot-analysis/

In practice, musicians should be aware that a strong image is technically-savvy, natural, functional, well-balanced in composition, and conveys the aesthetic identity of the group. Some specific tips to post quality photos on social media[13] follow.

2.3.1. Tips for Taking Quality Photos for Social Media

1. Clean your camera lens: when people are using a cellphone, smudges can distort photos and decrease their overall quality

2. Check your lighting: lighting makes all the difference. If possible, take photos near natural light. Going outside is a great option, but if people need to take pictures inside, shoot near a window. It's not a good idea to use the flash

3. Use the rule of thirds: Using the rule of thirds will improve the composition of photos and create balanced and visually appealing images. Smartphones allow people to enable grid lines when they take a photo. The grid is made of two vertical and two horizontal lines spaced equally apart. If people want to take photos to the next level, they have to use the rule of thirds and position the subject where those lines intersect

4. Take photos horizontally, not vertically: Make sure social media photography is landscape rather than portrait. It's much easier to crop these images and ensure they display properly on all social media platforms

5. Don't zoom: It's better to get closer to the subject than zoom it

6. Tap on your subject: this tells the phone where to focus, so the image comes out sharp

7. Shoot from different angles: Play around with different perspectives and angles. In this way, quartets will have some flexibility when they choose a picture to post

8. Use a simple but creative background: quartets have to keep in mind to find a colourful or bright background outside; to shoot in front of a colored wall or building with brick, stone, or rock; to place products on interesting floors or wooden tables

9. Take candid shots: photos with faces are proven to get more likes and comments

10. Use editing tools: There are many great editing tools available that are free and easy to use. Quartets have to keep in mind to enhance the lighting and colour of the photo but don't overedit and make it look unrealistic.

2.3.2. Kinds of Photos to Post on Social Media

1. User-Generated Content Images. One of the most powerful types of content that quartets can use on any social media marketing platform is user-generated content (UGC). Because UGC is created and shared by the audience, they will automatically view it as more authentic and trustworthy than other marketing messages.

2. Product Images. if quartets don't want their social media content to be product promotion only, but they do want to share interesting and beautiful images of their product (e.g., an event), they can show the event and its name; use arrows and text to point out special features; show the event photo on a seasonal or interesting background image or pattern

3. Photos of Your Team. quartets can spotlight one or two members at a time and share fun facts or information about them.

4. Behind-the-Scenes Photos. Behind-the-scenes pictures make quartets' audience feel like they're getting an exclusive insight into how the experience is going.

5. Brand Announcements. Social media is a great place to share brand announcements like upcoming events, or that the quartet is hiring.

6. This-or-That Pictures. This-or-that pictures give the quartets' audience two different options and ask them to choose which one they like better. These images are a fun and creative way to increase engagement quickly.

Getting true engagement on social media[14] requires appealing to what the audience likes, i.e., visually beautiful or interesting content that includes people. Starting from them as a subject is a good starting point for quartets to become confident in taking pictures and using them.

As young musicians usually do not dedicate much time to photography and video-making during their studies, it is wise they practice their ability to apply photographic techniques and tools to express their identity before posting on social media. That is the approach that was taken in the workshop *4 Bows Drive: String Quartet Image Strategy*, where musicians applied the concepts learned during the theoretical sessions to a real-life experience of a photo shooting. Even in contexts other than MUSA workshops, quartets can experiment with different techniques by taking photographs of one another with their smartphones. For instance, they can start with trying to replicate musical artists' pictures and progressively move to establish the equipment, codes, and behaviours needed to convey their own message and identity.

Conclusion

The educational path of a classical musician is very dense in terms of time dedicated to music study, and even more so is that of a stable quartet, whose members learn to intertwine so deeply that their final interpretation appears as the product of one single body and instrument.
Once they complete their studies, young musicians often expose themselves to the outside world with no clue on how to manage themselves to gain visibility and build performance and career opportunities. Thus, there is increasing awareness of the need to adopt a modern approach to the profession, which values **communication as means to reach and engage classical music's conventional audiences and intercept new, younger public segments**. This approach was adopted in the MUSA workshop *4*

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[14] https://blog.hootsuite.com/instagram-photos-with-people-experiment/

Bows Drive: String Quartet Image Strategy, whose main content has been summarised in this chapter.

The one-week workshop's objective was to enhance the communication and entrepreneurial skills of selected young international chamber music ensembles already possessing public, professional experience. The workshop was structured to include theoretical and hands-on sessions on Image Strategy and Styling, Communication and Digital Storytelling, and Photography and Video-making, as topics that match the relevant needs of musicians in the current music business and communication landscape.

As discussed in the Image Strategy and Styling module, the precondition to building a solid communication plan is understanding the string quartet's identity fully. Putting into focus the ensemble's shared values, vision, and points of originality and recognizability is essential to define the message that the quartet want to convey to the public. Afterward, that message must be mirrored in appropriate clothing, accessories, and styling choices (e.g., make-up and hairstyle), as well as in the photo shooting locations and the musicians' attitude in front of the camera. Overall, the quartet can express and evaluate its group aesthetic through a fashion lens.

As discussed in the Communication and Digital Storytelling module, once a music ensemble has defined its identity conceptually and visually, it should get familiar with what is out there in the digital communication landscape, identify the strengths and weaknesses of its intended communication and image strategy approach, acquire the relevant skills to adjust it, and start narrating itself on social media. To reach and engage conventional and new audiences effectively, quartets need to set an editorial plan and calendar, identifying the specific channels to be used and content to be created.

As discussed in the Photography and Video-Making module, content creation must aim to construct a visual image that conveys meanings and emotional responses coherent with the quartet's image strategy. During a photo shoot, a wide range of elements must be controlled to achieve this goal, including the location, foreground, background, lighting, and pic composition and balance (i.e., how musicians position themselves within the frame according to the rule of the thirds). However, the importance of playfulness must not be undervalued, as experimentation and spontaneity lead to creative solutions to problems and more natural end photographic products. Specifically, musicians' attitude, which refers to posing, posture, and facial expressions, greatly impacts the message and mood conveyed, which in turn determines which channels are suitable for content sharing. Considering the complexity of running a photo shoot, musicians are advised to get familiar with the techniques and tools involved in photography and video-making by taking pics of one another with their smartphones or – as it happened in the workshop – by relying on the support of a professional photographer.

As a result of the interaction with experienced practitioners, theoretical sessions, and hands-on tailored laboratories, the participants in *4 Bows Drive: String Quartet Image Strategy* enhanced their understanding of Image Strategy and Communication and developed communication skills suitable to refine their identity and online presence.

The whole experience of the workshop was strengthened by an artistic residency and a series of concerts performed by the four participating quartets. During the week of the workshop, the quartets lived all together in the same three historic houses: they shared knowledge, opinions, and convivial moments; they rehearsed, had meals, and slept in the same houses; they were filmed and photographed, and performed in the three houses.

That ultimately allowed the quartets to create connections among each other and with the house owners and local audiences who attended their concerts.

Also, the residency inspired musicians through the peculiar atmosphere and history of the houses. For instance, the quartets posed for professional photo shoots in the rooms and gardens of the historic houses, putting into practice what they learned during the workshop. Assisted by IED trainers, they choose the spots, lights, and poses that could better represent them in front of the camera, leveraging the specificities of the hosting venues. Moreover, the three historic houses were used as a set for the quartets' interviews destined for the MUSA video documentaries. That was a further occasion for musicians to present themselves through well-thought and professional communication.

The residency closed with a series of intimate concerts held in the historic houses. As narrated in the **Video-Pill "MUSA Italy, 2021 | The experience of the concerts"**, the concerts were the first occasion for the quartets to apply their image strategy and communication skills to create a strong audience involvement. Musicians had to think about the whole communication process, from advertising to performing. For instance, they curated the tone of voice, pictures, and videos for advertising the concerts on their social media and planned on how to dress and introduce the music program to the audience on stage.

Overall, by sharing the workshop's key learnings in this handbook, IED – Istituto Europeo di Design intends to give the readers a chance to rip the benefits of the educational program, which substantiate in the following: increased attractiveness of the quartets to agents, concert societies, festivals and other employers (e.g., companies, schools, individuals and promoters of projects involving cross-fertilization among the arts) and enhanced chances of audience engagement in an increasingly complex and interconnected world. Also, by providing insight into the development and meaning of the artistic residency and closing concerts, all MUSA partners want to underline the importance for quartets to access non-formal working environments where they can share ideas and approaches, create bonds, and connect with an audience.

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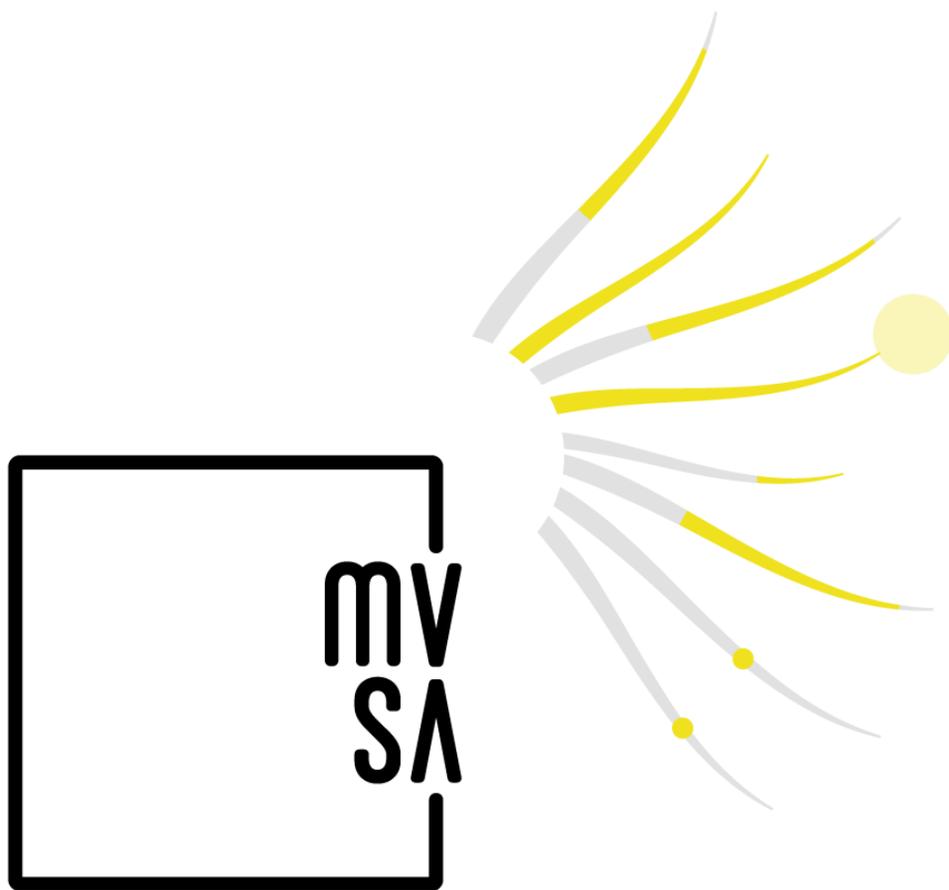
CHAPTER 3

FLEXIBILITY AND INTERDISCIPLINARITY: BUILDING UNSUSPECTED CAREER OPPORTUNITIES

Guta Moura Guedes, Joana Morais, Mariana Ferreira, Santiago Simões

experimentadesign

Introduction: MUSA Portugal's Educational Offering

Interdisciplinarity is an important aspect of quartets' education because an immense world of disciplines can be allied to classical music, providing learning opportunities, know-how, and skills that quartets can apply in their professional lives. Fully aware of this, the MUSA Portugal's educational module *Cross-Fertilization Among the Arts* explored

- new fields of intersection between the contemporary panoramas of architecture, design, and art and their intrinsic or singular relationships with classical music;
- the creation of a fertile context for experimentation and critical thought;
- the consolidation of a network of contacts and the exchange of ideas and perspectives about collective creation;
- the reflection on the dichotomy between the classical and contemporary contexts and their potential for developing new and creative approaches and solutions.

Inserting new subjects and nuclei of experimentation in the academic training of quartets was meant to achieve the following:

- Exploring new territories in musicians' professional activity;
- Exploring new career goals and opportunities for different directions within classical music;
- Reflecting on new ways to create and interpret performances for future presentations;
- Learning and absorbing concepts that include the awareness of the importance of communication, written content, and graphic design objects for the quartets' careers;
- Understanding the importance of conceptualising space as a prolific arena for all disciplines and how to

collaborate to achieve powerful and improved final results;
- Creating new networks and interests that are outside the musicians' comfort zone;
- Reflecting on the connection between different cultural fields and agents;
- Providing the quartets with new tools to engage with different venues so as to expand existing audiences and attract new ones.

These competencies were developed via a one-week workshop curated and produced by experimentadesign, which took place – along with an artistic residency - in Lisbon and Mafra (Portugal) in October 2021. The **Video-Pill "MUSA Portugal, 2021 | The experience of the workshops"** provides an overview of the tackled topics and adopted approaches, as narrated by the participating quartets, trainers, and witnesses. The following paragraphs, as well as the **MUSA Lecture Notes**, further detail the workshop's key learnings concerning the relationship between classical music and architecture, design, and contemporary art.

3.1. Classical Music and Architecture

The study of the relationship between classical music and architecture reveals that both fields have accompanied each other closely throughout history, mainly because the staging of classical music has been culturally and socially associated with grand architectural sites (Jencks, 2022). Goethe said, 'music is liquid architecture; architecture is frozen music'. In fact, where architecture complements performances, musical compositions always enhance the visual temperament of buildings and interiors. From the austere churches and cathedrals of religious music to the intimacy of the private baroque halls and the grand

concert halls of the classical era, music and architecture have always reflected each other in composition, harmony, style, and even language. Terms such as rhythm, texture, harmony, proportion, and articulation refer to both architecture and music. Musically, rhythm refers to patterns of sounds about a beat, a repetition of elements, etc. This is also used in architecture when one discusses balance and proportion (Jencks, 2022). Whereas musical textures refer to different layers of sounds and rhythms produced by different instruments and voices, the architectural texture appears in the use and application of diverse materials. Overall, through a contemporary lens, this section of the book reveals that the study of architecture enhances or complements the study of classical music and performance.

Architecture (literature box 8) has existed since the origins of territorialization, that is, the process of recognizing nature and landscape (Chatwin, 2017). From there, the idea of space started to be conceptualised until it became architectonic. A similar process occurred regarding the transition from sound to music as we know it today. Encapsulating the conceptualization and primordial regulation of the architectural space (i.e., territorialization, construction, and home) in the study of classical music provides young musicians with a framework for reading the architectural space. This is an experience beyond the visible that involves thinking about space and sound as an architectural raw material, as an abstract non-visible platform and communication territory.

Architecture (literature box 9) mostly relates to music when one thinks about concert halls or auditoriums. Their creation implies crossing different disciplines and exchanging ideas about how music is molded by space. Acoustics is the science concerned with sound production, control, transmission, reception, and sound effects. Therefore, this is a fundamental

subject in all architectural projects, but it becomes one of the most important when designing concert halls, auditoriums, and other stages (Jencks, 2022). The study of sound and space reveals that the quality of musical performances is not only determined by the talent or skill level of the musician but also highly dependent on the acoustics enabled by the stage and overall interior build. Each element of a space, regardless of size or material, can reflect, transform or absorb the sounds that occur there differently. Sound and music simultaneously embrace and transcend the space that comprises them, expanding and reacting to its architectural features. This dance that occurs between sound and space creates a unique auditory experience, evidencing the importance of architecture in music performance.

Beyond acoustics and the physics of sound, thinking about architecture and music also reveals the importance of nurturing our artistic sensibilities. For instance, it means thinking about the audience and how they may receive or interpret the performance; putting emphasis on art direction and set design (Bay, 1975); recognizing the difference between performing in a contemporary building and a classic concert hall, from the nuances in interpretation to the overall feel of the performance and the audience experience.

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[15] João Belo Rodeia is an architect, critic, professor of architecture at the Universidade Autónoma de Lisboa (DaUal), and researcher at its Centre for Architecture, City and Territory (CEACT). He is a member of the European Architectural History Network (EAHN) and the International Association of Art Critics (AICA), currently integrating the direction of the Portuguese Section. He was President of the Portuguese Chamber of Architects (OA), the International Council of Portuguese-Speaking Architects (CIALP), the Iberian DOCOMOMO Foundation, and the Portuguese Institute of Architectural Heritage (IPPAR). He is also a member of the advisory boards of DOCOMOMO International, the Lisbon Architecture Triennale, and the NOTE architecture gallery.

[16] Graduated in Architecture from the Escola Superior de Belas-Artes de Lisboa, in 1994 Ana Tostões consolidated her title as an architectural historian with an MA in Art History from the Universidade Nova de Lisboa. In 2002 she completed her Ph.D. in Territory Engineering from the Instituto Superior Técnico. Her thesis, titled Culture and Technology in Modern Portuguese Architecture, was later published as a book. Since 2010, Ana Tostões has been president of DOCOMOMO (International Committee for Documentation and Conservation of Modern Buildings), also holding the position of editor of the organisation's scientific publication. It was under her mandate that, in 2014, this organisation's headquarters moved from Barcelona to Lisbon. Finally, she was vice-president of the Portuguese section of AICA (International Association of Art Critics) and vice-president of the Portuguese Chamber of Architects.

or cultural areas inherently linked to sound, performance and acoustics - in this case, architecture and stage design – can only benefit and stimulate their "field of action" and skillset.

3.2. Classical Music and Design

Contemporary classical music exemplifies the ever-evolving relations between art, technology, and culture. Rooted in tradition and respectful of its past, contemporary classical music is also receptive to new approaches and explorations, not only technology-wise but also regarding style, performance, and interpretation. The MUSA workshop sessions on design attempted to portray the different ways design intervenes in the realm of classical music, also demonstrating how the quartets can use design as a potential tool useful in any field.

Just like music, design is human-centred and present all around. To think about the methodologies of design and their similarities with music implies covering a wide range of design practices. MUSA workshop sessions focused on graphic and identity design as a communication tool for the quartets; light and sound design, and their connection with the creation of visual and sound atmospheres; product design and the art of instrument making; and set design as an indispensable tool for music performance. Consequently, encouraging the cross-contamination between design and classical music challenges the quartets to think outside of their role as musicians, find ways to bring design into their classical music performance, and become familiar with how design is used on stage to enhance the musical qualities of a performance.

3.2.1. Light Design

In light design, it is important to explore the central principles and applications of light design. In staging, whether that is theatre or concert performances, a Lighting Designer is somebody who defines the way the audience takes in a live performance. There are directors, choreographers, and set designers involved, but lighting designers play a key part in the development of the performance, as the audience only sees what is being lit. This means the lighting designer makes creative and technical decisions regarding what does not get lit, what does get lit, and how it gets lit.

Light Design **(literature box 10)** encompasses a mix of technology, art, photography, and even literature or music. The creative process is a collaborative process in which lighting designers work closely with stage directors, performers, and choreographers and discuss colour, warmth, depth, shape, moods, and atmospheres (Moody, 2002). Working processes also differ depending on the project - some lighting designers like to start with lots of lights on and pare away what is not needed; others start with a single source and build from there.

During a production's preparation, lighting designers have specific responsibilities (The Royal Central School of Speech and Drama, 2018). While the exact nature of the duties can vary depending on the production involved, there are certain activities and tasks that are common for most jobs. For instance:

- Coordinate with director and artistic director to understand their overall vision;
- Create lighting design plans;
- Write lighting plots to outline when lighting changes occur and how the lighting changes are executed;
- Monitor energy use to ensure the production stays within budget;
- Make strategic lighting-oriented purchases that align with the budget and production's needs;
- Attend technical rehearsals to ensure lighting choices are correct, making adjustments as needed;
- Oversee lighting during the production run.

