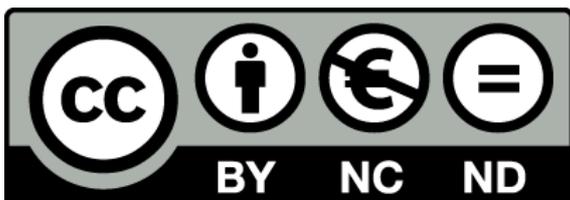

Treball Final de Màster - Annex

Títol:

MUTEK

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Annex

MUTEK^{ES}

CONNECT
Residency
Program

Barcelona
Spain 2022

Cultural Project Annex:
Master's Degree in Arts and Culture
Universitat Internacional de Catalunya
Academic year 2020

Submitted by: Nevena Jeremic,
Andrea Macías and Juan Torregrosa

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1. Executive Summary >

1.0 Description of the Electronic Music Industry

The dance music industry is booming right now. It has seen incredible growth in the past years and electronic music became one of the most popular genres among listeners and audience. Even obscure dance music scenes are often slick, commercial operations. Nightlife has long been a vital cultural motivator, an incubator for new sonic art forms which can inspire creative innovations, foster alternative cultures and help to regenerate urban environments.

Electronic music was from its beginning a search for free space and tolerance. For some, this was a place to create temporary havens for musical, cultural, sexual, or even spiritual expression. For others it was a chance to celebrate social resistance. But, what is probably the most important is the fact that people cared for their voice to be heard, and fought for their ideals through electronic music. It wasn't just a branch of the entertainment business that could offer them material benefits, but as a culture in which they had invested huge amounts of commitment, emotion and belief; something that they felt must be cherished and defended.

Electronic dance music culture grew up at the same time as the internet and took the advantage of its possibilities instinctively making it a digital culture for digital times. Therefore, it doesn't come as a surprise how the global expansion of internet access helped to propagate trends that might have previously remained localized for much longer, and how social media shaped the popularity of certain genres of electronic music and artists as well.

At the high end, this culture had turned into a feeding frenzy of gargantuan proportions, a machine for capitalistic exploitation. Electronic music industry is taking several billion dollar revenues a year worldwide and as is customary in a global capitalistic market, the biggest purses go to the few at the top.

According to a report entitled 'Electronic Cash Kings' that is published yearly by business magazine Forbes, the highest earning DJ in 2019, made an estimated total of \$43 million dollars from live shows, recordings, merchandise sales, endorsements and other commercial activities. These 'cash kings' have become perennial globetrotters, jetting from gig to gig and cutting new tracks on their laptops in VIP departure lounges and five-star hotel rooms. In this lucrative leisure racket, customers face no one another, but the huge pyrotechnic rig at front, paying homage to the almighty superstar DJ (virtually always white and male). In Las Vegas pleasure domes, clubbers are segregated according to entry fee; in Shanghai, the dance floors are tiny, to fit in more tables where the super-rich can pose. Ibiza, too, has gone yacht class. These party moguls are the serious players who speak of something they call 'dance music industry', of professionalism, and production values, of branding and sponsorship deals and digital reach and media synergies. In the US in particular, the rise of the raucous Americanized version of dance music known as EDM attracts entertainment corporations which have little investments in terms of personal experience in all of this; for them it is just another form of show business.

Even those who are specialized in less populist forms of electronic music are constantly on the road or in the air, shuttling back and forth between the disparate nodes of their International cult followings. Just to take one example, during the course of a single month –May 2016– Berlin techno DJ Ellen Allien was billed to play at parties in 11 different countries: Germany, France, Italy, Spain, Austria, Turkey, Israel, India, Colombia, Ecuador and the US. And that's not even the most extreme example. These are quite punishing schedules that show little forgiveness to the weak-hearted or mentally unfit.

Therefore it doesn't surprise that 73% of independent music makers have experienced negative emotions such as stress, anxiety and/or depression in relation to their music creation and career.

This globalization and exploitation of electronic music has led to more players in the game, more investments, higher stakes, less creation in terms of personal experience and more towards market relevance. This brought the scene to a quite unhealthy point, where sky-high DJ fees are crippling dance music and only the top one percent of DJs are taking a disproportionate share of pie. Social media have become a benchmark of popularity, and in order to attract the audience festivals are squeezing in in one single lineup as many headliners as possible. This means that people are looking for these stacked lineups because they perceive it to be value for money paid. Consequence is that small promoters lose, while wealthier promoters who are able to provide that perceived value stay firmly at the top of the pile and determine current trends and the future of the industry. 80% of the budget is spent on headliner DJs and the rest of it goes on local DJs, who get paltry compared to headliners. In that way, artists in the middle are slowly being squeezed from the scene and disappearing. This kind of inequality on the scene creates a pressurized environment between all participants in the industry. Without paying appropriate attention to talents on all levels, the electronic music ecosystem will inevitably look very different. The question that arises is: from where will tomorrow's headliners come from?

Let's go back to the first sentence in the text, that the dance industry is booming. Many participants are questioning the mechanisms underpinning the industry, and the inequality of it. And in the end, how much of this money actually goes to the people who drive the whole thing along: the music producers? For the sake of clarification, unlike in other genres, such as pop and hip-hop, in which producers oversee a process of making music on many levels, in dance music a producer refers to the artist who creates, or "produces" the music.

What is sure is that not all musicians can make a living on producing music alone. There are several primary ways producers can earn money: selling records, selling music digitally, streaming through different online platforms, touring and having gigs. Due to headline-culture and other socioeconomic and technological factors, during the years the industry has shifted its focus only toward supporting artists on the higher levels.

On the other hand, the world of streaming and downloads has exponentially shifted the amount of revenue an artist can possibly make off of sales alone. If a producer wants to live off his/her music, they must earn money through selling it. That is the economic reality. In the age of streaming, this is no longer as simple as it perhaps once was. Streaming and downloading services are said to be the future of music consumption. But, to whose favor does this future belong? The audience, the music producers or the tech giants such as Spotify or Amazon? For instance, Spotify gives a fairly good deal in terms of profits that they make from the subscription fees for plays on individual tracks. Nevertheless, the eventual payout for the producers is paltry. The number of plays/downloads artists must get/sell in order to earn an average US monthly wage is outrageous (see Annex 1.2 for detailed information). This low paying royalty rates issue is a result of the exponential increase of exposure and sales an artist must sustain nowadays in order to make a sustainable income.

As traditional income streams dry up, and changes in music distribution and consumption take over the industry, many producers find themselves in situations where they have to adapt to these new conditions. However, at the same time they must continue paying their bills and having a normal living. In the modern world, where we can access artists' music via our computer, there must be a way that is fair for everyone—fair for the artist and fair for the consumer. Today it takes such big numbers of streams for an artist to meet his/her needs.

Moreover, tech giants such as Amazon and Spotify are, according to the numbers on the charts (see Annex 1.3 for the detailed information), absolutely exploiting work from producers.

It is time that we as a society, we as individuals who value art and artists, and we as cultural managers, stop romanticizing the way the market undervalues artists and their art and start doing something about it.

1.1 Music Industry in the Post Covid-19

What is undeniable is that Covid-19 pandemic has already taken its toll in all spheres of life, from economy, and traveling, to socializing and normal day to day activities. The entertainment industry, certainly is no exception. What is certain, according to current forecasts, is that the cultural sector will be one of the industries that will suffer the longest of the lockdown consequences, since it requires gatherings of bigger audiences in one place at the same time.

How this situation will unfold, only time will tell, but what is left to us is to adapt to new conditions and terms, invent new ways of conducting events and find a silver lining in the coming period. The occurrence of these unpleasant and unexpected circumstances have definitely unveiled the shortcomings of the electronic music industry and the fragility and instability for most of its participants.

Electronic music and digital arts are hardly relevant in the cultural sector for most countries. Therefore, relief funds and governmental aids barely make it to this industry. Moreover, the reduction of the cultural budgets in order to attend prioritized issues in a state of emergency, has made grant appliances an almost impossible mission.

