

InMus Guide

From Youth to Professionalism: Employability Skills in Music



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The InMus Project

InMus- From Youth to Professionalism: Employability Skills in Music, is a KA210 Erasmus+ project implemented by Sistema Cyprus and Associação das Orquestras Sinfónicas Juvenis Sistema Portugal. The project aims to offer career guidance and job skills training in the professional field of music to the students who are at an advanced music level and broaden their opportunities for further studies and potential employment in the music field. The InMus Guide provides a comprehensive list of actions, offering career guidance and job skills training in the professional field of music.

Who is this Guide intended for?

This guide is intended for youth workers in the field of music such as artistic directors, instrumental teachers, and music operators across Europe and beyond. Youth workers will be able to adapt the materials to fit their students' needs and local context, providing career guidance and job skills training tailored to the professional music industry in their respective countries. The end beneficiaries of the resources are young musicians with fewer opportunities due to educational difficulties, economic obstacles, cultural differences (such as being immigrants or refugees/asylum seekers), who face other forms of social obstacles. Young musicians can benefit from becoming aware of as many potential opportunities for employment in the music industry as possible. Based on their skills, the needs, and the context of their local community, they can find multiple and alternative sources of income. Mapping out the various employment opportunities can be crucial for young musicians who are still unfamiliar with the realities of the music industry—especially when they lack experience and guidance from those already established in local professional circles. Being exposed to a range of professional music opportunities also helps young musicians explore what they find most interesting and appealing, especially the students who haven't yet had the chance to consider the full spectrum of careers the music industry offers.

Needs addressed

The InMus Guide (and the InMus project) was developed in response to several pressing needs in the music education and social action sectors. These needs are particularly relevant for young people who participate in music-social orchestra programmes and are at a pivotal stage in their lives.

Supporting the Transition to Adulthood and the Labor Market Young musicians participating in music-social orchestra programmes that reach the end of their secondary education are faced with critical decisions about their future. It is essential that they understand the opportunities which mastering a musical instrument can offer, particularly as they contemplate life after high school and their path to financial independence. This guide aims to provide resources that support their integration into the professional field of music and, more broadly, the labour market.

Inclusion and Employability of Young People with Fewer Opportunities This project places a strong emphasis on the inclusion and employability of young people with fewer opportunities, including those who are not in education, employment, or training (NEETs) including young people at risk of marginalisation. The guide offers targeted strategies to support their development, with the ultimate goal of fostering social inclusion and promoting equal opportunities in the professional music world.

Overview of the InMus Guide

Activity 1: Training sessions by professional musicians **Activity 2:**
Training sessions by music producers and organisers **Activity 3:**
Job Shadowing **Activity 4:** Training sessions on marketing skills
Activity 5: Training sessions on budgeting skills **Activity 6:**
Training sessions on creating audio-visual content

Activity 1: Training sessions by Professional Musicians

A direct and particularly effective way to develop employability skills in young musicians is to organise training sessions led by professional musicians. In these sessions, experienced professionals can present and discuss their careers, their paths toward professional musicianship, and the routines and realities of being a musician in their specific fields (e.g. classical orchestra musician, jazz musician performing live in jazz bars and other venues, festival musician touring with their band, etc.). Training sessions by professionals can offer young musicians a foundational understanding of the professional landscape, including the arrangements, negotiations, and expectations they will encounter in their future careers. They can also highlight the diverse employment opportunities available to those who master a musical instrument.

Potential topics for the training series may include:

- Performances in various settings in your country, such as music stages, venues, theatres, restaurants, bars, weddings, and festivals
- Different music genres—like rock, pop, folk, traditional, jazz, and classical—while detailing the specific contexts and requirements for performances in each genre
- Sharing insights on creating suitable setlists, securing necessary equipment, dressing appropriately for performances, and effective communication with venue managers

Additionally, training series can focus on budgeting considerations. Topics may include factors such as venue accessibility, average payment rates for similar gigs, provisions for food and services during long working days and typical employer payment practices for different events.

Use [THIS TEMPLATE](#) to give **guidelines to professional musicians** for potential workshops.

Activity 2: Training sessions for music producers and organisers

It is recommended to organise a training session led by professional music producers/organisers, as it can offer some basic yet vital information of the processes that music producers and music organisers go through when they select acts and/or performances for their events. This can refer to different settings and occasions, such as festivals and music stages, or music producers working in professional studio recordings. Essentially, the training can offer young musicians useful information from the perspective of producers and organisers rather than the professional musicians' perspective.

