

The logo consists of four concentric white circles centered on a blue background. The word 'ICONS' is written in a bold, white, sans-serif font across the middle of the circles. The letter 'O' is a solid white circle that perfectly overlaps the second and third concentric circles. The letters 'I', 'C', 'N', and 'S' are positioned between the circles, with the 'I' and 'S' extending slightly beyond the outermost circle.

ICONS

INNOVATION STRATEGIES

EMPOWER – CAPACITY BUILDING COURSES CATALOGUE

The capacity building is at the core of the EMPOWER project: it strives to foster musicians' ability to be resilient and prepared to take advantage of the opportunities offered by digital technologies for both professional development and performances' accessibility.

The set of capacity building modules addresses excellence in artistic performance but also organisational, economic and managerial skills; digital and technological skills for marketing and communication; personal development and well-being; ecological transition.

Capacity building offer

Modules	Seminars
<p>1 – Musical competence and knowledge</p>	<p>4.1 Specific aspects of organology of classical period</p>
	<p>4.2 Musical syntax</p>
	<p>4.3 General historical context and research of sources and references in archives</p>
<p>2 – Organisational, economic and managerial skills</p>	<p>4.4 Improving knowledge about the context: musical “sector” and their economics, the way economics impact a musician’s career. Developing the musician’s business CANVAS Part 1</p>
	<p>4.5 Improving knowledge about self & resources to cope with the “market”. Developing the musician’s business CANVAS Part 2</p>

Modules	Seminars
3 – Digital skills	<p>4.6 Strengthening personal digital communication skills: social media strategies and usage of tools, creation of content for social media, online personal branding strategy, as well as hint on how improve digital community outreach in music business</p> <hr/> <p>4.7 Content creation skills: basic skills for creating and managing website/blog, video and audio editing</p>
4 – Personal development and wellbeing	<p>4.8 Postural techniques for musicians</p> <hr/> <p>4.9 Gyrokinesis specifically designed for musicians</p> <hr/> <p>4.10 Coaching, professional self-improvement, soft skills</p>
5 – Environmental awareness and behavioural change	<p>4.11 Consisting of webinars, handbooks and videos encouraging the adoption of new approaches in the being a musician</p>



MUSICAL COMPETENCE AND KNOWLEDGE

S4.1 – Specific aspects of organology of classical period

The module will provide information about the development of the Orchestra as a musical entity during the Classical period (1750-1800): more specifically, it will delineate a parallel between the evolution in terms of size and composition of the orchestra, also in relation to the technological innovations that modified the musical instruments during the 18th century. This will allow shedding further light on the birth of the Symphony, Theresia's core repertoire, as an independent instrumental genre, in order to enhance a musical and historical consciousness about the roles and specificity of each member of the orchestra within the musical performance. The course material will examine a wide range of relevant academic research and publications. Each musician will become more aware of her/his role within the group during the rehearsal and the performance. By knowing each instrument's technical strengths and features, participants will develop an attentive ear that will enhance the performance's quality. The analysis of the scientific method that produced the examined sources will stimulate further research into yet unknown repertoire, along with a fresh approach to well-known masterpieces.

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- The birth of the orchestra as a standard ensemble and development of the related repertoire.
- Musical instruments and technological innovation during the 18th century: effects on the performance, the repertoire, and the public taste.
- Survey on academic research about historical perspective on the Classical Orchestra.

Teacher

[Simone Laghi](#) | Artistic Secretary of Theresia Orchestra. He holds a PhD in Music Performance from Cardiff University. He has a professional background as professional musician in the historical performance practice field, and he collaborated with a large number of groups and ensembles in Europe. He currently collaborates with Theresia Youth Orchestra for the planning of the curricular program, with the aim to expand the network of tutors and to organise new seminars for the participants.

S4.2 - Musical syntax

The purpose of this seminar is to provide performers, scholars and even listeners with the tools to understand and interpret eighteenth-century music, through the precious information provided by essayists such as Mattheson, Leopold Mozart, Quantz, Carl Philipp Emanuel Bach, Asioli, up to the illuminating theories of Antonin Reicha contained in his essay on Melody.

The effectiveness of the work carried out will be reflected in the performance of some pieces, taken for example during the lesson, by the participants. An important feedback, however, will come from the discussion/round table that will follow the frontal lesson, in which everyone will be free to put the acquired knowledge in relation with their own personal experience as a musician.

