



CAPACITY BUILDING PROGRAM

2024

Bet on the Beat

co-funded by
the European Union
GA-10131856 - Bet on the Beat



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TABLE OF CONTENTS

Contents

Table of Contents	2
Contents	2
OUR PROJECT	3
COURSE FOR STUDENT FORMATION	5
MODULE 1	6
MODULE 2	10
MODULE 3	13
MODULE 4	16
LECTURERS	20
Our Team	20
Tatjana Krkeljić	20
Nataša Popović	21
Ana Perunović - Ražnatović	22
Nina Perović	23
Miloš Ivanišević	24

OUR PROJECT



The project aims to design and run a training course dedicated to young professionals between the ages of 18 and 30 in the music industry sectors. The goal of the training activities is to nurture young talents and enhance the development of entrepreneurial and professional skills of the target groups to enable them to adapt in new creative processes and new business and market changes, notably to the green and digital transition.

Following the general objective of encouraging the professional development of European music professionals to promote its

competitiveness on an international scale, this Project has the following specific objectives, which guide the project and define its structure:

- Building the groundwork for a strong and lasting alliance among partners.
- Define a structured, viable and replicable capacity building program for music professionals (training methodology and tools included);
- Provide music professionals from 3 countries with new skills which will enrich their professional life;

After a preparatory phase, which will set up the main features and requirements of the training course, 10 students per country will be selected and then invited to attend the course that will be divided into three phases: learn-develop-perform. The training course will take a hybrid approach, combining an online theoretical part (learn), with an in-presence practical and residency part (develop & perform).

The project is perfectly in line with some of the most important and recent documents and actions commissioned by European institutions, such as the Music Moves Europe Initiative, the Work Plan for Culture, the European Skills Agenda, and will also mainstream through its actions the cross-cutting issues of inclusion and diversity and greening of Creative Europe.

The partnership that implements the project:

LAZIOcrea S.p.A. (IT) – Lead Applicant is an in-house Company of Lazio Region. LAZIOcrea oversees providing several services, dealing specifically with activities related to the cultural promotion of the territory. Also, LAZIOcrea manages the Castle of Santa Severa, where in-presence training activities and the final event (WP4) will be implemented.

ENEFICIARIES

1) Arte2o (IT) Association has been active in the field of music training and cultural promotion in Italy for over ten years. Through its two branches, Arte2oEventi and Arte2oScuole, it deals with the organisation of festivals, concerts and seminars as well as the conception and management of musical training courses at numerous public institutions in Rome.

2) Kruja Municipality (ALB) is in the central part of Albania, with a population of over 60,000 inhabitants. The Municipality of Kruja is committed to sustainable development and has implemented various projects aimed at promoting tourism, cultural preservation, and environmental protection.

3) University of Montenegro – Music Academy (MNE) is one of the faculties of University of Montenegro. Music Academy has been the pivot of musical life for the past forty years, but also the main distributor of musical personnel throughout Montenegro. Our faculty trains future professional musicians who are ready to respond to a wide range of demands of a career as a solo performer, orchestral and chamber musician, music pedagogue, music editor, cultural worker, and many other occupations. Some of them have rich and dynamic artistic and pedagogical careers all over the world. Also, for the needs of the music teaching process in Montenegro, the Music Academy continuously contributes to the development of music pedagogy in music schools through the education of teaching staff who specialize closely in pedagogical work, especially in the final year of undergraduate and master studies.

Music Academy is an active member of AEC - European Association of Conservatoires, the leading voice for Higher Music Education in Europe, a powerful advocate for its member institutions. AEC understands and supports music and arts education, together with cultural participation, as central contributors to quality in human life, and inclusive societies founded on democratic values.



COURSE FOR STUDENT FORMATION

The course includes 4 training modules:

MODULE 1 Product analysis and management: booking, management, logistics, fundraising - Web marketing and social media.

MODULE 2 Operation and management of the main social networks - Music copyright and privacy and copyright in social media.

MODULE 3 Innovative technologies for production and diffusion of music: from recording to digital distribution.

MODULE 4 Sustainable music: understanding and managing the ecological transition in the music industry.

MODULE 1

Product analysis and management: booking, management, logistics, fundraising - Web marketing and social media.