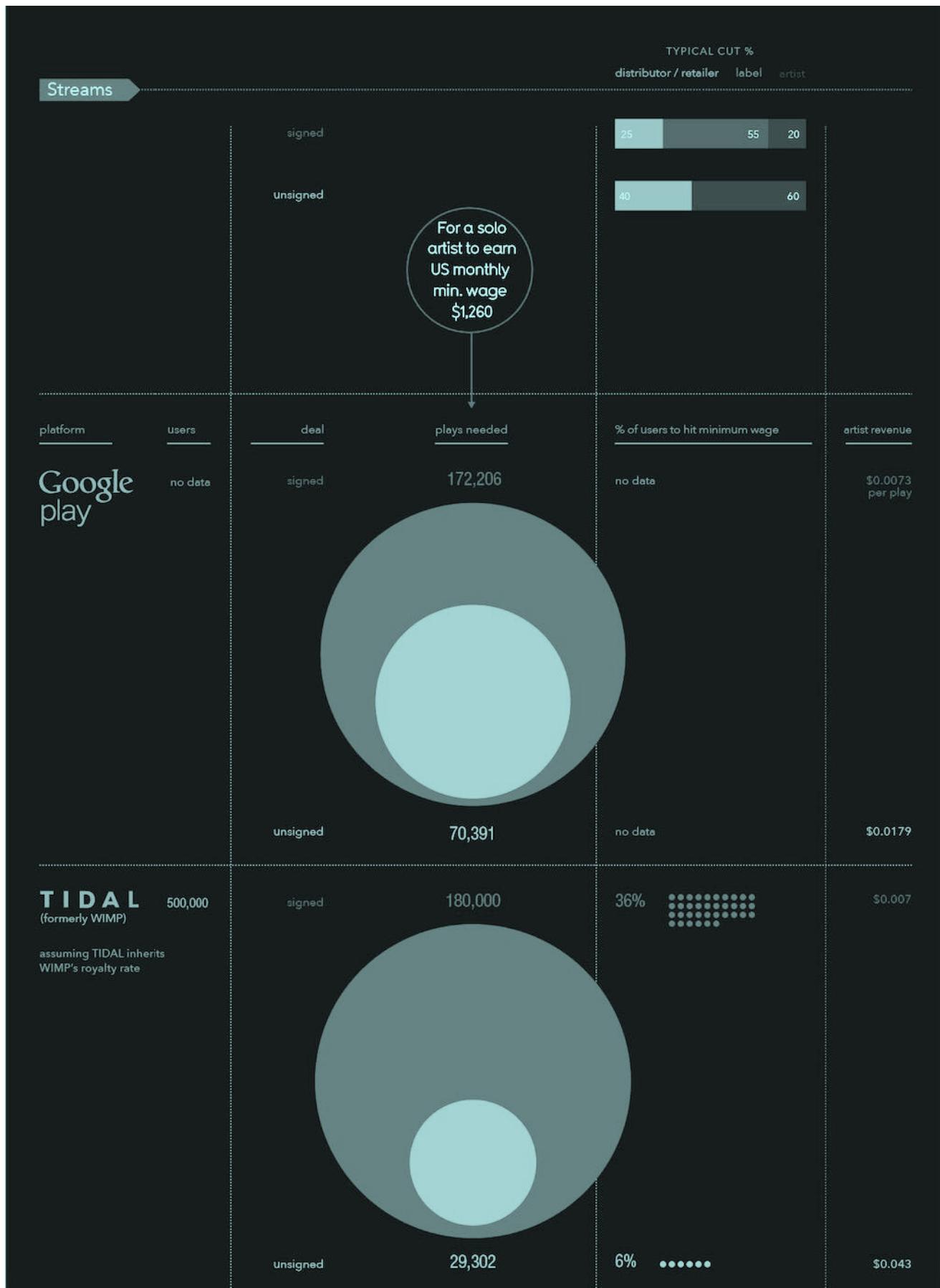
Left without any sources of income for an indefinite period of time, most artists turned to their fans and followers asking for donations, clubs organized virtual benefit events in order to raise funds, and DJs undertook endless live streams. The impact of the crisis has brought out a supportive and encouraging environment, although the consequences continue to be immeasurable. The industry may be learning about the power of community and its undeniable importance. Furthermore, the lesson should inspire a continuing in this embracing even in the aftermath of this surreal situation, whichever it comes to be.

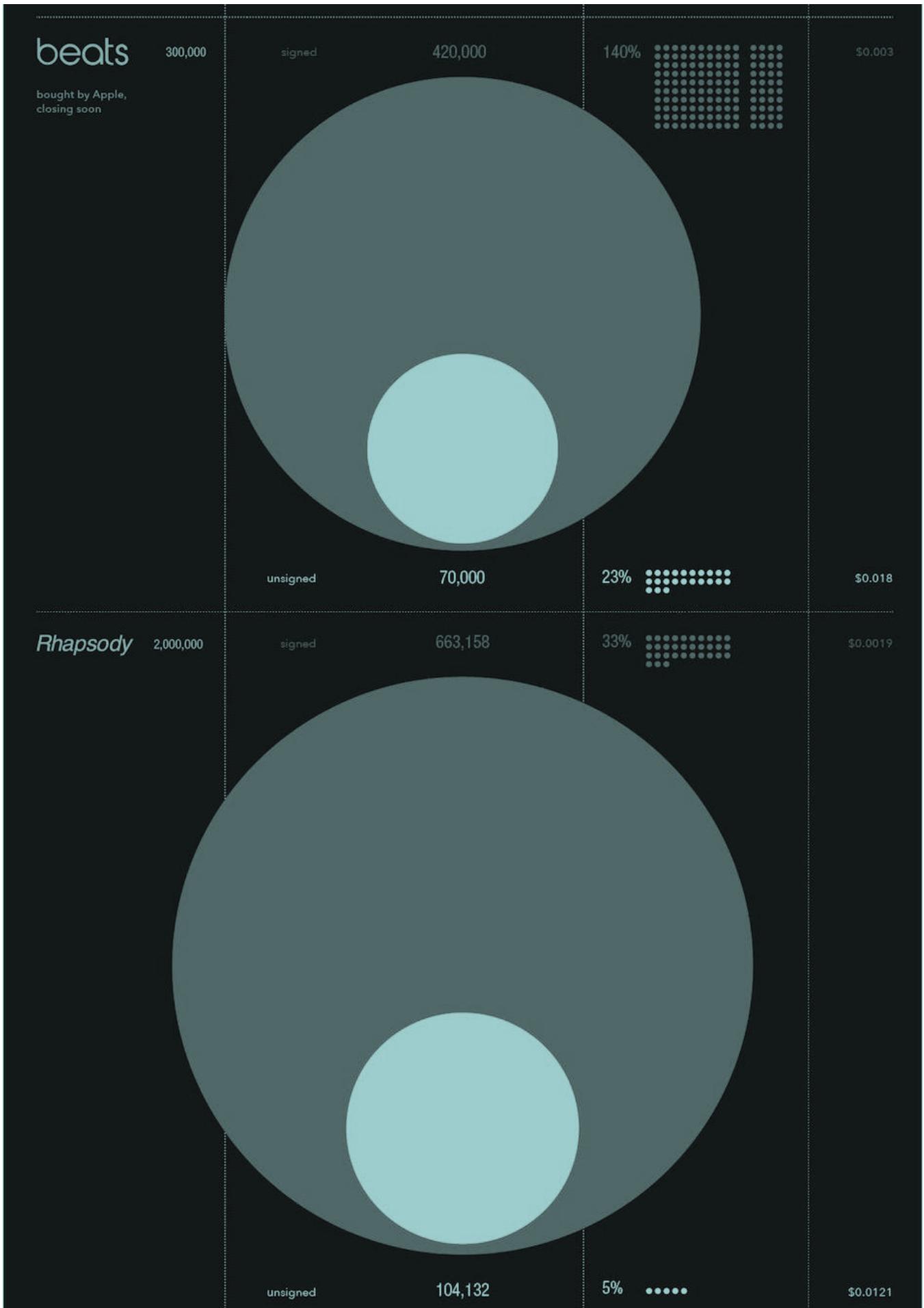
On the bright side, because there is one, most cultural organizations and companies are turning to the advantages and benefits of technology, encouraging and giving hope to those who have work and know better about them. There are new, never imagined before, collaborations that are making their way to probable sceneries of the future of live events. As an example, the teaming up between the gaming industry and music industry shows a new form of creating interactive virtual events for the audience.