Exploring mechanisms that elevate the presentation of contemporary creations, such as scenic space and light design, can be helpful for quartets and their creative and performative repertoire. There is potential in understanding or interpreting a musical piece as a narrative and its performance as storytelling. For instance, one of the most critical aspects regarding light design, which is also transversal to other elements of stage productions, is transactions, i.e., how one lighting look changes into the next lighting look. These may help the audience follow a narrative, accentuate mood changes, and provide the opportunity to assimilate the performances differently. These creative choices reveal the importance of the relationship between the performers and audiences, which has shared processes of intimacy and authority. The quartets need to know how to deal with these dynamics to make a difference and enhance their presence and music performances.

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[17] After studying theatre production and light design at the Escola Superior de Música e Artes do Espetáculo, José Álvaro Correia became a light designer for concerts, operas, dance, museums and exhibitions, installations, public spaces, and events. Since 2000 he has led a series of lighting workshops, regularly collaborating with the E.S.M.A.E, the Balleteatro professional school, and the Escola Superior de Artes e Design das Caldas da Rainha, where he was a guest assistant professor. Over the last years, he has approached light design with video, exploring the integration and synchronism systems between lighting, image, and sound. He is also a co-author of *Manual Técnico de Iluminação para Espetáculos* (Technical Handbook of Lighting for Shows) (Correia & Moreira Cabral, 2017), which introduces technical aspects of lighting design to students and teachers.

[18] João Garcia Miguel is a performance artist, program director, researcher, and founder of the JGM theatre company. His artistic practices are characterised by performative experimentalism and a concern for the role of the artist as a researcher and in social interventionism. Creation, research, and training are the permanent base of his activities. He teaches at universities in Portugal and abroad and writes performative works and essays about the creative act and the body. He participates in seminars about performance and the unconscious. He has a Ph.D. from FBAUL and in 2008 received the FAD Sebastià Gasch Award in Spain. In 2014 he received the award for best theatre staging for "Yerma", by Federico Garcia Lorca from the SPA – Sociedade Portuguesa de Autores.

3.2.2. Set Design and Performance

The same dynamic applies to set design and stage composition[19]. Set designers translate the formulated visual concept of a story, atmosphere, or image into the physical space where performers' actions will take place (Winslow, 2006). This involves the design of stages and sets that match the director's vision and the narrative's overall mood and social context. The process of designing a set begins with a basic drawing and - depending on the presentation's complexity and aim - may evolve to the construction of ground plans, selection of stage or set spaces, prop creation, model making, culminating in the selection of the right scenery, furniture, props and overall appearance of the set or stage (Berklee, nd).

As set design **(literature box 11)** generally delves into different artistic practices, such as music performances, theatre, opera, visual arts, and design, it is relevant to consider the Wagnerian term "Gesamtkunstwerk", i.e., the total work of art, a work of art that makes use of all or many art forms (Berk, 2015). For instance, consider Velasquez's painting *Las Meninas* (1656). Picasso turned it into a modern painting, Oscar Wilde made it into a play, Viennese Composer Alexander von Zemlinsky turned it into an opera, and many choreographers turned it into a ballet. This reveals the importance of unexpected collaborations; how interdisciplinarity may be a key for new collaborations between different disciplines; and how these different experiences may enrich musicians' personal and professional experiences.

Interdisciplinarity and working across various disciplines highlight the importance of collaboration, which is a foundational element of performing arts, especially when

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[19] For more information on the topic, please see: Ettedgui, P. (2000). *Production design & art direction*. Hove, UK: RotoVision.

playing as a quartet. There are a few key elements to take into consideration, such as knowing how to listen without judging, using the concept of *Epoche* (i.e., "suspension of judgement"); the importance of failure; the relationship of the musicians with their ego in the context of their quartet dynamic; handling anxiety; time management; understanding the potential of availability and the unknown; the conscience behind the repetition of patterns; the importance of decision making; how to move from the rehearsal to the concert.

compose a piece when its production level is high and demanding, e.g., when a living composer of Philip Glass's calibre collaborates so closely with the director or choreographer. The trainers attempted to demonstrate how one's artistic choices have a ricochet effect on many different art forms and artists (in *Alice* case, a team of designers, a video artist, an actress, 34 dancers, a live orchestra, and a conductor were involved). Overall, during the open-discussion lecture, the quartets understood the importance of unexpected collaborations, how interdisciplinarity may be the key to unlocking collaboration opportunities, and how different contributions from different disciplines may enrich musicians' personal and professional experiences.

3.2.3. Sound Design

Sound design is the craft of creating an overall sonic palette for a piece of art, especially in media like film, TV shows, live theatre, music performances, and commercials. It can also apply to

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[20] Amir Hosseinpour is an internationally renowned Iranian choreographer and opera director, known as much for his distinctively intricate and witty choreographic style as for his innovative collaborations with designers, directors, composers, and conductors. Hosseinpour founded the Amir Hosseinpour Dance Company in 1992, where he was responsible for a large number of productions, choreographies, and work for television all over the world, including New York, Germany, the Netherlands, Austria, Argentina, France, and Italy. He has directed numerous opera performances in internationally renowned institutions and collaborated with distinguished professionals from various creative areas. Amir Hosseinpour is a Board Member of Europäische Musiktheater Akademie, Vienna, and has been honoured with several prestigious international awards.

[21] British choreographer and director Jonathan Lunn works in dance, film, opera, and theatre. He has choreographed and directed for major opera houses, including Teatro Real Madrid, La Scala Milan, Opera Bastille Paris, Royal Danish Opera, Houston Opera, Los Angeles Opera, Festspielhaus Baden-Baden, Grand Théâtre de Genève, English National Opera and has had a long association with Landestheater Niederbayern, Dutch National Opera, and Bayerische Staatsoper Munich. He was Chichester Festival Theatre's Associate Choreographer, and earned an Olivier Award Nomination for Best Choreographer in Theatre for the National Theatre's Pericles. He spent ten years with London Contemporary Dance Theatre as a dancer, choreographer, and Associate Director, performing worldwide.

[22] For more information on the opera *Alice*, please see:

https://www.operanationaldurhin.eu/en/spectacles/saison-2021-2022/dance/alice

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[23] Director, researcher, and pedagogue, Jean Paul Bucchieri was born in Italy and has been living in Portugal since 1993. He holds a Ph.D. from the Faculty of Human Motricity of Lisbon University, having been awarded an FCT scholarship in 2011. In 2007 he completed the Gulbenkian Opera Directing Course. He is part of the faculty of the Escola Superior de Teatro e Cinema where he teaches in the Theatre Undergraduate degree and the Ph.D. in Art. He is a member and researcher at CIAC. Highlights of his career include participating in projects with Bob Wilson as assistant and performer, as well as collaborations with Ana Luísa Guimarães, Jorge Listopad, Maria João Pires, and Lorenzo Viotti. As a director, he has regularly presented performative art projects, from theatre to opera, since 1994. He conducts scientific research about work as an actor and its relationship with the performing arts, focussing on the problems caused by the fading of borders of scenic languages. His line of research lies in the observation of the actor's work as a phenomenon, as well as in the possibility of working theory and practice without distinction.

multimedia visual art forms (e.g., video art) and music recordings incorporating sound effects or non-instrumental sounds (Zeixs, 2011). Often, the sound designer is also the composer, even though this is more common in live theatre or concerts than in film, tv productions, and podcasting. Below are some of the practices developed by a sound designer **(literature box 13)**:

- Recording: a sound designer may be the one to record sounds for use in production. These can be studio recordings or field recordings, where the designer brings a recording kit to an outside location.
- Mixing: in live theatre and concerts, a sound designer can be in charge of mixing all audio elements, such as music cues, sound effects, and microphones.
- Sampling: Sampling is the practice of taking individual sounds and manipulating them. For example, a sound designer could sample the sound of birds singing by recording them and then programming it into a MIDI sequence so that the sound of birds singing relates to a certain key on a MIDI keyboard.
- Modifying effects chains: a sound designer may process audio recordings using different types of effects. These effects include audio equalisation (EQ), compression, reverb, delay, distortion, phasing, flanging, vibrato, and ring modulation. A sound designer works to create an effects chain that manipulates raw recordings.
- Sound editing: Sound editing describes the entire process of editing audio: mixing, sampling, creating sound effects, splicing, and manipulating audio.
- Underscore: in live performances, sound designers often contribute original underscore and incidental music, in addition to handling sound effects and microphone mixes. In filmed entertainment such as movies, TV, and televised ads, the design team typically includes a separate composer whose entire job is to compose original music (Hamer, 2022).

A very creative way to utilise all these practices is in the relationship between *Sacred Geometry* (Pennick, 1982) and Music, in which digital tools and programming are used to develop a platform for the real-time composition of geometrical shapes and their translation into musical notes. Even though sacred geometry is not directly related to music performance, this artistic and technological practice may still develop the musician's vision, sensibility, and, above all, creative agency. As they were introduced to the possibilities offered by contemporary technology concerning musical editing, recording, and experimentation, the quartets got the tools to develop contemporary forms of classical music production.

Another prominent element in sound design is improvisation **(literature box 15)**, an exercise that can be as much challenging as helpful for quartets, both as interpreters and composers. As quartets are traditionally limited to music scores when performing, this represents stepping out of their comfort zone. Giving each musician the chance to choose their moment of action and interaction, blurring the group dynamic, and encouraging collective interactions are valued exercises. Overall, improvisation can lead quartets to explore different sound and acoustic territories, like the similarities and integrations between classical and electronic music (Harley, 2005).

LITERATURE BOX 13. VITOR JOAQUIM[24]

In the *Sound Design Research* workshop, Vitor Joaquim sought to contextualize and address some theoretical components of improvisation and its imponderability in performance. He also delved into sound design and musical composition, teaching about the subjects' main premises and how to apply some of their different techniques to students' works. Furthermore, the participants were presented with alternative styles and introduced to the possibilities of contemporary technology in musical editing, recording, and experimentation, mostly related to electronic music.

LITERATURE BOX 14. RUI GATO[25]

In the workshop session *Sacred Geometry Music Research*, Rui Gato presented his ongoing research about one possible connection between the old methods of Sacred Geometry and the composition of music, using digital tools and programming to develop a platform for the real-time composition of geometrical shapes and their translation into musical notes. Rui Gato took this opportunity to amplify the range of knowledge of the quartets by introducing concepts that, even though they are not directly related to music, still may develop the artist's vision, sensibility, and, above all, creativity. Rui Gato presented the importance of horizontality in his research, from geometry and architecture to music and art history, as fundamental in contemporary culture and for the quartets' experience as musicians.

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[24] Researcher, teacher, electronic experimentalist, and sound and visual artist, Vitor Joaquim graduated in sound and film directing and holds a Ph.D. in science and technology of the arts. He started performing improvised music and became involved with experimental art by the mid-'80s. Since then, he has created extensively for dance, theatre, video, installations, and cross-media platforms in Portugal, Spain, France, Belgium, and Germany. He has directed contemporary performance, video art, and video mapping pieces. He has released 17 albums and collaborated on several compilations and remixes. From 2000 to 2009, he produced his own festival, EME, an event dedicated to experimental arts and non-standard music. In parallel to his artistic work, he has been invited to advise programmers and curators at several European festivals and events.

[25] Leaving his studies in architecture to pursue music and sound design, Rui Gato has been developing multidisciplinary sonic laboratory work, with the modulation of sonic matter and the exploration of its limits as his main conceptual basis. His professional and artistic activities centre on real-time musical composition and human-machine interfaces, where he has been developing the use of cutting-edge technology. More recently, he started exploring the visual universe, with greater relevance in the areas of 3D, Motion Design, Interactivity, and Mapping. He developed several original music projects and sound design for live performances, short films, documentaries, dance, spoken word, video art, and theatre. Currently, he is Lab Director at the OCUBO studio.

LITERATURE BOX 15. WORKSHOP SOUND AND MUSIC EXPLORATIONS

This was a collaborative workshop led by Vitor Joaquim and Rui Gato. They started with some simple geometrical motifs prepared by Gato as a kind of musical framing and engaged in a series of improvisation sessions guided by Joaquim, in a solvitur ambulando fashion, where the quality of dialog and ability to listen to each other were the main focal point. Divided into two sessions, this workshop focused on a perspective oriented towards the operational dimension of creative processes. The quartets participated in an exercise of collaborative improvisation, in which all elements participated. This was followed by a short critical discussion about what had happened with everyone's input. Thus, the musicians became more self-confident in their performance, which was reflected in the small circles of interaction formed as some collective conduct was developed - the result of a greater understanding of each one's modus operandi.

3.2.4. Graphic and Strategic Design

Graphic design **(literature box 16)** is a creative process that combines art and technology to communicate ideas. The designer works with a variety of communication tools to convey a message from a client to a particular audience. Graphic designers work with drawn, painted, photographed, or computer-generated images (pictures), but they also design the letterforms that make up various typefaces found in movie credits and TV ads; in books, magazines, and menus; and even on computer screens (Fitzgerald & Vanderlans, 2013). Designers create, choose, and stylize these elements— typography, images, and the so-called "white space" around them—to communicate a message.

Graphic design is a part of our daily life: it is everywhere. From smaller things like biscuit packs to more evident elements like billboards or magazine ads, graphic design informs, influences, and inspires. How does this relate to classical music? Most evidently, quartets may be interested in delving into graphic design as it can lead to a better understanding of how to better

develop their graphic identity as a quartet and how to communicate their work and performances more efficiently (Malvik, 2022).

Graphic designers are multi- and interdisciplinary practitioners. They work across different disciplines to complement various elements, such as language and graphics, with typography, illustration, photography, motion, styling, and colour. The cross-contamination between these different practices is ever so present, and mastering them contributes to a better understanding of communication and self-expression (The Interaction Design Foundation, 2022).

Still, in the context of communication, learning about strategic design **(literature box 17)** is also essential, as it can contribute to developing a quartet's career in the long run. Overall, strategic design is the use of design principles and practices to guide strategy development and implementation toward innovative outcomes that benefit people and organisations. For instance, it applies traditional design principles to "big picture" systemic challenges like health care, education, and climate change.

Strategic design represents the intersection point between user experience and business objectives by creating a set of design principles that guide the process of building a product or an experience (Humble, 2022). Ideally, strategic design means always knowing the next step, which can be helpful for quartets when assessing their growth, creative opportunities, networking, and intrarelationships. Therefore, from the perspective of strategic design, it is important to:

- Identify a strategic problem that a quartet may face, frame it as a question, and brainstorm possibilities to solve it;

- Assess and pick the right conditions that the quartet would need to succeed;
- Build and conduct different types of tests to help the quartet choose among possibilities;
- Work together as a quartet as an efficient way to take action on strategic choices.

LITERATURE BOX 16. ANA CUNHA[26]

In the workshop session *Graphic Design and Communication*, Ana Cunha intended to awaken curiosity about graphic design and branding, changing the stigma that classical music must be communicated conservatively. She explained that classical music has as much freedom as any other project regarding choosing the visual language. The designer presented many graphic languages she used throughout her career, from more crafted and analog to digital, illustrative, or abstract, plain or mixed media, and minimal or baroque aesthetics. She also introduced surprising new languages, like A.I., with CO.TWO, showing some of their new unique digital projects. Overall, Ana Cunha taught about the essential branding elements to consider when looking to create an identity and how extensive, intense, and exciting it can be to shape a unique imaginary. According to her, it is essential to create strong visual concepts, i.e., visual concepts in which *"essence is more important than noise, where enthusiasm continues to be part of the search for new languages, and where the search for beauty is permanent in a commitment to an intelligent aesthetic, which promotes, contributes, and raises awareness to the creation of a richer and more informed visual culture"* (from the abstract of *Graphic Design and Communication* sent by Ana Cunha to experimentadesign on March 24, 2022).

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[26] After graduating in Communication Design from the Faculdade de Belas Artes – Universidade de Lisboa, Ana Cunha founded RMAC Design with Ricardo Mealha in 1996. Since then, she has been working on graphic design projects, as well as industrial and interior design projects, having been responsible for the design and identity of several iconic brands, including the Calouste Gulbenkian Foundation, CTT, Grupo Vista Alegre, Hotéis Tivoli, and Gallo, among many others. In 2014 she established herself independently with AC Brand Design. In this context, she continued developing identities and campaigns for various brands and groups, working directly with national associations, public institutions, and national and multinational companies.

In the workshop session *Strategic Design and Communication,* Tomás Froes introduced tools and specific communication strategies for the quartets to enhance their professional careers. Rather than presenting a theory-based workshop, Froes organised something more practical, inspired by the "storytelling" approach commonly used in advertising: 1) The artist as a brand 2) Music as a product 3) The concert's audience as consumers. A case study of known brands supported each lecture's section to help the students understand the practical aspect of putting on a publicity campaign, which theory classes often do not showcase. By doing this, Froes showcased the process of building a commercial identity, how to approach a publicity agency with an idea, how to construct a briefing, the main working methodologies, and how to build a budget.

3.2.5. Product Design

Before answering the question "what is product design?", it is important to reflect on the definition of "product". Until recently, the term was used to describe something that is material, such as furniture, electronic equipment, and so on. With the development of technology and the growing focus on the digital world, "product" and "product design" now also apply to digital interfaces, like websites, programs, and apps. For instance, there are product designers called UX designers that specifically focus on the usage of a digital product. In the general sense, from seamless digital applications to the functionality of an executive office chair, every successful product starts with a great design (New School of Architecture & Design, 2022).

The product design field encapsulates numerous industries, including healthcare, lifestyle, interior design, technology, science, automotive, and many more. The crossover between product design and music is materialised in musical instruments. To better understand the physicality of musical instruments and the implications materials have on sound and performance, the participants of MUSA Portugal were invited to experiment directly in this realm in a practical workshop. By playing with physical and material modifications, students could assess unexpected interferences in using musical instruments. These changes can be executed by attaching to musical instruments materials with different acoustic properties, such as foam, wood, metal, paper, cork, and adhesive. Besides focusing on creating new sounds and getting to know different material properties, this experimental practice can also be applied to performance to incite the expansion of musicians' creative and artistic abilities.

Another way to emphasise the importance of product design in classical music is a demonstration and comparison of similar but still different musical instruments **(literature box 19)**, hence revealing the importance of design and materiality. Developing a comparative and contrast analysis between various instruments can equip quartets with notions related to creating musical instruments. Through an exchange of knowledge on product design and the art of instrument making, one can identify the similarities with methodologies of design practice, resulting in outputs that will be both physical and intangible: objects (instruments), networks (new potential collaborations), techniques, and learning tools. Understanding the production and physical features of other musical instruments enriches our knowledge of our own instruments.

Overall, this section on design revealed the practical, technical, and conceptual aspects of creating a musical performance, from

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[27] Tomás Froes is the founder of Partners, the largest advertising agency in Portugal, responsible for the communication of some of the most recognized Portuguese brands, including Altice, MEO, Banco BPI, EDP, Brisa, Via Verde, CTT, and Turismo de Portugal. The agency has won a variety of national and international awards and is today recognized on a global scale. Before founding Partners, Tomás Froes was an account executive at FCB, director of special projects at Edson/FCB and director of strategic planning at Brandia.

branding to making instruments and staging and light compositions. By exploring design across its different sectors, quartets can understand how design can influence and change the space, modify how the audience relates to their performances, and innovate and develop their identity and presentations.

[28] Miguel Vieira Baptista studied Design at IADE and received a degree in Product Design from the Glasgow School of Art. Since 2000, he has developed projects as a product designer for brands such as Asplund, Authentics, Kvadrat, Materia, and Vista Alegre Atlantis. He also combines his main activity with specific exhibition and interior design projects commissioned by clients such as experimentadesign, the EDP Foundation, Lisbon Fashion Week, and Renova. Since 2003, he has been producing and exhibiting limited editions in galleries such as Loja da Atalaia, Cristina Guerra, Marz, Appleton Square, Gabinete, and DiDAC in Santiago de Compostela. He has been teaching at ESAD.CR since 2000; he was a guest professor at ECAL in Switzerland in 2001 and Domaine de Boisbuchet in France in 2015.