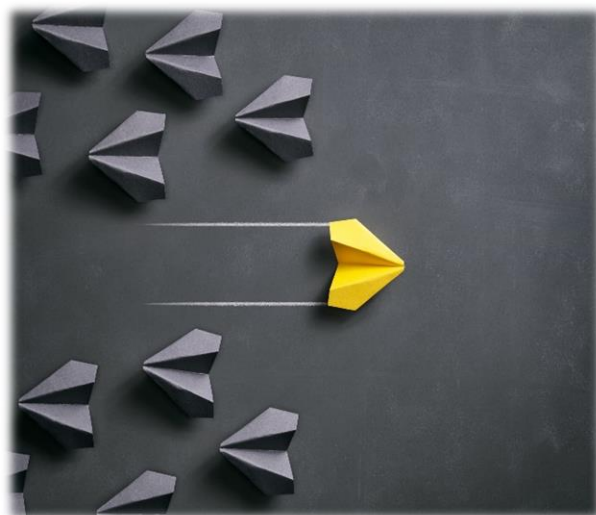
The modul is devided in 2 lessons of 2 hours.

Lecturer: **mr Nataša Popović**

1st lesson - From idea to realization

I - Introduction and introducing

Acquaintance of course participants with the process of creating a project. What are the basic elements and what is their importance for the entire project: booking, management, logistics, fundraising.



II - Presentation: The idea as a first step of creating a project.

The first step in making any product is a good and viable idea. To create it, it's important to keep several things in mind:

- that the key principle is the possibility of its constant improvement
- to question every assumption
- to go out and learn in the real world, meet and talk with a potential audience.

Once all viable ideas have been collected, they must be further developed, examined, prioritized and evaluated so that one product idea is selected for further development into a product concept. This whole process is known as screening. There are some tools and techniques that can help with decision making that will be discussed in this presentation.

- brief discussion with participants

III – Presentation: Introduction to booking

In the music industry, booking means providing a space for a live performance. But, not only this. Before the final product, booking the place or hall for live concert or some other kind of live music performance, we have to do few more necessary things. For all of these jobs usually are responsible people known as booking managers. What are their role and how can we become one of them in our own project is the topic of this presentation. This a largely business-related role require some other skills and qualities that we need to develop. Success booking can propel our career by scoring new performance opportunities.

- brief discussion with participants

IV - Presentation: Introduction to management



The spread of music brought a whole new dimension at the beginning of the 20th century. The recording industry develops, the radio broadcaster is established, which results not only in the technological circumstances of listening to music, but also in complex changes in the field of engineering in general. The performed piece of music is recorded, and then the recording is duplicated and, through sales and radio, unlimited reproduction during broadcasting. Music, like many other

forms of art, thus becomes an industry with a differentiated market and forms of placement of its products (business, promotional events, festivals...). All this affects the development of management as a special field, science. Management is viewed and described as the process of managing certain jobs, undertakings or systems in order to achieve the goal as efficiently as possible. It consists of sub-processes: planning, organizing, staffing, management and control. This term is also defined as: "the application of knowledge, skills, tools and techniques to project activities to meet project requirements". A more tangible description is that project management is all you need to deliver a project on time and on budget to deliver the required scope and quality.

Aiming to present management as a science more clearly, this presentation will explore areas such as society and culture, cultural development planning, strategic management and project management.

- brief discussion with participants

V - Presentation: Introduction to logistics and fundraising

Logistics is the process of planning, implementing and controlling the efficient, services and related information from the point of origin to the point of consumption in order to meet customer (audience, performer) requirements. Logistics management includes technical, managerial, administrative services as well as the process



of providing health services. Logistics means having the right things, in the right place, at the right time. This topic will explore the objective of logistics management, activities and elements.

After a brief overview of funding in culture and sponsorship as the most common form of funding, especially in European countries, this presentation will provide an overview of the basics and strategies of fundraising. We will talk about available sources of financing such as individuals, businesses, institutions and earned income. It will be explained why individuals and non-governmental organizations need money and how they differ from businesses. There will also be talk about fundraising preparation and the elements of effective fundraising proposals.

- brief discussion with participants

2nd lesson - Web marketing and social media

I - Presentation: Communications as an important tool for success

Communication is a process of exchanging information, ideas, thoughts, feelings and emotions through speech signals, writing or behavior. Communication plays an important role in business by providing clarity for stakeholders and preventing issues like delayed projects or unhappy customers. Good business communication means sending a message that is received without distortion by conveying the intended meaning clearly. Its role is to reduce distortion that can occur when one person communicates with multiple people, as most business communication happens from one person to many. Defining communication is relatively simple, but achieving high-quality communication is both complicated and difficult so we will discuss about ways and models for the success communication.



