"I KNOW ABOUT CULTURAL BUISINESS MODELLING" → **RETURN ON CREATIVITY: THE MUSICIAN AS CREATIVE ENTREPRENEUR** → "I CAN DEVELOP MY OWN MUSIC BUSINESS MODEL"

Quality & Growth of your music praxis

Phase 1	Phase 2	Phase 3	Phase 4	Phase 5
Preparing the ground	Start-Up	Build-Up	Build-out	Connecting
Basic knowiede First experiences	'Name' Multitasking	'Name/Reputation' concentration	'Reputation' focus	'Brand' Positioning
Coaching	Coaching Learning by doing	Consultations Doing by learning	Structure Training	Strategy Intervisions
Student income	Divers income sources	Project income	More regular	Regular

(Thanks to HKU, 2010)

Time>>>>>>>>>

Five core entrepreneurial competences

1. Vision development
2. Market positiopning
3. Return on Creativity competences
4. Communication skills
5. Teamwork/network/leadership

"Without deviation from the norm, progress is not possible."
— Frank Zappa

This will say:

1. I have my own ideas about my mission (justification of my music performances related to my audience) YES/NO

2. I have basic insight into
- my legal position (as free lancer) YES/NO
- my initial financial sources YES/NO
- my planning and tasks YES/NO
- what can be done by others YES/NO
- art management/marketing knowledge YES/NO
- how the music market functions YES/NO

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

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

MY ACTIONS ARE:

For 2014/2015

For 2015/2016

What can be relevant for my professional life?

CULTURAL BUSINESS MODELLING (CBM-)LIST

Internal sources of income — Relevant for my project: Y/N/?
1. PMC's (Product-Market-Combinations/ crowdfunding)
2. Property/letting (rents, paying for the use)
3. Merchandising (T-shirts, DVD, brochures)

External sources of income
4. Sponsoring (corporate firms)
5. Matching (combining grants/donations)
6. Co-funding (partnerships, togetherness)
7. Own Fund (for specials, like education)

General Interest Sources
8. Patronage (private donations without transactions)
9. Public Facilities (unpaid assistants)
10. Subsidies (structural, projectbased)

INCOME SOURCES ORCHESTRAS
(Norman Lebrecht)
- Subsidies
- Box office
- Sponsoring
- Touring
- CD's

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

1. MY/OUR ARTISTIC PROFILE	• history • work • awards • projects • teaching
2. FROM THE FIELD	• quotes • reviews • press
3. ARTISTIC/PRODUCTION QUALITIES	• mission (USP) • artistic vision • production and project experiences
4. PROGRAMME	• schedule • highlights • background
5. COMMUNICATION & MARKETING	Target Group / Special products/events / Communication tools • Marketing Mix: Product-Price-Place-Promotion • Social media, communities, internet
6. RETURN ON CREATIVITY	1. PROFILE 2. CBM-LIST 3. COSTS (a. Staff 50%, b. Office 15%, c. Marketing 10%. d. Activities 25%), 4. PARTNERSHIPS
7. PROJECT PLANNING & ORGANISATION	1. Initial phase (idea) 2. Design phase (plan/budget) 3. Preparation phase (planning/logistics) 3. Realisation phase (festival) 4. Evaluation phase (what did we learn?)
Thanks to Michael Fahres www.michael-fahres.com	*composer*

CASE 'INDIE' (Independent Label, niche player)
Creation: COMPOSER.musicians
Production: manager, studio, technicians, design
Distribution: promotion, online, shops, agents, festivals, clubs, subscriptions, box offices, partners
Experiences: visitors, fans, supporters, SPECTATORS
Brand/Business Model: Community, high quality, multi channel, on and off line, tailor made communication, personal approach artists,
Thanks to Creative Jumpers, ACCO, 2012

Prof. em. Giep Hagoort Art and Economics Utrecht University, September 20. 2014.