[29] João Cardoso was born in 1993 and delved into his family craft practice in 2013 as an apprentice to his father Óscar Cardoso. He started his journey by repairing and rebuilding musical instruments, then moving on to the construction of violas. Later, he learned the Portuguese Guitars' most complex and demanding manufacturing techniques. Today he honours, alongside his father, the traditions and teachings of three generations of guitar players, and the instruments he constructs are played by renowned artists such as Pedro Jóia, António Zambujo, José Manuel Neto, and Ângelo Freire, among others.

[30] Óscar Cardoso has been working in the restoration and construction of string instruments for 35 years. In 1986, he was awarded a scholarship from the Secretaria de Estado da Cultura to study at the Scuola Internationale de Liuteria di Cremona, the celebrated school renowned for the mythic violin manufacturers who hail from that famous Italian town. The acoustic specificity of Óscar Cardoso's instruments derives from an astonishing range of different manufacturing solutions and their correlation, from the manufacturing processes to the structural details and manufacturing finishing that create the unique sound his instruments produce. Today, his Portuguese guitars and guitars are played by some of the most renowned instrumentalists of the national and international music panorama.

[31] José Manuel Neto started playing Portuguese guitar at 15 and stands out as one of the most sought-after instrumentalists to accompany fado singers, both in shows and recordings. He grew up in an environment conducive to developing his talent, having as references the greatest names in the fado universe, including Carvalhinho, José Nunes, Jaime Santos, and Fontes Rocha. Having learned alongside other guitarists, he eventually developed his own unique style. He has accompanied several artists in prestigious fado houses, recorded with renowned fado singers, and been part of numerous tours in Portugal and abroad.

[32] João Tiago Oliveira began studying guitar at 7. He studied classical guitar at the Academia de Amadores de Música de Lisboa and the National Conservatory. He is co-founder of the band Pólo Norte, which he left in 2003. He also studied flamenco guitar with Pedro Jóia and participated in the courses of flamenco guitar at the 2002 Córdoba festival under the guidance of Vicente Amigo and Manolo Sanlucar. He has worked with various groups and artists, including António Chainho, Gisela João, Paulo de Carvalho, Monda, Rua da Lua, Miguel Gameiro, Olavo Bilac, Pedro Ayres Magalhães, Anabela, Filipa Pais, Hélder Moutinho, Rui Veloso, Pedro Abrunhosa, Adriana Calconhotto, Vanessa da Mata, among many others. He is a music and classical guitar teacher in several institutions and regularly plays in several Fado houses, including Café Luso, and Adega Machado, among many others.

[33] Frederico Gato is one of the most sought-after bassists in Fado. The characteristic conviviality of Fado houses allowed him to play for some of the older Fado singers like Fernando Maurício, Beatriz da Conceição, Celeste Rodrigues and Cidália Moreira. For more than 4 years he accompanied Dulce Pontes and currently plays bass guitar for Cuca Roseta, Gisela João, Marco Rodrigues and Pedro Moutinho.

3.3. Classical Music and Contemporary Art

Similarly to the relationship between classical music and architecture, the development of art accompanied the evolution of music throughout history. As in other arts, the term 'classical' indicates the presence of an established or long-standing tradition centrally defined by European art music from the Baroque, Classical, and Romantic periods, including Medieval, Ars Nova, and the Renaissance. It also encompasses 20th-century and contemporary art music that incorporates compositional practices of the classical tradition. In contrast to the aesthetics of popular music, classical music has traditionally focused on a form of aesthetics that is strictly musical, excluding any elements conveyed through words, actions, and visual displays. This focus on music is due to the compelling philosophical questions generated by pure or 'absolute' music (Bazemore, n.d).

On the other hand, classical music has greatly influenced the development of other artistic practices and art forms. When studying art and its relation to music, one can see how sound and music have been integrated and highlighted in modern and contemporary art practices by visual artists, starting in the late nineteenth century and extending to the first avant-garde and neo-avant-garde movements of the 20th century. Blurring the edges between music and other artistic practices had become a common fascination. Artists were embracing spirituality and pseudoscience related to the study of dreams and symbols, searching for a new synthetic art experience where the material and concrete distinctions between words, images, and sound disappeared in the form of artistic ecstasy. The early development of abstraction and formal construction of poems and paintings took direct inspiration from musical compositions.

For example, the Russian painter and colour theorist Wassily Kandinsky was a pioneer in abstract art and greatly celebrated for exploring the relationship between art and music, the latter being a core subject in Kandinsky's work - take his generic titles: *Compositions*, *Improvisations*, and *Impressions*. Kandinsky viewed music as the most transcendent form of non-objective art: musicians could merely evoke images and emotions in listeners' minds through sounds (Wassilykandinsky.net, n.d). He strove to produce similarly object-free, spiritually rich paintings that alluded to sounds and emotions through a unity of sensation. He believed that total abstraction offered the possibility for profound, transcendental expression, being highly inspired by a universal sense of spirituality (Henry & Davidson, 2009).

Dadaism also navigated the relationship between art and music. As a movement, Dadaism embraced the absurd, futurism, and experimentation, rejecting all forms of tradition and perceiving doctrines of the formal art world as corrupted, insincere, and, most of all, bourgeois (Dickerman, n.d). As a form of resistance to the established notions of art, Dada artists and writers explored different media and forms of self-expression that subverted bourgeois artistic and political values. Even though less popularised, Dadaists experimented with music, paying close attention to the development of technology and being inspired by the industrial world, such as machines' repetitive and abrupt nature. Works like Marcel Duchamp's compositions delve into strange combinations of text, language, music, sounds, and performances - assemblies that influenced John Cage's practice years later.

Kurt Schwitters and Raoul Hausmann were two of the most prominent artists from the Dada movement inspired by music. Schwitters was a German artist who, besides Dadaism, worked across different genres and media, including constructivism, surrealism, poetry, sound, painting, sculpture, graphic design,

typography, and what came to be known as installation art. He made pioneering progress with sound poetry with his musical pieces "Ursonate" and "Anna Blume". Hausmann was an Austrian artist, founder, and central figure of the Dada movement in Berlin celebrated for his experimental photographic collages, sound poetry, and spoken word, as well as institutional critiques, a body of work that would have a profound influence on the European Avant-Garde in the aftermath of World War I (Open Culture, 2022).

In analysing paradigmatic moments in the History of Art **(literature box 20)**, it is evident the porosity of the border between sound and music and between corporeality and spatiality; how the use of sound by visual artists situates itself in the interface between the construction of a new body through wording and sound, and the spatial reconfiguration due to the sculptural capacity of sound (Scholz, 2001). By navigating the relationship between music and musical creation with contemporary artistic practices **(literature box 21)**, quartets can learn about the expanded sound field in the frontier zones of modern and contemporary art.

LITERATURE BOX 20. DELFIM SARDO[34]

In the workshop session *Contemporary Visual Art and Music*, Delfim Sardo demonstrated, using specific examples in Modern Art, how the use of sound by visual artists situates itself between the construction of a new body through wording and sound and the spatial reconfiguration due to the sculptural

capacity of sound. By navigating the relationship between music and musical creation with contemporary artistic practices, he aimed to conscientialise young musicians about the expanded sound field in the frontier zones of modern and contemporary art. The workshop reflected on how sound practice and the sense of hearing may intersect with practices related to sight and touch, which are generally the various fields through which artistic practices develop.

LITERATURE BOX 21. LUISA CUNHA[35]

In the workshop session *Art and Music*, Luisa Cunha started by presenting her practice to the quartets. Seeing herself as a multimedia artist, the artist states that the media used changes depending on her ideas for each work. Following this, Luisa Cunha presented to the quartets a copy of her work PARTITURA #1, an installation she set in the glass entrance of Casa da Música in Porto in 2007, on a piece of paper which she called PAUTA (Music Score). PAUTA is formed by the repetition of two expressions, "walk-in" and "walk-out," printed in grey and black, respectively, with no apparent order but an intrinsic rhythm originating from its formal composition. Using this piece as the base, Luisa Cunha asked each quartet to interpret PAUTA as a music sheet and to compose it freely with no specific rules. After they were done, each quartet played or performed their composition, which the artist recorded. This workshop demonstrated how art practice could be interdisciplinary by combining various creative elements: text, graphic design, music, sound, and performance.

Conclusion

This chapter represents a summary of the contents explored in the MUSA educational module that took place in Portugal, which aimed to interrogate how the participating young musicians could be exposed to other artistic fields, and the

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[34] Delfim Sardo is a curator and Professor at the Fine Arts School of Lisbon University and Administrator of the Centro Cultural de Belém in Lisbon. With a Ph.D. in Contemporary Art Theory from the University of Coimbra, he has been a consultant of the Calouste Gulbenkian Foundation, Director of the Exhibitions Centre of CCB, and in charge of the Visual Arts Programme of Culturgest, in Lisbon. He has been the curator of the Portuguese Representation to the Biennale di Venezia in 1999 and co-curator of the Portuguese Representation to the Mostra Internazionale di Architettura di Venezia in 2010. He has written several books on art theory and regularly writes about Art and Architecture.

[35] Luisa Cunha was born in Lisbon and has a degree in German Philology, having begun exhibiting her work in 1993. At the base of her artistic creation is an apparent and emotional perception of the relativity of life and, consequently, of conventions and the difference between interior and exterior or private and public. The fragmentary nature of power, time, the "place", and the "non-place" also inspires her work. This vision originates in a practice that the artist has developed from an early age: she has been taught to "let things enter" by staying in a state of complete receptiveness where specific learning objectives, frontiers, and judgments are not involved.

impact these could have on their music practice and general creative repertoire. That was achieved through the conception of a one-week workshop where the three participating quartets explored cultural disciplines providing them with new tools, methodologies, and knowledge to apply in their future careers. Specifically, the workshop focused on three different areas - design, architecture, and art – and navigated a range of technical, creative, and even theoretical connections with classical music, ultimately creating a skill-based and contextual network of relationships and intersections. Overall, the new knowledge, skills, and attitudes developed during the workshop can inspire innovative approaches and new collaborations that increase musicians' expertise level. The achievement of these learning goals was favoured by the organisation of an artistic residency and two concerts, which gave the musicians the chance to engage with a group of professionals from different backgrounds, new venues, and unconventional ways to perform and interact with the audience.

The workshop was a prominent part of the MUSA program in Portugal. Still, alongside it, there was a non-formal learning context encapsulated by the participants' daily interactions: the quartets lived together for a week. During free time, musicians shared impressions, experiences, and knowledge, expanding conversations that ended during the workshop and collectively elaborating and reflecting on them. In such a way, they engaged in constructive exchange and networking activities among themselves and with trainers and staff.

Broadly speaking, the residency aimed at providing the quartets with new inputs to shape their in-loco rehearsals and music practice. As presented in the **Video-Pill "MUSA Portugal, 2021 | The experience of the residency"**, the musicians lived in two venues, one in Lisbon and one in Mafra, encapsulating a unique heritage and culture. The residency in Lisbon predominantly

developed in the MAAT- Museum of Art, Architecture, and Technology **(literature box 22)**, a new extension of the old Tagus Power Station **(literature box 23)**. This residency allowed the quartets to reinterpret and rediscover classical music in light of contemporary art's influence. Specifically, musicians closely connected with a cultural institution that actively explores the relationship between art, technology, and contemporary discourses, stimulating experimentation, critical thinking, and creativity. The residency in Mafra, which predominantly developed in the National Palace of Mafra **(literature box 24)**, gave the quartets the chance to learn more about Portuguese history and culture, both in relation to classical music and art.

As showcased in the **Video-Pill "MUSA Portugal, 2021 | The experience of the concerts"**, following the workshop and the residency activities, experimentadesign organised two multiplier events, which served as the musical culmination and conclusion of the artistic residency.
MAAT- Museum of Art, Architecture, and Technology (Lisbon) hosted the first concert, where the three quartets had the opportunity to perform together. The program consisted of interpretations of the romantics Mendelssohn, Schumann, and Ravel, the post-romantic composer Shostakovich and the contemporary Garth Knox. They were followed by a piece titled *IN SITU*, a performance developed during the workshop with the sound designers and artists Rui Gato and Vítor Joaquim, who also played the piece. As a "planned" improvisation, this performance emphasised the "here and now" as an attempt to detach the musicians from the traditional music sheets and, consequently, from the language or the cognitive processes related to language. Moreover, this performance revealed the importance of feeling or communicating without set norms (i.e., an understanding of the differences between acting, reacting, deciding, and thinking), which unveiled the possibility of

classical musicians interacting on stage with contemporary musicians and composers.

This piece also stood out due to its staging and setting: it took place within the contemporary interactive light installation "Lisbon Dots'' by the Belgium artist Carsten Höller. The installation was part of the exhibition *DAY*, which brought together a vast series of works focused on the dynamic between light and darkness. "Lisbon Dots'', in particular, is an interactive installation consisting of 20 light projectors that follow the visitors' movements. The juxtaposition of this installation with the quartets' performance created a "dance" between sound and colour, leading the audience to compare contemporary art and classical music, similarly to what the young musicians studied in the workshop.

The second concert was held in the Diana Room **(literature box 25)** of the National Palace of Mafra, one of Portugal's greatest symbols of baroque art and architecture. This performance was comparatively more traditional than its predecessor. Yet, the quartets were able to challenge their classical environment and imagery by rethinking their relationship with the audience and the space. This was achieved by setting an intimate atmosphere, i.e., by having the audience closer to the musicians, with the chairs closely surrounding the quartets, who played two Romantic pieces by Mendelssohn and Schumann in the centre of the Diana room.

Overall, the learning module *Cross-Fertilization Among the Arts* aimed to trace the many ways classical music intersects and interacts with the areas of art, design, and architecture. The interdisciplinary aspects discussed in the workshop found direct application in the concerts, whose conception and organisation saw the quartets' involvement. Besides providing technical, logistic, and creative insight into event production, concerts also allowed artists to take agency, which is consistent with the residency's aim to develop soft skills. Altogether, the MUSA program in Portugal contributed to building flexibility and new hard and soft skills that make young musicians more capable of developing new creative opportunities and, ultimately, their careers.

LITERATURE BOX 22. MAAT- MUSEUM OF ART, ARCHITECTURE, AND TECHNOLOGY

Designed by the British architecture studio AL_A (Amanda Levete Architects) and founded in October 2016 as part of the EDP Foundation's long-lasting commitment to cultural patronage, the Museum of Art, Architecture, and Technology (MAAT) is an international institution that aims to develop a discourse and creative practice on the intersection of science and technology with art. The museum's programs encourage an open-ended and transformative relationship between cultural institutions and societal change, always thinking about the future.

LITERATURE BOX 23. TAGUS POWER STATION

Built in 1908, the Tagus Power Station (aka Central Tejo) was a thermal power station that supplied the Lisbon region with electric power. It operated nonstop from 1909 to 1954 and remained in limited operation until the 1970s. Central Tejo's architecture is typical of the so-called "electricity factories" of the end of the 19th Century, with monumental iron structures covered in brick and facades that display assorted influences, from art nouveau to classicism. The current building is the result of subsequent expansions to increase production capacity. Classified as a Public Asset in 1986, it opened to the public for the first time in 1990 as the Electricity Museum. It later underwent restoration before reopening in 2006 and eventually became part of the EDP Foundation campus in 2016 with the launch of the adjacent MAAT building.

LITERATURE BOX 24. NATIONAL PALACE OF MAFRA

The National Palace of Mafra was built in the 18th century by King João V (1689-1750). Its exuberance reflects the wealth and prosperity of the time, as well as the King's admiration for arts and patronage. Located in the heart of

the Mafra village, in a square named after King João V, The National Palace of Mafra is the only National Monument that includes a Royal Palace, a Basilica, and a Convent. It develops over 40,000 m^2 and has more than 1200 rooms hosting unique spaces and tools. For instance, the library hosts a collection of more than 36 thousand volumes; the bell set is made of two chimes with a total of 98 bells; the six historic organs returned to echo throughout the Basilica in 2010. In addition to these unique characteristics, the Palace-Convent of Mafra has accumulated several distinctions over the years. Classified as a National Monument in 1910, it was a finalist in the election of the Seven Wonders of Portugal in 2007 and has been, since 2019, a UNESCO World Heritage Site.

LITERATURE BOX 25. DIANA ROOM (SALA DE DIANA)

The room is named after the painting on the ceiling that represents Diana, Goddess of the Hunt, accompanied by nymphs and satyrs, as well as other natural and mythological elements. Designed by Cirilo Volkmar Machado (1748-1823), it is part of the decorative campaign carried out from 1796 onwards. The painter was inspired by a painting by Domenichino entitled *The Hunt of Diana*, which can be found in the Borghese Gallery in Rome.

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RECORDING AND DISTRIBUTION: BEHIND AND BEYOND THE CDs

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Introduction

This chapter addresses recording and all aspects associated with this delicate part of a string quartet promotion strategy. In the world of classical music, competition is particularly fierce; recording is a crucial step in reputation building, and it produces an output that is going to stay. Therefore, it is very important to get to this step adequately prepared from a mental as well as from a physical viewpoint. Moreover, in spite of declining commercial importance, recordings may be a source of revenue. From a managerial viewpoint, it is therefore important to bear in mind rights management issues associated with recording, to avoid lengthy and expensive discussions.

As detailed in chapter 2, the visibility of a composer, performing artist, musician, or singer is the result of an articulated communication strategy, aiming at building a network of relationships. The following elements are particularly important:

- **A website.** A website acts both as a repository of past activities and a tool for continuous visibility. It offers the possibility to host some materials and information that may be relevant to a wide array of stakeholders.

- **A YouTube channel.** YouTube is the number one video platform on the Internet. By creating a channel on YouTube, artists can gather around them a targeted community that can, in turn, relay the musical news of the ensemble.

- **Broadcast videos on streaming platforms**. Audio streaming platforms, such as Apple Music, Amazon, Qobuz, Idagio, Tidal, and Napster, can bring notoriety to musicians' work and free it from the borders of CDs and other physical media. Through wide and international promotional campaigns of their catalogue, audio streaming platforms allow artists to intersect with new audiences, who are then incentivized to consult musicians' personal channels (e.g., YouTube). Also, while personal channels are mostly a promotion tool, streaming platforms may be a source of revenue.

- **Connect with experts, partners, and managers.** Building around oneself a network of partners and experts is a long-term work that requires professionality, marketing, public relationships, and commercial ambition.

- **Presence on social media.** Social media has become an essential communication tool for digital marketing strategy. Posts and online videos must regularly enrich social media presence to keep followers' interest alive and expand the network.

- **Play live concerts.** The stage is still one of the best ways for musicians to make themselves known, especially at the local level. Recording (CD or demo recording) is often the first link between artists and broadcasters and programmers.

- **Contact radio stations and labels.** Radio is a very effective way to build a fanbase. Musicians are advised to contact the radios of their city or region that broadcast their music genre.

To feed their websites and social media, and connect with professionals, programmers, labels, and agents, musicians need quality content to be shared. Besides pictures, **the business card of a quartet is a good recording**, which might be of long or short duration, aiming at an album or produced for dissemination purposes.

Each recording leaves a trace of the vision of the artists' work. During its realisation, artists must be able to define what they

really want to convey, also in terms of emotions. Thus, **recording is about the identity of an ensemble** and – as such – is a means to define **its positioning** in the cultural fabric and in the mind of the audience. As a recording can be the springboard for a selection at a competition, participation in masterclasses or concert programs, and the signature of a contract with a label or agent, it is key to realise it in the best possible conditions.

This chapter covers four main topics related to the production of professional recordings. Specifically, it reports the tools, methods, and key learnings developed during a one-week workshop for string quartets held at La Ferme de Villefavard en Limousin (France) in the context of the MUSA project.
The topics the chapter covers are listed below and summed up in the **MUSA Lecture Notes**. Insights from the workshop also emerge from the **Video-Pill "MUSA France, 2022 | The experience of the workshops"**

1. **Mental and physical preparation for recording - The choice of an artistic director and a sound engineer.** During a recording, a major difficulty is to find a balance between the self and the group. Each quartet member should commit to finding the perfect expression of what the ensemble feels as a group, without any personality being stronger than others. This is where mental and physical preparation and the external listening of an artistic director can help. The technical quality of the recording is another crucial aspect, which explains why the help of a sound engineer should be considered. He will guide the artists in the selection of recorded material according to the repertoire, the recording venue, the quality of the instruments, and how musicians play.

