

The use of a Cooperative Learning Environment in Structuring a Music Start-up Course for Music Students: A Feasibility Study.

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With the support of the
Erasmus+ Programme
of the European Union



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Aims

The present study aims to examine how a cooperative learning program may be implemented in the framework of a conservatory or university music department setting to facilitate the formation of music start-ups. It endeavors to explain the reasons for considering the start-up concept not only as a burgeoning occupational trend but also as a way to explore the increasing responsibilities that musicians must shoulder should they want to prosper in an ever-evolving music economy. To achieve an educational model that achieves this, it is necessary to examine how constituent parts of the model can best function. In the present case, the term feasible means that any proposed program would have to be approachable and practicable by music students whose general level of expertise in the extra-musical areas required by a start-up infrastructure is most often wanting.

To guide the processes of selecting suitable educational materials and resources, understanding the new role of educators, and determining the most suitable cooperative learning models, the study examined the infrastructure of the five foremost European music start-ups. Each start-up was analyzed from several perspectives in order to learn the means and procedures they adopted during their formation process and subsequent success. A short questionnaire was sent to the founders of three different start-up. They were asked to provide primary source knowledge that could benefit our conceptual understanding of the start-up. The responses obtained confirmed many theoretical suppositions found in the literature and provided some insights that secondary sources cannot.

This study explores different types of cooperative learning models and suggests how facets of these may be applied to the creation of different types of music start-ups. While there are difficulties in setting forth a single cooperative educational model that is specifically suitable to the formation of a large variety of star-ups, it is more feasible for the scope of this investigation to suggest flexible guidelines that may be modified to suit differing circumstances. In Addition, the research undertaken for this study generated extensive lists of educational materials and technological resources that may be readily used for almost all educational purposes.

To better understand the advent of the music start-up, it is necessary to investigate the professional and economic circumstances that are forcing musicians to seek novel solutions and explore new possibilities hitherto unexplored by them.

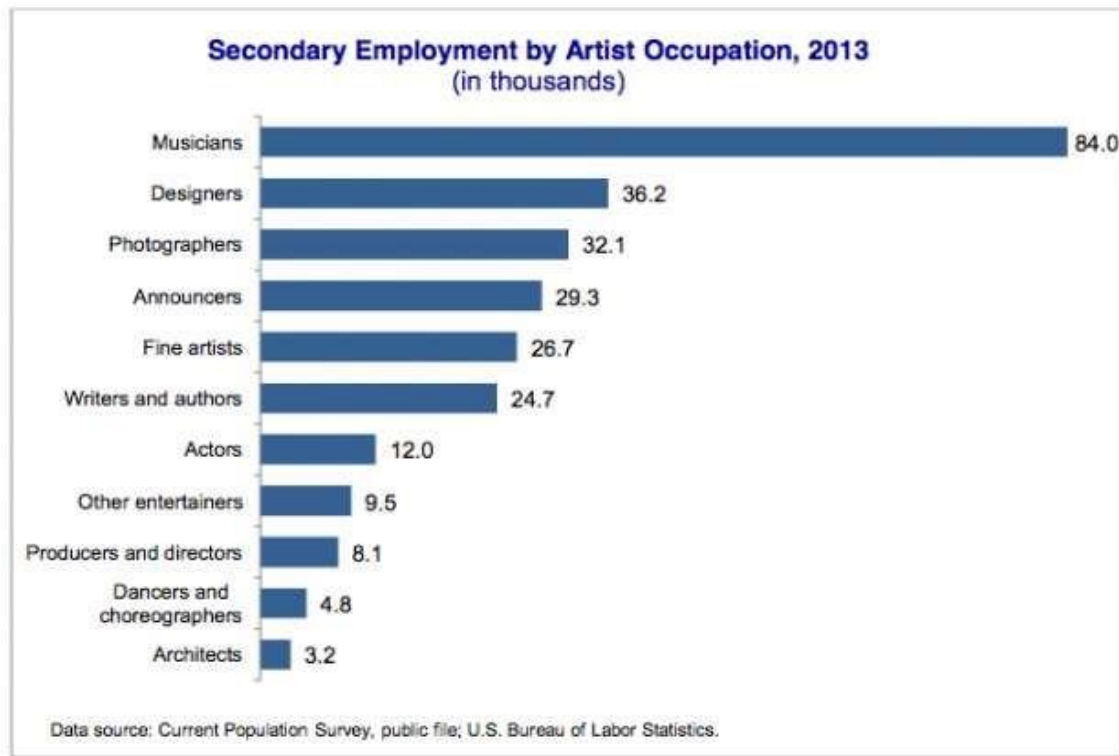
Economics, The Internet and Decentralization.

Many musicians find it difficult to exit an exclusionary type of mindset that overwhelmingly focuses overwhelmingly on the musical art itself. The attainment of artistic goals and skills is the *raison d'être* for most musicians, no matter their social or economic standing. Until recently, both music educators and students could afford not to consider extra-musical notions and ideas because their traditional career paths, few and circumscribed, sufficed in providing most with a living wage. This phenomenon was made possible by the enormous economic expansion that started immediately after World War II. This economic growth was accompanied by a staggering increase in global population from 2.5 billion in 1945, to 7.5 billion in 2020.

The trend seemed unending until the financial crisis of 2008 when the foundations of the global economic system cracked and resulted not only in massive financial losses that we are still experiencing today but also a severe contraction of the labor market. In the twelve years since the crisis the economic situation has resulted in a static or decreasing number of traditional full-time music jobs that no longer caters to an ever-increasing number of music graduates.

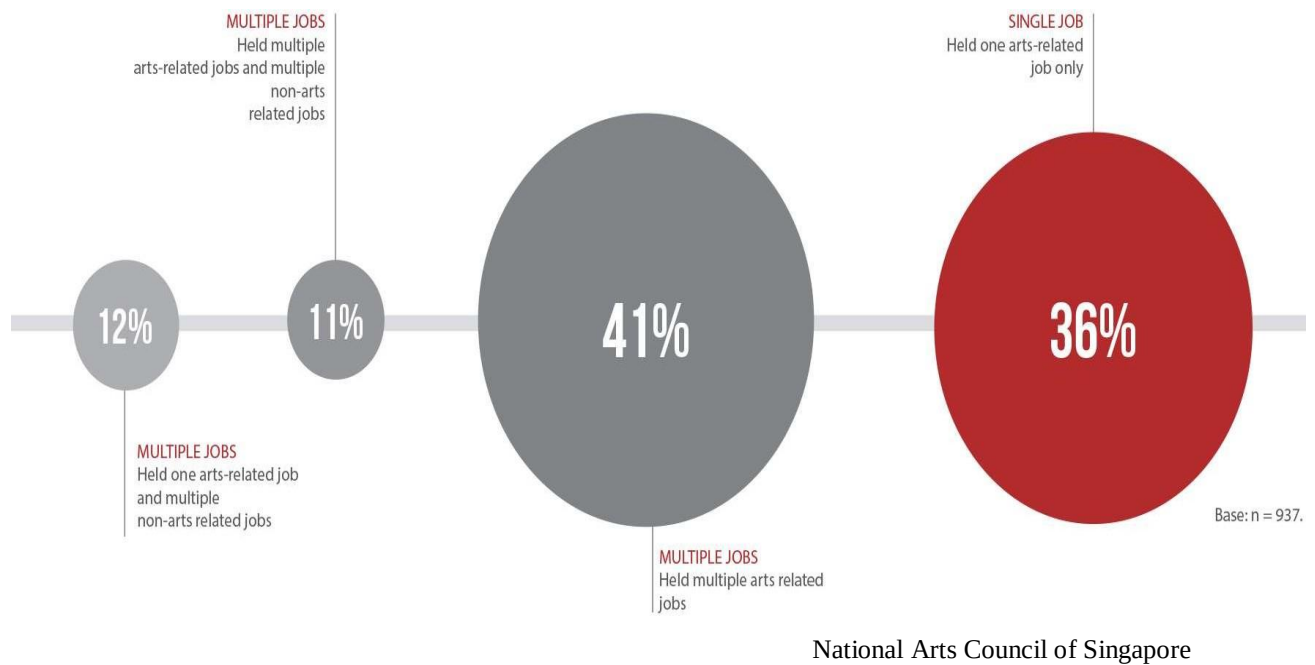
Although it is difficult to obtain reliable statistics related strictly to music employment, a comprehensive study done by the National Endowment for the Arts (2014) states that the unemployment rate among musicians increased from 5% in 2003 to 9.1% in 2013. It also shows that among considered artist categories, musician make up the largest portion of those that rely on secondary or non full-time employment for their income (Table 1).¹

¹ <https://www.arts.gov/news/2014/national-endowment-arts-announces-new-research-arts-employment> accessed 17:12 22/03/2020

Table 1. Secondary Employment.

What the table shows is the evolution of what is commonly termed the “gig economy” i.e., one in which musicians have to rely on income streams generated from multiple sources. These sources can be subdivided into two broad categories. The first is one in which income is generated by a single activity directly or strictly related to the musical abilities of the individual such as performance or instruction while the second is one in which income streams from both music-related and non-music related abilities. In recent years the latter has become more pronounced and commonplace. This phenomenon is articulated in a study done by the National Arts Council of Singapore that also focuses on the multifaceted make-up of an artistic income stream (Table 2.).²

² <https://www.nac.gov.sg/whatwedo/support/research/Research-Main-Page/Arts-Statistics-and-Studies> accessed 18:55 - 22/03/2020

Table 2. The “Gig” Economy

It would seem that the economic developments of the last decade have lead artists and musicians to diversify in terms of occupation. While this trend may at first seem alarming, having more than a single source of income has actually been a historic norm for many a musician. Some of music’s greatest representatives have had to go beyond the purely artistic. Beethoven, for example, made money from various sources such as teaching, patronages, commissions, performances, publishing rights, as well as from his activities as concert organizer.³ Many historical text state that he was the first fully independent and self-sufficient musician. In order to achieve this, Beethoven had to learn about the infrastructure and mechanics of publishing and promoting. While no expert at first, he became a master negotiator and became successful in both fields. In more modern terms, the Beethove mastered both the hard and soft skills required by any good entrepreneur.

Besides the economic pressures of the last decade, other forces have driven musicians in directions that were never intended. The two foremost are digital technology and the internet. The sheer number of available music software apps, be they educational, practical and or professional, has facilitated the life of most musicians. These range from music software programs that allow both

3 <https://da.beethoven.de/> accessed 15:51 - 23/03/2020

students and professionals to create perfect music scores or original soundtracks to those that can be used by anyone to learn music theory fundamentals or practice ear training.

There is also a multitude of programs that have a more universal set of uses that benefit not just musicians but society as a whole. Among these, one could include programs used for writing, record keeping, editing, organizing, presenting, advertising as well as many other that execute a myriad functions. Programs have redistributed power away from those that specialized in the creation and delivery of specific music products to any non-specialized individual willing to learn and master the these programs. These programs or apps have contributed greatly to decentralization. Decentralization is a state in which “the many” have as much power and or control as “the few” who dominated and controlled a particular space prior to decentralization’s effect. The result is that musicians now have the freedom to act independently of the traditional music environment. It must be remembered, however, that appropriating power and control forces the individual has to shoulder the same responsibilities and burdens once in the hands of a tiny but powerful minority.

The internet itself also played a significant role in the process of decentralization. It offers a common platform to anyone who wishes be on it, irrespective of economic or social standing. It is now possible for any individual to be present and exercise influence in the same manner as the most powerful of individuals or organizations. For example, the statistics page of the global news giant CNN reports that its monthly (desktop and mobile) views topped at 678.67 million for January 2020.⁴ For the month of February 2020, the lesser known and infinitely smaller DRUDGE REPORT 2020 reported 896.76 desktop and mobile views. This example reveals how the kind of scalability offered by the internet has leveled the playing field in giving individuals a voice that can reach an audience of millions if not billions. It is now possible for anyone who desires to offer a product or service to create a website using a free website creation app and to freely advertise that website on a variety of social media platforms that can reach vast audiences. The cost, time, and effort of creating and promoting a new business or product is a fraction of what it used to be.

Unfortunately, musicians have been slow to understand how technology has greatly widened the field of possibilities by rendering its ease of use to a level readily accessible to all. As will be shown later, this state of affairs is proven by the fact that most music start-ups are formed and run by mostly non musicians.

⁴ <https://www.similarweb.com/website/cnn.com#overview> accessed 06:12 - 04/03/2020

Entrepreneurship Education

It is not surprising that the proliferation of music entrepreneurship courses also occurred in the last decade. The growing scarcity of and increasing competitiveness for traditional music jobs forced both music graduates and educators to find new ways of adapting to a changing environment.

By 2013 Entrepreneurship courses of varying efficacy were being taught in almost all of Europe. For the most part, these courses were offered in non-music departments as entrepreneurship is most often associated with business. However, by 2018, a large number of university music departments as well as music conservatories were offering entrepreneurship studies to their students on both the undergraduate and graduate levels.⁵

In the last few years, entrepreneurial education has evolved and transformed into an essential part of modern musical education. Content quality has improved dramatically and the type of educators that deliver it have changed too.

In 2013, most of the teaching staff had no specific expertise in entrepreneurship 40% of which were internal faculty. At that time, specialists in non-artistic fields were not even considered. By 2018, that situation had changed significantly so that a quarter of the entrepreneurial teaching staff had no artistic background but were specialists in the entrepreneurial sector. By this time, majority of music teachers who would be teaching entrepreneurship either received specific entrepreneurial training (21%) or had to have certain experience in career management (45%). By 2018, the music teachers who taught entrepreneurship but had no specific qualifications to do so, had shrunk to a small minority (19%).⁶

Though the curricula and delivery systems for music entrepreneurship studies vary from institution to institution, the core contents are commonly shared and consists of two main categories with their respective subcategories. The first category comprises what are termed “hard skills” i.e., those non-musical skills that can be taught and learned purely on a theoretical basis. These may include skills related to writing, computer use, basic accounting, legal issues and project management to name but a few.

The second category comprises what are called the soft skills. These are comparable to common human traits that we all possess to varying degrees. These cannot be taught using strict theoretical models alone but must be best learned through experience. They might include social skills such as

⁵ Susanni, Payam. *Fostering Entrepreneurship for Music Education: How to Design Effective Curricula*. DMA Thesis. Yaşar University. Izmir, Turkey. (2019) Tables 6&7, pgs. 30-31

⁶ Ibid.

collaboration, participation, negotiation, leadership and or persuasion. All play a role fundamental to the creation of operational teams. Team activities are highly stressed in all entrepreneurship education. They can be understood or seen as microcosms of human society that consists of individuals that have specific characteristics and expertise, contributing to the whole because of who they are and what they do. The team concept is quintessential to all startups and will be discussed a little later.

With the many positive trends occurring in music entrepreneurship education, why would it be necessary to consider cooperative learning models?

Cooperative Learning

While the concept of cooperative learning originated in the 1960s national educational reforms in the United States, its definition has been evolving and expanding constantly. In the 1960s the first attempts in cooperative learning were undertaken in having small student groups collectively solve problems. Many of these first attempts failed because teachers were ill-prepared to deal with the resultant complexities of the new system. In the following decade, pioneering educators started to create models based on theories as well as studies of group learning and human social interaction. The work done during this decade laid the foundations for what is now defined as cooperative learning. The problem of an all-inclusive definition lies in the fact that the experimentation of the 1970s yielded around twenty different models. These models nevertheless had a number of similar core concepts that allowed for a more focused definition of the idea. It seems that one of the most succinct definitions of the term was achieved by Celeste Brody and Niel Davidson as it is cited in a large number of scholarly studies in this field.

Cooperative Learning methods, models and instructional procedures organize students to: work in groups toward a common cooperative learning goal or outcome, or share a common problem or task, in such a way that they can only succeed in completing the work through [behavior] that demonstrates independence, while holding individual contributions and efforts accountable.⁷

This broad concept is made up of a number of core aspects that suggest certain abilities be developed and certain prerequisites be met.⁸ The first aspect is that learning is achieved by the group. This means that there should be a type of interdependence that assures the learning success of the group. Each

⁷ C.M. Brody & N. Davidson (Eds.) Professional Development for Cooperative Learning: Issues and Approaches. Albany NY. SUNY. (1998). p. 8

⁸ Johnson, Johnson and Smith. Active Learning in the College Classroom. Interaction Book Company. Edina 2006. pg.7

member of the group should contribute equally because this will determine if group is to succeed or fail. In this case, group success depends on the contributions of its constituent members. This is at once an aptitude that exists in an individual and also a requirement that can be insisted upon for the sake of the group. The second aspect includes both individual and group accountability. It represents the expectations placed on each of the two components and is a prerequisite that should be clearly explained so that each group member understands both personal and collective responsibilities. The third and perhaps most vital aspect, is that of team work. While most people have participated in some form of team activity in the course of their life, team skills required to achieve a well functioning unit should be taught. This aspect is closely related to the principle of interdependence in that team skills either facilitate or hinder interdependence. Team skills are the lubricant of any champion team and can be taught and developed for any group. The final aspect concerns questions of leadership and evaluation that must occur within a group in order to assure work continuity. While leadership is a difficult ability to teach, some aspects of decision making can be learned. The same can be said of evaluation or at least the technical aspects of evaluation.

The aforementioned concepts and skills requiring to be apprehended and realized by the individual, and later synthesized by the group present as many problems as there are solutions. While much depends on the ability and judgment of an educator to create, instruct, guide and mentor groups, much depends on the character, willingness and desire of individual group members.

Before trying to create multitude solutions to such a complex set-up, it is necessary to define our cooperative learning environment according to our participant population (both educators and students) and to the goals set forth.