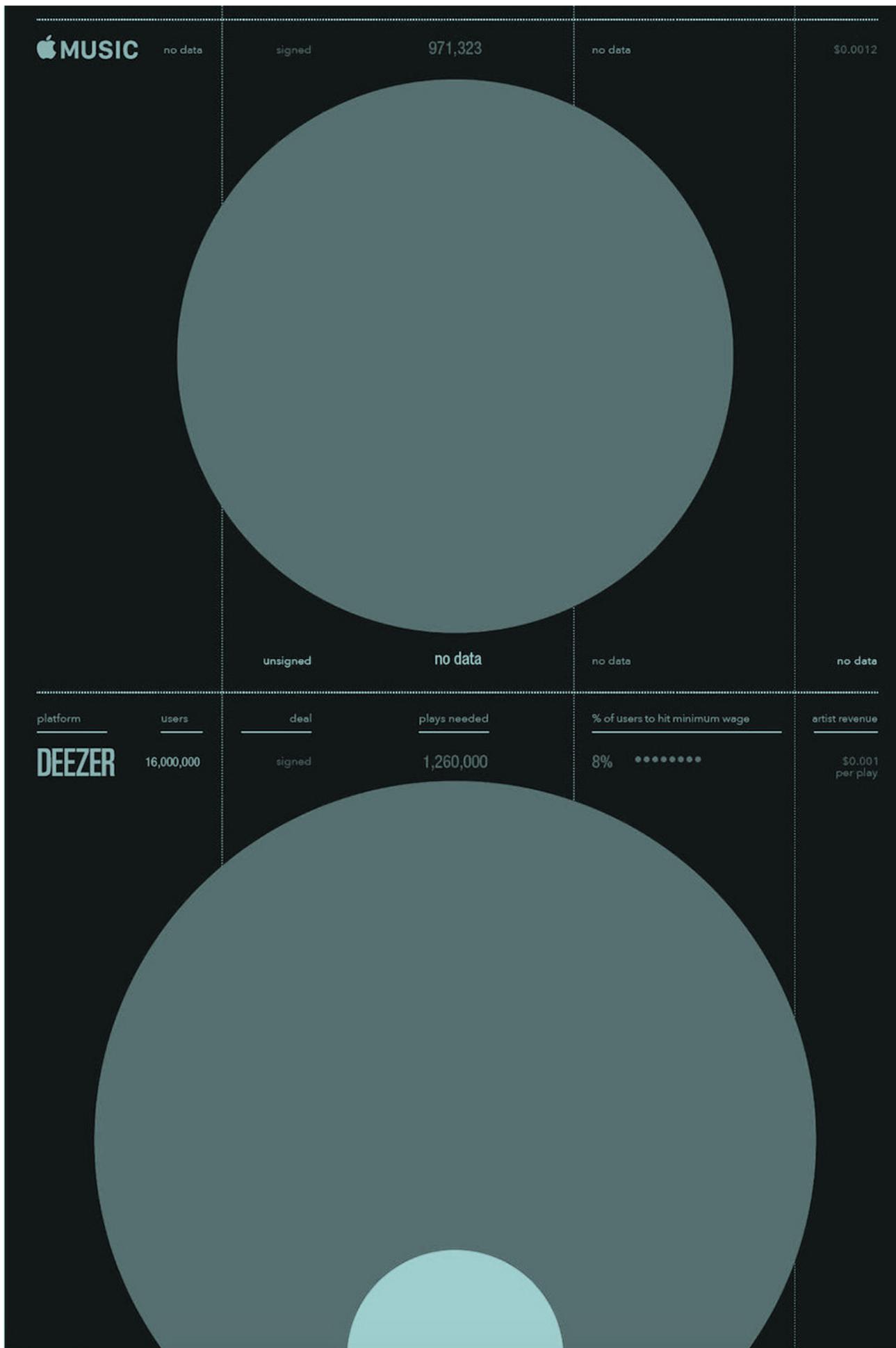
Is this pandemic struggle a period we will overcome or we are witnessing the future of cultural events? Time will also tell. Still, it is certain that some of these elements will be incorporated in the industry and will change what we were used to until now. We better start adapting our mindset to this change and re-evaluate our plans into this "new normal".

We find MUTEK CONNECT as an opportunity to break this vicious circle, opening a possibility for the whole system to re-think itself. A Residency Program situates the artists and creators where they are meant to be: at the top of the chain of values. With this change of paradigm, plus the support of future leaders of the sector, we might have a beam of hope for the business to continue to be profitable and reliable in the future.

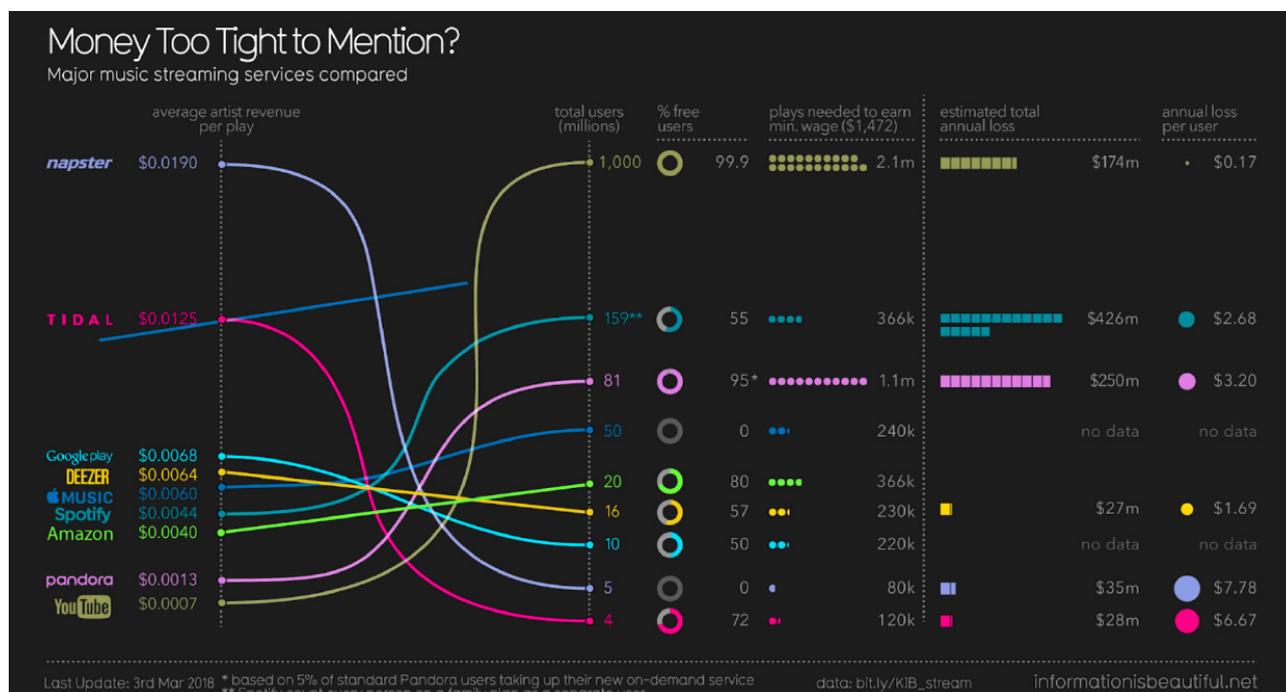
1.2 How Much do Artists Actually Earn From Streaming?







1.3 Earnings From Streaming Per Play



2. Contextual >

2.0 The Starting Point of the Project

UIC's Final Project Group

We are Nevena Jeremic, Andrea Macías, and Juan Torregrosa a team of young people with the enthusiasm of making the music and digital arts industry a more aware and fair environment. Currently, we are coursing for a Master's degree in Cultural Management in Universitat Internacional de Catalunya (UIC). Driven by our desire of improvement in the music ambit we teamed up to make our internship for the 11th edition of MUTEK.ES, a festival of electronic music and digital arts in Barcelona.