Potential topics of the training may include:

- What is expected of a young musician in order to make their personal brand more appealing and accessible—not only to the general public, but also to industry professionals such as producers and event organizers? This could include materials like a polished social media presence or high-quality videos from past performances
- What is the process/criteria taken into consideration for selecting an act or a performance to participate in a festival line-up?
- How is the first communication between the artists and the producers/organisers usually initiated?
- Tips about standard practices within the industry, expectations from the musicians to the producers within a collaboration, and vice versa (some do's and don'ts for a smooth and positive experience during a collaboration)

Use [THIS TEMPLATE](#) to give **guidelines to professional music producers & organisers.**

Activity 3: Job Shadowing

The *Job Shadowing* activity is designed to offer students the possibility to contact and directly observe professional musicians, musical groups and musical operators in the field. Through the job shadowing, young musicians can closely see the complete process of what precedes the 'final product' presented by the professional musicians - either a live performance in a concert hall, bar, music stage, a recording etc-, and what follows the final performance in each context. This is a very practical way for the students to see how the daily lives of professional musicians can be so different, depending on the different settings and the context of each performance. Each student can participate in multiple job shadowing activities that will be selected based on the personalised needs and interests of each individual. The activities can span over a long period, as they might often depend on the availability of the students, the professional musicians, and the organizing/managing team.

In order to organize the Job Shadowing activity, we would recommend following the steps below:

-
1. Make a list of possible musicians, musical groups or musical operators considering some characteristics:
 - a. Professionally established, with work developed and recognized in the area of activity
 - b. Diverse repertoires and musical genres they cover, events and venues
 - c. Interested or related with issues of social and cultural development of young people, particularly those from less privileged backgrounds or, in some way, whose path reflects the contexts which young participants came from
 - d. Additionally you can provide contact with other types of professionals, particularly with marketers, videographers or producers, if requested by the young participants
-

2. Contact the musicians or someone responsible for the musical groups, presenting the objectives of the project, making them partners on a voluntary basis, reflecting a common desire to contribute to the empowerment of young people with fewer opportunities. Make sure that the musicians are willing to receive a small group of students in one/some of their regular rehearsals, general rehearsals and concerts. a. Through this contact, each partner should inform each musician or group about the tasks that are required, including the potential contact with children (young people under 18 years old).
3. After the selection of musicians, you should define with them all the procedures to be carried out, namely:
 - a. presentations, events and activities to be covered during job shadowing, which can include:
 - i. Observation of the preparations of the activity, such as the communication between hosts, the selection of repertoire, the organisation of the logistic aspects, including carrying out the budget or the items to be covered on it;
 - ii. Rehearsals and concerts in different musical environments (theaters, restaurants, festivals, weddings, etc.);
 - b. The agenda, with scheduled dates for the job shadowing, offering several possibilities, between the period you defined for this activity (we recommend eleven months);
 - c. the signing of a declaration of interest of participation with each musician, and agreement with the policy for the safeguarding of children of the partner projects, also in line with the guidelines of the Erasmus+ program and international good practices in the subject: defining activities, voluntary and non-honorary participation
 - i. In the case of minors, the protocol will also be signed by the person in charge of education or guardian legally appointed for this purpose, and each project partner will undertake to accompany the minor in all contacts made and activities to be developed.

- ii. All communications between the minor and the musicians will be made through those of the student's guardian or tutor (mobile phone and/or email) or from each partner, including the online meeting to be eventually used, and never through the minor's personal contacts.

4. After completing the verification of the feasibility of the partnership and signing the protocol, you should establish an agenda for each young participant, in harmony with their personal and academic life and with the agreement of the parent or legal guardian, in the case of minors age, being responsible for organizing young people's travel to the activity locations, as well as monitoring minors.

5. To carry out the job shadowing activity, each participant may receive a guide/observation journal, to help them better follow the various stages, which will have a set of aspects to observe and questions that can be asked to the musicians

- a. Some of the questions might include suggestions of the professional musicians based on their experiences, but also questions developed by the young people prior or during the job shadowing activities.

6. Alternatively, after each job shadowing, or after the completion of all the job shadowing activities, each participant can fill out a questionnaire relevant to the evaluation of the activity and its purpose; namely making clear to the participants their options for jobs in the music industry, the logistics, the musical preparation, and the expectations from the musicians and the clients required in each case.