2. **Audio recording.** Essentially technical, this sub-chapter discusses the material and technical and human means to be put in place at each stage of the recording process to ensure the recording is representative of the artists' identity.[36]

3. **Distribution Market.** To be taken seriously as an artist and optimise career opportunities, musicians should create complete albums today. Albums convey the seriousness and professionalism of music endeavours, which is reassuring for programmers, radio stations, and specialty magazines. Also, they provide an overview of the artistic work and identity, which makes it easier for radio programmers and editors to sell and defend musical projects. That explains why classical musicians still care about albums, whether physical or digital. Also, that is why the chapter provides an overview of the current distribution market and the economic models and main stages of producing an album.

4. **European legislation on performers-related rights.** The distribution of a recording raises the issue of performers' rights. In a world where more and more people listen to music via social media, radio, and television rather than live in physical venues, it is key that musicians are informed about their rights to defend them by checking essential clauses in their contracts with labels, producers, and broadcasters. An overview of performers-related rights as established by European legislation is thus provided in the chapter.

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[36] Fabrice Planchat, Artistic Director/Sound Engineer, interviewed by Nicolas Fay (Ferme de Villefavard en Limousin, May 2022, during the MUSA activities): "*The must of a recording is to give artists tools to put technology at the service of the art (…), to make musicians aware that a good sound recording requires a certain balance they cannot be aware of when interpreting, hence the need to go back and forth between interpretation and listening in the cabin, so that the equipment can be adapted (choice of type of microphone, location) and finally say, - Oh, that's really what we want. -*"

4.1. Getting Started: Preparation for Recording

The world of classical music is an extremely competitive environment where competition plays on the ensembles' ability to be authentic, capture emotions, and convey them to the public. Thus, a precondition for an ensemble to reach its target is for its members to **be comfortable with performing live or digitally**, create in-group harmony, and agree on a common vision.

To achieve these goals, several **tools** can be used. Some, like physical and mental preparation tools, derive from full consciousness (i.e., the state of being aware of and responsive to one's inner processes and surroundings) while others derive from yoga. By enhancing the knowledge of one's body and inner stability, physical and mental preparation tools promote intentional endurance to maintain concentration, the strengthening of self-esteem, and team cohesion, ultimately contributing to building a shared vision. Coaching tools derived from yoga can also help define a common project as they create a space for reflection. The ensemble can meditate on the specificities of its members, how to respect differences and leverage them, what the members share, and how to find a balance between individualities and the team to create harmony.

Besides full consciousness and yoga tools, some **key figures** can help the ensembles to define their vision and identity: the artistic director and the sound engineer. The artistic director provides feedback and guidance to musicians while they are playing; the sound engineer advises artists regarding the selection of recorded material.

4.1.1. Physical Training and Body Awareness

Although applicable even to concerts, the body awareness and physical training approach is discussed here as part of the preparatory phase for recording.
Body awareness refers to self-consciousness about where one's body is in the space, in relation to other objects, which links to the brain's ability to process the sensory signals sent by muscles, sight, and hearing (Gallego-Cerveró et al., 2019).
Physical training involves exercises that have positive effects on pain, body posture, physical well-being, and ultimately musical performance (Gallego-Cerveró et al., 2019). Physical training is a crucial prevention and treatment tool, considering that 76% of musicians suffer or have suffered from physical problems preventing them from playing at their usual level, and 84% of musicians have had injuries that interfered with their practice (Gallego-Cerveró et al., 2019). Overall, both body awareness and physical training can help musicians to manage the physical side of playing to create the best recording.

Physical training and body awareness can be **practised individually by musicians or collectively by ensembles.**
Tables 7 and 8 respectively report some exemplary objectives of the individual and collective path, which have been theorised by Laurence Thomas, a professional coach specialised in mindfulness-based stress reduction and self-compassion training **(literature box 26).**
Table 9 reports some of Thomas' **coaching exercises** for dealing with the collective path. Ultimately, **table 10** introduces the reader to some **meditative exercises** which help develop self-esteem, inner serenity, attention to oneself and others, and a positive stage presence. Those meditative exercises include practices by the NLP (Neuro-linguistic Programming), a toolbox for mental preparation that focuses on getting rid of bad habits, mental patterns, and emotional baggage that block people, and

the MBSR (Mindfulness-Based Stress Reduction) program, a yoga-inspired toolbox for body practice dedicated to stress reduction.

To complete the preparation for recording, it is also advisable to perform some simple **yoga exercises.** They can help relax the parts of the body particularly solicited in the musical practice (e.g., stretching, back-twisting exercises encouraging both physical and inner alignment), open the heart and mind to the here and now (e.g., breathing exercises focusing on opening the rib cage to welcome others), and foster concentration, detachment, and the "return to oneself" after emotionally charged experiences (e.g., breathing exercises inspired by the "Pranayama", i.e., the discipline of breath control).

Table 7. Objectives of physical training and body awareness - individual path

THE INDIVIDUAL PATH

ATTENTION
Developing attention stability, focused attention
Calming mental wandering
Being in the moment, enjoy what's happening

LEGITIMACY and SELF-AWARENESS
- Developing self-presence, i.e., a connection to one's self-representation on three levels of the self: body, emotion, identity
- Developing self-awareness within the group
- Finding one's place in the group, strengthening legitimacy within the group

CONCENTRATION and POSITIVITY
Setting up rituals to come back to oneself
Setting a personal intention for a successful recording/performance
Developing a positive mindset

IDENTITY
- Strengthening legitimacy as an artist
- Enhancing the enjoyment of playing and embodying one's artist identity

DOUBTS and VULNERABILITY
Welcoming and embracing doubts positively

STAGE FRIGHT and FLOW
- Transforming fear and stage fright into stimulating challenges
- Feeling carried away by the events

ACCEPTANCE
- Accepting what is happening whatever it is
- Cultivating perspective and detachment regarding issues, i.e., knowing how to put the issues into perspective, detach from them, and take a positive approach to their resolution
- Working in frustrating conditions (e.g., due to results, relationship with partners)

Table 8. Objectives of physical training and body awareness - collective path

THE COLLECTIVE PATH

BUILDING A STRONG COLLECTIVE SPACE
- Strengthening the sense of collective identity
- Making the talents of the ensemble and its members explicit to strengthen group unity
- Building self-esteem through positive feedback

BUILDING A SECURED AND RESOURCING COLLECTIVE SPACE
- Providing a collective space for relaxation
- Learning to let go
- Accepting the weaknesses of the group with compassion to build a safe space

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Table 9. Coaching exercises - collective path

RULE	OBJECTIVES	PROTOCOL
«Inclusive Inclusion» with photo language as an ice-breaker	• Welcoming participants and all their feelings (fear, shyness, doubts, joy, expectations, etc.) • Giving participants the opportunity to introduce themselves as musicians and people • Acknowledging the universality of the feelings and situations experienced by every participant • Mitigating potential rivalries, fostering mutual recognition	The coach selects 60 photos according to 2 themes, and each participant takes 2 pictures randomly • One participant starts sharing what he thinks is relevant about himself, his feelings, quartet, future projects, and current challenges. Also, he shares what the pics elicit in him in terms of thoughts and feelings • The other participants follow. They share their own stories and react to the narrative of the first participant speaking, which might resonate with them. They discuss ideas and commonalities and open a collective reflection • Each participant shares how he felt while receiving and providing feedback
Appreciative Inquiry	Strengthening cohesion by recalling shared good times and successes • Identifying the strengths and talents of each member of the quartet, and how one makes a positive contribution to the collective • Identifying the DNA of the quartet, bringing its members together, and giving meaning to their commitment • Putting into words the quartet's desires, aspirations, and vision	• Each participant reflects on 5 key questions: 1) What was your best time in the quartet? When did you feel fully legitimate and fulfilled? 2) What are your strengths as an individual? How do you positively contribute to the ensemble? 3) What are your strengths and shared talents as a quartet? 4) What is unique to the quartet that you want to keep and cultivate? 5) If you had a magic stick and could make 3 wishes, what would they be? • The 5 questions are then scanned one after the other, and everyone shares their answers and thoughts • The content shared is recorded on a paperboard so as to synthesize the quartet's identity
Positive feedback	• Receive positive feedback in terms of individual qualities, talents, and contributions to the quartet • Contextualize this contribution to identifying the bests conditions for its expression	• Every participant anonymously writes as many post-its as the participants he/she worked with or interacted with. On each post-it, participants write the qualities of one musician • Everyone discovers the qualities they have in the eyes of others and is invited to share one that particularly touched him or her
3 «Best Things» of the day…	• Develop a positive mindset • Develop the capacity to draw positive lessons from daily experiences • Develop the ability to plan for events with confidence and proactivity positively • Develop the ability to positively address an event with a high mental and/or emotional load (e.g., recording, concert, tense rehearsal)	• At the end of the day, list the 3 « best things » of the day, i.e., the most enjoyable and rewarding experiences • At the beginning of the day, list the 3 beautiful things you are happy about in advance, i.e., good moments you anticipate • Observe which things you mention more frequently to identify your sources of happiness and leverage them to face adversities

Table 10. Coaching exercises - collective path

MINDFULNESS EXERCISES*	DESCRIPTION
Meditation on breathing	The exercise can come in different forms: • Meditation that values the alternance of "tension and relaxation" as a natural phenomenon • Meditation on posture to develop a consistent presence, enhance physical stability, and therefore increase emotional and attentional stability • Meditation valuing the "just before" moment, i.e., a space for possibilities
Meditation on sounds	Sound Meditation uses music and sound to clear the mind and deepen meditation: music is multi-dimensional, linking realms of the brain and facilitating meditation independently of thought. This ancient practice is used by many cultures, religions, and mystic traditions
Body scan	The *body scan* is done lying on the back and consists of imagining "moving our mind" to different body parts. This is the first meditation proposed in the MBSR Mindfulness program
Meditation to "keep the best"	Meditation aiming to nourish oneself with pleasant experiences
Meditative walking closed eyes	It is a form of active meditation aimed at focusing attention that uses walking as a red thread. Participants need to keep their attention on walking and the related physical sensations to calm the mind and promote concentration and emotional stability. • The meditative walk is usually practiced with eyes open at first, but variants (e.g., closed eyes, backward walk) are often applied afterward

• *Please note: these exercises can be carried out both autonomously or under the direction of a coach*

4.1.2. The Choice of the Sound Engineer and the Artistic Director

Generally, a **sound engineer** manipulates, mixes, and reproduces sounds (e.g., sound diffusion and feedback management). Before, during, and after a recording, sound engineers carry out some crucial tasks. During pre-recording sessions, they set technology to the rendering desired by the artists: e.g., they determine the ideal playing location within the recording venue, adapt the space to musicians' needs, and choose and position the microphones (Philharmonie de Paris, 2022). During the recording, the sound engineer supervises musicians by pointing out the passages to be redone, problems of balance in the sound, artificial reverbs to be added, and the potential of microphones and other technologies to empower sound (e.g., a combination of close and distant microphones can create unique effects) (Philharmonie de Paris, 2022). After the recording, sound engineers mix the best takes selected by the artistic director and edit the master (Philharmonie de Paris, 2022).

As the sound engineer, the **artistic director** accompanies musicians throughout the whole recording process, leveraging technical, artistic, commercial, and relational skills to help artists balance instruments and define the colour, nuance, precision, and homogeneity of the «sound paste». Before the recording, the artistic director leads the planning activities. He fixes the registration dates and the number of registration days required. From there, he also establishes the operation's retro planning and general budget. He listens to the quartet's demos and helps musicians develop their vision, define the repertoire to be recorded based on the instruments' and interpreters' maximum capacities, connect with possible recording locations and sound engineers, and plan the recordings to fit the budget allocated for the album. During the recording, the artistic director works as a guarantor of the authenticity of the quartet and the recorded pieces. He helps the musicians to interpret the chosen repertoire at the maximum of their instrumental and musical capacity; find new musical ideas; manage stress; and keep the schedule. Finally, after the recording, the artistic director – in concert with the sound engineer - ensures the recording destined for distribution is high-quality. He analyses all the takes, selects the best, and supervises the sound engineer's editing, mixing, and master's edition. Overall, the artistic director spends much time with musicians, presiding over rehearsals, sessions in the recording studio, concerts, and office procedures. Qualities including creativity, interpersonal skills, sense of aesthetics, intuition, education, team management, and organisation are crucial for the artistic director to fulfil all his various functions and must be actively

searched by the quartet when choosing a supporting professional. For obvious budgetary reasons and, in particular, in cases of self-production of an album, it is not uncommon for the sound engineer to act as artistic director.

4.1.3. Conclusion

Whether for making the quartet known to professionals or the public, a recording serves as a business card for musicians. Thus, it should be crafted in the best conditions, which involves managing stress before, during, and after the actual recording.

Mental and physical preparation, meditation, and yoga exercises concretely help musicians to deal with stress, get individual and collective motivation, develop discipline and positive thinking, and improve communication among the quartet's members.

If the artistic director helps musicians manage stress and develop a vision by supervising the recording process, the sound engineer puts technology at the service of the artists' vision.

After a short introduction to the history of recording, section 4.2 will dive deeper into these topics.

4.2 Recording

Today, it is common and simple to fix musical ideas and full pieces on a compact recorder. However, the recording process has not always been so straightforward. The beginnings of its development date back as far as 1877; in this year, the inventor Charles Cros presented his Paléophone in France, while Thomas Edison created the phonograph in the US. These first groove recorders on wax discs were exclusively mechanical; that is to say, they did not require electricity. The big drawbacks of these devices were that they were not equally susceptible to all instruments' sounds and did not balance instruments' sounds based on their distance from the recorder. To reproduce the recorded music, it was necessary to turn the handle, and the sound would come out through the large golden pavilion, the same one that can be seen on the logo with the little dog of His Master's Voice.

In the 1920s, **electricity** allowed much higher quality, greater clarity, more sophisticated highs, and fewer capture constraints, as even the sound of most distant instruments could be captured during recording. However, at the time, only one microphone was used for an entire orchestra, and its placement was paramount for the sound balance since it was impossible to compensate for the different sound levels when mixing. The 1920s also inaugurated the era of recording studios. Record labels started employing sound engineers and technical teams who manufactured microphones, speakers, and consoles. Thus, the use of several microphones took hold. They were then balanced via the control room console, but since the recording was fixed directly in the wax, it was still impossible to assemble the best parts of a recording.

The band was the next revolution, and it was in Germany that it took place. In 1935, the company AEG (Allgemeine Elecktricitäts Gesellschaft) created the *Magnetophon*, i.e., the first tape recorder. With tape recorders, it became possible to edit several sockets together, insert a passage between two parts of the recording, and manufacture from scratch an ideal performance that never happened. At the time, classical music took the lion's share in recording studios since it was the best-selling genre. Not surprisingly, classical music was thus the first to benefit from the stereo revolution. Previously, all the sounds reproduced came out on a single enclosure, and the mono did not allow spatializing instruments. The stereo system allowed for assigning a different signal to each of the two available speakers, creating the illusion of being in front of a

spatialized orchestra, with brass on one side and strings on the other[37].

Today, a consolidated quartet holding more and more concerts legitimately wishes to fix its work by leveraging a professional recording. When the desire to go to a studio arises, taking the time for some pre-recording thinking is "the gate" to a critical analysis. In such a way, artists can arrive at the recording phase only worrying about interpretation, as everything else has been thought out before. Specifically, preliminary knowledge of materials and techniques, technical vocabulary for communicating with the sound engineer, and the development of a musical signature need to be discussed beforehand. The following paragraphs highlight the key points musicians should focus on before, during, and after a recording.

4.2.1. Before the Recording: Technical Arrangements

Before recording, musicians must carry out multiple tasks and make decisions. Among the main choices to be made are those related to the "sound" of the ensemble and the recording venues, dates, equipment, and techniques. These aspects are tackled in the following paragraphs, which aim to empower musicians to make informed decisions. So with that, they should first be aware of the importance of being assisted by a serious and competent sound engineer in this phase. The sound engineer leverages his artistic talent, knowledge of recording techniques, and tools (i.e., microphones) to create the technical environment most suitable for the specific pieces to be recorded and reach the highest artistic quality.

4.2.1.1. *Artistic Quality: "the Sound" of the Quartet*

The specific signature of a quartet is the result of endless hours spent playing together live. Each performance is unique to the extent that it incorporates the specific atmosphere and the relationship with the audience. The artistic quality of a quartet is not necessarily its members' technical mastery but their complementarity (although complementarity requires advanced musical qualities). All the quartet's members must be perfectly confident in playing the pieces to be recorded, alone and in the group. In fact, cohesion and homogeneity are key: a quartet made of great soloists will not be heard unless everyone gives his best.[38]

4.2.1.2. *The Choice of the Recording Venue*

The choice of the recording location is key: all the quartet's members need to feel comfortable with the place where the recording occurs so as to give their best. Thus, the ideal recording venue offers technically advanced features and an inspiring, peaceful, convivial atmosphere. While in-town recording venues might give the impression of high efficiency and professionalism, quartets may choose more secluded places where the tension associated with recording might be easily mitigated by the calm and beauty of the surroundings, as it happened at *La Ferme de Villefavard*, the recording venue chosen for the project MUSA and as it emerges from the **Video-Pill "MUSA France, 2022 | The experience of the residency"**.

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[37] For a detailed analysis of the role of technological innovations on the practices of recording, see Gustavino and Pras (2013):
https://www.researchgate.net/publication/257068410_The_impact_of_technological_advances_on_recording_studio_practices

[38] Fabrice Planchat, Artistic Director/Sound Engineer, interviewed by Nicolas Fay (Ferme de Villefavard en Limousin, May 2022, during the MUSA activities):
"There is no point in wondering about recording in a studio until the musicians have not reached a level that gives them a certain musical cohesion. Unfortunately, recording will not fix the lack of internal cohesion; starting recording too soon, without having reached cohesion or consulted an artistic director can be demoralising and not economically viable".

4.2.1.3. *Setting Dates*

Once the piece to be recorded has been studied individually and collectively, the work is to be repeated daily in groups and/or separately to fix the structures of the chosen pieces with the artistic director and set the tempos. During the MUSA workshop, specific planning was proposed for each quartet with common sessions, quartet sessions, and individual time for rehearsal. The rehearsals were recorded and listened to again and again.

4.2.1.4. *Choosing the Equipment*

Before starting recording, it is crucial to choose proper **microphones** based on what will be recorded (e.g., instruments vs. vocals, which instruments) and the desired sound. Microphones generally differ in their **directivity**, i.e., their pattern of sensitivity to sound according to the direction the sound comes from. Microphones' directivity is usually depicted by a *polar diagram* (see **figure 3**), whose centre represents the microphone and whose circles represent the acoustic environment surrounding it at 360 degrees. Each circle is assigned with a signal attenuation value (i.e., a reduction of signal strength during transmission) in decibels (dB), and a curve representing the microphone's directivity is traced. The length of the radii contained in the curve represents the microphone's response in dB. For instance, **figure 3** reports a polar diagram of a microphone that is more sensitive on the front than on the back. In general, some microphones will be very directional, in that they will only pick up what is in front of them and reject what is behind or on the sides. Others will be able to capture ambient sound more homogeneously, regardless of the position of the sound source in relation to the microphone.