An opportunity to develop a residency program with the same organization came along with the internship. We took the shot and, after months of hard work, we are now introducing MUTEK's residency program CONNECT. But, let's start from the beginning: MUTEK.

Mutek as the Main Partner

The detour of the music business is well-known for almost every stakeholder in the industry, being of course, the new creators those that are most aware of it. It becomes a serious issue when you understand the ultimate source of this whole trade is, precisely, creativity. Shamefully, many prefer to ignore this and let their intentions be driven by other reasons.

However, culture finds its ways. Every now and then we find actors willing to upfront the problem. Such characters aim, in many cases, to the roots of the structure in order to propel a real change. This allows them to barg into the mindset of those involved and consequently, open new and reliable options for the music business future.

This is the case of MUTEK: a not-for-profit organization that efforts to disseminate and develop digital creativity in sound, music and audiovisual art. Founded in Montreal, Canada in 2000, MUTEK seeks to support the experimental and playful sides from the most original and visionary artists currently working in their fields. Initially thought of as a Festival, it is focused intently on live acts and offers everything from installations, club nights and theatre performances to free outdoor dance parties.

The starting point for MUTEK is the avant-garde artists and their disruptive creations (where every art form begins and evolves). Therefore, their rich, diverse and unique program is structured in different sections, showcasing a wide variety of electronic music and audiovisual art genres. In the international overview, MUTEK exists today with a network that has branches in North and South America, Asia and Europe, providing an essential platform to promote and explore wide-ranging artistic content.

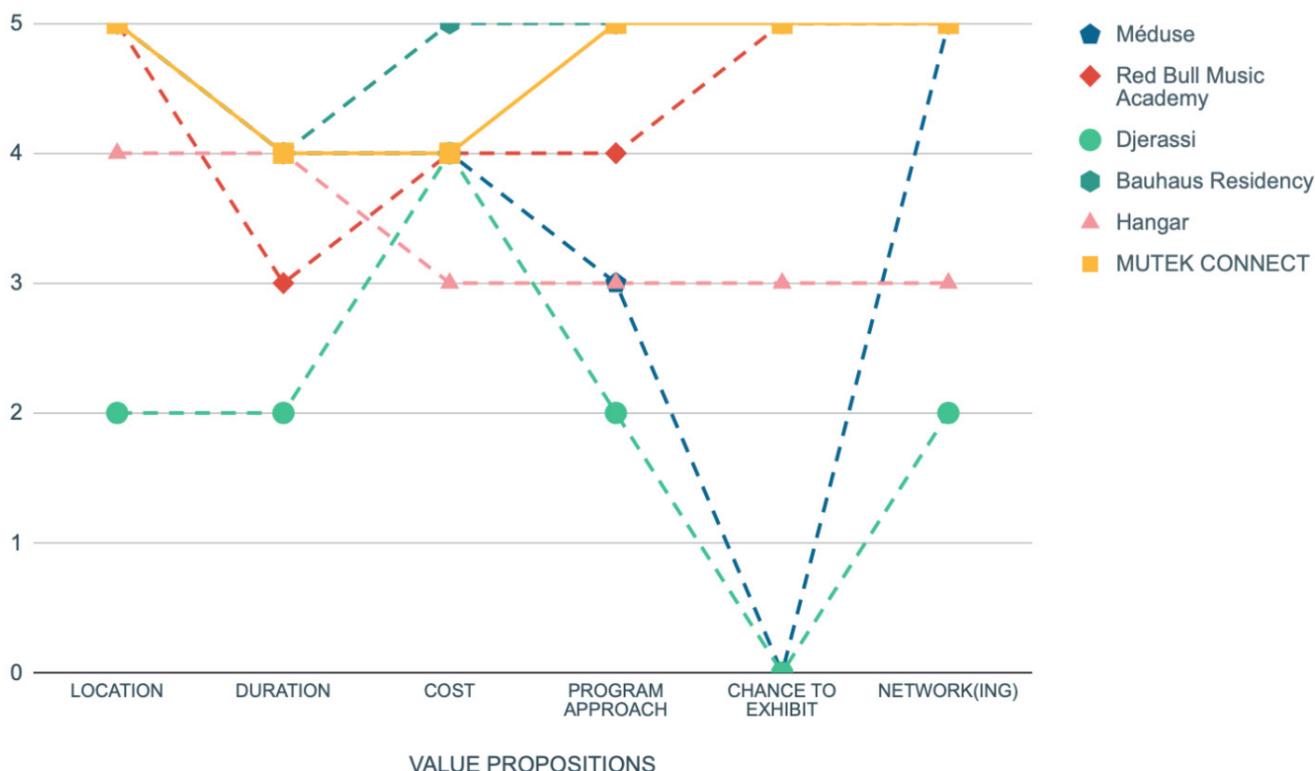
The Starting Point of CONNECT

This 2020 MUTEK takes a step forward in the professional development of artists and decides to create a residency program: CONNECT. For this effort, the Spanish branch of MUTEK made an alliance with UIC. Having as a starting point the idea of doing a residency for artists, we (Andrea, Nevena and Juan) will develop the proposal of the program, present it as our Final Project for the university and deliver a solid business plan for MUTEK.

2.1 Competitors Analysis and Value Curve

The following benchmark analysis is focused on the value proposition of 6 worldwide residency programs taking into account: location, duration, cost, program approach (what the program includes and offers), chance to exhibit/perform live, and the chance to network. With the creation of this value curve we were able to see a map of necessities that are covered and the ones that are missing in the market.

If we position CONNECT in the Value Curve with our competitors we can see that by providing an integral program approach, the opportunity to network and the chance to exhibit, we are placed in a very attractive position for our customers.



2.2 Validation Analysis research

In February 2020 we developed an assumption table divided in the main segments of the residency program. Each hypothesis raised was validated with different research tools. For example, a survey was conducted for our target audience to define the relevance of each previously stated hypothesis. Here are our findings and conclusions of the research:

CONCEPT	SEGMENT	FINDINGS	CONCLUSIONS
Artists are looking for personalized training and holistic programs as well as a chance to exhibit or present their work and build network. _Survey_	Customer Value Proposition	<ul style="list-style-type: none"> - Workshops by guest artists and professionals in their field (61,1%) - Professional assistance / guidance (61,1%) - A chance to exhibit (38,9%) - Residency located in Barcelona (50%) - Build long-lasting relationships with professionals (66,7%) 	<ul style="list-style-type: none"> - Providing a residence for artists that offers both: workshops by guest artists and professionals in their field and an holistic/integral program increase the interest of the customers. - By giving our customers more options the chance to develop, exhibit their work and the opportunity to network will help create a more appealing residency program that will help them in a short and mid term.
Provide a program that will be tailored for their needs with a follow-up that will help them to go further in their career. _Survey_	Customer Value Proposition	<ul style="list-style-type: none"> - Artists consider applying for a residency program that offers professional assistance/guidance (60%) - Artists want to build a long-lasting relationships with professional and established artists (66,7%) 	<ul style="list-style-type: none"> - Taking into consideration that artists are in a mid-phase of their careers, they don't want to lose time on residencies which cannot help them to grow. - Follow-up is important since it provides artists network, support and safety. - Artists have an experimental/scientific approach to their projects and therefore need specific equipment and production to realize them.
Covering most of the expenses of the residency and facilitating the whole process for the artists. _Survey and interview_	Customer Cash Flow	<ul style="list-style-type: none"> - Customers would use part of their time to work so they can pay the Residency (33,3%) - Potential residents would search for grants (33,3%) - Some of them will use their personal savings (22,2%) 	<ul style="list-style-type: none"> - The consecration of the money to participate in a Residency Program is part of the mindset of an interested artist. - By providing a monetary solution, not only will avoid this issue, but will encourage more artists to participate.
Barcelona as a location opportunity _Research and interview_	Market Environment	<ul style="list-style-type: none"> - Although opportunities for artists in Barcelona have increased, programs lack some or most of the essential aspects of an appealing program - Most of the offers are focused on specific needs, downplaying essential aspects 	<ul style="list-style-type: none"> - A smart communication strategy must be developed in order to take the most of Mutek's community and reach the audience we want. - One of the main reasons artists search and apply for residencies is to meet people from their industry and to build long-lasting relationships with professionals in their field.
Searching for new artists _Internet research_	Placement Key Partners	<ul style="list-style-type: none"> - It is difficult to attract artists to new programs or residencies which they are not familiar with. - Artists search for residencies to meet people from their industry and to build long-lasting relationships with professionals in their field. 	<ul style="list-style-type: none"> - To really highlight among the art residency offers in Barcelona is crucial to make emphasis in our differential values: <p>Mutek Network Holistic Program Follow Up after the program</p>