Logistics of the Job Shadowing

Based on our experience as a result of the job shadowing process we suggest the following:

- Approach the musicians with professionalism while keeping the invitation clear and uncomplicated, ensuring they feel at ease and not burdened by the commitment.
- Provide a clear and concise description of the job shadowing activity to professionals. Consider using templates like those in this guide, which include essential details about the activity.
- Maintain effective communication with both professionals and students to coordinate mutually convenient dates and times for the job shadowing, ensuring alignment with everyone's availability.
- Offer opportunities for both professionals and students to provide feedback on the activity. For students, consider creating a feedback form for them to complete at the end of each session. Be prepared to adjust and improve the process based on the feedback received after each job shadowing activity.

Activity 4: Training sessions on Marketing Skills

To succeed in their career, young musicians must also learn the art of self-promotion. The importance of self-promotion, personal branding and the best strategies artists can use to promote themselves through various media is what this training focuses on, adjusting the transfer of knowledge for the specific audience.

A professional marketer or a lecturer in the field of marketing can provide the training. In the training, the speakers need to focus on marketing skills in relation to promoting oneself, and the importance of seeing the musician as a personal brand, which needs development and safeguarding.

It is important to keep the training as simple and concise as possible with real-life examples, having in mind that the participants are most likely unfamiliar with approaching the topic from the specific perspective of branding a person. Many young people through the use of social media and the rise of 'influencers' are becoming more and more aware of how to position themselves in various platforms, so the key point in this training is to help them adjust their understanding and knowledge for these skills to be used in a professional setting.

Potential topics for the training series may include:

- What is a brand and how is branding yourself different from branding products and services?
- How to develop a strong brand.
- How to approach potential clients/collaborators.
- Choosing our collaborations and the impact on our brand.
- Your social media presence:
 - Harvesting creativity/following trends
 - Always use good quality photos/videos
 - Be consistent with posting

Use [THIS TEMPLATE](#) with **prospective facilitators (professionals/academics in the field of marketing)** that will be delivering this training session to young musicians.

Please refer to the sections below outlining additional useful material and practical examples organisations can share directly with their students, irrespective of whether they have attended a personal branding/marketing session or not.

Understanding the concept of a brand

After offering the definition of a brand (you can ask the audience to offer their understanding of what a brand is), you can start discussing how a person or a country can also be seen as a brand. This can be done with the following exercise:

- Present various known logos on a screen: McDonalds, Coca Cola etc., then a logo of an organisation, a logo of a country (which is used to promote their tourism), and then pictures of some celebrities/ famous musicians
- You can encourage the discussion of which of these are brands (the answer is all of them)
- Through this discussion, the audience will understand that tangible and intangible objects as well as entities such as a country or a person also need to be promoted, and this can be done through appropriate branding

Following the above discussion of what a brand is, focus on personal branding and helping the audience understand that everyone's brand is themselves and how they present themselves.

How to develop a strong brand

Emphasize the need for developing and deciding what our professional identity is and the importance of separating personal life and professional identity.

Then discuss the various online platforms we can use to develop and showcase our personal brand. This can be done with the following exercise:

- Ask the audience: what social media platforms can you think of that a musician can use to promote their work/brand?
- Then follow up with: what is the difference of each platform (We want them to understand that each platform is used for different reasons, for example, Instagram is more for artistic photos/videos and TikTok is for more fun/viral videos)
- After the discussion talk about what might not have been mentioned: ensure we always have professional photos taken, maybe having a business card and working on a professional email signature (some examples)

Then we can invest some time to show examples of business cards and explain how one can get them designed and printed affordably. Also, show how one can create a professional email signature and demonstrate some examples. A discussion on how these small details make all the difference to appearing professional to collaborators can take place.

How to approach potential clients/collaborators

Discuss with the audience what they think are the best ways to attract potential clients (or how we can make sure they find us). This can be different from country to country, but some suggestions the trainer can bring into the conversation can include:

- Systematic social media posts (pull marketing strategy, where customers come to us)
- Networking
- Through recommendations/referrals
- Approaching potential clients/collaborators and always following up with an email. Here it would be useful to show how we can construct an email text and how the tone/language can be adjusted depending on the receiver
- Keeping a list of potential/existing clients with their details
- Be organised!