The class will try to fill a common gap in contemporary interpretative practice, namely the lack of attention to poetic aspects (which Mattheson outlines with utmost attention in his list of "Topical loci") and metrics. We believe that awareness of these aspects can only give rise to a more lively, coherent and respectful interpretation of the text.

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The starting point will be the development of a method for approaching essays and other sources, based on the "negative" reading and on what is referred to as "averted vision". With these criteria, the course will investigate and collect useful clues to enlighten and better understand the musical texts. The class will thus see to come up all those rhetorical, metric and rhythmopoietic instances, labeled as "diastolic", which both Mattheson and Leopold Mozart recommended to know perfectly if one did not want to "play the part of the fifth wheel of the carriage".

Teacher

Vanni Moretto | Conductor, composer and violonist. Chief conductor of the *Orchestra Atalanta Fugiens* and editorial director of the series "*Archivio della Sinfonia Milanese*" published by Casa Ricordi, as well as artistic and musical director of the homonymous research project. He has recently been concerned with studying the problems of historical tuning and Italian eighteenth century playing technique, lecturing in important European academies.

S4.3 - General historical context and research of sources and references in archives

The main objective of the module is to present a comprehensive overview of the cultural and social environment of musical life in the 18th century, with specific focus on instrumental music. This is intended as a dual approach, one which focuses on the development and evolution of the orchestra in an 18th century context, and the other on how the music created for this environment can be revived and edited for today's audiences. The historical work will focus on the work of one composer, Ernst Eichner (1740-1777), as an example of how this information can be viewed in context.

The outcomes of this module will be several. First, to allow the musician to become aware and partially immersed in the world within which the music was created by providing an overview context. Second, to present practical information on how music of the 18th century can be edited for modern practice, with an exemplary overview of some of the issues surrounding editorial practice, instrumentation, etc. with an eye to integrate it into the module on performance practices as well as offering a direction for continued work.

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- Cultural and Social Environment of Court Music in the 18th century
- How did the court musical establishments work in court culture
- The ducal court at Saarbrücken and the work of Ernst Eichner
- Creation and dissemination of his symphonies
- A selected source with a review of editorial practices
- Assignment of both a printed and manuscript source for editorial work; in general, this will be only a single movement of limited scope but containing issues that required editorial decision-making.

Teacher

Bertil Van Boer | Professor Emeritus of Musicology-Theory at Western Washington University. His principal research has been on music of Gustavian Sweden, particularly the works of Joseph Martin Kraus. He is a violist, conductor, and composer, receiving his training in the last at the Mozarteum under Cesar Bresgen. Finally, he is one of the founding members of the Society for Eighteenth Century Music.



ORGANISATIONAL, ECONOMIC AND MANAGERIAL SKILLS

S4.4 - Improving knowledge about the context: musical “sector” and their economics, the way economics impact a musician’s career. Developing the musician’s business CANVAS Part 1

The two OEM seminars are connected and they actually represent two stages of the same path. Musicians interested in OEM should attend both.

The joint output of the two seminars will be a filled-in CANVAS business model (a management tool for describing, visualizing, assessing and changing business model) for each musician. To guide the compilation of the final CANVAS, seminar 4.4 will be mostly about the broader market context, while seminar 4.5 will be more focused on the development of personal skills.

The OEM module aims at being a guide to make music a profession for freelancer and portfolio musicians. «Profession» refers to the musicians who want to make a living out of music, i.e. generate income. This requires skills for managing and deploying ideas about their career, creating and running projects, establishing and managing ensembles, raising funds and eventually sustaining their profession over time.

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- The concepts of business model and business plan: what they are, what there are for, how they are designed, how they are used over time, what their development can be;
- Presentation of the CANVAS business model, adapted to classical musicians by EMPOWER;
- Explanation and guided compilation of the first blocks of the CANVAS, indicatively those covering the following topics: mission, context, targets and stakeholders, communication channels.

Teacher

Claudia Crippa | Senior business analyst at ICONS. Her main activities include project management support, market analysis, business modelling, business planning, workshop activities. She has developed specific expertise in running business model canvas workshops. Previously, she had gained experience in business process re-engineering, business transformation analysis & innovation analysis to support organizations in their digital transformation paths.

S4.5 - Improving knowledge about self & resources to cope with the “market”. Developing the musician’s business CANVAS Part 2

Each musician attending the OEM module will achieve the following:

- identify his/her own business model, i.e. the way to sustain his/her activity over time;
- develop his/her understanding of the macro trends that affect a musician’s career;
- receive hands-on tips of how to cope with practical critical issues in the OEM field.