2.3 The Members Professional Background

Nevena Jeremic

I have a background in the electronic music industry, and in the past ten years I have been an active agent by organizing events, supporting artists and being a DJ. I was able to see changes in trends throughout these years, and how things transitioned from one to another. I didn't find this industry stable and supportive enough for artists and for all other participants in it, such as festival directors, promoters, booking agents, tour managers, and I always thought certain changes must be made in order to make it more sustainable and encouraging. I find this project of immense importance because it can provide solutions, shift perspectives and make a big impact, even if it's on a small scale at first. Rather than following the individualistic approach, it embraces the importance of community.

Juan Torregrosa

Having worked for diverse companies of concert promotion and production, I have had the opportunity to know the industry current ecosystem. Doubtlessly, one of its weakest items is the support of new and local talent: In order to sustain a business, promoters must fit in the ruling business model. Unfortunately, this model doesn't take into account the artists as it should, constraining the leaders to endlessly defer the noble causes and passions they were born from.

Andrea Macías

I come from a humanities background and after working in the cultural field I changed directions into event creation, working in the area of service, production coordination and content curator. As a result I learned how to develop action plans, coordinate events and production. Music has always been one of my passions, although I have experienced it from an amateur and audience point of view. We have to understand that this industry is not only about profit and fame; if the industry wants to have great artists they need to take care of them, giving them tools, skills and the importance they deserve within this ecosystem.

3. Diagnosis

3.0 Details of the PEST Analysis

Political

- Catalonia's drive for independence highly affects this region, and while the government system in Barcelona and Catalonia are pro-independence, the rest of the Spanish government is not. Spain is currently led by two parties: the Socialists and Unidas Podemos.
- Catalan government manages innovation in: business, digital governance, entrepreneurship and education.
- Barcelona has easy access to very dynamic large markets: the EU common market, which provide access to 510 million people. It forms part of the axis of the Mediterranean corridor, a Trans-European Network.
- It has become harder to get a public space to organize a festival since permits are granted by the government.

Economical

- Cultural and creative sectors generate a conjoint business volume superior to seven thousand million euros annually, which represent 3.7% of the Catalan GDP and 9.4% of the business volume of the services' sector.

- Annually, the government of Spain invests approximately €109.5 per citizen in cultural aspects (0.44% of the GDP) while an average cultural consumption amounts in average €326 per capita. This consumption takes third place in the Localcom Index that measures the opportunities, infrastructures and digital uses.
- Madrid and Catalonia are the only autonomous communities with more than 30.000 cultural and creative companies each, summing up 44.4% of the total Spain's cultural entities.
- Due to Covid-19 pandemic crisis, most of the government's planned measures for social and economic re-engagement require that cultural venues work at a 30% capacity in early phases of lockdown easing and at a 50% capacity in the foreseeable future. Having said that, it puts these businesses in quite a difficult situation in both financial and social terms. On one side, the venues need 90%+ capacity to break even financially, and until they can open at a 100% capacity most of them will remain closed. Opening at a reduced capacity or remaining closed are not sustainable options, or possible, as both will result in job losses and closures eventually.

Social

- Barcelona is a cosmopolitan city, whose open attitude to immigration over the years, has resulted in a rainbow mix of nationalities in the capital of Catalonia. The number of foreign nationals from Asia and Europe (especially Italy and the UK) has increased over more recent years.
- Age structure in Barcelona is 12.6% (0-14 years), 65.9% (15-64) and 21.5% (65+). Percentage of foreigners over the total population in 2018. was 18.5% compared to 1.9% in 2000.
- 3.9% of the active population in Spain works in creative, artistic and entertainment activities and 1% of the active population works in archival, museum and cultural activities. In Barcelona, creative industries account for 12.3% of the city's employment.
- The city is well positioned in international tourism, business and leisure rankings. It is the third top city in Europe in terms of number of visitors and spending by international tourism (8.1 million tourists in 2019.)
- The change of trends in tourism, business and leisure have led to growth of popularity of music festivals in Barcelona. They have become some of the most popular cultural events in Europe and are key points when it comes to cultural and tourism strategies. Music festivals are employing thousands of people and are working as economic stimulators in regions where they are held.
- Festivals such as Primavera, Sonar and Mutek have earned international recognition and have become very popular among foreign audiences who travel to Barcelona to attend the events and cause a significant economic impact on the city.
- Due to travel restrictions in the foreseeable future, cancellation of major cultural events and closing of cultural venues both in Spain and worldwide, there will definitely be a change in consumption of culture until the end of the year.

Technology

- Strategic and financing activities within the tech industry have been affected by the consequences of COVID-19, where year-on-year deal values have come down by 26%.
- Music industry, and especially the electronic music industry, is technology driven. There are four major technology trends that will affect the future of the music industry as a whole: increased media production and consumption, voice control, AI-generated music and extended reality.
- Due to Covid-19 crisis, tech companies and platforms that cater to activities such as travel, transit and co-working have seen their business models challenged. On the other hand, service-focused internet technology companies that have helped people to navigate through lockdown and new normal day-to-day life have seen a massive increase in usage.

3.1 Details of the SWOT Analysis

According to our market research this would be the main strengths, weaknesses, opportunities and threats of CONNECT Residency Program.

STRENGTHS	WEAKNESSES
<p>CONNECT residency program</p> <ul style="list-style-type: none"> • Unique residency proposal including an international exchange opportunity <p>MUTEK Festival as partner and fundraiser</p> <ul style="list-style-type: none"> • Years of experience and knowledge of the Music Industry • Established brand with an international recognition not only in the Music Industry but also in the Innovation, Creative, Digital and Arts sector • Big network and partners on an international level 	<ul style="list-style-type: none"> • Each of CONNECT's residency program will have to be adapted depending of the country • MUTEK doesn't have a strong social media presence in all of their international networks
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> • Expand to other countries and make more international alliances • Expand the number of artists for the festival and events • Seek for partnership with more private and local institutions and organizations Covid-19 • Strengthen bonds with artists and institutions on a local level • MUTEK Festival exploring new online platforms: video game industry 	<ul style="list-style-type: none"> • Constant change in customers preferences and trends in the industry • High market competition on an international level <p>Difficulties to seek for more funds and grants from the government Covid-19</p> <ul style="list-style-type: none"> • No travel internationally • Follow health protocols

4. Conceptualization

4.0 Content Categories of the Residency Program

CONNECT is a specialized residency, meaning the program will adapt to the needs of each resident and his/her project. Nevertheless, coming all from the same, or very similar, knowledge area, the overall experience will be based in four standard categories. Each of which will be structured with various topics.

Here is an example of the content that the residents will have within our four main pillars of the residence:

Technical

Sound Engineering | 30 hours - Bridge_48 Team

Producing and/or recording live performances based on equalization, audio effects and mixing among others.

Production workshops | 20 hours - Tutors & Guests

Overseeing and managing sound and music recordings: from collaborations to sharing ideas into given projects.

Accessibility to equipment | 40 hours

Own studio and basic equipment with previous reservation

Technical Support | 20 hours - Bridge_48 Team

Assistance and advice at any given time.

Creative**Authenticity | 20 hours - Tutors & Guests**

Finding your own voice. Channeling the dreams and goals.

Personal Assets | 30 hours - Tutor

Understanding your own talent, virtues and limits. Working on weaknesses, developing strengths.