The intended goal of this exploration is to inspire and enable music students to create and realize their own music-orientated start-up companies, companies that provide a product or service that does not yet exist in the market. It seems logical that if one were to create a successful and tailored cooperative educational environment, it would be expeditious to examine the structure, functioning and success rate of the final product itself, the music start-up.

The Music Startup

If one were to visit any major music startup list on the web, one discovers that these star-ups vary greatly in the services they provide. Some cater to niche professional clienteles such as music executives while others tailor their services to artists themselves. The remaining music startups service

the general population. EU-Startups.com lists the top ten European music tech startups. To understand the array of technology and services they provide, five of the ten companies were examined. These start-ups were chosen amongst the top ten to eliminate the need to measure success rate as they have been rated as the best by the leading European magazine dedicated solely to this subject. Each start-up is examined according to the same criteria i.e. type of service, type of platform, web presence, funding, promotional and professional collaborations, respective founding members and finally, staff make-up.

Amuse furnishes a free-of-charge distribution service on a platform that allows unknown musical talents to showcase their music online. While providing this service, the company monitors the consumption of said music with the aim of scouting nascent talent. They also provide iPhone and Android apps that allow participating musicians to track their progress and provide real-time support via a support team. They are present on Instagram, Twitter and Facebook. They raised funds (\$ 15.5 million) from Lakestar and Raine Ventures and collaborate with WIRED, Billboard and Forbes magazines. The team consists of about forty-nine individuals among which are Android developers, test Engineers, product designers, customers support staff, artist project managers, legal experts as well as a board of directors. Of the five founding members, Diego Farias, Christian Wilsson, Jimmy Brodd, Andreas Ahlenius and Guy Parry, none are musicians. Their field of expertise lies mainly in the fields of finance, business, and technology.

Endel is a complete sound ecosystem that exists on a cross platform that creates sonic environments that promote concentration, focus, relaxation and sleep and to reduce stress. These soundscapes are based on human parameters such as heart rate and rate of motion as well as environmental aspects such as temperature and time of day⁹. The iOS app delivers the sonic scapes to connected devices such as desktops, cars, smart home sound systems, mobiles, wearables, and voice assistants such as Amazon's Alexa. They are partnered with Apple, Twitch and Amazon. Their primary investors count the Amazon Alexa fund, Kima Ventures, world renown DJ, La Fleur and Waverly Capital. Much like *Amuse*, but on a much smaller scale, the team boasts gaming programmers, business managers, communication strategists, engineers and lawyers. Oleg Stavitsky, Kirill Bulatsev, Vlad Pinsky and Dimitry Bezugly form the founding group and none are musicians.

Music Traveler is an app that accesses a platform where any musician can book practice, recording, lesson and concert venues. All the client needs to do is request the place, date, time and instrument requirements (especially handy for those who cannot transport instruments such as pianos) and they are given an hourly rate. The platform operates in several European countries as well as the

⁹ <https://endel.io/about/> accessed 21:20 - 04/03/2020

U.S.A. Their prices vary greatly depending on the venue. A practice room in Vienna, for example, can start at 8 Euros while the Bösendorfer concert hall goes for 252 Euros per hour. They have a roster of famous musicians and actors such as Billy Joel and John Malkovich that promote and advertise their services. If you are willing to rent out a space, they will make you part of their community much like Air B&B. They are partnered with FanDragon for sales of concert ticket venues. Their core team consists of twelve famous artists and unlike other startups, one of its co-founders is famous concert violinist Aleksey Igudesman.

ForTunes is also an app but its is specifically designed for data collection which is then supplied to the broader music industry be they artists, producers, record labels, booking agencies or managers. The app collects data from peoples' social media, live streaming and YouTube channels. It then organizes and aggregates the information and makes it available to any interested party¹⁰. Its founder, Florian Richling was a musician but later moved on to study sound technology. The company's financial partnerships are with the FFG, Vienna Business agency and Speedinvest (venture capital).

Warm is a tracking service that monitors more that 27 000 radio stations of 6962 cities in 131 countries¹¹. The tracking of music is done by software that operates audio fingerprint technology which is then relayed to an app. The information is of great interest to artists, record labels, managers and booking agents. The data gathered can be used to understand consumption levels, create new and competitive markets, gather royalties and verification of any reported data. Their core team consists of 10 individuals whose roles vary greatly and include communications managers, developers, data analysts, graphic designers and UX/UI designers. They have partnerships and collaborations with Jukebox, Startup Sesame, Forbes and Worldwide Independent Network. The core founder, Jester Skibsby, is not a musician.

These five companies are but a few of the hundreds of music startups that continue to repopulate an ever-evolving musical ecosystem. While it is apparent that the services they offer could not be more diverse, it is also clear that they share many founding similarities and several common features.

¹⁰ <https://www.fortunes.io/> accessed 19:40 -06/02/2020

¹¹ <https://warmmusic.net/> accessed 21:25 - 06/02/2020

Retro-engineering the start-up.

These companies each provide specific types of services. *Warm* and *ForTunes* are essentially data collection services whose niche customer base benefit directly from this activity. *Amuse* and *Music Traveler* offer two distinct services where the former benefits artists directly while the latter benefits both artists and property owners. *Endel* provides a lifestyle service and is the only one whose customer base is non specific as it caters to whomever desires their service.

What then do they have in common? Each and all of these companies were created by a small numbers of founders. The founding members are most often from entirely different fields of specialization that include business, banking, law, and technology. Only a tiny fraction are musicians and artists. All the companies went through an establishment process as well as rounds of fundraising. Most have strong ties to financial institutions that offer advice, finance and promotion. All have a strong presence on the internet for both networking and promotion. All collaborate with a wide variety of media and celebrities to increase their presence and relevance in the space. All of them are linked directly to their clientele via apps.

The data collected from each of these companies¹² allows us to to deduce facts and actions that help to reconstruct a general process of formation. The various aspects of this reconstruction can then be used as the basic materials or components of a new cooperative learning environment. This can, in turn, be programmed or organized as a new cooperative learning course which informs about what it is that we could ask of our instructors and foster in our students. This process could be seen as an attempt to retro-engineer the product to understand its structure and function.

It seems significant that all of the start-ups in this study were born as brainchildren of single individuals (one start-up) or small groups of individuals (four start-ups) that hail from diverse occupational fields. When considering a cooperative learning environment, the latter set-up is ideal because it means that a small number of individuals met, discussed and collaborated in creating a business. It does not really matter whether the idea was conceived by an individual or agreed upon by the group. What matters is that an individual in the group or the collective came to the realization that they needed the expertise of everyone in the group as each member could contribute to a specific and necessary part of the enterprise. It can therefore be stated that the music start-up as a concept would be the ultimate achievement of any successful cooperative learning outcome.

¹² All company data was collected from <https://www.crunchbase.com/> accessed at various times. This is a subscription corporate data collection service. Please refer to the Appendix for statistics.

Real lessons from Start-up Founders

While the previously-mentioned facts allowed for certain reasonable inferences to be made about the ideas and procedures involved in the founding of the start-ups, many significant aspects of the process cannot be deduced because inferences are susceptible to error and speculation. In order to avoid this, a short questionnaire was sent to the founders of the study start-ups so that real primary source evidence could be collected. Their responses provide us with a multi-faceted reality from which one can draw the lessons essential to both the materials and processes to be used in the intended cooperative learning environment.

Below are four questions and the answers provided by **WARM** C.E.O. and founder **Jesper Skibsby**.

Question 1. Which personal qualities or abilities do you think allowed you to create your enterprise?

- I think, that key qualities are: Gut feeling, leadership, courage to try out unorthodox approaches and to find the perfect balance between doing what you as a founder believes in, and to listen and learn from others.

Question 2. Do you think that in the creation of your company you learned many things from people whose field of expertise had nothing in common with your field of expertise? If so could you mention just one.

- Yes, absolutely, I have learned: Understanding technology and algorithms in general, and psychology in UX/UI, growth hacking and general development.

Question 3. What do you look for when deciding to collaborate with or hire somebody?

- Skills attached to the job position, mindset and personality.

Question 4. Do you think that what you have learned and experienced in creating your company cuts across different fields of study? i.e. can it be useful to both a music and a geology major?

- I think WARM is very specialized within, Music, Technology, Data and Radio

These answers confirm the necessity of teaching all the hard and soft skill already present in most entrepreneurship curricula but also subjects that are only now being considered as being of significant importance such as active listening, courage, learning subjects that are not of one's field of expertise, and the use of unorthodox methods of discovery.

Are musicians good candidates for cooperative learning models?

Of all professions, music is perhaps one of the few where cooperation is quintessential. Cooperation is fundamental for musical groups all the way from large ones such as orchestras and choirs to small ones

such as chamber music ensembles and duos. In all these groups the individual musician contributes a single part of a larger final product that can range from an opera or symphony, to a quartet. The tradition of cooperation in the musical world is centuries old. This is why having musicians learn in a cooperative learning environment is a natural if not an ideal educational solution. Since the fundamental unit of a cooperative learning system is a small group of students, a direct musical analogy between the cooperative learning model and piano quartet can be made. Each individual of the quartet plays a different instrument but together form a significant musical unit that works cooperatively to play the composition. One could say that the piano quartet is the product of the group. It could be argued that even if each member of the quartet plays a different instrument, they are instrumentalists and the comparison between a piano quartet and a music-start-up cannot be made. While this is true in certain respects, most musicians possess many of the attributes that allow them to collaborate in groups and many others have skills that allow them to have multifaceted careers (already been outlined at the beginning of this study). Suffice to say, a greater portion of musicians today perform, arrange, teach, write and have alternative employment.

This situation is not unique to the present day only. Music history counts many examples such as Robert Schumann who studied law and was at the same time, a prolific writer, publisher of the first professional music journal, and genial composer. Not that we are all on Schumann's level but the only real difference between a group of musicians and a start-up group is the level of expertise in necessary non-musical subjects. While seemingly counterproductive, is actually this lack of expertise of non-musical subjects that allows for cooperative learning as our musicians are all and with few exceptions at the same starting point.

Musicians: What they have and what they need.

Having established that musicians are good candidates for cooperative learning, it becomes necessary to create the infrastructure for the learning environment itself. The first component of the infrastructure are the subjects themselves. The start-up data gathered from both the internet and from the start-up founder, suggest that these can be subdivided into two broad categories. It is necessary to state that the two proposed categories are not exclusive but equally important as they must work in synergy to ensure a successful outcome. The first category consists of personal aptitude or attribute-based subjects essential to successful interpersonal relations. Without these the formation of a start-up is rendered

moot. Amongst the most important are productive communication, listening, learning, resolving, empathizing, respecting and managing.

If one were to make a list of requirements to become an excellent musician, one would be hard-pressed to come up with a list any different than the one above. Music itself represents the highest form of communication as it speaks to all and does so without words. The reason for this is well known. Upon listening, music inevitably solicits an empathetic human response and musicians are its most avid listeners and the first to respond empathetically. One will also find that musicians not only respect and learn from their art, they dedicate and manage their entire life to resolve all obstacles that stand between them and the attainment of higher musical goals.

These abilities either overlap with or are constituent parts of what are known as “soft skills.” Any simple web search will reveal a vast array of media dedicated to soft skills. These range from superficial thirty-minute YouTube videos to hundreds of books and presentations of varying levels not to mention a plethora of professional and educational courses dedicated to the subject. Soft skills themselves, are an industry.¹³

The quantity and quality of selected subject materials and modes of delivery can be issued according to two criteria. The first depends on the length of the intended course while the second depends on the personal characteristics of the individuals that make up the cooperative learning groups. If the intended course duration is short (one or two semesters), the time dedicated to the nurturing of soft skills is limited and thus the number of soft skills subjects would be much smaller than that of a course lasting four or six semesters. With regards to personal characteristics, the teaching of soft skills has reached an elevated level of consideration. The literature on the subject suggests there exists a divide between those that believe that these skills can be taught and those that think the contrary. While the argument persists, educational institutions and industry have moved, ever-more rapidly and emphatically, toward the side that considers soft skills as being equal to, if not more significant than hard skills. An ever-increasing number of studies (inclusive of statistical evidence) have demonstrated this in a definite manner.

....success in life depends on many traits, not just those measured by IQ, grades, and standardized achievements tests. Personality traits predict and cause outcomes. All psychological traits are measured by performance on tasks. Psychological traits have different productivity in different tasks. Performance on tasks depends on incentives and multiple traits, giving rise to a fundamental identification problem when measuring any single trait. This identification problem is empirically important even for measures of

¹³ Because part of the responsibility of this study is to recommend the best possible and most practical solutions for a cooperative learning environment, a short list of the highest ranking soft skills materials is provided in Appendix A.

cognitive traits. The importance of cognitive ability increases with the complexity of the task. Given their endowments of traits and the incentives they face, people sort into tasks in life in pursuit of their comparative advantage.¹⁴

When considering a cooperative learning system, this statement is of extraordinary significance for two reasons. The first is that personality both predicts and causes outcomes. If this is so, it stands to reason that the greater the number of soft skills reinforced and absorbed, the greater the number of outcomes for every individual. Secondly, if incentives cause people to use their personal attributes or traits to their best advantage, augmenting their probability of success, it would not matter whether individuals in a small cooperative learning group are heterogeneous or homogeneous in terms of personal traits. If the group is homogeneous, one can charge any single individual of the group to undertake any task without any special consideration because the subject matter would be tackled optimally by all in the same way. If the group is heterogeneous, one can charge different individuals with tasks tailored to their personal traits also guaranteeing an optimal outcome. The cooperative learning model benefits either way.

The second category of subjects to be taught, the “hard skills,” are more easily defined and may be handed out to members according to the criteria of familiarity and or aptitude toward the subject matter. If a member of a group has a certain level knowledge regarding a subject, that person may find it easier to work on, research and share that subject matter. It may also be that a person has little or no knowledge of a subject but because of certain personal traits, may have a favorable predisposition to tackle that subject.

As mentioned previously, the core hard skills fundamental to the represented start-ups are the abilities to use social media for marketing, make legal documents (for founders, employees and customers), basic accounting, web and app design and, of course, project management.¹⁵ The latter skill is often regarded as a mixture of both hard and soft skills. Its placement in the hard skills category is done without prejudice for either category.

The latter skill is really a combination of both hard and soft skills and requires some attention because of its crucial effect on the development of a project. To avoid an unnecessary explanation of the subject, a small figure will suffice to show both the meaning of the concept is as well as the

¹⁴ James. J. Heckman and Tim Kautz. *Hard evidence on soft skills*. Labour Economics. Volume 19, Issue 4, August 2012, Pages 451-464

¹⁵ A list of resources for the above-mentioned hard skills, categorized by subject and media type, is given in Appendix B.

importance of choosing the best project manager/s from the cooperative learning groups that will be formed (this topic is discussed in the group formation section).

Figure 1. Project Management.



Source: <http://blog.zilicus.com/project-management-guide-basics-of-project-planning/>

The list of hard skills presented here is by no means comprehensive and can be modified, enlarged or reduced according to necessity. It does, however, represent the core hard skill requirements for almost *any* new start-up, music or otherwise. It is especially necessary in the musical realm because many musicians tend to resist subjects that they deem foreign to or interfering with their art. While it is difficult to describe each of these hard skills comprehensively, it is necessary to briefly discuss their significance and glimpse general musician attitudes toward them. Business, for example, is an unpopular subject amongst musicians. To their detriment, musicians are suspiciously and cautiously reluctant to deal with it as they often do not consider it to be directly related to their art. In 2018 for example, the total revenues of the greater music industry amounted to roughly 43 billion dollars. Of that, musicians took home just 5 billion (12%).¹⁶ If one considers that the entire industry exists on the back of its music creators and performers, these two groups are being taken advantage of by the rest of

¹⁶ <https://www.rollingstone.com/pro/news/music-artists-make-12-percent-from-music-sales-706746/> accessed 14:44 on 27/06/2020.

the industry. The fault does not rest entirely with the “rest of the industry” but with the musicians themselves. If musicians want to increase their slice of the wealth, they must start to develop basic skills outside of their musical ones, business being one of them.

Another subject unpopular with musicians is that of management. Much like business, management of the non-musical aspects of musicians’ lives are either grossly neglected or delegated to managers. It must be remembered that managers can only be afforded by the upper musical echelon and many musicians never reach the upper echelon because they mismanage so many aspects of their lives. Managers “function as a combination *consigliere*, advocate, crisis intervention specialist and therapist. And their income is tied to their artist’s success. The typical fixed commission rate is 15 to 20 percent of gross income”¹⁷ In an age where downloading the easy-to-use *Music Traveler* app that manages the finding and scheduling practice spaces, recording and concert venues, the need to pay someone to do that disappears altogether.

Most people, let alone musicians, know almost nothing of basic legal issues. If anything, idea causes apprehension, fear and stress. In order not to deal with anything in the legal realm, most musicians will automatically hire a lawyer because this is deemed a natural course of action. While there are certain circumstances where the services of a lawyer are required, most run-of-the-mill legal issues can be resolved in a legally binding manner by private individuals. However, because most people do not know the difference between an agreement and a contract, for example, they continue to believe that they have to solicit lawyer services. The fact is that anyone can create legally binding contracts of all kinds so long as they know a few basic aspects of how their local legal system functions. Legally binding contracts are so common that there is a vast array of available on-line templates for different regions of the world.