- brief discussion with participants

II – Presentation: Web marketing and social media

Web marketing has now become one of the best means of marketing. This term is defined as promoting products or services over the internet by tying together creative and technical aspects. It becomes very important element in music industry as well. The history notes that internet marketing spending grew from nearly nothing in 1994 to over \$300 million in 1995 as the internet became more popular and viable. Today we have various ways to do web marketing. How to use web marketing, what are the benefits, how to get more visitors to the site and what are the tools of web marketing will be shown in this presentation. Also we will present importance of social media as digital technology that allows the sharing of ideas and information, including text and visuals, through virtual networks and communities and as a key marketing tool.

- brief discussion with participants

III – Video presentations of young successful artists and organizers of cultural events.

MODULE 2

Operation and management of major social networks

Music copyright and privacy - Copyright in social media

The modul is divided into two lectures of two hours each.

Lecturer: **MA Ana Perunovic-Raznatovic**

1st Lesson

Music professions and social networks

I - Introduction

Introducing the content of Module 2 to the course participants (young professionals from the music industry, aged 18 to 30 years) and building on the topics of Module 1; activities that should be carried out in order to successfully realize planned musical event, to be accessible to as many music consumers as possible via social networks and media, and to protect all copyrights.

II - Presentation: Music professions and music genres



Playing music nowadays can be observed as professionalism and amateurism at different levels, depending on whether it represents a profession or a hobby and how dedicated we are to it. Some of the music professions are: performer/musician or singer, composer, arranger, conductor, musicologist/ethnomusicologist, music pedagogue, music critic, editor of music programs on radio and television. Different musical

genres (classical music, jazz, pop/rock music, world music, traditional music) require different levels of knowledge and skills, and they are not equally popular or represented in social networks.

III - Presentation: Musicians and music events on social networks

Since the development of social networks, it is considered as if a certain event (for example concert) did not even happen if something about it was not published on social networks and the media. In music industry, promoting musicians, music pieces or music events over the Internet became very important.

IV - Presentation: Information management on social networks

For every artist, it is necessary to know how to use social media as digital technology that allows the sharing of music, ideas and informations, including text and visuals. It is important to know how to manage informations on social network, to become more visible and get more audience.

- Discussion with participants.



2nd Lesson

Music copyright

I - Presentation: Music copyright and privacy

With the expansion of free and unlicensed music on digital platforms, artists and music publishers face challenges in protecting their copyrights. When we are authors or performers of music, what are our copyrights and who protects them? Comparative analysis of institutions and laws in Montenegro, Albania and Italy.



II - Presentation: Copyright in social media



Playing music can be public or private. If it is public, what do we want to present on social media? As authors of music, we can present a new music piece, and as musicians/singers we can present our version of other's composition/song. It is important to be aware in both cases that we have to protect copyright.

III - Case study: Examples of music copyright in composing, music performing and music editing.

IV - Conclusion

If we want to organize a music event, what should we plan and how should we deal with copyright and social networks? Exchange of ideas and solutions.

MODULE 3

Innovative technologies for music production and distribution: from recording to digital distribution

The module is divided in two classes (2 hours each)

Lecturer: **Ph. D. Nina Perović**

1st Lesson - Innovative technologies for music production

I - Introduction and introducing

Getting to know the group and their interests on Music production as well as their knowledge about softwares, the way music is created, recorded, edited, Digital Audio Workstations, Virtual Instruments and Plugins, Artificial Intelligence, etc.



II - Presentation: Introduction to Electroacoustic Composition

Short History

Techniques and methods for composing electroacoustic music

Recording, Amplifying, Synthesis, Processing

Elektronische Musik and audio examples

Studio-Setup- Signal flow

Microphones

Recording practices

III - Music production - key examples



Digital Audio Workstations
(Logic Pro, Ableton Live...)

Virtual Instruments and
Plugins (Virtual Studio
Technology plugins, Software
synths and other tools)

Artificial Intelligence (audio)

IV - Practical work

Collaborative music production live in Logic Pro (basics and practical work followed by suggestions from students through “share screen”)

“Collaborative music production live” in [udio.com](https://www.udio.com)

V - Conclusion and sharing

2nd Lesson - Innovative technologies for music distribution

I - Introduction

Music distribution as a way to reach a global audience instantly and allows consumers to access music on various digital platforms.