Storytelling | 20 hours - Tutors & Guests

Music and image narratives, what are they and how to use them.

Personal Development**Artistic Autonomy | 20 hours - Tutors & Guests**

Expressing and defending your ideas. Listening to advice.

Spiritual Balance | 20 hours - Guests

Finding balance between on-going life and sources of inspiration for creativity.

Overall Health | 30 hours - Guests

Sessions of exercise, yoga and/or other activities to keep a healthy life.

Business**Art Management | 30 hours - Tutors & MUTEK's Team**

Music Industry universe. Value Chain. How to sell your product.

Social Media Promotion | 20 hours - Tutors & MUTEK's Team

Digital promotion and communications. How to create a digital persona.

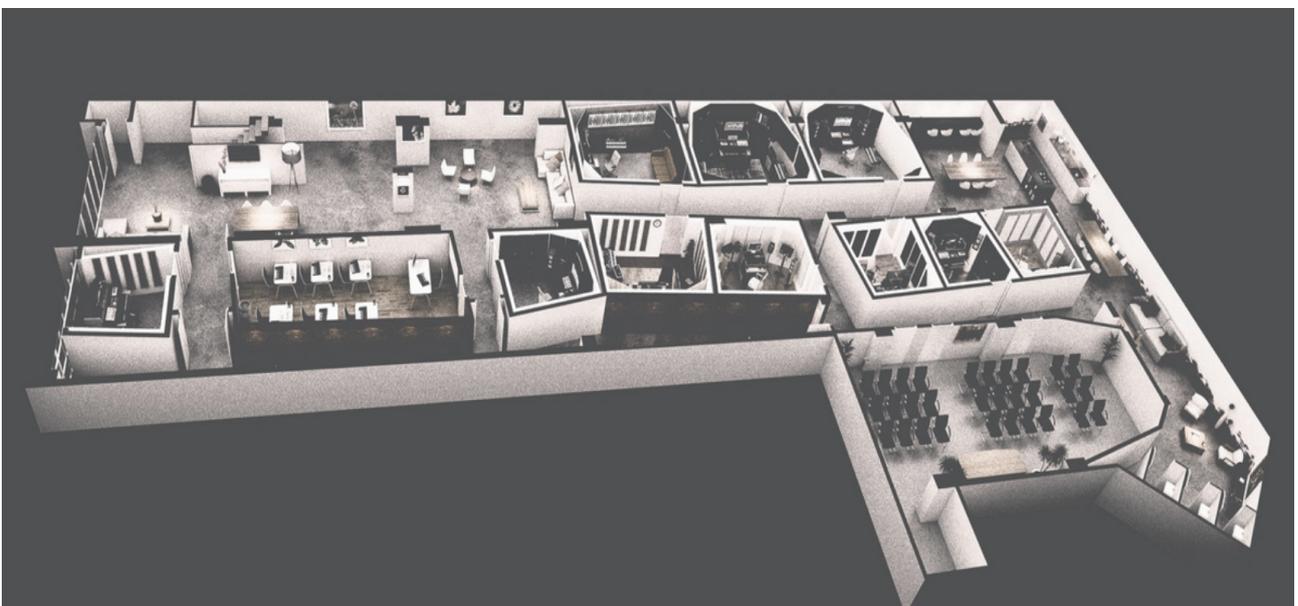
Project Development | 30 hours - Guests

Crafting a Business Plan and a Promotional Strategy

5. Operations >

5.0 Bridge_48 Blueprint

Bridge_48 will be the place where most of the sessions of the residence will take place, being this the main collaborator of the pilot test and first edition of CONNECT.



5.1 List of Tools and Equipment of Bridge_48

One of our main allies of MUTEK, and therefore CONNECT, is Bridge_48. Because of this alliance one of the best advantages that the project has is being able to provide our residents full equipped studios. The space counts with 4 types of studios, each equipped with diverse tech riders, depending on the needs and tools that the residents are looking for.

Pro studio.- the best technical equipment and personalized acoustics at your complete disposal.

Analog studio.- unique atmosphere and luxurious accommodation.

DJ booth.- prepare your sessions, test your songs and enjoy your music!

Maceo Plex studio.- equipment that the famous DJ and producer Maceo Plex donated to the studio.

Some of the list of the tools and equipment that the studios of Bridge 48 provide are the following:

Monitors and Sub Neumann | A / D Converters | D / A Mytek SPL Equalizer Pässeq | Equalizer Crane Song Ibis Limiting Compressor | Pendulum Audio OCL-2 Compressor | Foote Control Systems PS3 | Mastering Edition Insert Switcher | Knif Audio Dangerous music Analog Summing | Genelec Monitors | Audio Interface Metric Halo | DP4 Multi FX | Thermionic Culture The Fat Bustard | MKII Analog Sum | Chandler Limited TG2 Dual Mono | Mic Preamp, Empirical Labs Distressor | 3 × CDJ-2000NXS2 | 1 × DJS-1000 | 1 × DJM-900NXS2 | 2 × PLX-1000 | turntables 2 × RM-7 | 2 × Barefoot Monitors MM27 gen1 | 2 × Adam Audio A5 | Aphex Aural Exciter Type III, SPL RackPack 2710 | Studiologic Sledge | Dave Smith Prophet 12 | Universal Audio Twin (uad solo) | Roland JP-8000 | Dave Smith Tempest | Roland Jupiter 6 | Korg MS-20 | Mixer TOFT – 24 channels

To review the hole list of equipment access <https://bridge48.com/en/>

6. Production & Planning >

6.0 Details on the Timetable Project Planning

Below is the timetable for the organization of the first edition of CONNECT residency program, showing the key activities, execution times and responsible for each task. The planning will start from the beginning of 2021 while the residency will take place in the beginning of 2022.

		2021																											
		February				March				April				May				June				July				August			
Activity	Responsible	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4	W1	W2	W3	W4
Events																													
We Are Equals Simposio	MUTEK																												
MUTEKES Festival	MUTEK																												
Funding																													
Application for Generalitat de Catalunya (ICEC)	MUTEK / CONNECT																												
Pre Launch																													
Define succes metrics for each fundor and sponsor + key areas we want to address	MUTEK / CONNECT																												
Define strategy and fundraising goals for fundors and sponsorships	MUTEK / CONNECT																												
Meetings and follow ups with sponsors and fundors	MUTEK / CONNECT																												
Singing contracts + sending benefits scheme	MUTEK / CONNECT																												

6.1 Customer Journey

As a project that isn't focused on a product, we found it more convenient to explain every step of our project through a customer journey, and in parallel describe which assets and supplies we will need for each of them.

Our first contact with the future residents starts through our social media and website, where they will be able to find posts, articles and advertisements about CONNECT. Through content that is thoroughly planned in the communication strategy we want to engage with the artists and creators and eventually spark the interest for them to apply for the program. We want to make the user experience as simple as possible, and therefore, on the MUTEK website, there will be a divided section only for CONNECT, where people will be able to find all the necessary information. This means, as well, that if those who are interested would have some concerns or would need any additional information, they would be able to contact us through e-mail or social media where everything would be explained to them.

We will use a submission form as a way to get to know our applicants. Through creative questions and tasks we want to bring closer the atmosphere of the residency and for what we stand for. There are several approaches to how we will formulate the application, in terms of what the questions will be, how creative the applicants will need to be, which method of submission we are going to use, etc. Nevertheless, we find it quite important to maintain supportive communication throughout the whole process of application and even if an applicant doesn't get accepted, we want to let him/her know that they are welcome to our community, events, and workshops that are not related to CONNECT and that they can apply again next year.

After we make a decision who is accepted, we will start the communication process with residents and will deliver all the important information about the coming period before the residency officially starts. Since CONNECT is based on an individual approach and tailored to every artist's needs, we will communicate with every resident about their flexibility, availability and expectations and define every detail for the residency. The key in this process is to arrange timetables for individual sessions and schedules for group sessions and workshops. We will mark the official beginning of the project at Bridge 48 where residents will meet the organization team and staff from MUTEK, receive their welcome packs, and get familiar with studios and the whole space as well. Since our residents are based in Barcelona, and probably already know the city, the transportation around the city in the form of taxi or private transport won't be provided, but we will provide to every resident monthly tickets for public transport. Every resident will have a host who will be his/her main person for communication and resolving any upcoming issues.