Except for the smaller number of musicologists, ethnomusicologists, music pedagogues and music theorists, the greater majority of musicians do not possess adequate research skills. For the most part, it is only when undertaking graduate studies that thorough research methods are taught. Most undergraduates are asked to write term papers for various courses but the research methods that should underlie them are almost never explained. In the age of the internet, students are taught much about plagiarism and copyright but little on how to efficiently do high quality research. The ability to do research is fundamental to anyone who may have any intentions of forming a start-up. It is equally fundamental to any cooperative learning group because all members of said group should be able to do the best possible research in the most efficient manner.

¹⁷ <https://www.billboard.com/articles/business/6605758/> accessed 15:09 27/06/2020

One would be greatly mistaken if one assumes that the ability to post, blog, vlog or tag on any of the major social media platforms represents even a beginner level of proficiency if we consider their potential for the purposes of marketing, promotion and commerce. There now exist analyses used for the optimization in the use of different platforms for specific purposes. The correct choice of social media platforms can represent the deciding factor in the success level of a new venture.

Finally, the common perception or assumption that in today's world technological skills are somehow a prerequisite for business success deters many people from delving deeper into the subject. If one were to do so, one discovers that technology is moving rapidly to facilitate its use by the technologically illiterate. For the purposes of creating the technological infrastructure of a music start-up, knowledge of coding or graphic design is no longer a prerequisite. One of the world's leading information technology service management companies, *Gartner's*, announced that "By 2024, no-code application development will be responsible for more than 65% of application development activity."¹⁷ Some companies, such as *Appy Pie*, have front run that prediction and already offer a comprehensive platform that allows anyone who has no coding skills to create mobile apps, websites, graphic art work, chat bot and live chat functions. They also provide services that synchronize newly created apps, create workflow automation and connect new apps with already-existing apps. *Appy Pie* is used by 7 million businesses world-wide and counts the likes of *Nike*, *L'Oreal*, *Decathlon* and *Deloitte* among its premiere customers.

From the perspective of a cooperative learning course designer, the above discussion provides some encouraging indications. The first is that musicians have innate affinities for many of the soft skills simply because their art requires it. The teaching materials required to teach and or to hone soft skills are abundant, available and above all, easily accessible.

It also emerged that negative attitudes toward hard skills are not only harmful to musicians but are also unwarranted. While many musicians believe that hard skills are difficult if not impossible to master, they are, for the most part, unaware that both an abundance of accessible information and technology awaits only their fingertips. To put it another way, it would be easier for a violinist to design a mobile app than for a coder to learn the basics of violin playing.

Having thus decided on the essential soft and hard skills as well as possible teaching materials and aids, a new set of decisions have to be made. These decisions will result in the directives of a sample cooperative learning course. The phrase "sample cooperative learning course" is used precisely because the materials for a course must be considered along with three more important factors, the first

being who will “teach” the course, the second being the selection of individuals that will make up the groups and lastly, the selection of the best cooperative learning methodology.

In most other educational settings, these three factors need not be related to one another in any significant way. For example, when a parent decides to send their child to a school their choice is greatly limited by such factors as geographical proximity or school district zoning. The parent has no control over who their child’s teacher will be. On the opposite side of this equation, the teacher has no control over who is to be in their class or at what pace he or she will teach, that being decided on the general level of the class as a whole.

In cooperative learning the teacher, the groups and the methodology are all inextricably bound together. Because of this, the order in which these three factors are to be examined is a bit arbitrary.

The Choice of a Cooperative Learning Educator.

In traditional education models, the teacher normally has expert knowledge of a particular subject or subjects and his or her aim is to impart that knowledge to the students. The sequence of delivery of lesson content is divided up into prescribed portions of time and is usually contained in a syllabus. The manner or teaching style depends entirely upon the teacher. In this system, the teacher transmits knowledge and the students receive and process it. Teacher/student interaction normally occurs only when students need clarification or when disciplinary issues arise. Even in these two circumstances, all communications start and end with the teacher. He or she is the centralized leader of the class.

In cooperative learning, the instructor’s role differs greatly from that of a traditional one in that the role is expanded greatly and transforms into one of guiding mentor. While in some instances the expert knowledge of a given instructor may still be the original source of knowledge, the instructor devotes more time in managing, mentoring and evaluating rather than transmitting. Thus, the primary responsibilities of the primary course instructor are to create an optimal cooperative learning environment and to guide the students toward a successful outcome. In our case, the successful outcome would be the creation of a functional music start-up.

To set up a good learning environment, the instructor must consider many aspects of both the pre-implementation as well as the implementation phases of the course.

Pre- Implementation Phase

- 1) A physical space that is both well equipped and pleasant to work in. This includes details such as the size and lighting of the room as well as work-space allocation.
- 2) The selection of group members based of a variety criteria such as personality, race, gender and abilities in certain subjects.
- 3) Academic and interpersonal objectives.
- 4) The length which groups will work together.
- 5) The preparation of materials for group distribution.
- 6) The determination of group member roles. Roles alludes to the functions for which each member is best suited. These may include speaker, moderator, checker, recorder, and reporter.

Implementation Phase

- 1) Explanation of how the team is supposed to function. This involves everything that involves successful communication.
- 2) Precise explanation of what each assignment entails and how long it should take to complete.
- 3) Since the role of the instructor has changed from that of transmitter to that of mediator, the removal of one's self as centralized leader.
- 4) Basis for monitoring and assisting.
- 5) Evaluation of final product and group performance.¹⁸

Given that these considerations provide the infrastructural necessities for a typical cooperative learning environment, it is evident that the abilities of the prospective instructor extend beyond those of the traditional model. This is not to say that traditional teachers cannot perform the new tasks. With a little teacher training almost any existing teacher can adopt the new role. A Polytechnic University of Valencia study (2008) in which university lecturers were placed in cooperative learning groups found that “exchange of experiences and communicative intercourse between the participating members had an outstanding effect in order to make a progress in the learning process.....91.67% of participants thought that cooperative work resulted in a useful strategy in order to achieve the learning objectives.”¹⁹ The teachers that participated in the study came out of the traditional educational system

¹⁸ Johnson, David & Johnson, Roger. (2015). Cooperative Learning: Improving university instruction by basing practice on validated theory. *Journal on Excellence in College Teaching*. 25. 85-118.

¹⁹ Grassa, Víctor & Lloret, Jaime & Rodríguez, Cristina & Romero, Lucía & Sanabria, Esther & Sanchis, Vicente. (2008). Cooperative work for teacher Training. Issue 2, Volume 5, February 2008

and were exposed to the cooperative learning system so that they might adopt it in their university teaching. The fact that the teachers were drawn from all faculties and departments show that cooperative learning is accessible to teachers of all disciplines and that a high level of expertise in a specialized subject is not a requirement to be able to guide and or participate in a cooperative learning course. Of course, if the educator happens to be an expert in any of the subjects one may want to include in such a course, then all the better. In such a case the teacher can be a source of knowledge for the students.

The teacher's role in the cooperative learning environment is more as guide and mentor rather than as subject expert. It stands to reason that the educator who is going to guide the cooperative learning groups should possess the attributes that a good mentor would have. It is well accepted that good mentors are able to guide while giving constant positive feedback. They set challenges and foster professional development by instilling a sense of accomplishment. They are accepting of new perspectives and ideas and most of all, lead by example. While any one educator may have all these qualities, it is unlikely that they possess all the expert knowledge required to teach the many subjects necessary to the creation of a start-up. The attainment of expert knowledge in a variety of subjects therefore requires resolution and the decision as to the level of expertise required from the students in all the subjects must be made. This will determine how much knowledge requires expert explanation and how much knowledge can be disseminated by the educator and that which can be assimilated by the students alone. Ultimately, in the case of the cooperative learning environment, the desire is to have as much of the latter and as little of the former as possible. Nevertheless, there are always a number of instances where an expert explanation is mandatory for success. For those occasions one might consider bringing in an expert who can present expert knowledge in an accessible manner. In higher music education, university music departments have a distinct advantage over music conservatories because in the former setting, accessibility to experts of all kinds is easy, not so in the latter.

Perhaps the one area in which even a cooperative learning guide and mentor should have a reasonable level of skill or preparedness is the technological one. This recommendation is backed by an overwhelming number of studies that all reach similar conclusions. These may be summarized as follows:

Evidence also shows that technology integration is becoming more common in public and private schools. Technology integration is shown to be effective in all age groups and is also shown to be helpful for students with special learning needs. To reiterate,

technology integration has the following benefits: 1) increased student motivation; 2) increased student engagement; 3) increased student collaboration; 4, increased hands-on learning opportunities; 5) allows for learning at all levels; 6) increased confidence in students, and 6) increased technology skills.²⁰

All the above-mentioned benefits are cornerstones of the cooperative learning environment as they reinforce all the traits one would want to foster in all individuals that will participate in group activities. It is not difficult to acquire basic computer skills. Most teachers nowadays are well-versed in a wide variety of software. Almost all smartphone users are adept at using a wide variety of social media platforms and most have learned to use basic word and image processing software. These would form the core technology requirements for a cooperative learning course. As mentioned earlier, even graphic design and app creation have become accessible to all because there are now code-less platforms that allow for point-and-click software solutions.

Cooperative Learning Group Formation.

There are several different ways in which groups may be formed. Each has its own advantages and disadvantages. The first and most common method is the proximity-based model. In this model the instructor sits with a set of students where-ever they may be located and moves to the next group where-ever they may be. The problems with this model is that students tend to always sit next to the same class mates and there can be no variety in interaction and mode of thought. The second model is created by the students themselves. This model almost always assures great interaction within the group but can lead to students not even being selected because they are not part of any preexisting circle. It may also happen that the group member all have the same traits and end up lacking in other necessary traits. The assigned roles model is based strictly on the division of labor and while the workload is effectively distributed, these groups can end up being dysfunctional because of personality conflicts.²¹ While being the more complex and time-consuming method, the assigned group model tends to be the most successful, especially when the instructor knows his students well. This circumstance is commonplace in music departments and conservatories because when lessons are not on a one-on-one basis, music class sizes tend to be small and most and teacher/student familiarity is inevitable.

²⁰ Kevin C. Costley. *The Positive Effects of Technology on Teaching and Student Learning*. Arkansas Tech University 2014. <https://files.eric.ed.gov/fulltext/ED554557.pdf> accessed 19:58 14/07/2020

²¹ <https://sites.nd.edu/kaneb/2017/03/20/selecting-groups-for-collaborative-learning> accessed 18:59 on 16/07/2020

If the latter model is chosen the process of and criteria for group-member selection depends on three essential factors that include individual personality, ability, and proclivity. While gender and sociodemographic factors may also be considered, it is the responsibility of the instructor to evaluate each group member. Because of this, the instructor assumes part of the responsibility for the success or failure of a given group. In the cooperative learning environment, balancing individual personalities has been shown to be a crucial prerequisite. The study examined how compatibility between personalities of teams affects perception and performance.

Using the DISC personality test, we composed 14 five-person teams (N=70) with either a harmonious coverage of personalities (balanced) or a surplus of leader-type personalities (imbalanced). Results show that balancing for personality leads to significantly better performance on a collaborative task. Balanced teams exhibited less conflict and their members reported higher levels of satisfaction and acceptance.²²

While might appear that evaluating individuals on so many different characteristic is an arduous task simply because a single teacher cannot possibly know all the students on such an intimate level. To solve this problem instructors can make use of an abundance of online tests and surveys for which the results are calculated using commonly-accepted criteria. The above cited scholarly research article is a case in point. The DISC personality test that the researchers used has been in existence since 1956. It is one of the most popular personality tests in existence and is available on the internet at no cost.²³

Three Cooperative Learning Models

For the music start-up courses for which this study is intended, there are two basic kinds of knowledge that are going to be sought. The first is the purely factual that relies exclusively on the research and assimilation or learning of facts. The second is what might be termed derivative. For the purpose of this study, derivative knowledge is the result of thinking about, discussing, evaluating and agreeing upon any concept or creative idea.

The student pool from which the cooperative learning groups are to be selected is narrow and limited, consisting of music students only. Unless the musician group members are also experts in law, finance, public relations and or computer language coding, it is safe to say that their level of expertise in these fields may be somewhat limited (if it were not the case, there would be little need for a course as the

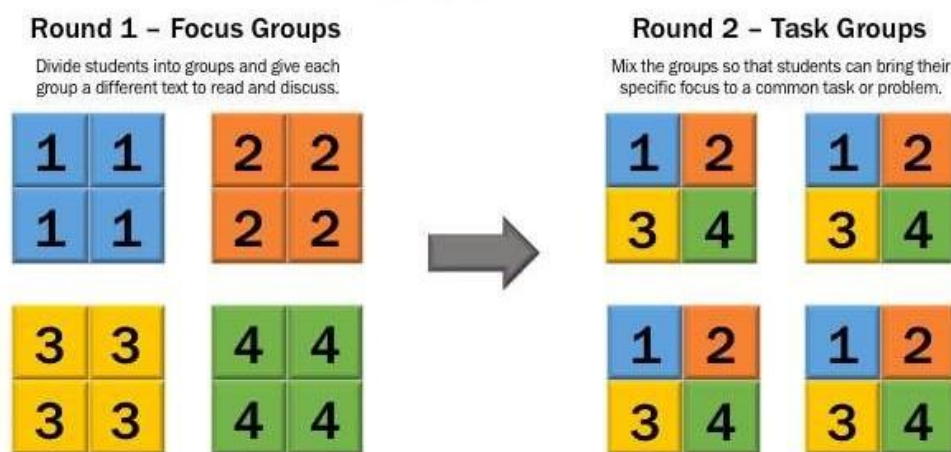
²² Lykourantzou, I. & Antoniou, Angeliki & Naudet, Yannick & Dow, Steven. (2016). Personality Matters: Balancing for Personality Types Leads to Better Outcomes for Crowd Teams. 10.1145/2818048.2819979.

²³ A list of widely-used personality and aptitude tests, categorized by subject and media type, is given in Appendix C

group members would be specialized in all the hard skills required to form a music start-up). Though the situation is gradually changing, the vast majority of undergraduate and graduate music student are not enrolled as double majors and as such, have little or no knowledge of the non-music hard skills. Even if they were to enroll in double majors, they would have to choose the exact subjects that are required by the music start-up. They would have to combine their music major plan with business or law or even software engineering, all unlikely choices that would require all members of a start-up group to be double majors to have the necessary factual knowledge that they could then share.

To resolve facilitate the attainment of factual knowledge, cooperative learning education has devised the “Jigsaw” method. When using this method, an original group is subdivided into specialized parts represented by individuals from an original group that form a new and specialized group dedicated to the solution of specific problems. The knowledge gained from the activities of the specialized group is then brought back and shared with the members of the original group (Figure 2).

Figure 2. The “Jigsaw” Cooperative Learning Model.



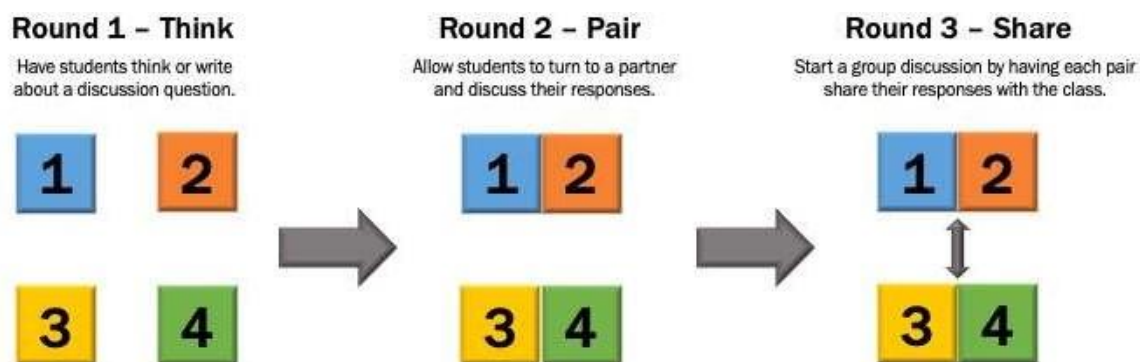
Source: Vanderbilt University Center for Teaching <https://cft.vanderbilt.edu/>

As can be seen in the above diagram, this model is ideal for the transmission of factual knowledge and can be used whether one has a single or multiple numbers of groups. It is also advantageous when there are individuals that either have a level of expertise in a given subject or show an interest in that subject though they be not experts in it. Because of this, the Jigsaw method is time efficient. This method can, of course, be used in more ways than the specific one described above. However, when resolving issues that do not rely on fact alone, it may present some problems. If one were to task a designated specialist

from an original group to decide (with or without specialist group participation) on a topic that deals with procedure or value, that which he or she then shares with the original group may well not meet consensus.

In this case the “Think-Pair-Share” model might be better suited because unlike the “Jigsaw” method, this method allows for much more creative and speculative interaction. In this method, The problem requiring resolution is presented to the group. After a time of individual thought, the members of an original group are paired. More time is then given to the pairs so that they may debate and discuss the problem further. The last step is to bring the pairs together for a final period of interaction and resolution of the question. (Figure 3.).