Choosing our collaborations and the impact on our brand

Here it is important to spend some time discussing with the audience that our personal brand might be developed by us, but public opinion will also be shaped through the collaborations we choose to have. This is why it is so important to filter and carefully choose who we collaborate with, in an effort to safeguard our brand and help enhance it.

Your social media presence

1. Harvesting creativity/following trends

Invest some time in your day to look through social media (relevant pages to what you do) to get inspired on what is trendy and get ideas of potential videos/photos you can create. You can save the most useful content in a folder on the various platforms (TikTok, Instagram etc.)

2. Always use good quality photos/videos

In order to ensure your material is of good quality, you can invest in small purchases such as a small tripod, a microphone to attach on your clothes and a portable ring light you can use with your phone (no need for expensive cameras). You should also use the right applications for editing your material (there are many free options, no need to spend a budget on this). Some examples: Inshot, Capcut, Submagic (for adding captions).

3. Be systematic

You need to set a realistic goal, which you can achieve (For example posting twice a week).

Not all your videos will get the same views and that is ok, you need to be persistent. The point is not to go viral but to have a social media presence over the long run, so when potential collaborators/clients search for you, they can get a good idea of your work. You can also get organized by using Excel or Google sheets to help you plan your posts and ideas.

Activity 5: Training sessions on Budgeting skills

Avital aspect that shapes the employability and sustainability of the young musicians in the music industry, is the development of their budgeting skills. These skills are useful in any profession, and an important life skill in general, however there is often a lack of tailored and targeted budgeting skills education for aspiring young musicians. The training can be provided by a professional in the financial sector, such as an accountant or a financial advisor. In the training, the speakers can offer a brief introduction to what budgeting is and how young musicians can manage their finances associated with their professional endeavours, presenting an informed perspective. It is important to keep the training as simple and concise as possible, having in mind that the participants are most likely unfamiliar with the topic, and encounter budgeting ideas and terminology for the first time.

Potential topics for the training series may include:

- Someone wants me to perform, now what? (what is the process of an individual offering a proposal, agreeing on specific payment terms such as down payment etc).
- How to price my services based on the specifics of each performance, while taking into account hidden costs, estimating more accurately the actual income for each performance (such as tax, extra equipment, transportation).
- What is the process following the execution of the services, such as the payment, including issuing invoices and receipts to the clients.

Use [THIS TEMPLATE](#) with **prospective facilitators (professionals in the financial sector)** that will be delivering financial literacy training sessions to young musicians.

Please refer to the sections below outlining additional useful material and practical examples organisations can share directly with their students, irrespective of whether they have attended a financial literacy training session or not.

Budgeting Skills

Budgeting skills refer to the ability of an individual to effectively plan, organize, monitor, and manage financial resources. Examples include an individual setting up a spending plan for a specific month. To set up the plan, the individual has to take into account their monthly income (e.g. salary) and any expenses they will need to pay (e.g. rent, food, transportation). By doing so, it is possible to see if what they earn and spend is sustainable, and have a clearer idea about the amount of money they will be able to save up. Budgeting is an invaluable skill for a young musician to have as a way of making their life more financially stable and secure.

Prioritising needs

An essential aspect of budgeting skills is learning how to identify and prioritise the needs over the wants and then manage the spending accordingly.

Examples of needs and wants include the following:

Needs	Wants
Food	Eating out
House Basic	Travelling
Clothing	Luxury clothing
Healthcare	Entertainment
Commuting	Brand-new car

This table is particularly important, as it offers a clear view of which expenses a musician may reduce in order to avoid overspending and save money.

Overspending means that one spends more money than what someone can afford.

In the case of musicians, there is certain equipment such as speakers and cameras, as well as instruments, that can be an investment towards the quality of the music content and promotional content a musician will create to attract more clients.

Due to the direct relation of the quality of the musician's professional output with the quality of their equipment, it potentially falls in the needs category for musicians, even though for many other professions that would most likely fall under the wants category. Therefore, the equipment required for a performance can be potentially taken into account as a chargeable fee for the musical services.

Pricing your services

An important milestone of the budgeting skills for young musicians is how they price their services. This depends on multiple factors, such as the specifics of each performance and the average range of prices in the market. It is vital to consider a number of factors and conclude to a rational price.