During the residency we will keep consistent communication with artists in order to ensure that everything is going smoothly. Our aim and goal is to provide them space where they will be able to develop their own project and use their maximum potential for it. Bridge 48 is a place where all sessions and workshops will be held, therefore, apart from the schedule every resident will have, there won't be any further need to arrange their arrivals, transport, etc. We will have food and coffee deliveries daily, which will be consumed during the coffee breaks.

7. Organization Structures >

7.0 Details on the Organizational Chart

The team structure of CONNECT is divided in three parts. First is the MUTEK.ES team which includes the Board of Directors, the Communication (press and social media) and the Production team (including general and technical production as well as logistics and hospitality). On the other hand there's the Management team, in charge of organizing and executing the residency program and have to present the annual numbers, results and count with the pre-approval of the Board of Directors.

Last but not least are the areas which the company does outsourcing: legal and financial. The Legal department will be in charge of the creation and implementation of policies specifically for CONNECT, obtaining necessary licenses, obtaining artist releases, ensuring the fulfillment of standards and general legal support.

As for the Financial advisors, they will take care of filing financial statements, submissions for grants and contributions, managing financial control, preparation and analysis of budget, preparing and maintaining donor agreements and staff contracts, overseeing financial operations of the project, ensuring timely and accurate financial reports and practices.

Since CONNECT will work hand in hand with the MUTEK.ES team there will be no need to hire additional staff for the team.

8. Marketing & Communication >

8.0 Communication Actions: Goals & Budget

CONNECT's goals and actions in terms of communication are based on key activities to perform the residency. The following scheme takes into account: the main activities, the budget to be considered and the objective to be achieved.

2021

March Soft Launch | Save the Date

MUTEK Festival 2021 is over and a video recap will be shared. The end of it will tease the name of the residency and the dates to apply to it.

Digital Promotion:
200 €

Goal:
400k Views

April Expectation | Landing Page

Social media content teasing with the program highlights and features. It will take interested people to a subscription page for more information.

Digital Promotion:
500 €

Goal:
2k Subscribers

May	Fundraising Cocktail Introducing the project to collaborators, partners and sponsors. The event will officially present the project, the benefits of being part of it and different models for entering. Plus a showcase from former resident of MUTEK.	Production: 1.000 € Attendance Goal: 20+ institutions and/or brands.
June	Project Disclosure Video Promo An audiovisual piece introducing the residence to the artists, interested and general audience. It will contain crucial information about the residency like how to apply for it, how long will it last and what to expect of it.	Video Production: 700 € Attendance Goal: 1,5k Subscribers
July	Open Call Online Application Application form for Connect residency program for the year 2021. The submission will include description, dates, location and main guidelines of the residency.	Digital Promotion: 240 € Attendance Goal: 200 submissions
November	Winners Announcement Personalized newsletter addressed to the winners. Social Media post and inviting the participants to apply for 2022 residence.	
2021		
January	CONNECT Residence Program Ongoing communication with the residents. Social Media disposal for residents projects' teasers and/or advancements. Not compulsory.	
March	MUTEK.ES Festival Exhibition of projects. Integration with the Festival communication strategy, as the participants will be part of the different ongoing activities.	Digital Promotion: 1.000 € Attendance Goal: 10K Attendees
Total Budget: 3,940 €		

9. Infrastructure & Technical requirements >

9.0 Details on the infrastructure & technical requirements

The following table shows the technical, operational and capital requirements to carry out the 2-month residence. Each item is specified, indicating the cost and whether it will be considered an expense or an asset within the budget.

ITEM	SPECIFICATIONS	BUDGET INDICATOR	DECISION
Capital			
Mentors salaries	Three local and three foreign mentors for one month.	Total: 3,000€ 500€ x month each	Expense
Working capital	Andrea, Nevena and Juan for 12 months.	Total: 18,000€ 500€ x month each	Expense
Operational			
Residency Venue	Location and facilities where the residents will have the mentoring, workshops and group sessions.	It would cost 8,300€	Bridge_48 will provide it free of charge.
Venue related services	Services related to the venue such as security, light, water, gas, etc...	It would cost 250€ monthly	Bridge_48 will provide it free of charge.
Cleaning company	Outsourced company to clean Bridge_48 facilities	Estimated 380€	Expense
Work insurance for residents		It would cost 1,650€	MUTEK.ES will provide it free of charge.
Equipment			
Recording / Producing studios + mixing equipment	The studios need to include the following equipment (or similar): Barefoot Monitors MM27 gen1, Adam Audio A5, Aphex Aural Exciter Type III, SPL RackPack 2710, Studiologic Sledge, Dave Smith Prophet 12, Universal Audio Twin (uad solo), Roland JP-8000, Dave Smith Tempest, Roland Jupiter 6, Korg MS-20, Mixer TOFT – 24 channels	Estimated 3,150€ (90 hours for each resident ; 5 residents)	Rent – Expense *Bridge_48 gives a discount because of the current partnership.
Projector and projection screen	Philips NPX440 840 × 480 Projector LCD Electric projection screen - 211 × 160 cm - 4:3	Total 200€ It would cost 100€ each	Rent – Expense Bridge_48 will provide it free of charge.
Furniture			
Modular table	6 pieces of painted wood to form a modular table	It would cost 370€	Bridge_48 will provide it free of charge.
Chairs	10 Black Vinyl Leg Conference Chair	It would cost 300€	Bridge_48 will provide it free of charge.
Plastic flooring/pallet	Measures 1200 × 1000 × 150 mm, 27 kg	It would cost 200€	Bridge_48 will provide it free of charge.
Supplies			
Welcome kit for residents	Tote bag, pencil, notebook, USB stick, stickers, membership card, mouse pad and a t-shirt.	Estimated 50€ per welcome kit (5 residents)	Expense
Coffee break	Coffee, tea, water, milk, sugar, cream, snacks.	Estimated 1,215€	Expense

9.1 Details on the risk assessment plan

Below we present the risk assessment plan evaluating the main concepts along with the level of probability of their occurrence. Each concept has a mitigant that prevents or minimizes that risk.

RISK	PROBABILITY	MITIGANT
Operational Risk		
Last minute cancellation of a mentor	Medium	<ul style="list-style-type: none"> - Each mentor must sign a contract specifying the days and hours he or she will give the sessions. - Count with a back up for each mentor the residency will have.
MUTEK.ES Festival cancellation	Medium	Offer an online alternative for the audience and for the residents to showcase their work (MUTEK.ES already counts with an insurance that covers this).
No residents subscriptions	Low	<ul style="list-style-type: none"> - Use MUTEK's database to invite artists that we previously know they could fit the residents profile. - Assign a specific budget for advertising campaigns previous to the open call.
Residents dissatisfaction with the residency program	Low	<ul style="list-style-type: none"> - CONNECT will apply regular satisfaction surveys for the residents to give feedback so we can continually improve the program. - Our team will have a personalized and close relationship with them to keep the dialogue active.
Machinery is damaged	Medium	- Bridge_48 (owners of the studios and equipment) count with 5 different studios which are all covered by insurance.
Financial Risk		
Shortage of funding	Medium / High	<ul style="list-style-type: none"> - Reduce the amount of residents for the program. - Ask MUTEK for extra financial support.
Financial crisis (Post Covid-19)	High	- Postpone the residency program until we have more liquidity.
Bad cash flow management / Poor liquidity	Low	<ul style="list-style-type: none"> - We will work with a financial advisory board which will review the project's financial statement. - From the hand of MUTEK.ES we will create a realistic budget in which the detailed expenses related to the residence and the members will be counted as well as we will consider a 5% of the budget for contingencies.
Force Majeure Risk		
Pandemic crisis	Medium	- MUTEK.ES counts with an insurance which covers force majeure risks, including the pandemic crisis due to the Covid-19 current state.
Natural Disaster	Low	
Fire	Low	
Mycellianial Risk		
Robberie	Low	- Bridge_48 has a surveillance module including alarms and surveillance cameras. It also has protection insurance in the event of theft.
Employee accident and injury	Low	- We will count with insurance for all their employees and residents.