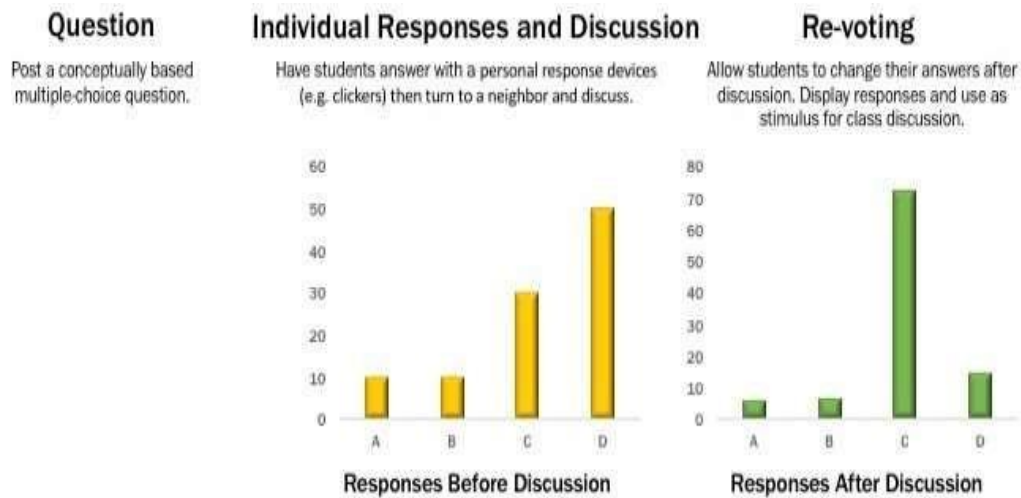
Figure 3. The Think-Pair-Share Cooperative Learning Model.



Source: Vanderbilt University Center for Teaching <https://cft.vanderbilt.edu/>

This method is ideal for honing the thinking process and reaching consensus because each group-member has both the opportunity to present their ideas and perspectives and to have these undergo the processes of broadening, supplementation, refinement, and verification offered by discussion in the single and double pairs of the second and third phases of the method.

The third cooperative learning model is a variation of the “Think-Pair-Share” model but it does not have all the steps of the former. Here, a question is initially answered on an individual basis after which the results are made available. The group then discusses the results and are asked to give a new answer (Figure 4.)

Figure 4. Think-Pair-Share Variation Cooperative Learning Model.

Source: Vanderbilt University Center for Teaching <https://cft.vanderbilt.edu/>

This method cannot really work for factual knowledge and the process is not as intensive and thorough as that of the “Think-Pair-Share” model. However, it can be used instead of the latter and is especially helpful when dealing with urgent procedural and value propositions because of its similarities with a voting system, the refinement being that it allows for open discussion prior to a reconfirmation.

The Cooperative Learning Lesson Plan and Recommended Teaching Strategies

Having discussed music start-up infrastructures, learning materials, educator role, group selection, and the three most widely-used cooperative learning models, it is essential that the cooperative learning lesson plan be examined.

In cooperative learning, the individual lesson plan is the single most important document. It contains all the information necessary to clarify all aspects of the learning process. This is necessary because while the learning process itself is student-oriented, the educational materials and procedural infrastructure and evaluation of every lesson should be presented as precisely and clearly as possible. An examination of numerous quality cooperative learning lesson plans revealed that they all have the more or less the same core components even if these appear under different headings. They are:

- 1) Subject and topic. (What is to be taught)
- 2) Significance. (Why and how the subject is relevant to the student and general outcome)
- 3) Justification. (What are the guiding standards for the lesson)
- 4) Materials and Resources. (What will have to have been read or researched and relevant equipment)
- 5) Learning Objectives.
- 6) Type of Group. (Both the group model and responsibilities of individual group-members)
- 7) Interpersonal or Social Skills. (Encouragement of soft skills and conflict resolution within the group)
- 8) Assessment of Understanding. (During the activity)
- 9) Assessment of Learning. (Post activity)

While these lesson plan components can be put in different orders, they are usually grouped in three sections, the first being the Descriptive (Nos. 1-5), the second being the Procedural (Nos. 6-7) and finally the Assessment (Nos. 8-9). Using these parameters it is possible to create a hypothetical lesson plan for a lesson relevant to a hypothetical music start-up that requires the research into and learning of social media advertising. For this example we will use a group member who will have researched the subject as a specialist in a specialist group and will subsequently present and share the knowledge gained to the original group (Figure 5).

Figure 5: Sample Cooperative Lesson Plan

Cooperative Learning – Music Start-up	
Date: 11/11/2020	Instructor: Tom Petty
Subject: Social Media Advertising. Topic: Setting up website advertising on social media platforms.	
Significance: Social Media advertising is a key component for any start-up company because it allows for promotion of the product and brand using the network effect.	
Guiding Standards: The quality of the information and mode of dissemination should be of the highest possible quality. The clarification of any point should occur at the time a question arises.	
Materials and Resources: Powerpoint presentation, handouts and readings emailed by Mr. Petty.	
Learning Objectives: How to set up effective advertising on the major social media platforms. Facebook, Instagram, Twitter and WeChat	

Group Type: Jigsaw. Mr. Petty will share the expertise gained from his specialist group. The other members are responsible for listening intently and asking any question that arises.
Interpersonal Skills: Affirmation of the work done by the presenter by the audience. Inclusive manner of clarification by the presenter.
Assessment of Understanding: This will be done periodically by the instructor
Assessment of Learning: This will be take the form of a student evaluation of the presented materials that includes all the salient points of the presentation.

While this is a purely hypothetical lesson plan, it gives an idea of what is required for every lesson. The very next lesson could entail a follow-up on the exact same subject but one in which one may decide to do an evaluation of the different social media platforms and deciding which one provides the best visibility. If that were the case, a new plan would be required because one might choose the “Think-Pair-Share” model and would have to modify several parts of the lesson plan to fit the new parameters.

Years of experience in cooperative learning education has resulted in refinements that could not possibly be known by educators who are only now entering the field. Teacher recommendations are a helpful guide that lies outside of the learning model and the lesson plan, these two being the core infrastructure of this educational system. Teachers have, over time, realized that it is unhelpful to adopt a uniform set of strategies because selecting strategies depends on a multitude of factors that can range from the complexity of a project, to the estimated time of completion of a project and to the personalities and abilities of group members. There are however, overarching practices that are used to optimize the productivity and efficiency of almost any group. These should be introduced and encouraged right from the first lesson which one should use to introduce the students to an educational system they are not used to.

The first practice that requires explanation is reflective listening. The concept may seem easy to understand but it takes some practice because most people do not listen in this way. Reflective listening involves several aspects, the most basic being the practice of listening more than speaking and listening in a way to focus on affective rather than the factual content of a speaker’s words. The second step is to repeat and clarify what the speaker has said. When listening, one should try to understand the speaker’s perspective and refrain from insisting on one’s own. If possible one should accept empathetically. There are marked benefits to this way of listening. It fosters understanding of others and helps them to

clarify their own thoughts. It also reassures others that there are open channels for their thoughts. This inevitably builds confidence in others and promotes a sense of comradery within the group.²⁴

The practice of constructive feedback is certainly on par with reflective listening. In essence, constructive feedback consists of providing new perspectives, suggestions and comments after the presentation of a subject has been made. The feedback should be aimed at augmenting and or improving on that which has been presented and is supposed to direct, encourage, support and correct the presenter so that he or she may improve. Constructive feedback relies on two principal elements. The first concerns the content of the feedback that should be as objective as possible and contain critical deductions, inferences, and evaluations based purely on the factual content of the presentation and not on personal stances of those providing the feedback. The second aspect is that the feedback should be delivered so as to not cause embarrassment or shame on the part of the presenter.²⁵ If these two tenets are adhered to, the outcome should prove positive and allow for both individual and group growth.

Research/Project-based Learning

As mentioned earlier, the two types of institutions in which our proposed music start-up course is most likely to be offered are music conservatories and university music departments. The use of expert teachers for lecturing on specific subjects is more easily had in the latter and can represent some difficulties in the former for the simple reason of teacher availability. If, however, one would like to create a course without the aid of experts (in either scholastic settings), a carefully-planned use of the resources, class models and teaching strategies mentioned thus far, would allow one to achieve just that.

Research-based learning is an educational model where the students are the ones who research and prepare materials that will serve as the basis for the resultant acquisition of knowledge. It not only solves course-related problems but also develops essential skills that are normally taught in entirely separate courses. While most college-level educators have much academic experience in this discipline, most undergraduate music students have little to none because as a subject, it is first offered as a specialized course at the graduate level and is specifically aimed at the production of scholarly articles and theses. Nevertheless, the tenets of research-based learning can be applied to most creative

²⁴ R.F. Stein and S.N. Hurd (eds) (2000), *Using Student Teams in the Classroom: A Faculty Guide*, Bolton, MA: Anker Publishing Company, Inc., pp. 57–58

²⁵ <https://www.utas.edu.au/curriculum-and-quality/student-surveys/evaluate/constructive-feedback-principles> accessed 14:51 on 27/07/2020.

processes. This kind of learning is not based on the more passive acceptance, synthesis and memorization of given knowledge but is rather an active learning process in which obtained knowledge is a welcome benefit. In research-based learning, the learning process is as important as the results themselves. The fact that students have to do the research on and preparation of the educational materials forces them to think carefully about many aspects of the learning process itself, things that traditional models never teach. These include evaluation, methodology, refinement and synthesis. They learn about the infrastructure of learning itself. A research-based learning study involving 106 future teachers found that this learning method also had some remarkable results.

The research results conclude that RBL model can be implemented in the learning of future primary school teachers in such stages as formulating a general question; overview of research-literature; defining the question; planning research activities, clarifying methods/methodologies; undertaking investigation, analyzing data; interpretation and consideration of results; report and presentation of results. Its implementation enables to develop their critical thinking skills. It is revealed from the emergence of abilities of such aspects as interpretation, analysis, evaluation, inference, and explanation.²⁶

As can be gleaned from the above findings, the data shows that research-based requires and develops an array of essential skills. It is also clear that teachers themselves benefit from this kind of learning. This is of some significance because music teachers, who may not be experts in subjects outside of their own discipline, may too become well-versed in these non-musical subjects, and because of their general teaching experience, may offer a cooperative-learning music-start-up course. With some self directed project based learning of subjects necessary for a music start-up course, a music teacher would most likely take the same amount of time creating such a course as would be necessary to create a new music history or music literature course. The question of how one might order the most essential steps to achieve research or project-based learning needs answering.

There exist so many different views on the number and specificity of procedures that ought be used for successful research-based learning that it is difficult to create an ideal list. From the many considered, the example list laid out by Georgetown University (below), details all the essential steps and may serve as a general guide.²⁷ The steps dedicated specifically to writing projects are presented in italics.

26 Susiani, Tri & Salimi, Moh & Hidayah, Ratna. (2018). Research Based Learning (RBL): How to Improve Critical Thinking Skills?. SHS Web of Conferences. 42. 00042. 10.1051/shsconf/20184200042.

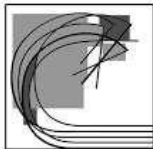
27 <https://www.library.georgetown.edu/tutorials/research-guides/15-steps> accessed 18:49 on 27/07/2020

- 1) Define and articulate the research question.
- 2) Identify possible sources of information in many types and formats.
- 3) Judge the scope of the project.
- 4) *Reevaluate the research question based on the nature and extent of information available and the parameters of the research project.*
- 4) Select the most appropriate investigative methods (surveys, interviews, experiments) and research tools (periodical indexes, databases, websites).
- 6) Plan the research project.
- 7) Retrieve information using a variety of methods (draw on a repertoire of skills).
- 8) Refine the search strategy as necessary.
- 9) Write and organize useful notes and keep track of sources.
- 10) Evaluate sources using appropriate criteria.
- 11) Synthesize, analyze and integrate information sources and prior knowledge.
- 12) *Revise hypothesis as necessary.*
- 13) Use information effectively for a specific purpose.
- 14) *Understand such issues as plagiarism, ownership of information (implications of copyright to some extent), and costs of information.*
- 15) *Cite properly and give credit for sources of ideas.*

Many of the instructions given in the above list can be elaborated on at length. However, extensive detail and the presentation of examples for each point would require a study in itself. If one were to filter out those points that concern writing projects, one would be left with a list that can serve as a set of guidelines for most projects. The inclusion or exclusion of any of the points may be calculated using the demands of any specific project. Research or project-based learning is particularly suited to cooperative learning methods because it can be easily adapted to the Jigsaw and Think-Pair-Share principal models presented earlier.

Having examined the procedures and materials required to transform the infrastructure of music start-up into a cooperative learning course, a sample course syllabus is offered below. It is based on a typical one-semester (two-hour per week) timeline that may be spread over two semesters by extending the number of hours spent on individual subjects and or by splitting the course into theoretical and applied portions. The implementation of any such course syllabus depends on many factors that have to be considered by individual institutions and their teachers. Further, the selection of materials and sequencing thereof depends on the proposed start-up and the vision of both teachers and students.

Figure 6. Sample Cooperative Learning Syllabus and Schedule

Conservatorio Santa Cecilia						
Course Title	Course Code	Semester	Course Hour/Week		Institutional Credits	ECTS
Cooperative Learning in Music: Music Start-ups.	CSC 101	Fall	Theory 2	Practice 0	3	8
Course Type						
1. Compulsory Courses						
1.1. Program Compulsory Courses					X	
2. Elective Courses						
2.1. Program Elective Courses						
Language of Instruction		English				
Level of Course		Undergraduate				
Prerequisites Course(s)		None				
Special Preconditions for the Course		None				
Course Coordinator		Carla Conti			Mail: Carla@Conti.it	
Course Instructor(s)		Guest lecturers by invitation				
Course Assistant(s)/Tutor (s)		Raffaele Longo			Mail: Raffaele@Longo.it	
Aim(s) of the Course		1) To offer music students knowledge of fundamental skill sets that will allow them to transform theoretical knowledge into applied projects. 2) To introduce music students to a cooperative learning environment that provides independent research/project based learning.				

Learning Outcomes of the Course	Students taking this course will: a) Gain knowledge that lies outside of their traditional music education vital to their future. b) Learn how to participate as individuals and as group members in the creation of an original product c) Independently discover new paths to learning. d) Be able to utilize many different technologies
Course Contents	The course consists of fourteen sessions which comprise lectures, self-directed study, student teaching, demonstrations, group activities and the establishment of a functional music start-up company.

COURSE OUTLINE/SCHEDULE (Weekly)			
Week	Topics	Preliminary Preparation	Methodology and Implementation (theory, practice, assignment)
1	Introduction: Explanation of the cooperative learning environment. Organization of students into working groups. Explanation of cooperative learning group models and responsibilities of individual group members. Creative Thinking Challenge		Lecture Demonstration Group Formation Group Challenge
2	Research/Project -based Learning. 1) Basic Tenets and Procedures 2) Basic Research Techniques 3) Project Construction 4) Presentation	View: Introduction to research Methods and Methodology at https://www.youtube.com/watch?v=nv7MOoHMM2k Read: https://www.library.georgetown.edu/tutorials/research-guides/15-steps plus text links	Course Coordinator/Expert Lecture Example Project Demonstration Think-Pair-Share group Evaluation and Discussion
3	Music Start-up Infrastructure: 1) Service provided. 2) PlaVorm used. 3) Funding 4) Constituent Members and roles 5) Collaborations 6) Evaluation	Research Project: Please provide information for each of the points in the Topics column for at least three different Music Startups to be found at https://www.crunchbase.com/hub/music-startups#section-overview Prepare a Powerpoint presentation of at least 30 minutes.	Jigsaw Expert Lecture Open Class discussion and Q&A to follow lecture
4	Essential Hard Skills 1. 1) Basic Work and Agreement Contracts. 2) Basic fundraising Techniques. 3) Basic Bookkeeping.	Read: https://www.shsu.edu/klett/CONTRACTS%20BASIC%20PRINCIPLES%20ch%2010%20new.htm View: Contracts https://www.youtube.com/watch?v=Z8nW1RwhQzo Fundraising https://www.youtube.com/watch?v=gcevHkNGrWQ Download app, test and evaluate https://play.google.com/store/apps/details?id=com.techtweets.basicaccounting&hl=en	Course Coordinator/Expert Lecture Example Project Demonstration Think-Pair-Share group Evaluation and Discussion

5	Essential Soft Skills 1. 1) Productive Communication. 2) Listening. 3) Learning. 4) Empathizing.	Read: https://www.wikijob.co.uk/content/interview-advice/competencies/soft-skills View: https://www.youtube.com/watch?v=gkLsn4ddmTs Download App, test and evaluate https://play.google.com/store/apps/details?id=com.pit.soGskills&hl=en	Course Coordinator/Expert Lecture Example Project Demonstration Think-Pair-Share group Evaluation and Discussion
6	Essential Hard Skills 2. 1) App Design 2) Web Design 3) Social Media as an Advertising Tool	Research Project: Please provide information for each of the points in the Topics column. Please provide all materials, written, video and technology for all students.	Jigsaw Expert Lecture/s Open Class discussion and Q&A to follow lecture
7	Essential Soft Skills 2. 1) Respecting. 2) Conflict Resolution. 3) Management.	Research Project: Please provide information for each of the points in the Topics column. Please provide all materials, written, video and technology for all students.	Jigsaw Expert Lecture Open Class discussion and Q&A to follow lecture
8	Project Management 1. 1) Initiation. 2) Planning. 3) Execution	Read: https://www.wrike.com/project-management-guide/project-management-basics/ please click all links View: https://www.youtube.com/watch?v=ZKOL-rZ79gs Download App, test and evaluate. https://play.google.com/store/apps/details?id=com.meisterlabs.meistertask.native&hl=en	Course Coordinator/Expert Lecture Example Project Demonstration Think-Pair-Share group Evaluation and Discussion
9	Project Management 2. 1) Performance / Monitoring 2) Project Close.	Research Project: Please provide information for each of the points in the Topics column. Please provide all materials, written, video and technology for all students.	Jigsaw Expert Lecture Open Class discussion and Q&A to follow lecture
10	Project Proposals.	Research Project: Each student is to think independently about an idea for a music start-up company that provides a product or service that is missing in the market. The student will make a short presentation of the features of the Startup and how it will solve problems that have not been met.	Think-Pair-Share group Evaluation and Discussion
11	Project Planning and Management		Original Group in-class work Input from Jigsaw experts and Think-Pair-Share discussions
12	Project		Original Group in-class work Input from Jigsaw experts and Think-Pair-Share discussions
13	Project		Original Group in-class work Input from Jigsaw experts and Think-Pair-Share discussions
14	Final Presentation of Start-up		Original Group Presentation of Start-up name and product or service.