More specifically a list with different factors which may influence the pricing of the services may include:

- Consider the average rate in the market for similar events/performances.
- The duration of the performance.
- The amount of time required for the musicians to be present before the event (e.g. for sound-check).
- The distance and accessibility of the venue.
- Taking into account if drinks/food will be provided in cases of events which requires the musicians to be present for multiple hours.
- Considering the conditions of the performance (if it is outdoors, weather such as heat, cold, rain, humidity or the sun can affect/damage the instruments).
- If additional equipment is needed and not provided by the venue (such as microphones, speakers, console, music stands etc).
- If a specific dress code of an uncommon/expensive outfit is required, and if yes, whether it would be provided or covered by the organisers.

**Please note that the list is not exhaustive, and the final budgeting of the event should be decided upon the specifics of each case.*

In addition to the list above, extra costs may apply, which should be taken into consideration during the process of estimating the income and costs, including taxes (it varies depending on the country and category of a young musician's employment status).

What steps shall I take to estimate a price for my services?

A reasonable and practical way to price your services is by following an **estimation formula**. Setting an **hourly base rate** based on the individual's market research should be the foundation of the formula and should be applied consistently. Then the individual should multiply the hourly base rate with the duration of the performance (hours of work) and then take into consideration any additional variables like the ones mentioned below. -These are some of the main points to take into consideration, including the standard range of pricing for similar services.

Additional variables



Price = (Hourly Base Rate × Hours of Work) + FixedCosts + VariableCosts + Desired Profit

1. **Hourly Base Rate:** The rate charged per hour for the musician's time and expertise
2. **Hours of Work:** Total time dedicated to the performance, including rehearsal, setup, and the actual event
3. **Fixed Costs:** Costs that remain constant regardless of the performance (e.g., instrument maintenance)
4. **Variable Costs:** Event-specific costs (e.g. travel, equipment rental, taxes)
5. **Desired Profit:** The additional income the musician wants to earn beyond covering costs

Example: John is a young musician who plays the violin and has been performing at wedding receptions for the past three months. Last week he was asked to play at a wedding reception in a nearby town (around 60 minutes away from his house by car). He was asked to bring his own equipment and perform for an hour for the guests in the garden of the venue. However, he will need to have a soundcheck 2 hours before the performance, because the guests and the couple will arrive about 30 minutes prior to the wedding reception in which the music will be played. John usually needs about 45 minutes for setting up and having a soundcheck. Normally, an hour of solo performance in the market of the country ranges from 100-130 EUR. John was offered 100 EUR for the event. What does he need to consider for his budget?

Things to consider:

- The expenses and time spent for transportation (spending around 2 hours commuting in total, and around 15 euros of petrol)
 - Bringing his own equipment and setting it up to play outdoors (more likely to have harsh weather conditions such as humidity, rain, heat, cold, that can potentially damage the instrument and sound equipment)
 - Playing solo for 1 hour, (making sure there is the repertoire prepared for this long, plus 2 more hours prior for the sound check)
 - Since it is a one-off job, 20% of the amount will be taxed as self-employed for the social insurance of the country (from the initial 100 euros, the actual amount John will receive will be 80 euros. This taxation will apply to any similar event, due to the social insurance and taxation policy of the country)
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Activity 6: Training sessions on creating audio-visual content

Another important skill that can widen the opportunities and possibilities for employment for young and aspiring musicians, is to learn how to produce high quality audio-visual content. Building a portfolio with quality content, increases significantly the visibility and potential for networking and promotion of a musicians brand, as a way to expand their professional endeavours. Therefore, it is vital for the young musicians to have a basic understanding of how to create the content (i.e. videos, promotional photographs), to promote their work. The training can be provided by a professional videographer giving a brief introduction about the purpose of creating audio-visual content, and giving the students advice and tips on how to shoot specific material. It is highly recommended to incorporate practical tasks for the students in this training, such as taking a promotional photo with good lighting and frame, or shooting a video with more than one camera angle. It is important to keep the training as simple and concise as possible, providing training for shooting good quality content without the need of expensive or advanced equipment.

Potential topics for the training series may include:

- What is a good frame and suitable lighting, and what to consider about these when shooting a video?
- What equipment to use for shooting quality content?
- Are there affordable and user-friendly online editing programmes young musicians can use?

Use [THIS TEMPLATE](#) to give **guidelines to professionals in the financial sector** for potential workshops.

Annex I: Guidelines to give to professional musicians

Dear musician, You are invited to be a speaker at a training session on developing employability skills, in your capacity as a professional musician. Below, you will find some guidelines to give you a clearer idea about the format and goals of the training, as well as some of the topics you may consider touching upon, and some information about your target audience.