10. Economic and Financial Management >

10.0 Forecasted Income Statement

Income
MUTEK.ES (confirmed)
MUTEK (confirmed)
Estrella Damm
Reebok
Instituto de Cultura de Barcelona (ICUB)
Generalitat de Catalunya (ICEC)
Ramon Llull
CONNECT
Total activities income

Expenditure
Managerial expenses
Legal consultancy fee
Financial consultancy fee
Production & Logistics-related costs
Event Production
International Flights (mentors)
National Flights (mentors)
Lodging for mentors
Technical
Operational-related costs
Venue (furniture included)
Venue related services
Cleaning company
MUTEK.ES Festival Insurance
Work insurance for residents
Recording / production studios and mixing equipment
Projector + projector screen
Coffe break
Welcome kit for residents
Operational-related costs
Mentors Fees
CONNECT Staff

Year		
2022	2023	2024
€15,500.00	€16,000.00	€17,600.00
€14,000.00	€14,000.00	€15,400.00
€7,000.00	€7,000.00	€7,000.00
€7,000.00	€7,000.00	€7,000.00
€4,000.00	€4,000.00	€5,000.00
€4,000.00	€4,000.00	€5,000.00
€2,000.00	€2,000.00	€2,000.00
€0.00	€2,615.00	€3,931.00
€53,500	€56,615	€62,931

€2,400.00	€2,400.00	€2,400.00
€2,400.00	€2,400.00	€2,400.00
€2,000.00	€2,200.00	€2,420.00
€2,400.00	€1,600.00	€1,760.00
€900.00	€1,200.00	€1,320.00
€900.00	€990.00	€1,089.00
€5,000.00	€5,000.00	€5,000.00
€0.00	€0.00	€0.00
€0.00	€0.00	€0.00
€380.00	€380.00	€380.00
€0.00	€0.00	€0.00
€1,650.00	€1,815.00	€1,996.50
€3,150.00	€3,150.00	€3,150.00
€0.00	€0.00	€0.00
€1,215.00	€1,100.00	€1,000.00
€250.00	€275.00	€302.50
€3,000.00	€3,150.00	€3,307.50
€18,000.00	€18,900.00	€20,790.00

	Year		
	2022	2023	2024
Marketing & Communications-related costs			
Printed materials	€1,000.00	€1,100.00	€1,210.00
Graphic design and website	€1,300.00	€1,430.00	€1,573.00
Documentation (photos, videos, audio recording)	€1,300.00	€1,430.00	€1,573.00
Media placement	€1,000.00	€1,100.00	€1,210.00
Social media adds	€1,240.00	€1,364.00	€1,500.40
Pre launch digital promotion	€500.00	€700.00	€900.00
Movie production	€900.00	€1,000.00	€1,000.00
Total activities expenditure	€50,885	€52,684	€56,282
Surplus / Deficit	€2,615	€3,931	€6,649

10.1 Justification of the Forecasted Income Statement

CONNECT is at its core more a project of growth than a project for making profit. Even though the electronic music business is highly competitive, we believe that through this project we will be able to change the mechanisms of conduct that are deeply rooted in the industry. We consider this project as an investment into the future, where earning money is not its primal cause or aim. Although we probably won't make any difference economically for MUTEK, our goal is to stay within the budget and not be a financial burden for MUTEK.

CONNECT is a project that will strengthen the position of MUTEK in the industry, and add value to its brand. Investment in this project is at the same time investment in the future artists and improvement of the electronic music scene. Actions and activities that will take place around CONNECT will make a huge difference both for artists and audiences. As already said, we want to start a more sincere dialogue with all of the participants on the scene which will eventually generate profound changes that we stand for.

In the long term, the CONNECT residency will be implemented on an international scale using each of MUTEK's headquarters as a residency city. Our goal is to expand the programme throughout the whole MUTEK community after the first year of the project, which means that we will have additional expenditure but also additional income from different MUTEK headquarters.

We predict a growth of 50% from the first to second year, and 69% growth from the second to third year. Most of the items in the financial forecast statement will be a subject to change in the long term, and will probably increase by 10% every year (taking into account inflation) and those that don't change will be possible to reduce. Everything saved in the first year will be reinvested as an initial capital for the second year of the project and so on.

10.2 Funding Source Specifications

Since CONNECT is part of the MUTEK.ES, we have already granted 15,500€ from MUTEK.ES and 14,000€ from MUTEK Quebec. We are still working on the application forms for ICUB (January 2021) and the City Council of Catalonia (May 2021) and Ramon Llull. Besides we are closing agreements with several organizations to be sponsored, specifically Estrella Damm and Reebok (which currently support the festival).

Concept	Total Cost	Source of Financing
Legal consultancy fee	€2,400.00	MUTEK.ES ICEC
Financial consultancy	€2,400.00	MUTEK.ES ICUB
Event Production	€2,000.00	RAMON LLULL
International Flights (mentors)	€2,400.00	ICUB
International Flights (mentors)	€2,400.00	ICUB
National Flights (mentors)	€900.00	REEBOK
Lodging for mentors	€900.00	REEBOK
Technical infraestructure	€5,000.00	MUTEK ESTRELLA DAMM
Venue (furniture included)	€0.00	BRIDGE_48
Venue related services (security, light, water, etc...)	€0.00	BRIDGE_48
Cleaning company	€380.00	MUTEK.ES
MUTEK.ES Festival Insurance	€0.00	MUTEK.ES
Work insurance for residents	€1,650.00	MUTEK
Recording / production studios and mixing equipment (90 hours for each resident)	€3,150.00	ESTRELLA DAMM
Projector + projector screen (90 hours for each resident)	€0.00	BRIDGE_48
Coffe break	€1,215.00	ESTRELLA DAMM
Welcome kit for residents	€250.00	REEBOK
Mentors Fees	€3,000.00	REEBOK
CONNECT Staff	€18,000.00	MUTEK.ES MUTEK
Printed materials	€1,000.00	ICEC
Graphic design and website	€1,300.00	ICEC
Documentation (photos, videos, audio recording)	€1,300.00	REEBOK
Media placement	€1,000.00	ICEC
Social media adds	€1,240.00	ICUB
Pre launch digital promotion	€500.00	REEBOK
Movie production	€900.00	ESTRELLA DAMM

11. Evaluation Process >

11.0 Key Metrics Framework

The performance metrics that are most important for CONNECT are qualitative, measured on a long-term basis. After the residency program ends, as well as the three year follow up that we will do with the residents, we will continue to measure the residents career path and their activity in the industry.

We will know if the residency is successful when CONNECT’s open calls won’t need much digital promotion; when we build a real community of artists that consider the residency as one of the best known, the one that has a unique program that really approaches topics about the importance of the personal well being and helps them develop further in their professional projection.

Indicators

- Application data (number of applicants)
- Survey (in the beginning and in the end)
- Long-term interviews (number of gigs, number of new followers)
- Number of viable projects created by the residents
- Assistance and number of tickets sold to their Mutek shows

Evaluation Mechanisms

- Inner issues AfterMovie
- Individual video capsule of each artist (depends on how many artists participate)
- Presentation

Measure	Stage	Actions
Quantitative	Pre program	- Submissions – number of residents, how many nationalities, etc...
	During the program	- Class assistance *Action research* – how do people change during the program? (attitudes, skills...) - MUTEK show: number of assistance, number tickets sold
	Post program	- Career growth (before / after): number of gigs, number new places they've played, number new followers (social media), number downloads - How many projects became 'real' / were really developed (viable projects created by the residents)
Qualitative	Pre program	- Survey / interview: what do you expect of the program?
	During the program	- Survey / interview: small scales evaluations about the programs content, level of satisfaction, etc... - Self evaluations during the classes
	Post program	- Survey / interview: did the program help you? Did you like the content? duration? mentors? *Applied after finishing the program and in a long-term impact (keep track of the artists)
- After Movie of MUTEK CONNECT -		

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