Required Course Material (s) /Reading(s)/Text Book (s)	All materials of all formats given in Appendices 1-2-3
Recommended Course Material (s)/Reading(s)/Other	Any new and high-quality educational materials discovered by students or instructor during the course of the semester.

ASSESSMENT		
Semester Activities/ Studies	NUMBER	WEIGHT in %
Mid- Term		
Attendance		
Quiz		
Assignment (s)	5	50
Project		
Laboratory		
Field Studies (Technical Visits)		
Presentation/ Seminar		
Practice (Laboratory, Virtual Court, Studio Studies etc.)		
Other (Placement/Internship etc.)		
TOTAL		100
Contribution of Semester Activities/Studies to the Final Grade		50
Contribution of Final Project to the Final Grade		50
TOTAL		100

ECTS /STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (14 weeks* total course hours)	14		2	28
Preliminary Preparation and finalizing of course notes, further self- study	14		4	56
Assignment (s)	5		5	25
Presentation/ Seminars	1		30	30
Quiz and Preparation for the Quiz				
Mid- Term(s)				
Project (s)				
Field Studies (Technical Visits, Investigate Visit etc.)				
Practice (Laboratory, Virtual Court, Studio Studies etc.)				
Final Project	1		50	50
Other (Placement/Internship etc.)				
Total Workload				188
Total Workload/ 25				7.56
ECTS				8

ETHICAL RULES WITH REGARD TO THE COURSE (IF AVAILABLE)
To be posted by the individual institution

ASSESSMENT and EVALUATION METHODS:	
To be posted by the individual institution	
PREPARED BY	Salvatore Accardo
DATED	
APPROVAL	

Conclusions

This feasibility study was specially commissioned by the NewsInMap project with the intent to discover whether a cooperative learning course could enable music students to create an original music start-up. The primary reason for this request is that this type of course does not, to the best of our knowledge, exist and music students would be well-served in experiencing such a course because it would provide a new avenue for their future.

There are several reasons and benefits as to why a course of this kind could be advantageous to the music institutions that offer it.

Music students are good candidates for cooperative learning because applied music studies demand that they work in groups to play a vast repertoire of chamber and symphonic symphonic music. They are used to practicing their own individual parts that they then combine with others in larger groups. This process is, in so many ways, identical to that of a cooperative learning environment.

The course would be a rare educational experience in which knowledge acquired does not remain an intellectual exercise in theory but is transformed into a functional entity that may improve the financial lot and career opportunities for many musicians.

The search for the materials required to provide for a music start-up infrastructure has revealed that there exists an abundance of high-quality materials (books, papers, theses, videos and apps) on a myriad subjects that are both readily available and easily accessible by all who may not be experts on subjects that lie outside of the musical realm.

The present generation of music students have, even if on a superficial level, much experience with all that technology has to offer. They need only guidance in deepening and directing their technological know-how in beneficial directions.

The same can be said of the present generation of instructors who can redirect their academic and technological skills in the preparation of a course that sits well within their purview. This is also made possible by the fact that the role of the instructor in the cooperative learning model is more one of guide rather than expert. Experts in subjects that cannot be taught by the principal instructor may be offered, on occasion, by relevant experts. It follows that this line of education is economically advantageous to institutions because they need not hire extraneous staff. It would also augment the prestige of the institution that adopts the course because it would be indicative of the school's ability to innovate.

Finally, research/project-based learning, so compatible with the cooperative learning model, teaches students how to experience the learning process as a process. The benefits of this opens new pathways to new ways of thinking and creating.

Preface to the Appendices.

Appendix I consists of data collected directly from an analytics company by the name of Crunchbase. This company specializes in collecting comprehensive company data and publishes this data on its website <https://www.crunchbase.com/>. The data collected for the study includes only that deemed necessary for the purposes of this study and is completely unaltered with regards to content.

Appendix II and **Appendix III**. The materials found in these two appendices are grouped in four categories, namely books, scholarly papers, apps and videos. As the quantity of the materials was vast it was not possible to evaluate each item for several reasons: 1) The technological know-how of the study members was not sufficient to evaluate apps in a knowledgeable manner, 2) The time to learn how to use all the various apps was insufficient, and 3) The cost of buying all the apps and printed materials would have been prohibitive for the study. The criteria for material content and content evaluations are given below.

Scholarly Articles. Every single article was selected for its relevance and read in its entirety. Each article title is accompanied by a short description of the content.

Books. Each book was selected for its relevance to the study. A description of the books' content was taken directly from *Google Books*. A URL link is provided for each book and take the reader directly to the book itself.

Apps. Each App appears with a detailed description regarding its functions and price. Each App was selected using two main criteria: 1) That it must have been rated with a score higher than 4:3 (Rating available for each App and 2) That it be available for both iOS and Android devices.

Videos. Each video was selected with regards to relevance and in many cases, the delivery of complete educational courses concerning various subjects. All videos were viewed in their entirety.

Appendix I

Total Funding Amount

\$15.8M

CB Rank (Company)

8,716



Amuse

Amuse was founded by music industry executives with a collective vision to redefine artist discovery and label deals.
[Stockholm, Stockholms Lan, Sweden](#)

Industries

[Information Technology](#), [Marketing](#), [Mobile Apps](#), [Music](#), [Music Label](#)

Headquarters Regions

[European Union \(EU\)](#), [Nordic Countries](#), [Scandinavia](#)

Founded Date

Dec 16, 2015

Founders

[Andreas Ahlenius](#), [Christian Wilsson](#), [Diego Farias](#), [Guy Parry](#), [Jimmy Brodd](#)

Operating Status

Active

Funding Status

Early Stage Venture

Last Funding Type

[Series A](#)

Number of Employees

11-50

Also Known As

Amuse

Legal Name

Amuseio AB

IPO Status

Private

Company Type

For Profit

Website

www.amuse.io

Facebook

[View on Facebook](#)

LinkedIn

[View on LinkedIn](#)

Twitter

[View on Twitter](#)

Contact Email

support@amuse.io

\$ Funding Rounds

Number of Funding Rounds

2

Total Funding Amount

\$15.8M

Amuse has raised a total of \$15.8M in funding over 2 rounds. Their latest funding was raised on May 22, 2018 from a Series A round.



Which funding types raised the most money?

[pro Show](#)


How much funding has this organization raised over time?

[pro Show](#)

Announced Date	Transaction Name	Number of Investors	Money Raised	Lead Investors
May 22, 2018	Series A - Amuse	2	\$15.5M	Lakestar, Raine Ventures
Mar 9, 2017	Venture Round - Amuse			

[Sign up for free](#) to unlock and follow the latest funding activities

Investors

Number of Lead Investors

2

Number of Investors

6

Amuse is funded by 6 investors. Lakestar and Raine Ventures are the most recent investors.

Which investors participated in the most funding rounds?

pro Show

Investor Name	Lead Investor	Funding Round	Partners
Lakestar	Yes	Series A - Amuse	Dharmash Mistry
Raine Ventures	Yes	Series A - Amuse	Gordon Rubenstein
Mattias Danielsson	No	Venture Round - Amuse	—
Johan Persson	No	Venture Round - Amuse	—
Roshi Motman	No	Venture Round - Amuse	—
Bassam Mattar	No	Venture Round - Amuse	—

Number of Current Team Members

7

Amuse has 7 current team members, including CEO Diego Farias.

Diego Farias
CEO

Christian Wilsson
Co-founder

Jimmy Brodd
Director of Technology

Andreas Ahlenius
CPO

Andreas Ahlenius
Co-founder

Jimmy Brodd
Co-founder

Christian Wilsson
CXO

 Mobile App Metrics by Apptopia

Overview

Downloads Last 30 Days57,885

Monthly Download Growth46.22%

Amuse has 57,885 monthly app downloads. The most popular apps downloaded are [Amuse Music Distribution](#) and [Amuse Music Distribution](#).

App Name	App Store	Monthly Downloads
 Amuse Music Distribution	Itunes Connect	49,505
 Amuse Music Distribution	Google Play	8,380

Total Funding Amount€1.1M

CB Rank (Company)16,108



Endel

Endel is a cross-platform audio ecosystem.

[Berlin, Berlin, Germany](#)

Industries

Headquarters Regions

Founded Date

Founders

Operating Status

Funding Status

Last Funding Type

Number of Employees

Legal Name

[Mobile, Music, Personal Health, Productivity Tools, Smart Cities, Smart Home, Software Engineering](#)

[European Union \(EU\)](#)

Jan 2018

[Oleg Stavitsky](#)

Active

Seed

[Seed](#)

[1-10](#)

Endel Sound GmbH

IPO Status

Company Type

Private

For Profit

Website

Facebook

LinkedIn

Contact Email

[endel.io/](#)

[View on Facebook](#)

[View on LinkedIn](#)

[ask@endel.io](#)

\$

Funding Rounds

Number of Funding Rounds

2

Total Funding Amount

€1.1M

Endel has raised a total of €1.1M in funding over 2 rounds. Their latest funding was raised on Sep 27, 2018 from a Seed round.

Which funding types raised the most money?

pro Show

How much funding has this organization raised over time?

pro Show

Announced Date

Transaction Name

Number of Investors

Money Raised

Lead Investors

Sep 27, 2018

Seed Round - Endel

5

€1.1M

Amazon Alexa Fund, Impulse VC

Feb 5, 2018

Seed Round - Endel

Sign up for free to unlock and follow the latest funding activities

Investors

Number of Lead Investors

2

Number of Investors

8

Endel is funded by 8 investors. Avex Ventures and Plus Eight Equity Fund LP are the most recent investors.

Which investors participated in the most funding rounds?

pro Show

Investor Name

Lead Investor

Funding Round

Partners

Avex Ventures

No

Seed Round - Endel

—

Plus Eight Equity Fund LP

No

Seed Round - Endel

—

Amazon Alexa Fund

Yes

Seed Round - Endel

—

Impulse VC

Yes

Seed Round - Endel

—

Kima Ventures

No

Seed Round - Endel

—

Techstars Music

—

Seed Round - Endel

—

Number of Current Team Members

4

Endel has 4 current team members, including CEO and Co-Founder [Oleg Stavitsky](#).



[Oleg Stavitsky](#)
CEO and Co-Founder



[Kirill Bulatsev](#)
CTO and Co-Founder



[Vlad Pinskiy](#)
CEO



[Dimitry Bezugly](#)
Co-Founder and Engineer

 Web Traffic by SimilarWeb

▼

Traffic

Endel is ranked 938,515 among websites globally based on its 26,390 monthly web visitors.

Total Funding Amount

\$843.1K

CB Rank (Company)

3,167



Music Traveler

Music Traveler is a sharing economy company, centralising spaces with musical instruments, equipment for performing arts industry.

[Vienna, Wien, Austria](#)

Industries

Headquarters Regions

Founded Date

Founders

Operating Status

Funding Status

Last Funding Type

Number of Employees

Also Known As

Legal Name

Digital Entertainment, Marketplace, Media and Entertainment, Music, Music Education, Music Venues, Performing Arts, Productivity Tools, Sharing Economy

European Union (EU)

2017

[Aleksey Igudesman, Julia Rhee](#)

Active

Seed

Seed

11-50

MT, MusicTraveler

Music Traveler GmbH

\$ Funding Rounds



Number of Funding Rounds

6

Total Funding Amount

\$843.1K

Music Traveler has raised a total of \$843.1K in funding over 6 rounds. Their latest funding was raised on Mar 1, 2019 from a Seed round.



Which funding types raised the most money?



Show



How much funding has this organization raised over time?



Show

Announced Date	Transaction Name	Number of Investors	Money Raised	Lead Investors
Mar 1, 2019	Seed Round - Music Traveler	—	\$50K	—
Sep 2, 2018	Seed Round - Music Traveler	Sign up for free to unlock and follow the latest funding activities		
Jun 1, 2018	Seed Round - Music Traveler			
Oct 2, 2017	Pre Seed Round - Music Traveler	—	—	—
Oct 1, 2017	Pre Seed Round - Music Traveler	—	—	—
Sep 1, 2017	Angel Round - Music Traveler	—	—	—

Investors



Number of Investors

4

Music Traveler is funded by 4 investors. Die Wirtschaftskammer and Vienna Business Agency are the most recent investors.



Which investors participated in the most funding rounds?



Show

Investor Name	Lead Investor	Funding Round	Partners
Die Wirtschaftskammer	—	Seed Round - Music Traveler	—
Vienna Business Agency	—	Seed Round - Music Traveler	—
Remote Control Productions, Inc	—	Pre Seed Round - Music Traveler	—
Vienna Business Agency	—	Pre Seed Round - Music Traveler	—
Kirkside Management	—	Pre Seed Round - Music Traveler	—

Number of Current Team Members12

Music Traveler has 12 current team members, including Co-Founder [Julia Rhee](#).



[Julia Rhee](#)
Co-Founder



[John Malkovich](#)
Chief Ambassador



[Adrien Brody](#)
Chief Ambassador



[Aleksey Igudesman](#)
Co-Founder



[Billy Joel](#)
Chief Ambassador



[Hans Zimmer](#)
Chief Ambassador



[Sean Lennon](#)
Chief ambassador



[Om'mas Keith](#)
Ambassador

Web Traffic by SimilarWeb

Traffic

Music Traveler is ranked 1,805,933 among websites globally based on its 9,059 monthly web visitors.

CB Rank (Company)141,905



ForTunes

ForTunes is a music data analytics company for a new generation of artists and their representatives.
[Vienna, Wien, Austria](#)

Industries	Analytics, Big Data, Digital Entertainment, Media and Entertainment, Music
Headquarters Regions	European Union (EU)
Founded Date	Jun 2015
Founders	Florian Richling
Operating Status	Active
Funding Status	Seed
Last Funding Type	Seed
Number of Employees	1-10

IPO Status	Private
Company Type	For Profit

Website	www.fortunes.io
Facebook	View on Facebook
LinkedIn	View on LinkedIn
Twitter	View on Twitter
Contact Email	hello@fortunes.io

 Funding Rounds

Number of Funding Rounds 2

ForTunes has raised 2 rounds. Their latest funding was raised on Sep 1, 2018 from a Seed round.

-  Which funding types raised the most money? pro Show
-  How much funding has this organization raised over time? pro Show

Announced Date	Transaction Name	Number of Investors	Money Raised	Lead Investors
Sep 1, 2018	 Seed Round - ForTunes	1	—	Speedinvest
Mar 30, 2018	 Non Equity Assistance - ForTunes	 Sign up for free to unlock and follow the latest funding activities		

 Investors

Number of Lead Investors 1 Number of Investors 2

ForTunes is funded by 2 investors. [Speedinvest](#) and [Startup Sesame](#) are the most recent investors.

-  Which investors participated in the most funding rounds? pro Show

Investor Name	Lead Investor	Funding Round	Partners
 Speedinvest	Yes	 Seed Round - ForTunes	Arnaud Bakker, Philipp Stangl
 Startup Sesame	—	 Non Equity Assistance - ForTunes	—

 Current Team ▼

Number of Current Team Members

1

ForTunes has 1 current team member, Founder & CEO [Florian Richling](#).



[Florian Richling](#)
Founder & CEO

 Web Traffic by SimilarWeb ▼

Traffic

ForTunes is ranked 971,759 among websites globally based on its 30,519 monthly web visitors.

Appendix II – Soft Skills

1 . Productive Communication

Books

How To Win Friends and Influence People. Carnegie, Dale, 1888-1955 New York: Simon & Schuster, 2009

This Book will help you improve your confidence and communication skills. You will learn how to make friends, motivate others and become a great leader. I must admit, when I first saw this book on one of our many household surfaces, I was annoyed that my father needed such a book to get friends. *Google Books*

Link. <https://www.lifehack.org/816339/communication-books>

Never eat alone and other secrets to success: one relationship at a time. Ferrazzi, Keith, and Tahl Raz. 2005. New York: Currency Doubleday

Ferrazzi's form of connecting to the world around him is based on generosity, helping friends connect with other friends. Ferrazzi distinguishes genuine relationship-building from the crude, desperate glad-handling usually associated with “networking.” He then distills his system of reaching out to people into practical, proven principles. *Google Books*

Link. <https://www.lifehack.org/816339/communication-books>

Extraordinary PR, Ordinary Budget: A Strategy. Jennifer R. Farmer. 2017. Berrett-Koehler Publishers.

Public relations is a make-or-break factor for all organizations, especially those that are small or mission driven. While it can be tempting to think that PR is a luxury only larger organizations can afford, PR expert Jennifer R. Farmer shows how her CCRR framework—being credible, creative, responsive, and relentless—is the silver bullet for even cash-strapped organizations. *Google Books*

Link. <https://www.lifehack.org/816339/communication-books>

Leadership Presence. Kathy Lubar, Linda Halpern. Penguin, 2004

In *Leadership Presence*, they make their time-tested strategies available to everyone, from high-profile CEOs to young professionals seeking promotion. Their practical, proven approach will enable you to develop the skills necessary to inspire confidence, command respect, build credibility, and motivate others. *Google Books*.

Link. <https://www.lifehack.org/816339/communication-books>

Crucial Conversations: Tools for Talking when Stakes are High. Kerry Patterson, Joseph Grenny, Ron McMillan, Al Swizler. McGraw-Hill Education, 2002.