.....

Your target audience

Your target audience consists of **[number]** young musicians who participate in **[name of organisation]**, and are interested in studying music or consider pursuing a professional career in the music industry. The target audience also consists of young people with fewer opportunities.

.....

About the training

The training will have a duration of **[please write down the exact duration of the training]** and we have invited **[please write down the number of lecturers]** professional musicians to discuss the topics mentioned below.

.....

Potential topics

We envision this training as an opportunity to provide young musicians with basic information and a general overview of the daily processes involved in a professional music career across various settings. It serves as a brief introduction to the practical aspects of the profession—such as arrangements, negotiations, and expectations they may encounter in different musical contexts.

Additionally, the training aims to highlight the diverse opportunities and potential career paths that mastering a musical instrument can open up for them.

Keep in mind that the target audience will consist of young musicians with little to no experience in the field, so it is suggested to keep the training simple, easily accessible, and understandable.

More specifically, some of the potential topics which can be mentioned in this training series can be related to organising small group performances in music stages, music venues and theatres, as well as in different occasions such as restaurants, bars, wedding receptions and festivals.

In addition, different genres of music such as rock, pop, folk, traditional, jazz or classical could be included in the training, describing the specifics of the context for each performance (e.g. the employment options in each of the different settings, the requirements, how the communications between the musicians and the organisers of the events occur).

The speakers can share from their own professional experience their knowledge regarding creating appropriate playsets, securing the necessary equipment, dressing tips, communication with venue managers, and everything that is necessary for young aspiring professional musicians.

Lastly, it is important to advise young musicians on key factors to consider when setting their budget. These include the distance and accessibility of the venue, the average market rate for similar work, whether food or other services will be provided during long working days, and the nature of the event—specifically, how much employers typically pay for such occasions. They should also consider any additional personal expenses their absence might lead to, such as childcare costs.

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Annex II: Guidelines to give to professional music producers/organisers

Dear music producer/organiser,

You are invited to be a speaker at a training session on developing employability skills, in your capacity as a professional musician. Below, you will find some guidelines to give you a clearer idea about the format and goals of the training, as well as some of the topics you may consider touching upon, and some information about your target audience.

Your target audience

Your target audience consists of **[number]** young musicians who participate in **[name of organisation]**, and are interested in studying music or consider pursuing a professional career in the music industry. The target audience also consists of young people with fewer opportunities.

About the training

The training will have a duration of **[please write down the exact duration]** and we have invited **[please write down the number of lecturers]** professional music producers/organisers to discuss the topics mentioned below.

Potential topics

We envision this training as an opportunity to provide young musicians with basic information and a general overview of the daily processes involved in a professional music career across various settings. It serves as a brief introduction to the practical aspects of the profession—such as arrangements, negotiations, and expectations they may encounter in different musical contexts. Additionally, the training aims to highlight the diverse opportunities and potential career paths that mastering a musical instrument can open up for them, whether in live events, studio recording, sound design, or multimedia projects.

Keep in mind that the target audience consists of young musicians with little to no experience in the field, so the training content should remain simple, accessible, and clearly explained. More specifically, the training could cover topics such as how young musicians can build an appealing and accessible personal brand for both audiences and industry professionals, the criteria used to select acts for festival line-ups, how initial communication between artists and producers or organizers typically begins, and key industry practices—including mutual expectations and collaboration do’s and don’ts for a successful working relationship. The speakers can draw from their own professional experience to share valuable insights into what they typically look for and expect from artists. They may also discuss how communication and collaboration with venue managers, producers, and organizers usually take place, along with any additional advice they consider useful for young, aspiring professional musicians.

Annex IV: Guidelines to give to professional marketers

Dear marketer,

You are invited to be a speaker at a training session on developing employability skills, in your capacity as a professional or an academic in the marketing field. Below, you will find some guidelines to give you a clearer idea about the format and goals of the training, as well as some of the topics you may consider touching upon, as well as some information about your target audience.

Your target audience

Your target audience consists of [number] young musicians who participate in [name of organisation], and are interested in studying music or consider pursuing a professional career in the music industry. The target audience also consists of young people with fewer opportunities.

About the training

The training will have a duration of [please write down the exact duration of the training] and we have invited [please write down the number of lecturers] professional musicians to discuss the topics mentioned below.