II - Key Components of Digital Distribution

Platforms, Aggregators/Distributors, Metadata, Rights Management

III - Examples of Digital Distribution Platforms

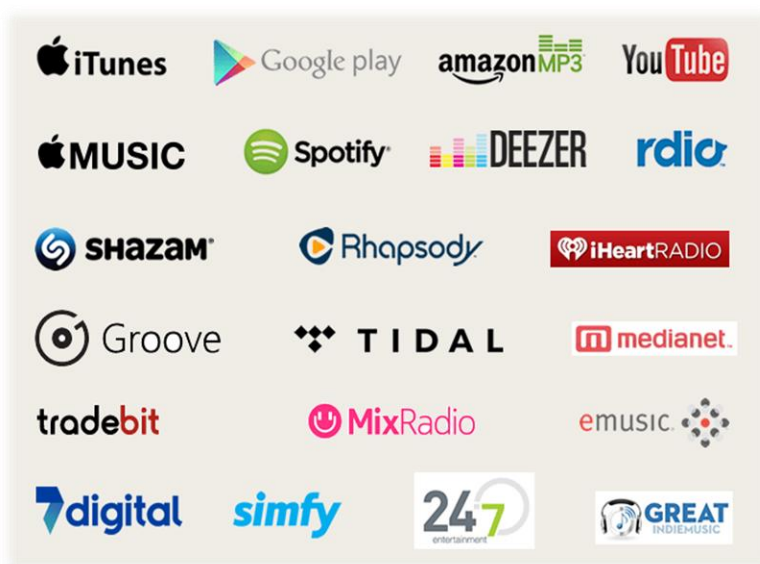
Streaming Services, Online Music Stores, Social Media and Video Platforms

IV - How it works

Upload, Distribution, Promotion

V - Practical work

Collaborative music production live in Logic Pro (basics and practical work followed by suggestions from students through “share screen”) and uploading the created content on youtube.com



Sources:

The History of Early Electronic Music and its Links to Today's Electronic Music - Lieven Bertels

<https://www.youtube.com/watch?v=cxEkKVGRtrs>

Internet

Many lectures on electroacoustic music from the Faculty of music in Belgrade to the University of Arts in Berlin

MODULE 4

Sustainable music: understanding and managing the ecological transition in the music industry.

The modul is divided into two lectures of two hours each.

Lecturer: **Miloš Ivanišević**

1st Lesson

EU Green Deal

I - Making the EU climate neutral by 2050

At the heart of the Commission's European Green Deal is the objective to become climate neutral by 2050, an objective which Member States and the European Parliament have subscribed to unanimously. This means that by 2050 the EU will significantly reduce its greenhouse gas emissions, while remaining emissions will be captured by technology or in natural carbon sinks, such as forests



II - Protecting vulnerable workers and societies

Nobody should be left behind in the clean transition. To support regions that are most affected by the socio-economic impact caused by the clean transition, the Commission came forward with the Just Transition Fund (JTF) with a total allocation of €19.7 billion. The JTF directs investments into these regions to diversify economic activities towards cleaner industries and reskill workers for new sources of employment.

III - Supporting people and regions affected by increasingly frequent climate events

Climate change is making extreme weather events more frequent, causing widespread damage in entire communities. As these events become more common, the Commission

34

has stepped up its action to support Member States and people on the ground. The EU Solidarity Fund (EUSF) has become one of the main expressions of EU solidarity in the wake of disasters. Since 2019, €2.1 billion have been provided to 13 Member States in the wake of climate disasters. For instance, €20.9 million were provided

to support the Italian provinces of Pesaro-Urbino, Ancona, and Macerata in the Marche, following intense rainfall and flooding in September 2022. And between March and August 2022, when Romania was affected by a severe drought, the EUSF provided €33.9 million in support.



IV - Financing green reforms and investments

The Commission has set as an objective that one third of the €1.8 trillion investment from the NextGenerationEU and the EU's seven-year budget is used to finance the Green Deal.

NextGenerationEU is a key funding tool for the clean transition and the target of investing 37% of its funds in climate investments has been exceeded, reaching 40%.

This includes over €60 billion from the 23 approved REPowerEU national chapters which will contribute to affordable, secure and sustainable energy.

Thanks to climate action investments under NextGenerationEU, 5.8 million people in the EU have benefitted from protection measures against climate-related disasters, and 22 million megawatts hours in energy consumption have been saved. In France, NextGenerationEU financed the energy efficient renovation of 20,000 social dwellings and of student housing. In Spain, it supported over 60 companies in research and innovation for sustainable mobility.

2nd Lesson

Sustainable Music

I - Introduction

The music industry—which is known for constant evolution—has been a pioneer in adopting technological changes since the 19th century. From the digital revolution's impact on the disc industry to AI in music creation, innovation is a cornerstone of the music industry.