Figure 3. Example of a polar diagram
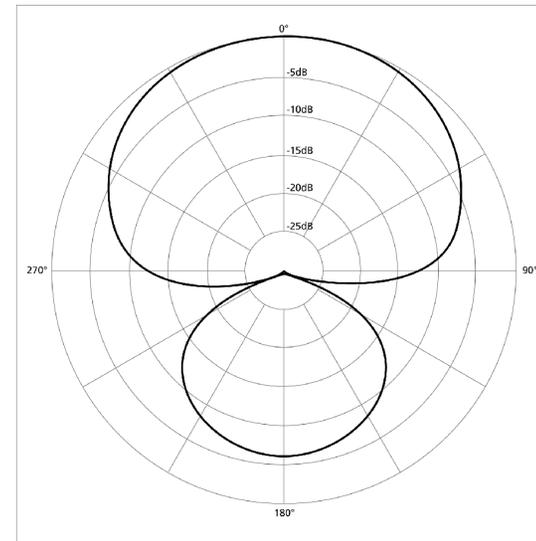
Source: Galak76 (2020c)

Based on directivity, microphones are categorised as omnidirectional, figure-8, and cardioid[39] (see **figure 4**). **Omnidirectional** microphones are characterised by equal sensitivity in all directions. Thus, they have the advantages of not being affected by the proximity effect and of being insensitive to plosives (i.e., sounds emitted by the letters "b" and "p"). Their directionality, however, means that they are very sensitive to feedback phenomena[40] and any sound audible in the

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[39] For a detailed analysis of microphones types, please see Musician on a Mission (2022): https://www.musicianonamission.com/types-of-microphones/

[40] Feedback is a phenomenon that occurs when a microphone picks up sound from a speaker while that speaker is playing sound from the microphone, thus creating a loop. It is commonly described as a signal feeding back into itself. Feedback commonly occurs during live performances or wherever there are speakers broadcasting nearby microphones. For more details, please see 3DIO (2019): https://3diosound.com/blogs/learn-about-sound/what-is-feedback

recording room (e.g., it is impossible to isolate the sound of a single instrument when more are playing). That's why omnidirectional microphones are not necessarily the most used in studios. As they deliver a very natural sound, omnidirectionals are mostly employed for recording instruments with delicate sounds, like violins or pianos.

Unlike omnidirectionals that are pressure sensors, **figure-8 mics** work like pressure gradient sensors: the front and back of their capsule measure a pressure difference rather than the pressure itself. As a result, they are sensitive to sound sources in front and behind them, while sounds from the sides end up in a blind spot. Figure-8 mics' forward and backward sensitivity makes them useful for picking up room sounds while remaining minimally directional. For example, figure-8 mics are often used to give "air and space".

Figure 4. Polar diagrams of omnidirectional, figure-8, and cardioid microphones

OMNIDIRECTIONAL   FIGURE-8   CARDIOID
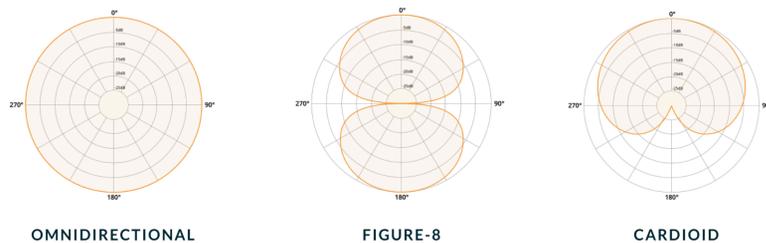
Source: author's elaboration on Galak76 (2020a, 2020b) and Nicoguaro (2020)

Cardioid microphones have a heart-shaped polar pattern, hence their name. They are only sensitive to sounds coming from the front and, therefore, less subject to feedback phenomena, which makes it possible to exclude undesired sounds from the

recording. Due to their ease of use, cardioid mics are probably the most used in studios and home studios to record directional sound sources. However, they are generally much more prone to off-axis coloration than omnidirectional microphones.

Taking into account the differences between omnidirectional, figure-8, and cardioid mics, musicians will need to choose between **three main types of microphones**[41], each one presenting specific strengths:

- **Dynamic microphones**. Dynamic microphones are the most robust and reliable microphones in the music
- industry. Usually, they have a cardioid, unidirectional polar pattern.
- **Condenser microphones**. Condenser microphones are a little more sophisticated than dynamic microphones. They usually offer all kinds of polar patterns.
- **Ribbon microphones**. Ribbons are the most fragile, sensitive, and expensive mics in the music industry. They are bidirectional and typically show the polar pattern of figure-8 mics.

The support of a sound engineer might be needed in this phase to create the technical environment most suitable for the specific piece to be recorded.

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[41] For a detailed analysis of microphones' types, please see Musician on a Mission (2022): https://www.musicianonamission.com/types-of-microphones/

4.2.1.5. *Choosing the Recording Techniques*

Before starting recording, musicians must choose among different recording techniques based on the final desired sound and effects. At a broad level, **two main recording techniques exist: mono and stereo,** which differ in the number of channels used while recording.

Specifically, mono recording involves recording only one signal for all the speakers, while stereo recording involves recording two signals, one for the left speaker and one for the right speaker. While mono allows for capturing audio in a specific spot of the room or stage, stereo techniques make it possible to capture sounds all over a room or stage, delivering a round, balanced sound that mirrors what a spectator would hear in a concert hall. Thus, stereo recording is necessary when musicians want to provide an immersive experience to the listeners and when the performance takes place in wide venues or open-air.

Stereo recording can occur by leveraging a stereo mic or two different mics. Using two different mics is ideal to give a feeling of "width and space". However, their directivity, orientation, and distance from each other must be controlled to avoid **issues** and ensure a good result. The time differences between the microphones will be greater than what naturally occurs between ears that are only a few centimetres apart. A similar thing can happen for level differences depending on the location of the sound source. Also, anytime the two microphones pick up the same sound source at different distances, phase issues happen because the sound reaches the mics at different times. This phenomenon is called *phase cancellation* and might result in some frequencies vanishing from the mix. Finally, when two microphones are distant from each other, there might be destructive interferences at certain frequencies. In light of these possible issues, artists using stereo recording techniques based

on two mics will need to make progressive adjustments to the microphones' set-up to reach the desired result.

Based on whether the mics are coincident or non-coincident, stereo recording techniques leveraging two mics fall into two categories: phase stereo recording and intensity stereo recording.

- The **phase stereo recording** involves two non-coincident microphones, i.e., mics placed relatively far apart, according to given distances. In this case, the sound does not reach the two mics at the same time. The phase stereo recording technique, which pickups sound in a single pass, leverages the precise positioning of mics (i.e., lateralization) to create a time difference, hence the stereo.

- The **intensity stereo recording** involves two coincident microphones, i.e., mics placed as closely as possible in the physical space. In this case, the sound reaches the two mics at the same time. The phase stereo recording technique, which pickups sound in multiple passes, leverages the difference in mics' levels to spatialize sound, which creates stereo effects.

Each of the two techniques has advantages and disadvantages for field recording, both in terms of sound and convenience. The final decision is made according to the musicians' taste and the sound engineer's ability to master specific techniques. The sound engineer will also guide musicians in the choice of specific microphone stereo techniques (e.g., AB, ORTF, DIN, BLUMLEIN, MS surround Mid-Side, DECCA TREE, NOS, etc.). Overall, the artists and the sound engineer will "Choose which techniques are most viable for which application. Evaluate the recording situations and choose the best mic technique for the task at

hand. No more nervousness, just skills, and knowledge". (Fabrice Planchat, Artistic Director/Sound Engineer, interviewed by Nicolas Fay, May 2022, Ferme de Villefavard en Limousin)

4.2.2. During the Recording: Dealing with Room Effects

Each recording location (e.g., church, concert hall, studio) has specific features (e.g., size) that impact how the music sounds in the room. Depending on the venue, different room effects might occur:

- Reverberation, i.e., the accumulation of soundwaves in a space. Because reverberated sounds stack up, they can make direct communication difficult because there is so much ambient sound, and the direct sound can get lost. When that happens, people tend to speak up to be heard over the din, which only causes more reverb, and the cycle continues[42].
- Frequency alterations, e.g., bass reinforcement

During recordings as in performances, musicians must deal with room effects to ensure the final sound is natural. Compensation materials, curtains, acoustic panels, and mats can be used to balance undesired effects. Normally, venue managers will be aware of the possible room effects and may assist you with possible solutions.

This aspect of dealing with room effects found direct application in the three concerts organised in France during the development of the MUSA project. The concerts, held in La Halle Aux Grains in Le Dorat, the Protestant Temple in Villefavard, and the concert hall of La Ferme de Villefavard en Limousin served as the musical culmination of the artistic

residency and gave participating quartets the chance to apply what learned during the program. Highlights of the concert experience are provided in the **Video-Pill "MUSA France, 2022 | The experience of the concerts"**.

4.2.3. After the Recording: the Post-Production

Once the pieces have been recorded, the sound engineer and/or musicians can start working on post-production, i.e., all activities on the recorded material that lead to the final outcome. Post-production usually includes at least three activities: editing, mixing, and mastering.

At a minimum, **audio editing**[43] involves cleaning undesirable noises and manipulating audio files' length. A variety of editing tools are available for free (e.g., the open source, cross-platform audio software Audacity) or for a fee (e.g., Pro-tools-avid and Pyramix-merging).

Mixing (aka, *balancing*) refers to putting multiple layers of audio together to create a track or modify an existing one. Mixing involves activities including adjusting the volume of different frequency bands (i.e., equalising), balancing sound elements, and applying effects (e.g., faders). The final aim of mixing is to spatialize sound and give it depth while ensuring balance among sound sources.[44]

Mastering is the final stage of audio production. It involves aligning the tracks to distribution formats (e.g., length) and giving the final touch to music by compressing, equalising, and

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[42] For details on reverberation, please see ACOUSTICAL SURFACES, INC. (2022):
https://www.acousticalsurfaces.com/acoustic_IOI/reverberation.htm

[43] For details on audio editing and creation, please see University of Wollongong Australia (2022):
www.uow.edu.au/student/learning-co-op/technology-and-software/creating-and-editing-audio-files/

[44] Fabrice Planchat, Artistic Director/Sound Engineer, interviewed by Nicolas Fay (Ferme de Villefavard en Limousin, May 2022, during the MUSA activities):
"Mixing is like putting together a puzzle, combining the parts of what has been recorded, making sure everything hangs together. It is possible to add some finishing touches"

making stereo enhancements[45]. Although these activities are carried out even in the mixing phase, the mastering approach focuses on the consistency among different tracks rather than on single tracks[46].

The musicians must stay involved in each of the three post-production stages to preserve their sound identity and achieve the musical objective of their project. The skills involved are their ability to listen and compare their initial sound idea with the result obtained in the different post-production stages.

4.2.4 High-Quality Recording

A high-quality recording is the best business card for musicians to get hired. Thus, the chapter has highlighted key actions to be taken before, during, and after a recording to ensure it is high-quality. As experienced by the quartets who joined the MUSA workshop in Villefavard, high-quality recording is favoured by musicians' physical and mental stability, as well as planning activities and technical knowledge of the recording process. Above all, however, high-quality recording is linked to the quartet's cohesion: everyone should equally contribute and be heard; everyone should commit to building a dynamic relationship open to discussion and compromises[47].

4.3. Market Distribution

Once the recording is completed and the quartet is satisfied with the result, it is necessary to ensure that the recording has the highest possible diffusion. The classical record market is a small niche with high production volumes closely related to physical sales. However, professionals in the sector have recently started dealing with online distribution, which – besides increasing domestic and international competition – creates huge opportunities for artists. As technology evolves, prompting new consumption patterns and higher music consumption levels, creative opportunities to share musical experiences multiply.[48] Thus, artists often partner with record labels to benefit from the support of agile and reactive teams of experts who can help them achieve creative and commercial success by leveraging online channels like streaming platforms.

After providing an overview of the 2022 music market, this section introduces the readers to the various contractual deals artists can make with producers, publishers, and distributors to release their albums in the market.

4.3.1. Beyond the CDs: New Platforms and Distribution Channels

While Universal Music announces its IPO (Initial Public Offering) and the Outhere Music group buys the Channel Classics label, the recorded music sector seems to find a new

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[45] For details on the mastering activity, please see:
www.uow.edu.au/student/learning-co-op/technology-and-software/creating-and-editing-audio-files/

[46] To better appreciate the difference between mastering and mixing, please read McDonald (2019):
https://www.thebalancecareers.com/the-difference-between-mixing-and-mastering-2460689

[47] As a summary of the recording procedures, please see the following checklist by NEC Entrepreneurial (na):
https://necmusic.edu/sites/default/files/documents/CustomEM_Recording%20an%20Album.pdf
to deepen the topic, please refer to Routledge Taylor and Francis Group (2022):

https://www.routledge.com/go/download-a-free-guide-on-recording-techniques-for-classical-music

[48] As Frances Moore, chief executive of IFPI (International Federation of the Phonographic Industry), puts it: "*From metaverse to insertion in video games, record companies have invested in human resources and technology to provide new, highly interactive experiences in addition to the ever-changing means by which artists connect with their fans.*" (IFPI Global Music Report, 2022, p.7).

lease on life (Radio France, 2021). The global **revenues from recorded music** significantly soared in 2021 (+18.5%), primarily due to an increase in streaming revenues (+21.9%), sales of physical media (+16.1%), and neighbouring rights (+4%) (IFPI, 2022).

In Europe, the second largest recorded music market in the world, the revenues from recorded music also surged substantially in 2021 (+15.4% over 2020), especially if results from the previous year are considered (+3.2% over 2019). The region's largest markets all experienced double-digit growth: the United Kingdom (+13.2%), Germany (+12.6%), and France (+11.8%) (IFPI, 2022).

The surge in revenues from recorded music was favoured by record labels' investments in human capital and new technologies. In both mature markets (e.g., Europe, North America) and developing markets (e.g., Asia, Latin America, and Africa), record labels are working to create a dynamic and diversified musical ecosystem allowing for sustainable revenue growth (IFPI, 2022). Specifically, they are investing in local projects, artists, and music genres, trying to give them international visibility via online channels (IFPI, 2022). In the Introduction of the Global Music Report, Frances Moore (Chief executive of the IFPI - International Federation of Phonographic Industry, **literature box 27**) explains that *"All over the world, record companies are engaging at a very local level, to strengthen musical cultures and foster the development of emerging musical ecosystems by defending the music of each territory and creating the conditions for it to reach a global audience. As markets mature, they join and contribute to the richness of the internationally interconnected music world"* (IFPI Global Music Report, 2022, p 5.)

LITERATURE BOX 27. ABOUT IFPI - INTERNATIONAL FEDERATION OF PHONOGRAPHIC INDUSTRY

With over 8,000 labels and member producers, the IFPI (International Federation of Phonographic Industry) represents the interests of the recording industry worldwide. In practice, they promote the value of recorded music, advocate for record producers' rights, and act to expand the commercial uses of recorded music. The IFPI is also responsible for the establishment of a unique identification code, the *ISRC* (*International Standard Recording Code*), which identifies musical recordings (sound and audiovisual) worldwide.
Specifically, the ISRC code allows to:
- manage producers' neighbouring rights via collective societies
- control the reproduction, broadcasting, and communication of the work to the public
- make the user pay a price for consuming content
- distribute the remuneration received to rights holders

Source: IFPI Global Music Report 2022

Although revenues from recorded music are increasing, those from **recorded classical music** are shrinking. Consumers of classical music are still very attached to CDs, which represent 50% of physical sales and the increase in streaming due to Covid-19 pandemic does not offset the decline in physical sales (-20%) caused by the closure of theatres and physical retailers (Aude Giger, journalist at *Classica*, interviewed by France Musique, September 22, 2021).

As physical sales are eroding, classical music labels are following the lead of major labels, strengthening their presence on digital platforms, promoting the global breakthrough of new products, and opening their existing catalogue to the world. In other words, they are working on reaching a balance between physical and online distribution to stay economically viable. Takeovers are a way to implement this strategy that is destined to become widespread in the coming years. For instance, the acquisition of Channel Classics by Outhere Music allows the Group to enter

new markets and enrich the catalogue by integrating new signatures, ultimately consolidating its presence on streaming platforms.

To date, popular **streaming platforms** include Spotify, Deezer, Apple Music, and YouTube. Besides these, Adagio, Qobuz, and Primephonic pay particular attention to classical music. In particular, Primephonic, an American-Dutch company founded in 2018 and recently bought by Apple music, positions itself as an alternative to the major online music streaming services, thanks to better sound quality and a richer catalogue. Overall, all these online platforms allow artists to distribute their albums, unlocking the value of their work.

4.3.2. Releasing an Album: Steps and Contractual Implications[49]

The path to the release of an album can take many forms, depending on the artists' objectives. So with that, all albums find their way to the market via three major steps, i.e., production, phonographic editing, and distribution, which come with specific financial commitments.

The production of an album refers to the recording, mixing, and mastering of sounds (which involves the payment of artists, sound engineers, and artistic directors), as well as the creation of an interior booklet (which involves redaction costs, including photos and illustration expenses).
Phonographic editing refers to the manufacturing of the album and involves manufacturing costs.

The distribution phase involves promotional and marketing activities and costs, culminating in the placement of the album in physical stores and digital platforms.

Virtually, the actors involved in the release of an album are four: the performer (i.e., the soloist or artistic ensemble), the producer (i.e., the person or entity that takes the initiative and bears the responsibility and costs for a first recording, e.g., a record label), the phonographic editor or "publisher"(i.e., person or organisation that finances the manufacturing and packaging of an album and manages the SDRM reproduction rights), and the distributor. However, an actor might take on more of these roles at a time, based on the contractual agreements with the others. For instance, a performer acts solely as such in the case of an exclusive agreement with a producer, but he acts also as a producer in the case of a licence agreement with a publisher. He might also take on the roles of performer, producer, and publisher in a distribution agreement with a distributor, or directly manage the whole album release process by self-producing the album.

The following paragraphs detail the specificities of the exclusive, licence, and distribution contracts, as well as the self-production model.

4.3.2.1. The Exclusive Contract or "Artist Contract"

The exclusive contract or "artist contract" is an employment contract between a performer and a phonographic producer. The phonographic producer can, in turn, sign a licence agreement with a phonographic editor or work directly as such, covering the manufacturing costs and managing distribution (directly or via third parties). In any case, the performer transfers to the producer the exclusive ownership of the recording in a specific territory and for a specific period. In

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[49] Paragraph 4.3.2 has been written based on CNM Centre national de la Musique, 2016. Thus, the reader can check out the following link to learn more on the topic: https://cnm.fr/fiches-pratiques/les-trois-etapes-du-disque/?utm_source=irma&utm_medium=redirection

exchange, the performer gets a remuneration agreed upon in the contract, i.e., a recording salary and royalties. Royalties are sums paid for each public performance of a work, which usually take the form of a percentage of total revenues. Their amount depends on the artists' reputation and, diversely from recording salaries, they are considered non-commercial profits (NBC) for tax purposes. The exclusive contract is usually the simplest and least costly solution for a performer, but alternatives exist, e.g., the licence agreement.

4.3.2.2. The Licence Agreement

The licence agreement occurs between a phonographic editor and a performer who is also a phonographic producer. The performer-producer is responsible for the production of the parent tape, including the payment of artists and recording fees (studio, tapes, sound engineer, etc.) and the preparation of the interior booklet (writing texts, providing photographs and illustrations). The producer grants the phonographic editor (i.e., the publisher) an exclusive right to exploit the recordings of which he remains the owner. That occurs for a specific period and territory provided for in the contract. The territory granted may extend from one country or a group of countries to the whole world. Thus, the producer can reserve the right to licence with other publishers for other territories. In exchange for the rights' assignment, the producer receives royalties on the sales made by the phonographic editor, who bears the manufacturing, promotion, and distribution costs. In other words, the licence agreement allows the producer to limit his investments to the production of the parent tape and its packaging and pouch while retaining the ownership and control of the recording. However, the performer-producer must carefully evaluate the royalties' level. Although it is usually higher than in exclusive contracts, production costs might offset their value, ultimately nullifying the monetary advantages of licence contracts.