Potential topics This training should introduce the young musicians to some basic marketing skills, and give them an idea of how to present themselves and their work. The training can also include some basic marketing information regarding the marketing strategy the young musicians can use in order to promote their work, music services and events on social media. An introduction to personal branding and the approach to approaching potential clients and collaborators should also be included. An optional topic could be the communication skills the young musicians can use for cases of negotiating the salary with potential employers, and some tangible contact information such as business cards or other more affordable alternatives which will allow the employers to contact them and access their work on social media.

Annex V: Guidelines for professionals in the financial sector that will be facilitating the financial literacy sessions

Dear accountant/financial advisor,

You are invited to be a speaker at a training session on developing employability skills, in your capacity as a professional in the financial sector. Below, you will find some guidelines to give you a clearer idea about the format and goals of the training, as well as some of the topics you may consider touching upon, as well as some information about your target audience.

.....

Your target audience Your target audience consists of [number] young musicians who participate in [name of organisation], and are interested in studying music or consider pursuing a professional career in the music industry. The target audience also consists of young people from disadvantaged communities.

.....

About the training

The training will have a duration of [please write down the exact duration of the training] and we have invited [please write down the number of lecturers] professional musicians to discuss the topics mentioned below.

.....

Proposed training overview and key learning points

We envision this training as an opportunity to offer some basic financial literacy information to young people and a general overview of the processes that a professional musician goes through on a daily basis related to their work, in a variety of settings. Essentially this should be a brief introduction of the young musicians to the arrangements, negotiations, and expectations they should have in different musical occasions in their future professional path. Moreover, it is also a way to showcase to young people the possibilities and potential employment options the mastering a musical instrument can offer them.

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Keep in mind that the target audience will consist of young musicians with little to no experience in the field and the terminology of your expertise, so it is suggested to keep the training simple and understandable.

More specifically, some of the potential topics which can be mentioned in this training series can relate to questions directly related to practical issues young individuals may come across, including: -What do I need to do when someone wants me to perform? (what is the process of an individual offering a proposal, agreeing on specific payment terms such as down payment etc). -How can I price my services based on the specifics of each performance, while taking into account hidden costs, estimating more accurately the actual income for each performance (such as tax, extra equipment, transportation). -What is the process following the execution of the services, such as the payment, including issuing invoices and receipts to the clients.

Lastly, it is of crucial importance to explain to the young musicians the factors that should be taken into account when they will be determining their chargeable rates, using real life examples they can relate to. Examples of factors to consider include:

- Market rates for similar services
- Fixed costs - eg Instrument maintenance
- Variable costs- eg Travelling expenses, Equipment rental, Taxation
- Expected profit

Annex VI: Guidelines to give to professional videographers

You are invited to be a speaker at a training session on developing employability skills, in your capacity as a professional musician. Below, you will find some guidelines to give you a clearer idea about the format and goals of the training, as well as some of the topics you may consider touching upon, as well as some information about your target audience.

Your target audience

Your target audience consists of **[number]** young musicians who participate in **[name of organisation]**, and are interested in studying music or consider pursuing a professional career in the music industry. The target audience also consists of young people with fewer opportunities.

About the training

The training will have a duration of **[please write down the exact duration of the training]** and we have invited **[please write down the number of lecturers]** professional musicians to discuss the topics mentioned below.

Potential topics We envision this training as an opportunity to offer some basic information on how young musicians can build their portfolio, create good quality online content, and increase the visibility of their professional work. Keep in mind that the target audience will consist of young musicians with little to no experience in the field, so it is suggested to keep the training simple and easily accessible and understandable. More specifically, the training can focus on how to choose a suitable light source, how to record sound in a quiet room with ground acoustics, and what is framing and shot composition. In addition, some other significant points to mention are how to keep the camera or phone stable, knowing the useful footage or the one that could be discarded, and how to edit videos on a computer, iPhone and Android platform tools and upload them on the internet.

An important note is to keep the training simple and suitable for devices with no special or expensive editing and recording programmes, as the young musicians will not necessarily have any prior knowledge, time, or equipment to go in depth into more advanced softwares or programmes. Lastly, the goal is to offer advice and tips to young musicians who do not have the financial capacity to invest a significant budget for the production of the content, so the training should be focused on using technology accessible to the average youth, such as mobile phones, and budget-friendly equipment. A suggestion is to create an up-to-date list with a range of affordable lights, tripods, camera microphones, to be given to the students.