The main output of this module will be, for each musician, a filled-in CANVAS business model that figures out his/her business model and designs a path to achieve it, providing a set of info and guidelines.

In the longer run the output of this exercise will be a more aware attitude of the musician. To guide students in understanding the context and performing the CANVAS exercise, the teachers will provide basic info about the economic macro trends and the way they impact a freelancer’s career. This will build knowledge and awareness about the environment they are active in.

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- Explanation and guided compilation of the second set of blocks of the CANVAS, indicatively those covering the following topics: key activities, value proposition, cost and revenues stream;
- Hand-on tips on how to deal to critical issues in the OEM field, with real life examples.

Teacher

Claudia Crippa | Senior business analyst at ICONS. Her main activities include project management support, market analysis, business modelling, business planning, workshop activities. She has developed specific expertise in running business model canvas workshops. Previously, she had gained experience in business process re-engineering, business transformation analysis & innovation analysis to support organizations in their digital transformation paths.



DIGITAL SKILLS

S4.6 - Strengthening personal digital communication skills

This module will give an overview of the different online channels and provide musicians with the basic digital skills to promote their work on them.

Musicians will gain enhanced knowledge of the functionalities and features of the different online channels with some practical tips on how to exploit them to their fullest potential. They will also learn to have a reasoned and strategic approach to digital communication finally defining their own digital communication strategy and editorial calendar.

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- Understand what your brand is by answering some simple questions & define your message
- Set up a simple branding and logo
- Choose your channels
- Define your themes and plan your presence on social media via the use of an editorial calendar
- Measure the effectiveness of online communication activities and understand how to use analytics to refine the strategy

Teacher

Charlotte Michi | Director of the Innovation Farm Unit and Project Manager at ICONS. She has a degree in physics at the Università degli Studi di Milano and a degree in classical piano at the Music Conservatory of Piacenza. She has more than five-years-experience as a communication and dissemination manager for EU-funded research, with a particular focus on social media strategies. She has a professional background in digital marketing for brands of the classical music sector

S4.7 - Content creation skills: basic skills for creating and managing website/blog, video and audio editing

This seminar should be followed after the digital communication one (S4.6), in which students will have defined their branding and messages.

The contents will focus on the creation of content to be shared online. Three different types of content have been identified as most useful for musicians' personal branding activities. Separate courses will be activated for each type of content. According to the interest expressed by the participants in seminar 4.7, ICONS may decide to activate all the courses in the first year or to span them during the three years of EMPOWER.

Expected outcomes of the module:

- The basic theory of visual design, video making, and website creation
- Hands-on experience in content creation
- Real content that they can use immediately on their channels or Theresia's ones

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Each course will be structured with an introductory theoretical session, an explanation of how to use the tools and a practical session. Students will complete the work started during the lesson on their own and receive feedback from the teacher.

The seminar aims at giving practical knowledge in the following areas:

- Graphic design with Canva (logos, cards, posters etc.)
- Video making with Clipchamp (or similar video making tool)
- Website creation with Wordpress

Teacher

Charlotte Michi | Director of the Innovation Farm Unit and Project Manager at ICONS. She has a degree in physics at the Università degli Studi di Milano and a degree in classical piano at the Music Conservatory of Piacenza. She has more than five-years-experience as a communication and dissemination manager for EU-funded research, with a particular focus on social media strategies. She has a professional background in digital marketing for brands of the classical music sector



PERSONAL DEVELOPMENT AND WELLBEING

S4.8 - Postural techniques for musicians

This method is considered an excellent resource for postural work, where fluidity is the key. While working, the postures are not held for long periods of time. Instead, postures are smoothly and harmoniously connected through the use of breath. Making exercises appears and feels more like a dance than traditional yoga.

The root of the dance of this method and therefore the quality of the exercises that compose it gives the musicians a much more conscious and all-encompassing physicality.

In the study of music, the body as a whole is not often given appropriate importance, thus giving rise to psychomotor blocks in the musician that over time can degenerate into problems of various kinds.

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Implementing the principle of opposing forces, which create stability in opposition, the resulting elongation is clearly perceived by all the musicians who play seated; a strong and stable muscular support point is built so that the shoulders and arms, and in a sense also the mind, are relaxed and free from tension.

Teacher

[Laura Catrani](#) | Soprano and performer, she is trainer of the GYROKINESIS® method, she regularly holds masterclasses on vocality in the contemporary repertoire and seminars of GYROKINESIS®. Since 2017 she has been working for the Conservatory in Milan where she is the owner of an annual workshop on the "Theater of the voice - The voice and the body" and teaches GYROKINESIS® as part of "Far musica e star bene".