4.3.2.3. The Distribution Contract

The distribution contract binds a phonographic editor (who may also be a producer) to a distributor for the commercial distribution of an album. The editor or editor-producer takes over, finances, and monitors the album's production without the support of a record company or label. The distributor buys a manufactured product ready to enter the sales channel, keeping a percentage of the wholesale price for himself. The contract will determine, among other things, the purchase price, the timing of deliveries and payments, the territory in which the agreement is valid, and the traditional and online distribution channels. More and more distribution contracts are becoming online-only, with many websites offering artists and editors "turn-key" tools to distribute their work on streaming platforms autonomously. The distribution contract may be suitable for performers who are thus assured of selling part of their work through other channels.

4.3.2.4. Self-production

Self-production occurs when the performer is a producer, editor, and distributor. Especially at the beginning of a young ensemble's recording career, there can be advantages related to the self-production model. The artist or group has not been talent scouted yet, and self-producing a good recording is a vehicle to become visible to producers and other professionals. However, if opting for this model, artists must take into account some drawbacks. First of all, direct monetary investments are necessary: artists will spend at least €10,000 to produce and publish the album, plus €6,000 to ensure good distribution coverage. Second, artists may not yet have a network large enough to make the recording sufficiently visible. Finally, managing the entire process takes time.

4.4. European Regulatory Framework for Performers' Related Rights

Whenever artists decide to outsource in toto or in part the production, editing, and diffusion of their recordings, they are transferring some rights to third parties. Thus, it is important to understand which rights artists hold and which they can transfer. In general, under European law[50], two broad categories of rights exist in the context of artistic production: author's rights and related rights.

Author's rights are granted to the creator (e.g., composer, lyricist, arranger) of a "work of the mind", i.e., a work that is considered *original* in that it bears the imprint of the author's personality and creative input. According to the author's rights: "*Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author*". (Universal Declaration of Human Rights, 1948, article 27.2). The basic principles governing the author's rights at the international level were laid down in the *Berne Convention for the Protection of Literary and Artistic Works* (1886). Currently signed by 168 countries, the Berne Convention (United Nations, 1972) establishes such rules as the "national treatment", meaning that - in every country - foreign authors enjoy the same right as national authors.

Related rights (aka, *neighbouring rights*) are attributed to the so-called *auxiliaries of creation*, i.e., actors of the creative industry who are not necessarily the authors of the work of the mind but get protected for the efforts they put into its interpretation or the technical or financial investments undertaken for its realisation. That includes performers (e.g., musicians, actors, dancers) and producers (e.g., record companies, broadcasting organisations, film producers). Related rights were firstly protected internationally by the *1961 Rome Convention*, which still secures protection in performances to performers, in phonograms to producers of phonograms, and in broadcasts to broadcasting organisations[51]. As the author's rights, related rights have traditionally applied on a territorial basis; that is to say, the applicable law has been the law of the country in which protection is sought (covering such points as the rights granted, exceptions, and the law of contract). Protection is granted to nationals of the country and, under the rule of national treatment, extended to nationals of other countries. This issue is covered in the European Parliament and Council of the European Union directive 2001/29/EC (2001).

As related rights are more likely to be relevant for young musicians starting their careers, the MUSA France workshop and this chapter only focus on the performers' rights subject to negotiations during recording. Specifically, the following paragraphs depict the state-of-the-art of related rights in Europe. A necessary premise, however, is that the legal framework is evolving due to the advent of the Internet and new technologies. In 1961, the WIPO (World Intellectual Property Organisation) Treaty was implemented to adapt performers' and producers' rights to the digital environment. After years of inertia, in which regulation did not update to the rise of streaming platforms, the European Parliament and Council of the European Union directive 2019/790 (2019) was introduced to strengthen performers' rights. Specifically, the directive calls on States to start national negotiations to guarantee minimum

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[50] The EU authors' rights and related rights law consists of 11 directives and 2 regulations, harmonising the essential rights of authors, performers, producers, and broadcasters. To learn more, please check out the following sources by the EU Commission and the World Intellectual Property Organisation (WIPO): https://digital-strategy.ec.europa.eu/en/policies/copyright-legislation ; https://www.wipo.int/treaties/en/ip/wppt/summary_wppt.html

[51] A summary of the *Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisation* is made available by the World intellectual property organisations (WIPO) at https://www.wipo.int/treaties/en/ip/rome/index.html

remuneration for performers broadcasting on streaming platforms. Despite this new development, as pointed out by artists and the collective management bodies representing them, more work needs to be done to protect performers in the digital environment, especially considering that the Covid-19 pandemic zeroes concert revenues.

4.4.1. Performers' Related Rights and Image Rights

Before going further in the variety of related rights that an artist performer holds, it is necessary to clearly distinguish between related rights and rights to the image when the performer appears in a photo or an audiovisual production. Image rights are personality rights that allow holders to authorise or prohibit (unless otherwise provided) the use of their image, that is, the use of images in which they are recognizable (e.g., photos or videos). These rights are recognized at the European level[52] and are distinct from performers' related rights (**table 11**). For instance, a picture can raise related rights or image rights based on whether musicians play or not in it. Specifically, artists hold related rights when they appear on a photograph or audiovisual medium while playing, and image rights when they appear on a photograph or audiovisual medium while they are not playing (see **table 12** for examples).

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[52] To know some more about image rights under the European law, please see Law Portal (2021): https://lawportal.com/bugnion-spa/legal-insights/the-right-to-the-image-when-we-are-the-product/

Table 11. Audio-visual production: the difference between performers' related rights and image rights

	RELATED RIGHTS	IMAGE RIGHTS
Head on	Person or organization (e.g., label)	Only physical person
When	The performer starts holding rights as soon as he interprets and disseminates a work of the mind	The performer holds rights if he is recognizable in an image that is publicly disseminated
Clauses in the contract	• For Patrimonial rights: « flow » of disposals and remuneration • For moral rights: possibility of arrangements (name or adaptation). The contract must specify whether the artist can authorize adaptations of his interpretation, of his name	Distribution media and channels Purpose and period of dissemination
Legal exceptions	• Press review • Short quote to inform/criticize	Image rights are limited by the rights to information, freedom of expression, and artistic and cultural freedom. Thus, provided that the images respect one's dignity and are not used for commercial purposes, an agreement is not always necessary. For instance, no contract is needed in the following cases: - Image of a group of people in a public place if no person is specifically framed (within the limits of the right to information) - Image of news events or public events (within the limits of the right to information and artistic creation) - Image of a public figure in the performance of his duties (within the limits of the right to information) - Image illustrating a historical subject

Table 12. Pictures raising related rights vs. image rights

RELATED RIGHTS	IMAGE RIGHTS
Alinea Quartet holds related rights to this picture, which displays the ensemble performing on a stage during MUSA France artistic residency in Villefavard en Limousin (May, 2022)	Alinea Quartet holds image rights to this picture, which displays the ensemble while listening to its recording during MUSA France artistic residency in Villefavard en Limousin (May, 2022)
Source: Masoni & Alinea Quartet, 2022	*Source: Masoni & Alinea Quartet, 2022*

4.4.2. Categories of Related Rights

Related rights are held by the performers of a work of art and can be grouped into three main categories:
- Moral rights, which can be exercised directly by the artists or through Collective Management Organisations (CMOs)
- Patrimonial rights, which can be exercised directly by the artists or through Collective Management Organisations (CMOs)
- Rights of legal remuneration, where the remuneration is collected and redistributed by CMOs in legal licensing

Moral rights include:
- The right of **authorship**, i.e., the right to make the artist's name appear when the work is used, that is to say, the right of being publicly identified as the work's performer
- The right of respect for **interpretation**, which implies that no one can alter the interpretation of a work to the point of distorting the performer's version, not even the owner of its physical support[53]

As it happens for authors, performers' moral rights are
- **perpetual** (i.e., they are transmitted to the heirs),
- **inalienable** (i.e., the performers or their heirs cannot renounce or transfer these rights), and
- **imprescriptible** (i.e., no limitation period can extinguish the right to take legal action to enforce moral rights).

Patrimonial rights, which are also held by performers of a work of art, are exclusive rights related to the fixing and use of the work. Patrimonial rights include:

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[53] To learn more about moral rights in the European information society, please see section VII of the *Green Paper – Copyright and Related Rights in the Information Society* (Commission of the European Communities, 1995): https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:51995DC0382&from=ET

- The right of **fixation**, e.g., the right to record a performance on any medium
- The right of **reproduction**, i.e., the right to reproduce a phonogram or videogram, e.g., making copies
- The right of **representation** (aka, the right to communicate to the public), i.e., the right to decide whether the work is publicly broadcasted, e.g., on the radio, or in public address systems
- The right of **making the work available** to the public (e.g., sale of a phonogram or videogram, broadcasting)
- The right to authorise or not to **authorise any separate use of the sound and image**

In the light of patrimonial rights, performers need to authorise the fixing and use of their work, and permission can be granted for free or for a fee. When a fee is foreseen, patrimonial rights provide **direct remuneration**.

Patrimonial rights are **alienable and time-limited,** meaning that they are transferable to other actors (if foreseen, the remuneration is transferred, as well) and have a fixed duration, which is currently set at 70 years under the harmonised EU copyright law. Patrimonial rights duration was formerly set at 50 years by Directive 2006/116/CE of the European Parliament, which was later amended by Directive 2011/77/EU of the European Parliament and the Council of the European Union. This time extension signals awareness regarding performers' need to rip out the monetary benefits of their work. However, patrimonial rights duration in the EU is still shorter than that in force in the United States, where it is set at 95 years.

It is not only time to limit patrimonial rights. In fact, there are **exceptions** to their possible exercise by artists. Specifically, artists cannot object to the following:
- Representations in the family circle

- Private copies, i.e., the performer cannot prohibit reproductions made from a lawful source, strictly reserved for the private use of the person who makes them and not intended for collective use
- Short quotations with a critical, scientific, or informational purpose
- Use of extracts for pedagogical purposes, i.e., illustration in the context of teaching and research activities
- Parody, pastiche, caricature
- Reproductions for archival purposes carried out by public libraries, museums, or archives, provided that they do not seek economic or commercial advantage

Besides, there are cases in which the artist-performer cannot object to the use of his work by third parties but nevertheless holds the right to receive compensation for that use. **The rights of legal remuneration** refer to the holders' right to receive a payment for a stated use of their work of art. For instance, authors and performers have the right to be compensated for the public performance or broadcasting of their materials. The owner of a right of remuneration cannot prevent the use of his material by any user who pays a fee: as long as users make a payment, they do not need the artists' authorization to use the material because that use is allowed by law (i.e., there is a legal licence of use). The fee level is also ruled by law (artists cannot negotiate it) and the money is transferred to authors and performers by CMOs (e.g., SPRE in France), so it is considered **indirect remuneration** from neighbouring rights.
According to the law on the rights of remuneration, the **uses of materials that do not require artists' permission but only the payment of a fee** are the following:
- Broadcasting of **business phonograms** (i.e., performances recorded for commercial purposes) on any medium (e.g., radio, television), or in direct communication in a public place (e.g., restaurants,

supermarkets)[54]. In this case, the legal remuneration takes the name of *equitable compensation*.
- Reproductions of legally purchased materials for the owner's **private use**. For instance, the purchaser of a CD can make a copy of it for personal or family use, provided that artists get paid *remuneration for private copying*. This is a flat fee on blank media (e.g., CD-R, CD-RW), flash drives, and hard disks that allow private copying of protected works, which is collected by manufacturers and importers of such media, received by collecting societies (e.g., Copie France in France), and redistributed to artists.

4.4.3. The Transfer of Related Rights

As anticipated, **some related rights (i.e., patrimonial rights) are alienable,** meaning that authors and performers can transfer them to other actors, e.g., producers. The rules for transferring related rights change based on how they are managed, i.e., individually by the artist or collectively by Collective Management Organisations (CMOs). While the collective management of neighbouring rights is tackled in paragraph 4.4.4., the current paragraph focuses on individual management.

In the case related rights are directly managed by the artist, a **written agreement** involving the artist and the beneficiary of the neighbouring rights (e.g., a producer of live shows) must be signed[55]. Although specific norms for writing such contracts do not currently exist, the following key points are usually tackled:

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[54] Please note that the use of business phonograms in shows remains subject to the artists' authorization.

[55] It is worth noting that the employment contract signed by the artist and the producer does not automatically carry a presumption of assignment of neighbouring rights to the producer. The transfer of related rights must be the subject of a separate contract or must be made explicit in the employment contract via a specific clause.

- The **transferred rights**. All the rights that the holder wishes to transfer should be listed, providing specifics on possible restrictions to the assignment. For instance, the rights of reproduction and representation might be transferred in full, by extract, for exercise on any medium or on specific media only. Legislators usually apply the principle of restrictive interpretation of rights' assignments, so what is not explicitly transferred in the contract stays with the original rights' holder.
- The **kinds of uses** of the work of art (e.g., commercial vs. non-commercial, social media, archival, marketing) for which the assignment of rights is valid.
- The **duration** of the assignment of rights. It must be determined (e.g., 3 years), or determinable (e.g., "*the artist-performer transfers his neighbouring rights for the whole duration of their legal protection*").
- The **territorial scope** of the assignment of rights. The agreement should specify the territories in which the transfer of rights should be considered valid (e.g., a single country, the world)
- **Exclusivity and guarantee clauses**. According to the guarantee clause, the rights' holder declares that the assigned rights are his property and nothing precludes the transmission or exploitation of those rights by third parties. The contract may also specify whether the rights are exclusively assigned to the other party.

Like authors, performers can transfer their related rights free of charge, or they can negotiate remuneration. This remuneration can take the form of a flat rate (in this case, it is treated as salary) or be proportional to the operating revenue raised by the recording (in this case, it is treated as a non-commercial profit as it falls into the royalty category). Remuneration in the form of royalties implies regular communication of royalty statements, which requires increased administrative rigour by the artist and the producer. That explains why artists often prefer not to refer to Collective Management Organisations (CMOS).

4.4.4. Collective Management of Intellectual Property Rights

Managing copyright and related rights individually may not always be realistic. An author, performer, or producer, for instance, cannot contact every single radio station to negotiate licences and remuneration for the use of their songs. On the other side, it is not practical for a radio station to seek specific permission from every author, performer, and producer for the use of each song.

By managing multiple holders' rights conjunctly, Collective Management Organisations (CMOs) facilitate rights clearance for artists and producers and economic reward for rights holders (this issue is covered in the European Parliament and Council of the European Union directive 2014/26/EU).

Various types of collective management exist (e.g., statutory/mandatory, contractual/voluntary), but the rationale of CMOs is always to simplify the management of rights for artists, who – if interested – must take the initiative and contact such organisations directly. In practice, CMOs, which are typically public or private non-profit monitor when, where and what works are used:

- **negotiate** fees and other conditions with users
- **licence** the use of protected works on behalf of their members and other rights holders they represent
- **collect** the fees from users and distributes these to the rights' holders

Although each European country has its own CMOs, 37 of them from 27 countries (Aepo Artis, 2022b)[56] are represented by

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[56] As of July 2022, the members of Aepo-Artis include the following. Germany: GVL; Austria: LSG; Belgium: PLAY RIGHT; Croatia: HUZIP; Denmark: GRAMEX DK and FILMEX; Spain: AIE and AISGE; Lithuania: AGATA; Finland: GRAMEX FI; France: ADAMI

Aepo-Artis, a non-profit organisation that advocates for the improvement of artists' protection, the collective management of performers' rights, and the collaboration between national collective management organisations. Exclusive rights and collective bargaining can provide an alternative to collective management.

4.4.5. Conclusion

Today, most people listen to music through the Internet, television, and radio rather than in concert halls. New technologies, and recent health crises, have generated major transformations in artists' professional life. Even when recording an album, the question arises as to whether the distribution will be done by physical medium or digitally. It is therefore essential for performers to be aware of the rights they can claim so as not to neglect a source of income. The European Directive (EU) No. 2019/790, which requires EU members to discuss a minimum salary for performers streaming online, bods well for the strengthening of artists' rights.

Conclusion

In line with the objectives of MUSA's workshops in Villefavard, this chapter has provided an overview of the context surrounding a recording.

As a business card, a recording must reflect the **identity of a quartet**, which will make it stand out compared to competitors, and be noticed by managers, broadcasters, and for selections

into contests. Mental and physical preparation for recording, awareness of the processes and relationships involved in audio recording and distribution, and knowledge of the regulatory framework protecting artists' work are all essential elements to ensure the production of a high-quality, professional recording and its dissemination.

Mental and physical preparation is useful to clarify the team dynamics: what is there and is invisible, what makes the ensemble unique, and what are the obstacles to collaboration, experimentation, and change. That helps to prevent conflicts, overcome tensions, and foster a favourable balance between professional commitment and personal life, which ultimately results in less stress and a better sound.

To get effective and efficient results, it is also crucial for musicians to familiarise themselves with the **processes and relationships involved in audio recording**. Prominently, the management of the relationship with the sound engineer and/or the artistic director is key. That is why the quartets who joined the MUSA activities in France also played these roles during the workshop to put themselves in their collaborators' shoes.

As any recording is destined for **distribution**, the chapter also provided an overview of the market dynamics at play in the music sector. It emerged that – despite classical music artists and consumers are still keen on CDs – labels are progressively moving toward digital products and platforms. It is thus reasonable to expect that, in the coming years, the balance between physical and digital distribution will adjust and some artists will be positioned in the market without strict reliance on traditional albums.

Finally, some **knowledge of the regulatory framework** on performers' related rights is vital to empower artists to protect

and SPEDIDAM; Greece: APOLLON, DIONYSOS and ERATO; Hungary: EJI; Norway: GRAMO; Netherlands: NORMA and SENA; Poland: SAWP and STOART; Czech Republic: INTERGRAM; Romania: CREDIDAM; United Kingdom: BECS Ltd; Slovakia: OZIS and SLOVGRAM; Sweden: SAMI and TROMB; Switzerland: SWISSPERFORM; Estonia: EEL; Portuguese: GDA; Latvia: LAIPA; Italy: NUOVO IMAIE; Serbia: PI; Ireland: RAAP; Slovenie: AIPA and IPF k.o

their recorded work. Interpreters should be aware that any dissemination of their pieces generates rights they are free to keep for themselves or assign to others, with monetary consequences. Also, artists should be aware that any broadcasting of their music, even in the absence of authorization requirements, gives rise to additional remuneration.

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CHAPTER 5

DISCOVERING THE SPECIFICITY OF AN ENTREPRENEURIAL QUARTET

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Introduction

After highlighting the key takeaways from the handbook, this last chapter frames the topics recurring in MUSA's Italian, Portuguese, and French activities as key entrepreneurial competencies to be developed by string quartets for building a sustainable career. Results are then linked to business literature about string quartets to summarise main concepts and elaborate on the managerial challenges and opportunities involved in entrepreneurial competencies development. Specifically, a close look at string quartets' organisational learning processes is provided, in order to make readers aware of the different dimensions that need to be controlled when starting their entrepreneurial journey.

5.1. The handbook as a set of building blocks

Acknowledging the need for musicians to develop entrepreneurial competencies to prosper in the current job market, chapter 1 has addressed the tension between art and commerce in the music industry, demonstrating that – when entrepreneurship is properly defined – there is no conflict between musicians' artistic and entrepreneurial identities. Quite to the contrary, the interplay between managerial elements, soft skills, and artistic identity can be mutually enforced.

Entrepreneurship can serve art as a mindset, a set of practices, and a toolkit that highlight and enhance the intrinsic value associated with the artistic practice; the relationship with the audiences is built over time through a series of mediating elements: the performance itself, the context in which music is played, the visual image the quartet is able to convey, the recording. The entrepreneurial competencies necessary to intersect with targeted audiences and contribute to the unique positioning of the quartet can be learned by any musician. However, entrepreneurial

education requires a new context-specific, student-centred, hands-on approach that is lacking in traditional educational systems and is embraced in innovative training programs like MUSA – *European young Musicians soft Skills Alliance*. The key learnings from the project MUSA regarding string quartets' communication, flexibility and adaptability, recording and distribution practices have been summarised in chapters 2, 3, 4 to provide readers with guidelines to undertake their own entrepreneurial journey.