However, as the industry continues to ride the wave of technological advancements, a critical question arises: What about sustainability? Although sustainability is an international concern across all industries, its integration into the music business has been bumpy.



II - The biggest problems for the recorded industry:

1. The Carbon Footprint of Streaming
2. Production Processes
3. Tech Advancements and E-Waste
4. Lack of Industry-wide Sustainability Standards
5. A Lack of Transparency



III – Concerts and physical media

Music events and music physical media are becoming a great problem to the environment. In concerts lots of emissions are made through the transportation and during the events. Although the streaming services have greatly removed the physical media for a period of time the vinyl records, cassettes and CDs are coming back. All of them represent a hazard for the environment due to their disposal, use of plastic and microplastic.

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IV – Podcast show with a Nikola Radunović, Ph.D. in Engineering and a Professional Musician (frontman of the Rock Group Perper)

Sources:

[Sustainability in the Music Industry » Reprtoir](#)

[Sustainability in Music: How the Industry is Going Green – Recording Arts Canada](#)

LECTURERS

Our Team



Tatjana Krkeljić

Dean

TATJANA KRKELJIĆ, born on December 10, 1973. year in Belgrade, Serbia. After graduating from Gymnasium "Slobodan Škerović" and ŠOMO "VasaPavić", in 1991 she entered the Music Academy in Podgorica, instrumental department - majoring in flute. She won the "December 19" award in 1993 as the most successful student at the Academy. She graduated in 1994 in the class of Prof. Miodrag Azanjca with an average grade of 9.64. She enrolled in postgraduate studies at the Academy of Music in Cetinje in 1998, where she obtained her master's degree in 2002. As a scholarship holder of the "Open Society Foundation", she completed a one-year specialization in 2003 at the "Doppler Music Institute" in Budapest (Hungary) in the class of Prof. Janoša Balinta and then as a scholarship recipient of the Italian Government, she studied in Como (Italy) at the "Giuseppe Verdi" Conservatory in the class of Prof. Vincenzo Galla.

She made notable performances at numerous festivals in Belgrade, Novi Sad, Kragujevac, Bar, Kotor, Koma, and Trieste (Italy), St. Petersburg (Russian Federation), Opole (Poland), and Hangzhou (China).

In addition to engagement in the artistic field, a significant part of her engagement is also within the scope of scientific research. Of special interest in the field of research are the history of music pedagogy and the influence of pan-Slavism on the music scene of Montenegro. She is engaged as a researcher within the MusiH project in the field of Music Therapy. As an exhibitor, he actively participates in scientific and professional meetings in the country and abroad. He publishes scientific papers in relevant scientific journals indexed on the SCI and Scopus lists.

She is a co-author of accredited professional training programs for teachers at the Institute of Education and a member of the Commission for the development of relevant programs.

From 1993, she worked as a flute professor at the "Vasa Pavić" SOMO until 1999, when she transferred to the Music Academy in Cetinje, where she was engaged as a lecturer on the courses Development of Musical Instruments and History of Performance, Methodology of teaching wind instruments and Methodology of scientific work. Since 2016, she has been engaged in the duties of vice dean for teaching, since December 2019 in the position of vice dean for international cooperation, and since November 2022 she has been the dean of the Academy of Music - UCG.





Nataša Popović
Professor

NATAŠA POPOVIĆ, born in 1973 in Podgorica, Montenegro, completed her primary and secondary music education there. In June 1991, she enrolled at the Music Academy in Podgorica, studying piano under Professor Vyacheslav Gabrielov, and graduated in June 1995 in the class of Professor Vladimir Bochkaryov. She was twice named Student of the Year and received the University Plaque and the December Award in the arts.

As a soloist and member of a piano duo, she won several awards at national competitions and furthered her skills at seminars with Professors Dušan Trbojević, Branko Opačić, Marjan Mike, Zoran Jovanović, and Uroš Pešić. During her studies, she participated in numerous student concerts at festivals, representing the Music Academy at national academic gatherings.

In 1997, she completed specialist studies in chamber music at the Faculty of Music Arts in Belgrade under Professor Uroš Pešić, performing with the trio "Camerata Montenegrina" across the country and winning third prize at an international competition in Italy. In December 2007, she completed her master's in chamber music at the Music Academy in Cetinje under Professor Čedomir Nikolić with the highest grade.