Crucial Conversations offers readers a proven seven-point strategy for achieving their goals in all those emotionally, psychologically, or legally charged situations that can arise in their professional and personal lives. Based on the authors' highly popular DialogueSmart training seminars, the techniques are geared toward getting people to lower their defenses, creating mutual respect and understanding, increasing emotional safety, and encouraging freedom of expression. *Google Books*.

Link. <https://www.lifehack.org/816339/communication-books>

Scholarly Articles

Sam H. DeKay. "Interpersonal Communication in the Workplace: A Largely Unexplored Region." *Business Communication Quarterly*, Volume 75 Issue 4. (2012) page(s): 449-452.

Discusses the problems of soft skills definition and how these subjects may be taught. Provides an extensive bibliography on said subject.

Judee K Burgoon, Charles R Berger, Vincent R Waldron. "Mindfulness and Interpersonal Communication." *Journal of Social Issues*, Volume 56, Issue 1 Spring 2000 Pages 105-127.

Examines the relationship between mindset and social interaction in certain settings and which facets might help or hinder social transactions.

James Hulbert, Noel Capon. "Interpersonal Communication in Marketing: An Overview." *Journal of Marketing Research*. Volume 9, Issue 1. 1973 Pages 27-34.

Studies interpersonal marketing relations from the perspective of communication signs and suggests new study methods that may be applied to the field.

S.Ramaraju. "Psychological Perspectives on Interpersonal Communication." *Journal of Arts, Science & Commerce*. Vol.– III, Issue 4, 2012. Pages 68-73.

Discusses aspects of coherence and understandability of the progress and process of interpersonal relations research.

Nancy K Baym, Yang Bin Zhang, Mei Chen Lin. "Social Interactions Across Media: Interpersonal Communication on the Internet, Telephone and Face-to-Face." *New Media and Society*. Volume 3, Issue 6. 2004. Pages 299-318.

A comparative study and survey of how social communication differs when using different communication mediums.

Apps



Bestify Me. The app can be your personality development training guide. There are a lot of how-to, real-life situations and expert advice that you can use in your real life. The development of a good personality that will win in every aspect of your life is not easy, but the app is here to be your specific guide! There are more than 500 topics included and each content you can read can be shared directly via email or social media.

Rating: 4.5

Link: <https://play.google.com/store/apps/details?id=com.mayur.personalitydevelopment&gl>



Effective Communication. A company or individual's success depends on how well you can communicate with others. Our Effective Communication Course will teach you how to be a good listener and a good speaker, boost your self-confidence and it will equip you with techniques and tools so you can always deliver your messages effectively. Thus making you successful in your personal relations and professional career.

Rating: 4.3

Link: <https://play.google.com/store/apps/details?id=com.millionairemind.effective>



Communication Skills. Communication Skills is an android app developed by Tech Mateen for the students of IT, English and other related fields. This App contains PDF files about Communication Skills (English) subject provided by lecturer from Shaheed Benazir Bhutto University, Shaheed Benazirabad.

Rating: 4.3

Link: <https://play.google.com/store/apps/details?id=shahzaib.cs&gl>



The Art of Communicating. Communication skills free app is the most important to us because these communication apps will be used for developing our communication skills.

Rating: 4.6

Link: https://play.google.com/store/apps/details?id=com.happylylife.communication_skills

Videos

6 communication truths that everyone should know

<https://www.youtube.com/watch?v=zvcbn6WtJvQ>

5 Ways to Improve your COMMUNICATION Skills

<https://www.youtube.com/watch?v=xr1q-uBtIH4>

Effective Communication Skills

<https://www.youtube.com/watch?v=6pYSbdGiDYw>

Communication Skills - The 6 Keys Of Powerful Communication

<https://www.youtube.com/watch?v=XCc6-qr0Gww>

How to develop Effective Communication Skills - Verbal, Non-verbal & Body Language

<https://www.youtube.com/watch?v=etlI6J5MG0w>

2 . Positive Feedback

Books

The Power of Feedback: Giving, Seeking, and Using Feedback for Performance. Manuel Londo. Routledge, 2014.

In this new book, both employers and employees will learn to view feedback as a positive tool for improving performance, motivation, and interpersonal relationships. Managers, human resource professionals, and students who will one day oversee teams will benefit from the research and advice found in *The Power of Feedback*. Google Books

Link: <https://books.google.com.tr/books?id=veXpAwAAQBAJ&printsec=frontcover&dq=The+Power>

Positive Psychology: The Science of Happiness and Human Strengths. Alan Car. Psychology Press, 2004.

Positive psychology is concerned with the enhancement of happiness and well being, involving the scientific study of the role of personal strengths and positive social systems in the promotion of optimal well-being. The central themes of positive psychology, including Happiness, Hope, Creativity and Wisdom, are all investigated in this book in the context of their possible applications in clinical practice. *Google Books*

Link: <https://books.google.com.tr/books?id=zbWn6P7r2WwC&printsec=frontcover&dq=Positive>

The Psychology of Happiness. Michael Argyle. Routledge, 2013.

Accessible and wide-ranging coverage is provided on key issues such as: the measurements and study of happiness, mental and physical health; the effect of friendship, marriage and other relationships on positive moods; happiness, mental and physical health; the effects of work, employment and leisure; and the effects of money, class and education. *Google Books*

Link: <https://books.google.com.tr/books?id=tVWzAQAAQBAJ&printsec=frontcover&dq=T>

Positive Psychology in a Nutshell: The Science of Happiness. Ilona Boniwell. McGraw-Hill Education (UK), 2012.

Discover the latest research findings and thinking on the topics of happiness, flow, optimism, motivation, character strengths, love and more. *Google Books*

Link: https://books.google.com.tr/books?id=gu3V9Kys_QEC&pg=PA157&dq=psychology

Scholarly Articles

Ayelet Fishbach¹, Tal Eyal, and Stacey R. Finkelstein. “How Positive and Negative Feedback Motivate Goal Pursuit.” *Social and Personality Psychology Compass* 4/8 (2010): 517–530.

Outlines the effects of positive feedback on the qualitative and quantitative amelioration of goal pursuit.

John Hattie and Helen Timperley. “The power of Feedback.” *Review of Educational Research* March 2007, Vol. 77, No. 1, pp. 81-112.

Examines the meaning, timing and different levels of feedback. It reveals the positive power of feedback in the learning experience.

Anseel Frederik; Lievens Filip; and Schollaert Eveline. “Reflection as a strategy to enhance task performance after feedback.” (2009). *Organizational Behavior and Human Decision Processes*. 110, (1), 23-35.

A survey study that examines the improved effectiveness in combining reflection together with feedback as opposed to using feedback alone.

Eloïse Marthouret, Sofie Sigvardsson. “The effect of quick feedback on employee motivation and performance: A qualitative study on how to formulate effective feedback.” 2016 | ISRN-number: LIU-IEI-FIL-G—16/01496—SE. <https://www.diva-portal.org/smash/get/diva2:1034884/FULLTEXT01.pdf>

Explains the formulation of effective feedback as a tool to affect positive outcomes on employee motivation and performance.

Apps



Positive Feedback. Because positive feelings lead to higher efficiency, Aside bases its approach on the Positive Psychology to support you. Find people you trust, improve your professional relationships and follow your progression via our application

Rating: 4.4

Link: <https://play.google.com/store/search?q=positive%20feedback%20app%20total>



Feedback Phrases app for Android Devices is a tool to support effective employee performance management. It makes performance reviews easy. It provides phrases at the end of the performance period, for writing the perfect performance reviews using example comments. It includes positive, neutral and negative phrases for performance reviews based on the following key skills: Attendance, Flexibility, Initiative, Dependability, Enthusiasm, Teamwork and many more.

Rating: 4.0

Link: <https://play.google.com/store/apps/details?id=common.expo.admin.performancefeedback>



Udex 360 Feedback & Engagement. Motivate Employees with Instant Recognition and Feedback for Professional Development. Udex 360 Feedback & Engagement is the time-saving management coaching and talent development tool to help managers, employees, and remote workers quickly document and share notable work performance with each other. Managers share continuous feedback through in-app notifications or email to recognize employee achievements.

Rating: 4.4

Link: <https://play.google.com/store/apps/details?id=com.udex.coachingmoments>



SUF - Simple Feedback. Gather Offline feedback easily from any audience (customers, students, users, viewers or anyone else) and analyze your feedback reports and your statistics later or combine offline feedback with online feedback forms for more details. With additional features for customizing this app to fit your needs.

Rating: 4.1

Link: <https://play.google.com/store/apps/details?id=com.cdrosos.simplecustomerfeedback>

Videos

The power of positive re-inforcement

<https://www.youtube.com/watch?v=MZ9Ywl3iCpc>

Jordan Peterson on Increasing Positive Reinforcement

<https://www.youtube.com/watch?v=P7Kr1789aUg>

3 . Active Listening

Books

Active Listening. J. J. Wilson and Michael Rost. Routledge, 2013.

Listening is now regarded by researchers and practitioners as a highly active skill involving prediction, inference, reflection, constructive recall, and often direct interaction with speakers. In this new theoretical and practical guide, Michael Rost and JJ Wilson demonstrate how active listening can be developed through guided instruction. *Google Books*

Link:<https://books.google.com.tr/books?id=V6EuAgAAQBAJ&printsec=frontcover&dq=Active+List>

Active Listening. Carl Rogers. Martino Fine Books, 2015. "Active Listening", first developed by Rogers and Farson, is a therapeutic technique designed to promote positive change in the client. Active listening is a communication technique used in counselling, training and conflict resolution, which requires the listener to feed back what they hear to the speaker, by way of re-stating or paraphrasing what they have heard in their own words, to confirm what they have heard and moreover, to confirm the understanding of both parties. It continues to have a lasting influence to this day. *Google Books*

Link:<https://books.google.com.tr/books?id=MngrjgEACAAJ&dq=Active+Listening+Book+by+Carl>

Active Listening: Improve Your Ability to Listen and Lead. Michael H. Hoppe. Center for Creative Leadership, 2018.

This is the First Edition of this title. A Second Edition of this title has been released with ISBN 9781604919363 in Sept 2019. Listening well is an essential component of good leadership. You can become a more effective listener and leader by learning the skills of active listening. Working relationships become more solid, based on trust, respect, and honesty. Active listening is a critical component of the tasks facing today's leaders. *Google Books*

Link:<https://books.google.com.tr/books?id=PeU2DwAAQBAJ&printsec=frontcover&dq=Active+>

The Active Listener. Rodrigo Ortiz Crespo. Lulu.com, 2010.

Success depends on effective communication. A good communicator dominates public speaking skills and active listening skills. Listening is the key ingredient of effective communication. Listening enables us to improve communication, increase our efficiency at work, develop leadership skills and strengthen relationships with family, partners and friends. Discover the active listening skills to reach success thanks to this book -The Active Listener-. *Google Books*

Link:<https://books.google.com.tr/books?id=RhR0AgAAQBAJ&printsec=frontcover&dq=The+>

Listening: Attitudes, Principles, and Skills. Judi Brownell. Pearson/Allyn & Bacon, 2005.

The new Third Edition of this text encourages students to view listening as a process involving six interrelated components. Each component is developed along the parallel dimensions of theory and skill building. Within the unifying theoretical framework of the HURIER model, students not only develop an understanding of the listening process, they also acquire specific, observable listening skills. This behavioral approach enables students to increase their listening effectiveness while developing an understanding of listening-related research and theory. *Google Books*

Link:<https://books.google.com.tr/books?id=O0AsAQAAMAAJ&q=Building+active+listening+skills>

Scholarly Articles

Sandra E. Spataro, Janel Bloch. "Can You Repeat That? Teaching Active Listening in Management Education." *Journal of Management Education*. Volume 42, Issue 2. 2018.

Offers materials and strategies for teaching active listening and outlines the necessity of teaching said subject.

Jonsdottir, Inga & Fridriksdottir, Kristrun. (2019). "Active Listening: Is it the Forgotten Dimension in Managerial Communication?." *International Journal of Listening*. 1-11.

A qualitative study outlining the positive effects of active listening applied in the area of management.

Burleson, B 2011. "A constructivist approach to listening." *International Journal of Listening*, vol. 25, no. 1-2, pp. 27-46.

Explains the concept of active listening as a set of interpersonal messages that are interpreted on different levels of awareness.

Jack Zenger, Joseph Folkman. "What Great Listeners Actually Do." *Harvard Business Review*. July 2016.

Discusses the different mindful components of active listening and proposes strategies for implementation of said skill.

Harry Weger Jr., Gina Castle Bell, Elizabeth M. Minei & Melissa C. Robinson (2014) "The Relative Effectiveness of Active Listening in Initial Interactions." *International Journal of Listening*, 28:1,13-31

A comparative study that shows the positive effects of the use of active listening on a large sample participants divided into study and control groups.

Apps



Listening Skills. Listening is one of the most important skills you can have. How well you listen has a major impact on your job effectiveness, and on the quality of your relationships with others. Listening is important because it prevents miscommunication, can make a message more clearly understood and can help reduce the amount of frustration for the speaker. Listening is a skill that is required for all types of communication. Listening skills helps you to learn what others said and aids you to approach them easier. By listening well, you can tackle the listening barriers well and encourages effective communication.

Rating: 4.2

Link: <https://play.google.com/store/apps/details?id=benefit.listening.skills&gl>

Videos

How to actively listen to others.

<https://www.youtube.com/watch?v=Yq5pJ0q3xuc>

Improve Your Active Listening Skills With These 5 Powerful Techniques

<https://www.youtube.com/watch?v=MZVNx3PZxvk>

Soft Skills Active Listening Skills

<https://www.youtube.com/watch?v=EyPwKwVhyw4>

Listen Better: 5 Essential Phrases for Active/Reflective Listening

<https://www.youtube.com/watch?v=tgLfz3dh5UE>

How to listen like a therapist: 4 secret skills

<https://www.youtube.com/watch?v=UVN96JhDOmg>

4 . Management

Books

Developing Management Skills: Techniques for Improving Learning & Performance. Margaret Dale. Kogan Page Publishers, 1998.

The author of *Developing Management Skills Techniques for Improving Learning and Performance* focuses on the way in which job-related and on the job activities can be used as opportunities for learning, with the intention of providing managers with the ability to devise approaches to suit their own situations and staff. *Google Books*

Link: https://books.google.com.tr/books?id=zPfP_azwXyUC&printsec=frontcover&dq=manageme

Gower Handbook of Management Skills. Dorothy M. Stewart. Gower Publishing, Ltd., 1998.

This is practical book aimed at helping managers manage more effectively in the real world of business. The book is organized into three parts: managing yourself, managing other people and managing business. Part one deals with personal skills and includes chapters on self-development and information technology. Part two covers people skills such as listening, influencing and communication and the final part looks at finance, project management, decision-making, negotiating and creativity.

Google Books

Link: <https://books.google.com.tr/books?id=55iBYgjDg3AC&dq=management+skills&source=gb>

Building Management Skills: An Action-First Approach. Richard L. Daft, Dorothy Marcic. Cengage Learning, 2013.

Daft and Marcic's action-first approach turns the traditional learning model on its end. Instead of starting with concepts and moving to application, this text starts with application, an introductory problem or challenge that encourages you to first empty out your ideas so you are ready to understand new ideas and acquire new skills. Each chapter provides a menu of resources for engagement, application, and learning, everything you need to develop the spot-on management skills you'll need to be a successful manager. *Google Books*

Link: https://books.google.com.tr/books?id=bsrkeuHJNKMC&dq=management+skills&source=gbs_n

Management Skills: Easy-to-Follow Lessons on Effectively Managing People. David Rohlande. Penguin, 2014.

Being a manager is tough, and being a first-time manager is even tougher. *Idiot's Guides: Management Skills* is a hands-on guide to helping managers of all experience levels survive and thrive in the often murky and difficult world of management. Readers of all skill levels will benefit from this book. First-time managers will learn how to make the transition from peer to leader, how to formulate their own management style, the basics of managing people, how to recruit and hire key talent, and how to communicate constructively. *Google Books*.

Link: <https://books.google.com.tr/books?id=nZY8BQAAQBAJ&dq=management+skills&source=g>

Develop Your Interpersonal and Self-Management Skills: A Practical Resource. Karen Stainsby. Radcliffe Publishing, 2007.

"I wrote this book to help you in your work role, to provide information and practical suggestions. A large part of what you do involves communicating with other people: colleagues, patients, relatives, carers and the general public. Given the complexities, vulnerabilities and sometimes 'demanding behaviour' of other people, this may at times be an arduous task. Healthcare jobs take their toll on people, and being able to manage the various demands without being ground down is a great challenge. This book will help to affirm and build upon what you already know in a way that supports both you and your work." *Google Books*

Link: https://books.google.com.tr/books?id=qmo82y94g8IC&dq=management+skills&source=gbs_n

Scholarly Articles

Mallinger M. "Management Skills for the 21st Century: Communication and Interpersonal Skills Rank First. *Graziadio Business Review*. (1998) Volume I, Issue 2.

A survey study that examines the difference in perception of the most highly regarded management skills required for the new century when considered by academics and actual managers.

Elizabeth F. Cabrera & Angel Cabrera (2005) Fostering knowledge sharing through people management practices, *The International Journal of Human Resource Management*, 16:5, 720-735. *Examines the positive effects of information sharing as a managerial technique.*

Soni, Vishal Dineshkumar, "Importance and Strategic Planning of Team Management." *International Journal of Innovative Research in Technology*. 2020 Volume: 7 Issue: 2 Pages: 47–50.
Discusses the necessity of effective team management and provides tools and strategies to empower both teams and managers.