Chapter 2, *Communication: Building Image and Visibility*, points out the need to value communication as a means to reach and engage classical music's conventional audiences and intercept new, younger public segments, without alienating more traditional audiences. We are used to a specific set of rituals surrounding string quartet performances; traditional string quartet performances are staged in settings with some favourable conditions (e.g., acoustic, number of seats available) and follow established communication rules. However, younger audiences have progressively alienated themselves from the established practices, which are losing ground versus other forms of entertainment and inspiration. Thus, communication strategies are not only related to the promotion of string quartets, but rather as a complementary form of audience engagement.

Specifically, the chapter focuses on the following topics: image strategy and styling, communication and digital storytelling, and photography and video-making. The underlying message of the chapter is that the string quartet's identity is the essential precondition to building a solid communication plan. The ensemble's shared values, vision, and artistic points of distinction are the basis of its image strategy and shape the message conveyed to the public. To get the message through, the ensemble should get familiar with the digital communication landscape, identify the strengths and weaknesses of its intended communication approach, acquire the relevant skills to adjust it, set an editorial

plan, and start narrating itself on social media. Content creation is key to feed dissemination channels and must aim to build a visual image that is consistent with the image strategy. During a photo shoot, elements such as styling choices (e.g., clothing, accessories, make-up, hairstyle), the location, lighting, and pic composition must be controlled without inhibiting playfulness, experimentation, and spontaneity. In fact, musicians' attitude (e.g., posing, posture, and facial expressions) greatly impacts the message and mood conveyed, which in turn determines which channels are suitable for content sharing.

Chapter 3, *Flexibility and Interdisciplinarity: Building Unsuspected Career Opportunities*, points out the need for young musicians to explore collaborations with professionals with different backgrounds so as to unlock creativity, build unconventional professional opportunities, and deal with the portfolio careers imposed by the current job market. Specifically, the chapter unveils the synergies between classical music on the one hand, and architecture, design, and contemporary art on the other hand. At a minimum, architecture is tied to music in that the acoustics of a venue impacts the quality of musical performance and - consequently - the players' and spectators' experience of the artwork. However, architecture can also complement performance by creating an imaginary around played pieces; musical compositions can enhance the visual temperament of buildings by evoking consistent emotions and images. Thus, adapting repertoires to the performing venues can exalt musical beauty, and playing in unconventional settings (e.g., contemporary art museums) might make a place's hidden soul emerge. Design (e.g., light, set, sound, graphic, product design) can elevate a musical performance, as well. Instrument design and sound design establish the sonic palette for musical pieces; light design determines what the audience sees in a performance; set design translates musicians' vision into the physical space of the stage and graphic

design into communication materials. All kinds of design jointly shape a narrative, and storytelling is the driver to conveying complex messages and emotions to the public. Finally, exploring the relationship between music and contemporary art allows to appreciate the sculptural capacity of sound as experienced by visual artists. Also, it allows to incorporate different art forms (e.g., text, images, sound) in a musical performance. Ultimately, musicians can broaden their creative horizons by starting seeing themselves as multimedia artists who aim to provide the audience with a synthetic art experience.

Chapter 4, *Recording and Distribution: Behind and Beyond the CDs*, points out the need to master the psycho-physical and technical aspects of performing, recording, and distributing musical pieces to get visibility and start a career. As the quartet's key business card, recordings should reflect the ensemble's identity, i.e., the critical factor that makes a quartet win the competition and get noticed by talent scouts and employers. Mental and physical preparation for recording, awareness of the processes and relationships involved in audio recording and distribution, and knowledge of the regulatory framework protecting artists' work are all essential elements to ensure the production of a high-quality, professional recording and its dissemination. Mental and physical preparation is a means to discover a quartet's unique identity, remove obstacles to collaboration and change, manage stress, foster life-work balance, and ultimately reach a better sound. Getting familiar with the processes and relationships involved in audio recording (e.g., the roles of the sound engineer and artistic director) is conducive to achieving effective and efficient outcomes, while a basic understanding of the physical and digital distribution dynamics in the music industry helps musicians to get their albums to the market. Finally, some knowledge of the European regulatory framework on performers' related rights empowers artists to protect their recorded work when disseminated and get adequate remuneration out of it.

5.2. Key entrepreneurial competencies for string quartets

Throughout the handbook, some recurring personal, corporate, and context-specific entrepreneurial competencies emerge as critical for a string quartet to build a career (see **figure 5**). From this point of view, the handbook is deeply rooted in developing soft skills. Essential *personal competencies* include the ability to run a rigorous and honest self-analysis to discover a quartet's soul, i.e., music and image identity; the capacity to deal with stress and frustration not to impact unity and the desire to experiment; the flexibility to evolve in tandem with the opportunities offered by the competitive and institutional context.

Specifically, a quartet's *identity* emerges across chapters as the very key source of any artistic and entrepreneurial endeavour. It determines the ensemble's repertoire, performing locations, and interactions with other disciplines; it shapes the quartet's image strategy, communication materials, and storytelling; it is what gets a recording stand out in the international distribution market. It is also the key motivator for each member of the ensemble to stick to the ensemble.

Stress management also appears to be a recurring topic across chapters. Professional music playing is a very stressful activity. Interpersonal relations among quartet members are a major source of stress; positive tension needs to be achieved, to guarantee quality of execution and interpersonal alignment. The early stages of professional life are stressful: relationships with a very diverse set of stakeholders need to be developed and strengthened, often under the conditions of significant resource constraints. Performances and recordings are another major source of stress: they need to convey a vast array of emotions and messages to diverse audiences with different levels of knowledge and attention. Achieving inner stability and harmony within the ensemble allows for building a psychologically safe environment where musicians can experiment and get to innovative solutions, ideas, and outcomes. Playfulness helps artists be open-minded when exploring cross-fertilizations among arts, spontaneous when creating communication content, and patient, confident, and permeable to others' stimuli when looking for the perfect sound for a recording.

Consistently, *the ability to adapt* quickly and creatively to ever-changing circumstances is essential to deal with a job market that demands inventing new, uncodified work opportunities, and a communication landscape, distribution market, and regulatory framework that are in constant evolution due to technological changes.

Figure 5. Key entrepreneurial competencies for string quartets
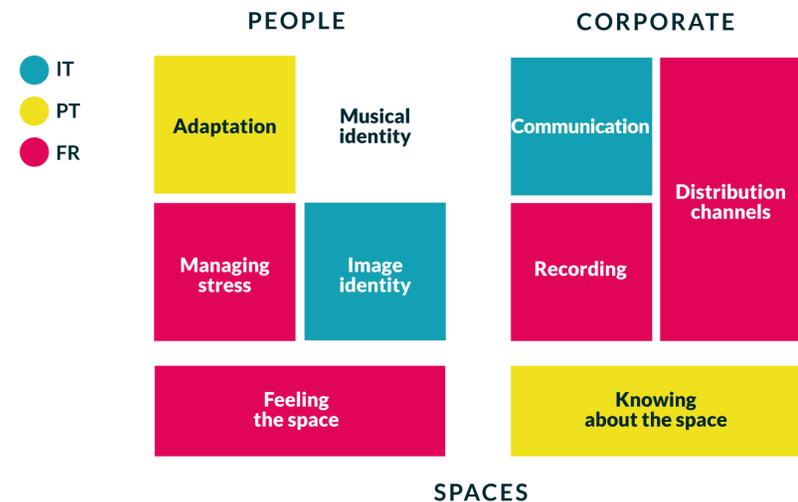
Source: author's own elaboration.

Besides personal entrepreneurial competencies, string quartets need to develop *corporate entrepreneurial competencies*. One specificity of MUSA activities is the idea that string quartets are entrepreneurial ventures, developing a business model centred

around a unique artistic identity. The use of the term "corporate" thus reminds us that the appropriate formalisation of the relationships with different partners is key for the quartet's economic and professional viability. Communication, recording, and distribution competencies emerged to be critical for quartets' success in the very preliminary stages of the project MUSA, which motivated the inclusion of dedicated workshop sessions into the program. However, looking at the MUSA program as a whole, it is evident that these topics pervaded all the modules' discussions and practices, expanding beyond devoted lectures in specific countries. From this perspective, **communication** competencies emerged to be essential not only for reaching and engaging conventional and new audiences, ensuring performance and growth opportunities for quartets. They also proved to be critical for conveying the quartet's points of distinction and identity to stakeholders other than the public, including peers, talent scouts, sound engineers, artistic directors, broadcasters, record labels, distributors, and potential collaborators with a non-musical background. The relationship with these actors must be managed as accurately as the one with the audience as they can open new occasions for sustainability and innovation. The relationship with technical professionals needs to be developed in terms of parity, so as to allow technical skills to be put at the service of artistic excellence. For this to happen, quartets need to make their artistic statement and identity intelligible to technicians.

Consistently, **distribution** competencies including knowledge of the music distribution platforms and the regulatory framework protecting artists' work are not only useful for spreading content and earning money out of it. They also allow refining communication efforts, for instance, by tailoring campaigns based on the specificities of each distribution channel, and recording efforts, for instance, by ensuring that recordings meet each platform's quality standard. Also, knowing about distribution might suggest formal and informal collaborations with actors outside the music industry who approach the subject in an innovative way. Last

but not least, the understanding of the characteristics of different distribution platforms is key to guarantee economic viability to the project.

Finally, **recording** competencies, which at their root relate to the psycho-physical and technical aspects of producing a recording, can be used in the communication and distribution areas, too. For instance, mental and physical preparation appears to be extremely critical to make on-stage communication and distributed recorded pieces consistent with the ensemble's values and identity. Also, getting familiar with the technical aspects involved in audio recording (e.g., acoustic) facilitates collaboration with an array of professionals, including venue managers.

The third entrepreneurial competence area recurring across chapters is exactly related to *spaces*. Every quartet's action, from performing to communicating to recording, emerged to be inherently context-specific. In other words, for being effective, every quartet's action (e.g., a concert, a photo shoot, a communication campaign, a recording) needs to be adapted and customised to the physical or digital environment where it takes place. Entrepreneurial initiative substantiates into an active commitment to **know and feel the space** as that enhances the ensemble's artistic impact and audience engagement. For instance, knowing the unique characteristics of a concert venue, be it conventional or not, allows managing the advantages and disadvantages of its acoustic, on-stage communication, the expectations of the audience reached via digital channels and planning decisions like the choice of the repertoires. Repertoires can in fact be personalised to create a musical imaginary consistent with the soul, history, and temperament of performance locations, ultimately developing an immersive narrative for the public. In the words of Tovstiga, Odenthal, and Goerner (2004): *"when an ensemble performs a piece, it creates a musical space, in which the audience is invited to participate by virtue of its own imagination… the music is already there in the room; it just needs to be made audible"* (p.

2). To get to such correspondence between music and space and ultimately enhance audience engagement, knowing about the main features of a venue is not enough: musicians need to "feel" it, and feel safe and comfortable in playing in it. That is particularly evident when it comes to recording locations, as inappropriate settings might greatly impact the creative energy of ensembles.

5.3. *Creative resilience* and the specificities of an entrepreneurial quartet

The array of personal, corporate, and context-specific entrepreneurial competencies that emerged as relevant for quartets' sustainability is mirrored in the broad and synthetic theoretical concept of **creative resilience** (e.g., Kagan and Kirchberg, 2016). Resilience (i.e., the capacity to evolve in tandem with one's environment) involves both resistance (e.g., the preservation of an ensemble's identity and vision, tenacity in the face of failure and challenges) and adaptation (e.g., flexibility in tactics, taste for experimentation, acquisition of new competencies) (Kagan and Kirchberg, 2016). Based on resilience studies, ecosystems and societies that managed to survive and thrive in the face of changing contexts share three features that also belong to the entrepreneurial quartet: redundancy, diversity, and self-organisation (Kagan and Kirchberg, 2016).
Redundancy implies having multiple ways to do similar things, not because it is necessary for functioning, but because that provides a safety net in the case one approach becomes impractical or inconvenient in the short or long run. In the chamber music world, that might mean, for instance, performing in both traditional and unconventional spaces, considering different concert formats and repertoires, and multiplying the communication and distribution channels.
Diversity refers to heterogeneity in the ways people see the world, express themselves, learn from experience, and share knowledge

(Kagan and Kirchberg, 2016). Quartets cultivating diversity and divergent thinking see exchanges of opinions and conflicts as an opportunity and develop problem-solving paths that minimise stress. Also, they are open and responsive to external influences, integrating suggestions from other disciplines and society. Finally, *self-organisation* relates to one's capacity for self-governing and self-determining responses to challenges and change (Kagan and Kirchberg, 2016). Self-organisation involves accountability and proactiveness rather than inertia or an expectation to get top-down help. In the quartets' world, self-organisation implies the active development of managerial and corporate competencies, including communication, recording, and distribution competencies.
Overall, in a group, ensemble, or organisation, sustainability-oriented resilience requires *social creativity*, which is why we talk about *creative* resilience. Creativity refers to the creation of "*spaces where imagination, experimentation, and challenging experiences open up future-oriented questions and perspectives*" (Kagan and Kirchberg, 2016, p. 1490). Creativity is *social* rather than *individual* when it is not bounded to personal initiative but is embedded in the culture of a group and thus manifests itself systematically, for instance in the communication and learning processes (Kagan and Kirchberg, 2016). Social creativity requires a balance between divergent thinking (i.e., elaboration of alternative options) and convergent thinking (i.e., choice and implementation of one option), whose basis is given by openness to dissent and mutual trust (Kagan and Kirchberg, 2016). MUSA's artistic residencies are a perfect example of how to construct spaces for imagination and experimentation and quartets can reproduce their modality during daily training to foster ongoing, collective creativity.

Given that a quartet achieves relevant entrepreneurial competencies via creative resilience, and that creative resilience involves redundancy, diversity, self-organisation, and social

creativity, how can an ensemble get there? In other words, how can string quartets develop creative resilience and all the entrepreneurial competencies that emerged as relevant in the project? Participating in hands-on projects like MUSA and reading handbooks like this is a valuable and essential first step. They introduce entrepreneurship and its usefulness for artistic purposes, incentivizing the development of relevant soft and hard skills as well as an effective learning approach. However, string quartets must also apply the key learnings from these experiences in their daily practice to institutionalise creative resilience and evolve in tandem with their industry environment. To this end, it is critical to understand what are the managerial challenges and opportunities and the learning processes that impact the development of entrepreneurial competencies and creative resilience.

Based on quartets' observation during the MUSA project and business literature on string quartets' organisational dynamics, effective organisational learning requires dealing with managerial paradoxes inherent in quartet's horizontal structure and intense tasks and engaging with both single-loop and double-loop learning. The following two paragraphs deepen these topics, exposing the specificities of string quartets' self-management and learning processes.

5.4. String quartets as organisations: managerial challenges and opportunities for organisational learning

Creative resilience and entrepreneurial competencies must be developed not only at the individual but also at the collective level for a string quartet to be effective, which requires understanding the organisational dynamics involved in a music ensemble. As artistic ensembles, string quartets are unique organisations characterised by a horizontal structure, intense work group dynamics, and managerial paradoxes typical of top management settings (Tovstiga, Odenthal, and Goerner, 2004) that must be

confronted to ensure musical quality and entrepreneurial effectiveness.

String quartets' **organisational structure** is horizontal in that it is self-governing and non-hierarchical: there is no designated leader (e.g., conductor, supervisor, manager) or formal power subordination (e.g., teacher/student relationship) (Tovstiga, Odenthal, and Goerner, 2004). So with that, the first violin, the second violin, the violist, and the cellist do have different roles that come with specific responsibilities and skills. For instance, the first violin plays the tune and is often the frontman of the ensemble, which requires musicianship, charisma, and vision; the second violin usually echoes the first, playing an octave lower, which demands high technical skills; the violist teams with the second fiddle to form the "middle" of the quartet and needs to provide a melancholy, refined sound; the cellist lays the foundation above which the tonally higher strings can graft, so they must be completely dependable (Murnighan and Conlon,1991). Overall, a famous metaphor describes a quartet's organisational structure as follows: a quartet is like a bottle of wine. "*The first violin, who sits out front and gets everyone's attention, is the label. The cellist, who acts as the base for the group, is the bottle. The second violin and the viola are the contents"* (Murnighan and Conlon,1991, p.176). Thus, all the members must team up and integrate roles and competencies to get to an effective outcome: each should possess "*a soloist's skills but not a soloist's temperament"* (Murnighan and Conlon,1991, p. 167).

Such configured, quartets are *intense work groups*: their task is intense in that it does not only involve high individual responsibility and expertise but also high interdependency between members (Tovstiga, Odenthal, and Goerner, 2004). This interdependency (i.e., the use of each other's outputs as inputs, Murnighan and Conlon,1991) is complete and immediate: string quartets work as a unit (i.e., musicians cannot perform pieces without the other members playing simultaneously, Murnighan and Conlon,1991),

and they must adapt and respond in real-time to changing conditions that involve on-the-fly decision-making (Tovstiga, Odenthal, and Goerner, 2004). This ability to listen and respond to each other is probably the key feature that distinguishes quartet players from soloists and the fulcrum of quartet members' motivation (Murnighan and Conlon,1991). However, intensity and interdependency might accentuate the consequences of managerial paradoxes, if quartets are compared with other work groups (Murnighan and Conlon,1991).

Managerially speaking, quartets face three **paradoxes** (i.e., contradictions) that relate to their organisational structure and inner interdependency: leadership versus democracy, the paradox of the second fiddle, and the conflict paradox (e.g., Murnighan and Conlon,1991; Tovstiga, Odenthal, and Goerner, 2004). Unlike work groups where legitimate authority establishes formal power differences, string quartets need to deal with the issue of *leadership versus democracy* (Tovstiga, Odenthal, and Goerner, 2004). On the one hand, quartet music typically gives the lead to the first violin, which has also business implications: as the first fiddle is the frontman of the ensemble, he or she is usually also in charge of public relations and acts as the group's speaker (Murnighan and Conlon,1991). On the other hand, quartet players usually join an ensemble to have a voice in how they play (vs. players in an orchestra, who are bound to the conductor's decisions) and expect to have equal weight in intragroup influence also when it comes to entrepreneurial matters.

Similarly to work groups where people might feel their talent is underappreciated, string quartets need to deal with the *paradox of the second fiddle* (Tovstiga, Odenthal, and Goerner, 2004). On the one hand, second violinists *"stand in the background, both musically and in the public eye"* (Murnighan and Conlon,1991, p. 169): they play the role of supporters and thus get little attention or business responsibilities (Murnighan and Conlon,1991). On the other hand, they provide a salient basis for the quartet's quality and success, displaying extremely high technical abilities (Murnighan and Conlon, 1991).

Finally, as any intrinsically diverse work group, string quartets need to face the *conflict paradox* (Tovstiga, Odenthal, and Goerner, 2004). On the one hand, conflicts are necessary for musical and business change, creativity, individual freedom, and group solidarity; on the other hand, they have a disruptive effect on a group and need to be solved (Murnighan and Conlon, 1991). Usually, there are two main alternative roots for solving conflicts: confrontation and compromise. While open confrontation might result in arguments, avoiding it might cause frustration, short tempers, and discontent (Murnighan and Conlon, 1991). Compromising might also lead to mediocre musical and business results (Murnighan and Conlon, 1991).