Popović has collaborated with eminent professors and artists, including Georgi Sotnichuk, Ljubiša Jovanović, and David Gregorjan. She has performed extensively with "Camerata Montenegrina" and as a piano collaborator at festivals in Montenegro and internationally. She has also performed with the piano duo "Aperto" and other ensembles in the Netherlands, England, Spain, Italy, Croatia, Slovenia, Serbia, and Montenegro.

In addition to performing, she is dedicated to teaching, with her students winning numerous awards at various competitions. She has been a mentor and performer at chamber music seminars in Montenegro, the Netherlands, Italy, and Spain under the ERASMUS+ project.

Currently, she is an active performer with the chamber ensemble "Trio Ardor" and as a piano collaborator, promoting Montenegrin music. She is an Associate Professor of Chamber Music at the Music Academy of the University of Montenegro in Cetinje and has been serving as Vice Dean for Teaching since November 2022.





**Ana Perunović -
Ražnatović**
Associate

ANA PERUNOVIĆ-RAŽNATOVIĆ, born in 1974 in Nikšić, Montenegro, completed her primary and secondary music education before graduating from the Music Academy in Podgorica with an average grade of 9.81. During her fourth year, she served as a demonstrator for Musical Forms. In 1997, she became a professional associate for theoretical subjects, and since 2001, she has taught Harmony with Harmonic Analysis and Musical Forms at both undergraduate and specialist levels.

She has collaborated with notable experts like Professors Manja Radulović Vulić, Mihail Pekov, Slobodan Raicki, Miroslav Štatkić, and Anica Sabo. As a scholarship recipient, she completed postgraduate specialist studies in Harmony at the State Music Academy in Sofia, Bulgaria, under Professor M. Pekov. She later completed her master's in Musical Forms under Professors Anica Sabo and Ivan Čavlović.

Perunović-Ražnatović is active in pedagogy, writing scientific papers, and participating in symposiums in Montenegro and neighboring countries. She is a member of the Committee for Music Art of the Montenegrin Academy of Sciences and Arts and has been involved in education reform projects at the Ministry of Education and Science of Montenegro. She is also a consultant and editor at the Institute for Textbooks and Teaching Aids and a lecturer at Institute for Education seminars.

She has performed with prominent Montenegrin choirs at festivals in Montenegro, Serbia, Slovakia, Spain, and Germany. Ana speaks English fluently and can communicate in Bulgarian. Her research includes topics like Beethoven's late quartets and the tradition of higher music education in Montenegro, with participation in various international conferences and symposiums.





Nina Perović
Associate

NINA PEROVIĆ, born in 1985 in Montenegro, completed her undergraduate and specialist studies in composition at the Music Academy in Cetinje under Professor Žarko Mirković. Simultaneously, she completed her piano studies under Professors Aleksandar Serdar and Vladimir Bochkaryov. Thanks to the Basileus scholarship, she continued her composition studies at the Music Academy in Ljubljana under Professor Uroš Rojko, earning a Master's degree. She later obtained a doctorate in composition from the Faculty of Music Arts in Belgrade under Professor Srđan Hofman.

Perović's compositions have been performed in Austria, Italy, Slovenia, Croatia, Serbia, Bosnia and Herzegovina, and Montenegro. She has received numerous awards, including the Kompositions-Preis for her piece "Gusle" at the Summer Academy Prague-Vienna-Budapest in 2011. Her work spans various musical forms, and she is recognized for her contributions to contemporary music.

Nina Perović's educational journey and her participation in international programs have significantly influenced her musical style and approach. Her works often explore the interplay between traditional and contemporary elements, making her a prominent figure in the Montenegrin music scene.





Miloš Ivanišević
Project Manager

MILOŠ IVANIŠEVIĆ, born in 1982 in the Old Royal Capital Cetinje (Montenegro), finished his studies in the University of Montenegro – Faculty for Tourism and Hotel Management in Kotor.

He is fluent in three languages: English, French and Italian.

In 2007 he started working in the Ministry of tourism and Environment as Advisor for the Greenfield and Brownfield Investments.

In 2010 he began to work for the company HCL Consultants as Technical Assistance to Montenegrin municipalities for the preparation and implementation of EU funded projects as Junior Communication Officer.

In March of 2011 he started working in the Old Royal Capital Cetinje as Advisor for EU and Other Donor Funds for the municipality. During last 14 years he has implemented more than 18 projects for the municipality and gained significant experience in the sector of Energy Efficiency and Environment Protection.

He spoke in several Conferences and Workshops regarding the implementation and preparation of EU funded projects and is a member of the Project Manager Network of the Union of Municipalities of Montenegro.