Jeffery A.B., Maes J.D. and Bratton-Jeffery M.F. (2005), "Improving team decision-making performance with collaborative modeling", *Team Performance Management*, Vol. 11 No. 1/2, pp. 40-50.
Offers different theoretical models for problem solving and provides insights as to how to implement these in multi-ethnic/cultural groups.

Apps



Monday.com. Team Collaboration and Work Management.

No. 1 Productivity App (2019 Webby Award Winner). "With thousands of customers...it's becoming a major player in the collaboration and project management space." - PC Mag

Rating: 4.6

Link: <https://play.google.com/store/apps/details?id=com.monday.monday>



Business Management.

For any Entrepreneur to be a success, they require an entrepreneur mindset with the ability to create business ideas and establish a long standing success in the business startup. Typically, the responsibilities of business managers involve overseeing operations, reviewing contracts and helping employees reach their top productivity levels.

Rating: 4.5

Link: <https://play.google.com/store/apps/details?id=in.softecks.businessmanagement>



Leadership and Team Building.

Leadership is both a research area and a practical skill encompassing the ability of an individual or organization to "lead" or guide other individuals, teams, or entire organizations. Team building is a collective term for various types of activities used to enhance social relations and define roles within teams, often involving collaborative tasks.

Rating: 4.6

Link: <https://play.google.com/store/apps/details?id=com.tototomato.leadershipandteambuilding>



Management Skills. To be a great manager, you must have an extensive set of skills – from planning and delegation to communication and motivation. Because the skill set is so wide, it's tempting to build skills in the areas of management that you're already comfortable with. But, for your long-term success, it's wise to analyze your skills in all areas of management – and then to challenge yourself to improve in all of these areas.

Rating: 4.4

Link: <https://play.google.com/store/apps/details?id=skill.management.technical.skill>

Videos

Two tips for developing good management skills | London Business School

<https://www.youtube.com/watch?v=ILcgCEbsT08>

5 Requirements of Effective Managers

<https://www.youtube.com/watch?v=8Vzd1721AL4>

Stop Managing, Start Leading

https://www.youtube.com/watch?v=d_HHnEROy_w

Learn How to MANAGE People and Be a Better LEADER

<https://www.youtube.com/watch?v=Ime9PIuMPYY>

This Is How Successful People Manage Their Time

<https://www.youtube.com/watch?v=-Qy2vist-XQ>

5 . Conflict Resolution

Books

The Handbook of Conflict Resolution: Theory and Practice Morton Deutsch, Peter T. Coleman, Eric C. Marcus. John Wiley & Sons. 2011.

The Handbook of Conflict Resolution, Second Edition is written for both the seasoned professional and the student who wants to deepen their understanding of the processes involved in conflicts and their knowledge of how to manage them constructively. It provides the theoretical underpinnings that throw light on the fundamental social psychological processes involved in understanding and managing conflicts at all levels—interpersonal, intergroup, organizational, and international. *Google Books*.

Link: <https://www.google.com.tr/search?tbm=bks&hl=en&q=The+Handbook+of+Conflict+>

The SAGE Handbook of Conflict Communication: Integrating Theory, Research, and Practice. John G. Oetzel, Stella Ting-Toomey. SAGE Publications, 2013.

This second edition of the award-winning *The SAGE Handbook of Conflict Communication* emphasizes constructive conflict management from a communication perspective, identifying the message as the focus of conflict research and practice. *Google Books*.

Link: <https://books.google.com.tr/books?id=La0gAQAAQBAJ&dq=The+Handbook+of+Conflict>

Handbook of Conflict Analysis and Resolution. Dennis J.D. Sandole, Sean Byrne, Ingrid Sandole-Staroste, Jessica Seheni. Routledge, 2008. The volume provides a comprehensive overview of the core concepts, theories, approaches, processes, and intervention designs in the field. The central theme is the value of multidisciplinary approaches to the analysis and resolution of conflicts. This consists of moving from the study of analytical approaches to understanding the deep-rooted causes of conflict, to third-party intervention approaches to preventing or ending violence, and to resolving and transforming conflict. *Google Books*.

Link: <https://books.google.com.tr/books?id=sWAEemN5u9U4C&dq=The+Handbook+of+Conflict>

Creative Conflict Resolution: More Than 200 Activities for Keeping Peace in the Classroom.

William J. Kriedler. Good Year Books, 2005. Helping counselors handle inevitable classroom-and-playground strife, this guide offers more than 200 activities and cooperative games proven to help students deal with anger, prejudice, fear, and aggression. In addition to conflict resolution techniques, the book shows how to build communication skills and teach students to solve problems without adult intervention. *Google Books*.

Link https://books.google.com.tr/booksid=_WRz3nASP8EC&dq=conflict+resolution&source

The Handbook of Dispute Resolution. Michael L. Moffitt, Robert C. Bordone. John Wiley & Sons, 2012.

The Handbook of Dispute Resolution contains the most current thinking about dispute resolution. It synthesizes more than thirty years of research into cogent, practitioner-focused chapters that assume no previous background in the field. At the same time, the book offers path-breaking research and theory that will interest those who have been immersed in the study or practice of dispute resolution for years. The *Handbook* also offers insights on how to understand disputants. It explores how personality factors, emotions, concerns about identity, relationship dynamics, and perceptions contribute to the escalation of disputes.

Link: <https://books.google.com.tr/books?id=NYeZrfzBDVUC&dq=The+Handbook+of>

Scholarly Articles

Peter J. Jordan & Ashlea C. Troth (2004) Managing Emotions During Team Problem Solving: Emotional Intelligence and Conflict Resolution, *Human Performance*, 17:2, 195-218, DOI: [10.1207/s15327043hup1702_4](https://doi.org/10.1207/s15327043hup1702_4)

Examines the role of emotional intelligence as a predictor for conflict resolution, team and individual performance.

Behfar, K. J., Peterson, R. S., Mannix, E. A., & Trochim, W. M. K. (2008). "The critical role of conflict resolution in teams: A close look at the links between conflict type, conflict management strategies, and team outcomes." *Journal of Applied Psychology*, 93(1), 170–188.

Examines the effects of different conflict resolution strategies on team performance and satisfaction.

Valery Ford Wood, Paul A. Well. "Predicting interpersonal conflict resolution styles from personality characteristics." *Personality and Individual Differences* Volume 45, Issue 2, 2008. Pages 126-131.

Discusses how different positive personality traits can be used to form effective teams and to resolve disputes.

Afzalur Rahim, M.(2000), "Empirical Studies on Managing Conflict", *International Journal of Conflict Management*, Vol. 11 No. 1, pp. 5-8.<https://doi.org/10.1108/eb022832>

Explains the structure of five different models of conflict resolution.

Heejoon Park, David Antonioni. "Personality, reciprocity, and strength of conflict resolution strategy." *Journal of Research in Personality* Volume 41, Issue 1, 2007, Pages 110-125.

Explores the role of different personality traits in resolving conflict and provides new perspectives on personality perception.

Apps



Peacemaking. Part of a training package for peacemaking in multi-cultural teams, Peacemaking presents a guide to Biblical conflict resolution in an interesting and user-friendly way. While it is designed as a resource for training in peacemaking, Peacemaking can also be used as a stand-alone guide in individual and organisational settings.

Rating: 4.9

Link: <https://play.google.com/store/apps/details?id=net.thorconsulting.peacemaking&gl>



Conflict Management Strategies. Conflict is unavoidable and occurs in every relationship as well as internally, with ourselves. In general, conflict signals an opportunity for change and growth, improved understanding and better communication, whether it be with yourself or others. Though managing conflict may not be easy, it is important to facilitate discussion and come to a resolution since conflict is part of our daily lives.

Rating: NA

Link: <https://play.google.com/store/apps/details?id=io.github.besmartapps.n005&g>



Conflict Management. Conflict management is the process of limiting the negative aspects of conflict while increasing the positive aspects of conflict. The aim of conflict management is to enhance learning and group outcomes, including effectiveness or performance in organizational setting

Rating: 4.6

Link: <https://play.google.com/store/apps/details?id=com.tototomato.conflictmanagement>

Videos

14 Effective Conflict Resolution Techniques_

<https://www.youtube.com/watch?v=v4sby5j4dTY>

Conflict Resolution in 6 Simple Easy Steps_

<https://www.youtube.com/watch?v=DSGy5yvC0hM>

Restorative Practices to Resolve Conflict/Build Relationships

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

Conflict Resolution Training

<https://www.youtube.com/watch?v=Lbt8mkHj8CI>

Herbert Kelman - Conflict Resolution

<https://www.youtube.com/watch?v=qoSx0w66LHs>

Appendix III – Hard Skills

1 . Social Media Marketing

Books

The Social Media Marketing Book. Dan Zarrella. "O'Reilly Media, Inc.", Nov 13, 2009.

The Social Media Marketing Book guides you through the maze of communities, platforms, and social media tools so you can decide which ones to use, and how to use them most effectively. With an objective approach and clear, straightforward language, Dan Zarrella, aka "The Social Media & Marketing Scientist," shows you how to plan and implement campaigns intelligently, and then measure results and track return on investment. *Google Books*.

Link:<https://books.google.com.tr/books?id=chd3yfExXMEC&printsec=frontcover&dq=>

Social Media Marketing For Dummies. Shiv Singh, Stephanie Diamond. John Wiley & Sons, 2012.

If you're not tweeting, Facebooking, or blogging by now, your business is getting left behind. Social media marketing is a highly effective way to engage with your customers. It's an easy, inexpensive way to enlarge your audience, add customers, and build your business. This guide provides an indispensable resource for small businesses and start-ups looking for low-cost online marketing strategies, as well as for marketers in larger companies who want to be more involved with social media. *Google Books*.

Link:<https://books.google.com.tr/books?id=A4hO-zwxXi8C&printsec=frontcover&dq=>

Advertising 2.0: Social Media Marketing in a Web 2.0 World. Tracy L. Tuten. Greenwood Publishing Group, 2008.

Advertising 2.0 goes way beyond running banner ads on Web sites and explores the rapidly burgeoning world of social media marketing. Among other things, expert Tracy L. Tuten covers viral marketing, doing online research, advertising within online games, and leveraging online opinions to increase sales or grow a brand. *Google Books*.

Link:<https://books.google.com.tr/books?id=ScdF1-vHvHwC&printsec=frontcover&dq=>

Working the Crowd: Social Media Marketing for Business. Eileen Brown. BCS, The Chartered Institute, 2012.

This book is an excellent resource for anyone planning a social media strategy or individual campaign. It includes: specific sites for various types of networking and engagement; blogs and microblogs; online presence and creating a social media brand; brand perception and reputation; legal issues; connecting to a global audience; job recruitment via social media; how different age groups interact online; viral marketing; creating brand advocates and how they can broadcast the message; future predictions. *Google Books*.

Link:<https://books.google.com.tr/books?id=epeFQVVgzpIC&printsec=frontcover&dq=>

Social Media Marketing: Strategies for Engaging in Facebook, Twitter & Other Social Media.

Liana Evans.. Pearson Education, 2010.

Li Evans shows exactly how to make the most of social media—in any company, in any industry.

You'll discover exactly how to customize your best social networking strategy...then staff it, organize it, manage its risks, and execute it successfully! Evans shows how to understand your audience, enter the conversation, build trust, protect your brand, integrate social media into existing marketing programs, measure your results...and profit big from today's hottest new social media sites and platforms! *Google Books*.

Link: <https://books.google.com.tr/books?id=b1-YkVdmX3AC&printsec=frontcover&dq>

Scholarly Articles

Sisira Neti. "Social Media and its role in Marketing." *International Journal of Enterprise Computing and B International Journal of Enterprise Computing and Business Systems*. Volume 1, Issue 2. July 2011. Pages 1-16.

Gives an extensive overview of the meaning and scope of social media's incorporation into marketing and provides insight as to its prevalence in India, a country having many small entrepreneurial businesses.

Constantinides, Efthymios. "Foundations of Social Media Marketing." *Procedia - Social and Behavioral Sciences*. 148 (2014) 40 – 57

Examines the properties social media marketing and how the concept is beneficial in customer empowerment.

Ashely, Christy. Turen, Tracy. "Creative Strategies in Social Media Marketing: An Exploratory Study of Branded Social Content and Consumer Engagement." *Psychology & Marketing* Volume 2, Issue 4. 2014.

Discusses creative and continuity strategies used by successful enterprises to maintain customer loyalty and recognition.

Erkan Akar & Birol Topçu (2011) "An Examination of the Factors Influencing Consumers' Attitudes Toward Social Media Marketing." *Journal of Internet Commerce*, 10:1, 35-67, DOI: [10.1080/15332861.2011.558456](https://doi.org/10.1080/15332861.2011.558456)

Details the how results of a multi-factor, consumer attitude scale questionnaire determined the most significant consumer attitudes among young people.

Ghayth Ali Jarad. "Marketing Over Social Media Networks." *European Journal of Business and Management*. ISSN 2222-2839 (Online) Vol.6, No.13, 2014.

Examines the enormity of social media traffic and highlights the obstacles and challenges faced by companies when using social media marketing.

Apps

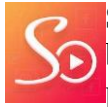


Social Media Post Maker – Social Post. Engagement with your social media posts helps you to generate leads, make connections, and build up your online reputation. You can also search for facebook posts, social media images, post content, social media for business, create poster, marketing poster, Instagram poster, poster planner, social media marketing, flyer, Instagram ads maker, facebook cover maker, graphics creator, graphics builder, graphics designer for

marketing, how to advertise on social media for free, poster maker for social media, social media post template, social media content ideas 2018, facebook marketing examples, twitter marketing examples, YouTube cover maker.

Rating: 4.5

Link: <https://play.google.com/store/apps/details?id=com.socialmedia.socialmediapostmaker>



Social Media Post Maker, Video Story Maker. Social media post maker with video is the best social media marketing app that helps you create stunning posts for different social media platforms anytime, anywhere.

Rating: 4.5

Link: <https://play.google.com/store/apps/details?id=com.socialmediavideoadsmaker>



Learn Digital Marketing and Blogging. In this application, we give Digital Marketing Tutorials, Blogging Tutorials, SEO Tutorials and Some Success Case Study regarding Online Business. If you want to start your own Digital Marketing Agency or Own Blog then Our Application Learn Digital marketing and Blogging is a help to you step by step.

Rating: 4.0

Link: <https://play.google.com/store/apps/details?id=com.digital.marketing.blogging>



Boosted: Marketing Video Maker for Social Media. Boosted is a video maker app that makes it quick and easy to create stunning videos for all your promotional needs!

If you're looking to create video ads, tutorials and tip videos, or explainer videos - this is the business video editor you want!

Rating: 4.5

Link: <https://play.google.com/store/apps/details?id=com.lightricks.videoboost>

Videos

Complete Social Media Marketing Course | Social Media Marketing Tutorial For Beginners

https://www.youtube.com/watch?v=q5ASe_sxRYI

How To Start Social Media Marketing As A Beginner In 2019 - Step By Step Training

<https://www.youtube.com/watch?v=KEirK5QWgrA&list=PLEiEAq2VkUUK4-Inc4LAUDeiCSLWF>

Facebook Marketing Tutorial 2020 | Social Media Marketing Strategy

<https://www.youtube.com/watch?v=fhdaokn1iOE>

Twitter Marketing Tutorial 2020 | Social Media Marketing Course

<https://www.youtube.com/watch?v=iEYsoY95cMA>

Instagram Marketing in 2020 | Social Media Marketing Course

https://www.youtube.com/watch?v=2KpAQ0z_Mzo

2 . Legal Forms

Books

Legal Forms for Starting & Running a Small Business: 65 Essential Agreements. Fred S. Steingold Nolo, 2020.

Running a Small Business, you can act with confidence. Here you'll find the forms you need to start and grow your business. Each document comes with thorough, plain-English, line-by-line instructions to help you. *Google Books*.

Link: <https://books.google.com.tr/books?id=u1DVDwAAQBAJ&dq=legal+forms&source=gb>

Ultimate Book of Business and Legal Forms for Startups: 200+ Downloadable Forms and Spreadsheets. Entrepreneur Press, Karen Thomas Entrepreneur Press, 2010. Assembled by a team of more than fifteen attorneys whose legal specialties apply to practically all aspects of starting, operating, and maintaining a business, this valuable resource delivers not only the necessary forms to launch a business, but everything from hiring and firing, conducting business online, to franchising—totaling more than 200 forms, all at your fingertips! Covering all the legal aspects of starting a business and applicable across many industries. *Google Books*.

Link: <https://books.google.com.tr/books?id=eHOzqVCvmQ4C&printsec=frontcover&source=g>

Legal Forms for Everyone. Carl W. Battle. Skyhorse Publishing Inc., 2006. Renting an apartment? Buying your first home? Thinking about a will? Legal Forms for Everyone is the ultimate self-help legal guide that will save you hours of research time and money in legal fees. Written by an experienced attorney, this book is complete with the most commonly needed, ready-to-use legal forms and precise instructions on how to use them. Also included is advice about when you should hire an attorney. You will also find handy checklists included on the CD-ROM. *Google Books*.

Link: <https://books.google.com.tr/books?id=cJwzDAAAQBAJ&dq=legal+forms&source=gb>

Ever(y)Day Legal Forms and Agreements Made E-Z. Made E-Z Products, Incorporated, 1999. This do-it-yourself legal form library provides ironclad personal, property, and business protection for virtually any situation. *Google Books*.