For a quartet to be musically and entrepreneurially effective, it must understand, accept, implicitly **manage**, and absorb its inherent group **contradictions** (Murnighan and Conlon, 1991). Common strategies to deal with the leadership versus democracy paradox include rotating leadership (e.g., Roesler, 2022; Tal-Shmotkin and Gilboa, 2013; Tovstiga, Odenthal, and Goerner, 2004). In rotating leadership, the role of the leader fluidly passes from member to member so that the ensemble engages in effective decision-making while ensuring equality. The rotation between members can be triggered by one's proficiency in specific relevant skills, one's compelling vision, or simply one's personal initiative in decision-making (Roesler, 2022). The leader usually provides an explanation for the rationale behind a proposal, but keeps being open to others' suggestions, configuring the problem-solving process as participative and open-ended (Roesler, 2022). In this open-management arrangement, each quartet member displays a sense of humility and trust that prompts motivation (Tal-Shmotkin and Gilboa, 2013): the value of each musician is recognized (which solves the second fiddle paradox, Murnighan and Conlon, 1991) and everyone feels free to voice clearly and candidly observations,

concerns, and dissent (Roesler, 2022). Specifically, a collaborative approach that focuses on musical or business rather than interpersonal controversies is the key to solving the conflict paradox and allowing creativity to flourish (Murnighan and Conlon, 1991). In practice, common strategies to deal with dissent include the following: avoid setting the majority rule as that fosters minority's dissatisfaction; leverage similarities to get group life productive; leave hot topics "settle" for giving everyone the chance to cool off; know what can and cannot be said, leaving policies emerging progressively (Murnighan and Conlon, 1991); prioritise playing or acting rather than talking when exposing one's vision (Roesler, 2022). Overall, the result of this mediation exercise is empathetic creativity (Roesler, 2022): a balance between similarity and diversity that gets members familiar with each other's views but different enough to preserve a potential for innovation (Murnighan and Conlon, 1991).

Broadly speaking, when paradoxes are properly managed, string quartets' unique organisational features prompt the **procedures** and advantages that business literature relates to *self-managed teams* (i.e., groups of interdependent individuals who, within an organisational setting, self-regulate their behaviour to achieve a task, Tal-Shmotkin, and Gilboa, 2013). Typically, self-managed teams' operations involve setting their own goals and budget, designing work methods, developing skills considered critical (e.g., technical, entrepreneurial, and interpersonal competencies), navigating cooperation processes via shared leadership to foster democracy, creativity, and interdisciplinarity, evaluating performance based on predetermined criteria, and taking ownership of results (Tal-Shmotkin and Gilboa, 2013). Several studies have shown the **advantages of self-managed teams** (SMTs) over traditional teams. That includes enhanced communication, short decision-making processes and agility to market, decreased costs due to fewer supervising figures, and members' enhanced critical thinking, autonomy, self-esteem,

motivation, and satisfaction (Tal-Shmotkin and Gilboa, 2013). As self-managed teams' main source of competitive advantage are people, they also perfectly align with the current globalised environment, which rewards creativeness and innovativeness (Tal-Shmotkin and Gilboa, 2013). Overall, to achieve the typical advantages of an SMT, it is essential to develop an *organisational culture* (i.e., the set of values, expectations, competencies, and practices that guides an organisation) that is low in the need for hierarchical authority, and high in transparency, social support, clarity of goals, tolerance for ambiguity (e.g., paradoxes), innovation and renewal (Tal-Shmotkin and Gilboa, 2013). Openness to learning new competencies is a precondition to realising this culture (Tal-Shmotkin and Gilboa, 2013). Specifically, string quartets should engage in both single-loop and double-loop learning to create an organisational environment suitable for creative resilience and the development of entrepreneurial competencies (Tovstiga, Odenthal, and Goerner, 2004).

5.5. Organisational learning in string quartets: dynamics involved in entrepreneurial competencies development

Organisational learning (i.e., an organisation's ability to learn via the experience and actions of individuals) seeks to "*reconcile the needs, motives, and values of individual members of the organisation toward a collective outcome*" (Tovstiga, Odenthal, and Goerner, 2004, p. 2) like entrepreneurial competencies development. In general, the challenge is achieving a balance between diversity and consensus that allows to develop new collective knowledge (Tovstiga, Odenthal, and Goerner, 2004). In the case of complex organisations like string quartets, learning "*occurs due to deliberate and focused interaction of the individual musicians and the other members of the quartet against a backdrop of paradox and ambiguity*" (Tovstiga, Odenthal, and Goerner, 2004, p. 10).

Specifically, to achieve creative resilience, quartets need to actively engage both in **single-loop and double-loop learning**. On the one hand, *single-loop learning* or *adaptive learning* relates to exploitative behaviours: the organisation generates new knowledge by leveraging what it has already learned. In this case, the primary aim is enhancing efficiency, for instance, refining existing processes and competencies. On the other hand, *double-loop learning* or *generative learning* is a type of transformational learning that involves questioning organisational assumptions, values, and norms, and playing with explorative behaviours, i.e., risk-taking, experimentation, and innovation (Tovstiga, Odenthal, and Goerner, 2004). These two notions are at the basis of an organisation's *strategic renewal*, which is the knowledge generation resulting from the combination of exploitative and exploratory behaviours (i.e., a creative-resilient approach).

Single and double loop learning interlink **four learning processes**: interpreting, intuiting, institutionalising, and integrating (Tovstiga, Odenthal, and Goerner, 2004). These processes represent the four combinations of individual vs. collective learning with explicit vs. tacit learning. While explicit knowledge can be formally documented and shared, tacit knowledge comes from personal and professional experience and is hard to articulate.

Interpreting and intuiting refer to *individual learning. Interpreting* is the process by which individuals share their explicit knowledge or technical expertise via words and actions that reflect a personal interpretation of reality and experience (Tovstiga, Odenthal, and Goerner, 2004). For instance, quartets' members demonstrate their mastery of technical musical skills at any rehearsal and performance, share inputs to improve playing, and interpret pieces based on a personal vision. When it comes to interpreting, conflicts may arise when different interpretations collide (Tovstiga, Odenthal, and Goerner, 2004) but that might ultimately result in innovation if the conflict paradox is properly managed.

Intuiting is a tacit process of pattern recognition resulting from an individual's internalisation of shared mental models and technical know-how (Tovstiga, Odenthal, and Goerner, 2004). Besides field experience, intuitional behaviours are shaped by one's personality, psychology, and emotions (Tovstiga, Odenthal, and Goerner, 2004). For instance, quartets players' professional experience, attitudes, emotions, and creative energy impact how they develop musical intuition and heuristics (i.e., rules of thumb, e.g., personal physical and mental preparation routines to perform well). In this regard, personal vanity is an issue that must be coped with constructively to optimise collaboration and musical outcomes (Tovstiga, Odenthal, and Goerner, 2004).

Institutionalising and integrating refer to *collective learning. Institutionalising* is the process by which a group combines different bodies of explicit knowledge, ultimately creating formally-recognized routines, procedures, and rules that shape the group's identity (Tovstiga, Odenthal, and Goerner, 2004). In string quartets, group's identity and unity are achieved via democratic ground rules that regulate potential asymmetries between individual and collective selves and power relations (e.g., the second fiddle paradox) (Tovstiga, Odenthal, and Goerner, 2004). While some of these rules are clearly stated (e.g., be punctual for rehearsals), others are unwritten and derive from common professional training (e.g., using breathing to coordinate during performances).

Finally, *integrating* refers to tacit collective knowledge acquired via a hands-on approach and can be defined as the process of "*developing a shared understanding and taking coordinated action through mutual adjustment*" (Tovstiga, Odenthal, and Goerner, 2004, p.4). This knowledge is built by the verbal and non-verbal social interactions taking place while carrying out daily tasks like rehearsals, performances, and business planning (Tovstiga, Odenthal, and Goerner, 2004). Overall, it resembles organisational culture in that it encapsulates the group's values and expectations and provides guidelines for the ensemble's courses of action.

The "playing ground" where the four learning processes typical of string quartets take place is the **organisational environment** or *field*

of interaction (Tovstiga, Odenthal, and Goerner, 2004). As the physical and figurative space where learning and sense-making occur, the field of interaction constitutes the infrastructural and cultural backdrop where entrepreneurial competencies can be valued, developed, and applied to liberate artistic value. Overall, *"string quartet's complex processes of learning and sense-making present formidable challenges. The string quartet, as indeed all complex organisations, is made up of individuals, but can be understood only in its collective form. When a fragment of it is pulled out for examination, it comes out vine-like, trailing roots back to deeply ingrained and intensely shared values and practices, which for the most part are highly tacit in nature. We may conclude that this is what makes the string quartet's learning and sense-making processes elusive and fragile"* (Tovstiga, Odenthal, and Goerner, 2004, p. 10). Daily strong and active commitment by all members is necessary to keep moving according to agreed learning trajectories, incorporate creative resilience in the group's culture, and ultimately develop entrepreneurial competencies.

communication, distribution, recording, and knowing and feeling spaces were competencies repeatedly highlighted as essential in MUSA's activities in Italy, Portugal, and France. To develop such competencies, string quartets need to adopt a creative-resilient approach that combines exploitative and explorative behaviours and involves redundancy, diversity, and self-organisation. Yet, self-organisation, together with intense work tasks, determine managerial paradoxes (i.e., leadership vs. democracy, the paradox of the second fiddle, and the conflict paradox) that must be dealt with to facilitate organisational learning. In fact, string quartets' organisational learning is fragile by design, being it complex (i.e., based on a combination of single and double-loop learning and individual and collective learning) and largely based on tacit processes.

Conclusion

The formal educational process of a string quartet is centred around reaching musical excellence. Based on a deep understanding of the challenges of string quartets at the beginning of their professional life, MUSA has developed an action earning based vocational training program, looking at string quartets as entrepreneurial ventures centred around an artistic identity that unfolds as a result of interactions between people, space and professional stakeholders (suppliers, donors, institutional partners). This chapter has synthesised the key learnings from the handbook, framing the personal, corporate, and context-specific entrepreneurial competencies that emerged as critical for string quartets' career development during the project MUSA. Specifically, identity preservation, adaptation, stress management,

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CONCLUDING REMARKS

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Introduction

MUSA - *European young MUsicians soft Skills Alliance* is a strategic partnership to support innovation in the vocational training sector. All the partners involved have experience in continuing education for professionals and shared the vision to develop a hands-on action learning-based program aimed at professional musicians at the beginning of their careers. The experience proved to be a tremendous source of inspiration for the possibilities offered by cooperation. Action learning programs allow for a dense interaction among participants and therefore are an opportunity to not only transfer tools and techniques, but to develop two-way conversations enriching both the "trainers" and the "trainees". On the other hand, action learning programs are costly, because they typically involve a limited number of participants. One of the starting assumptions of MUSA partners was that string quartets at the beginning of their professional career share specific needs as far as soft skills are concerned. It would be useful to extend the benefits of the outcomes of the action learning program to a broader number of string quartets. In this respect, the handbook is a valid dissemination tool for crystallising the key messages shared during the different training modules. In turn, face-to-face training modules have been designed having in mind that one of the outcomes of the pedagogical activity is the possibility to reach a much higher number of ensembles and musicians.

At the core of MUSA is the assumption that string quartets are entrepreneurial ventures centred around artistic excellence and unique identity exploration. This approach acknowledges the centrality of the artistic identity for the string quartet's success but focuses on a set of complementary skills meant to enrich and complete the musicians' professional profile. This approach is quite unique, inasmuch as it addresses a set of competencies and skills that are often taken for granted during the musicians' educational path. At the centre of the learning process are the so-called "soft skills", i.e. a collection of people management skills, important to a wide array of professions and job positions. The term is often used as a synonym for "people skills" or "emotional intelligence"; it is a set of skills supporting situational awareness and enhancing an individual's ability to perform in a social setting. The experience of working in an ensemble challenges the development of soft skills; however, during MUSA, these skills are embedded in the whole development process of a culture-centred entrepreneurial venture.

This handbook is therefore the result of a collective learning journey throughout Europe, aiming at providing talented young musicians with a series of soft skills necessary for their careers AND a remarkable opportunity to reflect on how soft skills can be transmitted beyond interpersonal relations.

6.1. Why MUSA

The emphasis on a set of soft skills might seem a bit pleonastic. We know musicians for their artistic personality and talent and tend to underestimate the importance of a variety of factors other than artistic competence in determining musicians' long-term performance. We thus tend to focus on the destiny of already visible successful musicians and assume that artistic talent alone will determine career opportunities for younger ensembles. Quite to the contrary, there are several reasons why a program like MUSA is necessary and timely.
First, the context for cultural organisations has become more demanding: visibility is a challenge, as audiences are exposed to increasingly spectacular works of art, media products, and buildings. Events, festivals, and happenings multiply, putting

pressure on the cost structure of cultural organisations; the emergence of accessible public and private global cultural players stresses the importance of visibility for each player involved. At the same time, the issue of participation has become more problematic: the dramatic reduction of the cost of connection has not necessarily translated into higher proximity, understanding, or inclusion among social groups, forcing cultural organisations to be more precise in defining their social, cultural, and political positioning. Last but not least, the need to reflect on the conditions for sustainability has become more stringent, as the reduction of public funding has increased inter-organizational competition, support from private and not-for-profit organisations is more erratic, and the governance of cultural organisations is increasingly more articulated, due to the higher number of stakeholders that need to be simultaneously involved.

String quartets address different stakeholders: they operate in four markets, each of them increasingly complex. I call them markets here because the effectiveness of the relationships among them is more and more measured in terms of exchanges and in all cases, indicators of "output" and measures of "effectiveness" and "efficiency" are being introduced.

The first market refers to institutional partners and the relationship developed with the cultural organisation is political in nature. The acknowledgment of the intrinsic value of ensemble music within public opinion has decreased, forcing string quartets to constantly prove their role in society. Artistic quality and quartet credibility are the visible part of the strategy for this market, legitimization and social acceptance is the positive outcome of such a relationship (Johnson et al 2006). A successful relationship with this market relates to the possibility to obtain grants and other forms of support at a sufficient level to cover fixed costs. For its institutional partners, string quartets should be supported for the public function they perform; therefore, young ensembles, still in

the process of building legitimization, have to learn to act as a sort of intermediary between audiences and supporters, the community they serve, the public opinion at large, and the institutional partners.

The second market includes the research community and peer organisations. Quartets operate in a peculiar environment that functions as a judgement device (Karpic 2010) and is selective and collective (Becker 1982). Peers are at the same time providers, partners, or beneficiaries of cultural organisations' activities; the relationship they put in place is mainly cultural. Quartets need to develop solid links with this market to gain credibility and reputation, to differentiate and characterise their activity with a patient effort, and to keep a constant level of high-quality experimentation. Credibility and reputation building absorbs a good deal of energy and costs. However, the payoff is the access to increasingly high-quality relationships and the strengthening of the relationship with the institutional partners, and potentially broadening the geographical scope of grant seeking and access to resources. In this respect, the mechanisms put in place by MUSA partners to select and support the young string quartet is a key ingredient in the entrepreneurial development process.

The third market refers to the audiences. Quartets provide services to different segments, exploiting as much as possible their resources; in this respect, the relationship it has with this market is in good part economic in nature. For the cultural organisation, a successful relationship with this market brings visibility (Rindova et al 2006) and in some cases consecration (Allen Lincoln 2004); audience-driven organisations are asked to be sensitive to their different needs, attract participants to the performance, educate, engage, provoke. At the same time, no string quartet can be seen merely as a service company; decisions related to accessibility and to the characteristics of the performance are the expression of decisions taken in the name of consistency with a specific cultural

or social mission. Thus, the size of the audience reached and the number of people involved is an indicator of the quality of the artistic activity and the ability of the ensemble to speak, to be heard, and be considered meaningful.

The last market refers to donors, private, not-for-profit, or even public actors at local, national, and international levels (foundations, corporations, trusts, families, or even individuals, lenders of instruments) who support the ensemble in their short-term and long-term strategy. This market is becoming more complex for several reasons. On the one hand, economic crisis and debt levels have reduced available resources at the national and local levels; on the other hand, competition is increasing as cultural supply increases and new contemporary institutions challenge more established ones. Last but not least, this market is the most volatile, as individual choices of donors are affected by opportunism, economic cycles, changes in corporate social responsibility strategies, and practices. This market is heavily influenced by reputation and visibility and by logistical aspects affecting space availability and accessibility; performance is also increasingly measured in terms of efficiency in the use of resources (Frey Pommerehne 1989). For string quartets, the choice of partners is delicate, although they are increasingly needed. Partners must be aligned with the political, cultural, and social stance of the organisation, and not too visible, to avoid the risk of mission displacement or image dilution.

The four markets are mutually reinforcing: the artistic positioning of the quartet defines the relationship between the ensemble and its institutional partners, but at the same time is a key driver to define the relationship with the audiences and with peers. The higher the quality of the performances, the easier it is for the quartet to broaden the range of sponsors and ensure sustainability; sponsors in turn will be attracted by the reputation of the ensemble gained through a tight relationship with peers and research

institutions. Sponsors and institutional partners will help protect the quartet's economic sustainability and growth. As a growing number of people will attend concerts, visibility and reputation will be mutually reinforcing, making it easier for the ensemble to attract resources.
The relationship between the ensembles and its stakeholders has to be dynamic, to grant long-term sustainability and consensus. Formal string quartet education is not meant to expose young ensembles to the complexity of these multiple markets' interactions. This explains why MUSA was so needed.

Culture evokes temporality, in the sense that it is grounded in the past, it actualizes it, and it brings it to the future. Every event is temporally defined and is "dated" on a specific point in time, but makes references to a series of previous works in a more or less formal way and at the same time is recognized as addressing issues that are grounded in their times, while at the same time touching on universal questions.
In other words, young ensembles are always connected to the old and do not replace it, as past, present, and future are intertwined: the cultural work is strongly anchored to the present and its instances, while at the same time being framed in a long-time horizon, both in terms of its value and in terms of enchaining several current projects. Finding the right tone to be contemporary, while at the same time being loyal to a tradition is a crucial challenge to be openly addressed to foster the sustainability of ensemble music and allow talented musicians to get the recognition they deserve.

6.2. Why Action Learning

MUSA made it possible to develop an intense and rich set of learning processes.

First, the partners of the alliance are reputed European organisations in their field of expertise, but had not necessarily worked together and had not necessarily worked with string quartets before MUSA. The project was a tremendous opportunity not only to leverage a collective set of available skills but to develop new ones. The possibility to host different quartets in different European countries multiplied the chances to identify common challenges to young ensembles and offer them tailor-made solutions. Moreover, the decision to develop a handbook based on the training program, to allow for the dissemination of learning outcomes to a broader number of musicians, forced partners to share ideas and methodologies to produce structured outcomes following a comprehensive and unitary framework. The possibility to live and work with participating quartets allowed for high-density relationships.

Quartets participating in the program were not only the beneficiaries of the project but also co-producers of learning outcomes. The specific design of the program made it possible to experiment right away with what was being taught. The formal training part and the on-the-field practice were tightly interrelated, making it possible to accelerate the learning process; scheduling allowed time for individual reflection as well as individual and collective experimentation. Quartets knew they would be indirectly involved in the production of the handbook and shared the responsibility of being part of a broader learning project.

Geography mattered. Not only because the program took place in different European countries, but because the setting of each module offered the ensembles the possibility to perform in very different spaces: a house, a theatre, and a contemporary art space.

The program involved a wide set of stakeholders during planning, execution, and follow-up. The program itself is embedded in a broader project at the European level, aiming at creating a favourable learning community making young quartets part of a well-functioning ecosystem.

6.3. What's Next

MUSA looks at string quartets as entrepreneurial ventures rooted in culture. As it happens for any venture, string quartets are part of an ecosystem: the more the ecosystem is interconnected and well-functioning, the higher the chances for each of its members to grow and be sustainable. The handbook is a tool to allow a broad number of young quartets to be exposed to thought-provoking concepts.

At the same time, the handbook is the opportunity for several stakeholders to be involved in the strengthening of the European ecosystem. As it happens with start-ups, young professional quartets need to be introduced to a web of professional relations involving agents, venues, publishers, sponsors, and current and potential audiences. The more the ecosystem is aware of the nature of the challenges characterising the early stages of professional development, the more proactive it can be in responding to these challenges. As quartets strengthen their entrepreneurial skills, their counterparts can act as a nurturing environment. The outcome is more opportunities for talent, which is a crucial component of what economists call "social capital" and what citizens refer to as "well-being".

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