S4.9 - Gyrokinesis specifically designed for musicians

The application of this method specifically with musicians and singers is an innovative path that Laura Catrani is experiencing first-hand.

The meeting point with the work of the musician and the singer is in breathing, and it is in this direction that the discipline works, according to the principle that breath creates movement and movement creates breath.

Wrong muscle strain and tension, chaotic movements and unconscious breathing give rise to turbulence and disturbance. On the contrary, the idea of harmonizing movement thanks to controlled sequences guided by as many breathing sequences, generates satisfaction, with consequent relaxation.

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Musicians can draw very significant benefits from the practice of GYROKINESIS®, created to support a highly performative. The lengthening of the spinal column, the thoracic expansion and the "spiraling" combine to impart a different quality and greater awareness to the movement of the body. The concentration on the breath, in particular, acts on the emotional part of the movement. The consequent stimulation of the parasympathetic nervous system thus produces a sense of calm, well-being and mental clarity which is essential for the work of the musician.

Teacher

[Laura Catrani](#) | Soprano and performer, she is trainer of the GYROKINESIS® method, she regularly holds masterclasses on vocality in the contemporary repertoire and seminars of GYROKINESIS®. Since 2017 she has been working for the Conservatory in Milan where she is the owner of an annual workshop on the "Theater of the voice - The voice and the body" and teaches GYROKINESIS® as part of "Far musica e star bene".

S4.10 - Coaching, professional self-improvement, soft skills

The seminar aims at improving the musician's performance and professionalism addressing the area of the "inner game" and emotional impact on performance and results.

To evaluate the efficacy of the seminar, students will be invited to self-assess their current approach to different situations. At the end of the training they will have the tools to understand which approach would help them in improving their behaviour.

Seeing the very personal nature of the topics addressed, the teacher will not force students to share their path. The training will be considered successful if the trainee will improve their original behaviour.

Through the seminar, each musician will learn to assess and acknowledge their individual approach on stressful situations, such as performance, important meetings, auditions. Additionally, they'll complete an overview of the possible approaches aimed to manage those situation. The musicians will receive guidance on which approach could be better in relation to the individual characteristics.

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Overview of three main approaches and guidance on their use in relation to individual needs and characteristics.

The seminar will include a focus on:

- Impact on the individual performance of the Emotional Intelligence and of the "inner game"
- Theoretical framework D. Goleman and T. Gallway, M.E. Erickson
- Self-assessment
- Examples of improving performance in Hypnotherapy, Coaching for performance and Meditation

Teacher

[Alessandra Calzarossa](#) | Professional coach, senior HR Expert in international, multicultural environment, internal communication and talent manager. During her professional path she has managed international teams in specific HR projects, such as training activities and change management. She has been in charge of liaisons with universities and researches centres where she often delivered presentations and trainings in the area of communication, talent development and work organization matters.



ENVIRONMENTAL AWARENESS AND BEHAVIOURAL CHANGE

S4.11 - Environmental awareness and behavioural change

The seminar aims at providing the musicians with information and tools to improve their knowledge on the environmental impact of their lifestyle choices, especially those connected to their work and travels, and thus lower it. Musicians will be able to check their impact at the beginning of the seminar and to re-evaluate it from time to time to verify their improvement.

Musicians will improve their awareness of the impact that their everyday choices have on the environment and society, and will be provided with accurate advice to reduce their ecological footprint. Thanks to an online tool, the musicians will estimate their habits: they'll calculate how much the different means of transport, the diet they follow, and the energy they use impact the environment. This activity is crucial to help them in taking conscious choices and thus stimulate a spontaneous change of habits.

Musicians will have the possibility to review their routines and reconsider them, trying to limit the use of resources and increase the positive actions and choices. This task could help them adopting behaviours not considered until now and to make them part of their daily habits.

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- Explanation of what the ecological footprint is, why it is important and how it is calculated
- The behaviours considered to estimate the ecological footprint
- The behaviours directly connected to the professional activity of musicians
- The evaluation of one's footprint and advice to reduce it
- Re-evaluation of the footprint from time to time to check the improvement

Teacher

[Veronica Meneghello](#) | Project coordinator for national and international projects on sustainability and communication since 2013. She has specific expertise in management of natural resources, sustainability, and communication. She is currently in charge of project management and communication activities of several EU-funded projects, in addition to being the CSR manager for ICONS.



ICONS

EMPOWER project

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