Link: <https://books.google.com.tr/books?id=ow3kmV6fQvEC&dq=legal%20forms&source>

Everyday Legal Forms & Agreements. Socrates Media. 2005. Protect yourself, your family, your property and your business in virtually every situation. Ready-to-use forms help you with buying and selling real estate, starting and running a business, drafting wills and much more. *Google Books*. **Link:** <https://books.google.com.tr/books?id=InuahaEmckMC&dq=legal+forms&hl=en&sa=>

Scholarly Articles

Urich, Tara Fitzgerald. "Business Organizations in the 21st Century: A Look at New Legal Forms for Business that Enhance Social Enterprise." *Southern Law Journal*; Edmond Vol. 23, (Fall 2013): 329-343.

Details all the changes in documentation requirements and changes in document law.

Apps



Complete Legal Forms. This application contains legal forms, letters and agreements to safeguard your legal rights and protect you, your family, your property, and your business from everyday legal problems.

Ratings: 4.1

Link: <https://play.google.com/store/apps/details?id=com.joshua.legalforms>



Legal Forms Pro. Find all the legal forms you need in this app. There are more than 500 kinds of legal forms you can find. Such as legal forms of business, legal forms of ownership, real estate legal forms, legal forms store, and many more. Here are some of legal forms references you can get.

Ratings: 4.2

Link: <https://play.google.com/store/apps/details?id=com.excelapps.legalforms>



Legal Forms by Eliers. Legal Forms and Agreements by Eliers is a completely native offline application, so you don't need to get the internet connection to get the data. It has 600+ legal forms, letters and agreements to safeguard your legal rights and protect you, your family, your property and your business from everyday legal problems.

Ratings: 4.2

Link: <https://play.google.com/store/apps/details?id=eliers.com.legalforms>



1000 Legal Forms 2020. This application contains legal forms, letters and agreements to safeguard your legal rights and protect you, your family, your property, and your business from everyday legal problems. It has 1000+ legal forms, letters and agreements to safeguard your legal rights and protect you, your family, your property and your business from everyday legal problems.

Ratings: 4.0

Link: <https://play.google.com/store/apps/details?id=com.starmedia.law.legalforms>

Videos

Legal Tech Institute CLE - Finding and Formatting Legal Forms

<https://www.youtube.com/watch?v=M9TiMrcQV7Y>

Better Methods for Drafting Legal Documents

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

Terms & Conditions Generator

<https://www.youtube.com/watch?v=1z9UTQ-c5z4>

3 . Basic Accounting and Bookkeeping

Books

Practical Accounts & Bookkeeping in easy steps, 2nd Edition. Alex Byrne. In Easy Steps, 2016.

This second edition of Practical Accounts & Bookkeeping in easy steps has been updated to cover the latest UK legislation. It starts with the basics you need to know to record your day-to-day transactions and how they appear in Nominals, Trial Balance, Profit & Loss and the Balance Sheet. *Google Books*

Link: <https://books.google.com.tr/books?id=O5K4DQAAQBAJ&printsec=frontcover&dq>

Basic Accounting Concepts: A Beginner's Guide to Understanding Accounting. Michael Pingle, CGA. Xlibris Corporation, 2013.

Basic Accounting Concepts is a book written for people who desire or need to understand accounting terminology and processes without all of the complexities and technical language often associated with such a study. *Google Books*.

Link: <https://books.google.com.tr/books?id=YYIAfvhaX9IC&pg=PA11&dq=basic+acc>

Basic Accounting. Sofat, Rajni , Hiro, Preeti. PHI Learning Pvt. Ltd., 2016.

An understanding of the basic accounting is a must for all professionals whether they are associated with accounting or non-accounting jobs. Considering the fundamentals and the practical implication of accounting procedures and methods, the Third Edition of the book has been enlarged further by adding three more chapters on Fund Flow Statement, Cash Flow Statement Analysis and Accounts of Non-trading Concerns. *Google Books*

Link: <https://books.google.com.tr/books?id=67ciDAAAQBAJ&pg=PT22&dq=basic+acc>

Bookkeeping For Dummies. Jane E. Kelly, Paul Barrow, Lita Epstein. John Wiley & Sons, 2016 .

Accurate bookkeeping is crucial to the success of every business—but few people relish in this highly detailed task. Luckily, this new edition of *Bookkeeping For Dummies* simplifies every aspect of financial record keeping, walking you through the basic skills you need to make numbers your minion. From tracking transactions and keeping ledgers to producing balance sheets and year-end reports, this straight-talking guide takes the intimidation out of bookkeeping and shows you how to make it your best friend in business. *Google Books*.

Link: [https://books.google.com.tr/books?id=wC1ECwAAQBAJ&pg=PA8&dq=basic+](https://books.google.com.tr/books?id=wC1ECwAAQBAJ&pg=PA8&dq=basic+acc)

Scholarly Articles

Theodosopoulos, G. Halsam, C. Riley, C. “Teaching Accounting and Finance to non-specialists: revealing the students' perspective on the learning experience.” *British Accounting and Finance Association Annual Conference (BAFA 2014)*, London, (14-16 April 2014)

Evaluates non specialist students views on the usefulness of offered accounting and finance courses.

Apps



QuickBooks Online Accounting Invoicing and Expenses. You don't need to be a tax accountant to budget your small business transactions and keep your financial reports in order. Stay on top of your business invoicing by creating, sending, and tracking invoices from viewed to paid. Access accounting solutions to know where your money is going and see where your business stands with financial reports. Small business bookkeeping is easy with QuickBooks cloud accounting software.

Rating: 4.2

Link: <https://play.google.com/store/apps/details?id=com.intuit.quickbooks>



Book Keeper - Accounting, GST Invoicing, Inventory. Book Keeper Accounting is a business accounting app for small and medium businesses. It supports taxation like GST, VAT etc. It's simple user interface allows you to send invoices, bills & estimates, track expenses & receipts, manage inventory, view daily transaction book, view & send various financial reports and much more. It also supports seamless syncing of data syncs across all your devices.

Rating: 4.3

Link: <https://play.google.com/store/apps/details?id=com.bookkeeper>



Basic Accounting Tutorial Book. If you are looking for basic accounting tutorial app or basic accounting book free app so you are in a right place. This english accounting tutorial application will provide you most important and informative topics of accounting guide. It works offline and user friendly interface to search topics and learn easy.

Rating: 4.6

Link: <https://play.google.com/store/apps/details?id=com.dotpro.accounting>



Learn Accounting Offline. This tutorial has been designed to help beginners in pursuing education in financial accounting or business management. Every reader enthusiast with basic math knowledge can understand this tutorial. After completing this tutorial, you will find yourself at a moderate level of expertise from where you can take yourself to the next level.

Rating: 4.0

Link: <https://play.google.com/store/apps/details?id=com.nestik.accounting>

Videos

Accounting Basics for Beginners (Whole Playlist) 40 Videos.

https://www.youtube.com/watch?v=yYX4bvQSqbo&list=PL5zKSeS09l339nB6ujJPQ9Rsv99_b-aTb

Learn Accounting in 1 HOUR First Lesson: Debits and Credits

<https://www.youtube.com/watch?v=ii91oi0OpXM>

Learn Accounting in 1 HOUR Lesson 2: Journal Entries

<https://www.youtube.com/watch?v=uFqa1qUfm6E>

Learn Accounting in 1 HOUR Lesson 3: Posting Entries to a Trial Balance

<https://www.youtube.com/watch?v=Uxgxj2nv-3M>

4 . Website Design

Website Design Templates

Rogan. is a multi-purpose, powerful, beautiful and high-performance website template. The template comes with 15 Home pages & 150+ multi-page demos and variants. Featuring stunning plugins, ideas and designs for a modern website. You will easily find a stunning design that suits your needs. Rogan is websites which is built with the twitter bootstrap (version:4.0.0). This template is suitable for corporate, agencies, freelancers, individuals as well as any type of businesses to showcase their company history, services, works, portfolio and projects in most creative and professional looking. In few words, it is powerful, easy to use multi-purpose template.

Rating: 5

Link: <https://themeforest.net/item/rogan-creative-multipurpose-html-template/23376054>

XeOne – One Page Parallax Bootstrap4 HTML5 and Responsive Template suitable for any creative or business startups. Multiple navigation styles are included in this template with lots of CSS and JQuery animations, a perfect template for business startups, web studio and creative agencies. The standard information sections will help anyone to customize according to their company info. This template is very well commented and also have proper help documentation too.

Rating:5

Link: <https://themeforest.net/item/xeone-one-page-parallax/21801381>

Canvas is a Powerful, Responsive & Raw Multi-Purpose Multi-Page & One-Page HTML5 Template. Build whatever you like with this Template. Be it Business, Corporate, Medical, SEO, Travel, Construction, Real Estate, Store, Yoga, Crowd-Funding, Burger, Landing, Hostel, Beauty, Media Agency, CoWorking, Recipes, Articles, Packers & Movers, Photography, News, Non-Profit, Conference, Courses, Rentals, Hosting, Gym, Music, Barber, CV/Resume, Cafe, Spa, Pets, Portfolio, Agency, Magazine, Parallax, Wedding, Christmas, Restaurant, Blog or App Showcase, just everything is possible with Canvas. We have included 120+ ready-to-use Homepages & 1000+ HTML Templates within the Package, it is this huge. Amazing flexibility, Dark Scheme, Super Shortcodes, Raw Bootstrap & Scalable Responsive Features makes Canvas standout from the crowd.

Rating:5

Link: <https://themeforest.net/item/canvas-the-multipurpose-html5-template/9228123>

Agmycoo is a Portfolio & Agency isometric HTML Template, Specially built for Creative Agency, Corporate website, Portfolio website, Designer, Web developer, Photographer, Fashion Designer, Personal Portfolio and all kinds of Personal Portfolio & Business Purposes. It is beautifully designed in a very smart way to bring the best user experience that you will love. It's suitable for many kinds of online business such as Online Marketing, SEO Agency, Digital Marketing, Social Media website. Agmyco comes with many built-in pages like service pages, portfolio pages, case study pages about us and pricing pages.

Rating:5

Link: <https://themeforest.net/item/agmycoo-isometric-portfolio-agency-html-template/22742406>

Porto. This is a popular, well-supported and highly flexible template that you can use for just about anything. It contains layouts suitable for many different purposes, and you can use it with WordPress, Drupal, Shopify and more.

Rating: 5

Link: <https://themeforest.net/item/porto-responsive-html5-template/4106987>

Videos

Is Using Web Templates Cheating?

<https://www.youtube.com/watch?v=tqNRDdu888s>

Should you EVER use a Web Design Template?

<https://www.youtube.com/watch?v=WpoTZyyW4sE>

5 . App Design

No Code App Design Platforms

Appypie. One of the best no code platforms, Appy Pie democratizes design and development of applications as it lets everyone create their own applications, irrespective of their technical skills, coding knowledge, and budget restrictions using no code development. Explore the advantages of no code software Appy Pie and give your business an edge over others. Appy Pie lets you drag and drop features into your application which means your application is ready to go live in mere minutes!

Link: <https://www.appypie.com/>

AppSheet. Make apps with no-code. AppSheet's no-code app building platform allows you to quickly build apps to collect, or connect to, data. Learn how to make mobile apps for iPhone, Android, and web. Connect to your data and immediately start creating apps.

Link: <https://www.appsheet.com/>

Adalo. Build apps for every platform, without code. Adalo is a no-code platform for building powerful web and mobile apps, that can include payments, notifications, and more. Publish to the App Store, Google Play and the web!

Link: <https://www.adalo.com/>

Ninox. Build Custom Apps Drag & drop to quickly arrange forms, charts and reports. Work from anywhere. Ninox runs on all your devices - with or without internet connectivity. Move from spreadsheets to a collaborative platform, that is easy to customize.

Link: <https://ninox.com/en/low-code-platform?dc=nocode>

Vinyl. The first No-Code Enterprise Application development platform. Accelerates application development to days instead of months ending the backlog of innovation.

Link: <https://zudy.com/software/>

Videos

NoCode Revolution | Where to start with NoCode Tools

<https://www.youtube.com/watch?v=nOPaOWcAO38>

What is "no code" / "low code" development?

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

6 . Project Management

Books

Project Management Body of Knowledge by the Project Management Institute.

The Project Management Body of Knowledge is a set of standard terminology and guidelines for project management. The body of knowledge evolves over time and is presented in A Guide to the Project Management Body of Knowledge, a book whose sixth edition was released in 2017. *Google Books*

Link: <https://www.pmi.org/pmbok-guide-standards/foundational/pmbok>

The Art of Project Management by Scott Berkun

In the updated edition of this critically acclaimed and bestselling book, Microsoft project veteran Scott Berkun offers a collection of essays on field-tested philosophies and strategies for defining, leading, and managing projects. *Google Books*

Link: https://www.goodreads.com/book/show/180217.The_Art_of_Project_Management

Strategic Project Management Made Simple: Practical Tools for Leaders and Teams by Terry Schmidt

The first edition of Strategic Project Management Made Simple was published ten years ago and provides a step-by-step process and interactive thinking tool that takes a strategic approach to designing projects and action initiatives *Google Books*

Link: <https://www.goodreads.com/book/show/6257450-strategic-project-management-made-simple>

Project Management Absolute Beginner's Guide by Greg Horine

Succeed as a project manager, even if you've never run a project before! This book is the fastest way to master every project management task, from upfront budgeting and scheduling through execution, managing teams through closing projects, and learning from experience. Updated with more insights from the front lines, including agile approaches, dealing with security and privacy priorities, and leading remote/virtual teams, along with the latest on Microsoft Project and PMI standards and certifications and a special bonus chapter on preparing for the PMP certification. This book will show you exactly how to get the job done, one incredibly clear and easy step at a time. Project management has never, ever been this simple! *Google Books*

Link: <https://www.amazon.com/Project-Management-Absolute-Beginners-Guide/dp/0789756757>

The fast forward MBA in project management by Eric Verzuh

An updated and revised edition of a bestselling guide to project management The first edition of The Fast Forward MBA in Project Management sold over 100,000 copies and has been widely adopted in university courses and corporate training programs around the world. *Google Books*

Link: https://www.goodreads.com/book/show/106649.The_Fast_Forward_MBA_in_Project_Manag

Scholarly Articles

AK Munns & BF Bjeirmi “The role of project management in achieving project success.”

International Journal of Project Management, Volume14, Issue 2April 1996, Pages 81-87.

An in-depth discussion of why there must be a distinction between the meanings of project and project management in order to augment the probability of positive project outcome.

Glenn Ballard & Gregory Howell (2003) Lean project management, Building Research & Information, 31:2, 119-133, DOI: [10.1080/09613210301997](https://doi.org/10.1080/09613210301997)

Examines how traditional project management models may be improved by the introduction of novel concepts and techniques.

Vidal F. & Marle, F.(2008), "Understanding project complexity: implications on project management", *Kybernetes*, Vol. 37 No. 8, pp. 1094-1110.

The study examines how the increased complexity of a project presents an increased number of problems and provides a model that solves the problem of complexity.

Ira Pant & Bassam Baroudi “Project management education: The human skills imperative.”

International Journal of Project Management Volume 26, Issue 2. February 2008, Pages 124-128

Discusses the significance of human or soft skills in teaching project management, a field that often regards hard skills as the more essential components of a project.

Stephen Leybourne & Eugene Sadler-Smith. “The role of intuition and improvisation in project management.” International Journal of Project Management Volume 24, Issue 6. August 2006, Pages 483-492

A statistical study that details the positive effects of intuition and improvisation on project outcome.

Apps



Task & Project Management – MeisterTask - MeisterTask is an intuitive tool for project management and task management. It is ideal for your personal organization, but also for agile and efficient teams. MeisterTask runs both on your mobile devices and online in your Internet browser!

Rating: 4.6

Link: <https://play.google.com/store/apps/details?id=com.meisterlabs.meistertask.native&hl=en>



Smartsheet: Project, Team, Task, & Work Management - Maximize the productivity of your team on the go. Use Smartsheet, a work execution platform that empowers better collaboration and decision making. Smartsheet accelerates innovation in 190 countries for 80,000+ leading brands including 75% of the Fortune 500

Rating: 4.6

Link: <https://play.google.com/store/apps/details?id=com.smartsheet.android&hl=en>



Project management - Project 365 - The application will help you in project management, accelerate work and help in communication between team members. You will be able to create tasks and assign people to perform them. People who join the project will see the tasks created and will be able to record the start and end time of the selected task.

Rating: 4.6

Link:: <https://play.google.com/store/apps/details?id=com.rgplanner&hl=en>



Monday.com- monday.com powers your teams to run projects more efficiently in any way they choose. Manage your projects, from start to finish: Create detailed plans. Collaborate on deliverables. Track and monitor progress. Report on results.

Rating: 5

Link: <https://monday.com/use-cases/project-management-software>



Wrike - Remote Project Management - Wrike (<https://www.wrike.com>) is a powerful cloud software tool for project management, planning, and team collaboration. Trust an app used by over 15,000 organizations — including small, mid-size and enterprise Fortune 500 companies.

Rating: 4.4

Link: <https://play.google.com/store/apps/details?id=com.wrike&hl=en>

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- R.F. Stein and S.N. Hurd (eds) (2000), *Using Student Teams in the Classroom: A Faculty Guide*, Bolton, MA: Anker Publishing Company, Inc., pp. 57–58
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<https://endel.io/about/> accessed 21:20 – 04/03/2020

<https://www.fortunes.io/> accessed 19:40 -06/02/2020

<https://warmmusic.net/> accessed 21:25 – 06/02/2020

<https://www.rollingstone.com/pro/news/music-artists-make-12-percent-from-music-sales-706746/>

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<https://www.library.georgetown.edu/tutorials/research-guides/15-steps> accessed 18:49 on 27/07/2020