

Theory Behind Curriculum

OUTLINE:

You wouldn't be here if you didn't feel compelled to create, or to reach the feeling that creating brings. At some point as a child, your curiosity grew so deeply for something that it crossed the barrier of listening/watching/reading from the other side and traveled beneath the surface of a craft. Curiosity is the entry point to the creative process. Goal setting is the endpoint. We don't want careers in a field just to say we have careers here. We're basically just trying to figure out a way to make someone pay us to live in our creative process, only to peak our heads out long enough to share what we created and find enough connection from the outside world to inspire our curiosity to start the cycle all over again.

How do these topics help the creative process?

We ultimately want to be able to create as much as possible and as high quality as possible. We want to feel we are reaching our truest potential, it gives us this out-of-body experience. A good creative day or even week will have an artist feeling untouchable. How can we as artist attain that feeling more and more? We want that feeling. To produce that feeling, we must be able to constantly create at our strongest capacity.

Creating involves more than just working directly on the piece, it involves situating your life in such a way that you can create to your hearts content, with little to no void in resources (money, tools, etc), time (your time is yours, save for family, etc). So lifestyle choices affect creativity and these are topics worthy of a creative discussion because the end game is to spend more time with the creative process, to learn to love it deeper to better attain that feeling - because this is the feeling of Nirvana we keep searching for.

And ideally if we have this feeling, we want to work tirelessly to give it to others because we know how special it is, it's so special we feel compelled to share. Which at it's heart is what the purpose of this book and workshop is even about.

So personal 'self-help' topics like discipline and adaptation matter deeply to the creative process. Effectively telling your story, money, marketing, and goal-setting all relate deeply to the creative process:

No matter who you are, your creative process is your safe space. No one can reach you there. Though at times confusing, frustrating and painful, the pain inflicted is often at choice of the artist. Any artist might argue that our understanding and connection to our creative process is the closest to heaven one might reach within themselves.

SECTIONS:

- Defining the Creative Process
 - Goals / Curiosity / Idea - creativity leads to an idea which leads to a goal
- Ownership
 - Ownership of content, money, presence
 - Active / Passive Income
- Communication / Collaboration
 - Team-Building
 - Communication
 - Knowing Value
- Risk-Mitigation
 - Organization
 - Automation
 - Adaptation
 - Planning / Execution
- Project Management
 - Project Management
 - Telling Your Story
- Trust
 - Consistency
- Discipline
 - Consistency

SECTION I: Setting yourself up for self-employment

Introduction

CURIOSITY, IDEAS & GOALS? Defining the parameters of the creative process.

Curiosity

PURPOSE: You figure out ways to make yourself curious because that gives you an idea. And once you have an idea, you can set a goal. So it's your job to know what makes you curious and lean into it. Then it's your job to write down whatever comes into your head once you've found it. Once you have enough ideas, synthesis naturally occurs and you start to see ideas shape and connect. Once they start to turn from a gas to a solid in your mind, you officially have an idea. You spend your creative process truly learning what that idea really is. And once you've figured it out, you can set a proper goal to see it through.

Goals

PURPOSE: If a Creative Process is truly a process, it has a beginning and end (look up term process). If curiosity acts as the beginning, setting your goal is the ending to this process. It's necessary to define what the process is. In doing so, we set it's parameters. Setting an attainable goal is imperative in even allowing yourself the opportunity to venture through the creative process. As you cycle through, you're able to increase the length of the process by setting 'higher' or 'larger' goals. All you're really doing is re-designing the layout of your creative process and deciding you want to expand it out.

I - QUESTIONS & DEFINING SUCCESS

Learn how to ask yourself the right questions and answer honestly as to set and maintain clear goals for yourself and career. Learn how to redefine what you perceive success to be into something tangible that works for you. Questions start broad and hone in on particular topics. Examples include:

Topics:

- **Questions**
 - **Project Goals**
 - **What** are you hoping to achieve with this project & campaign in particular as an artist? **Why?**
 - **Who** is your audience on this record? **Who** are you speaking to? **Who** are you having a conversation with? **Why?**
 - **What** do you hope to get out of that conversation? **What** do you hope to add to that conversation? **Why?**
 - **What** conversations do you want this project to create? **Why?**
 - **Where** do you want these conversations to happen? **Why?**
 - **Who** do you want to change and how do you want to change them? **Why?**
 - **Personal & Finance Goals**
 - Are you hoping to see a ROI on this project or are you expecting this to be a passion project that may lose money in the interest of gaining something else (awareness etc)?
 - If looking for a ROI, how are you looking to capitalize on this project to do so? Touring? Licensing? Merch? Speaking engagements?
 - **Products & Merchandise**
 - Are you looking to invest in physical merchandise? If so, what type of merch do you feel works best for your fanbase? Vinyl? CD? TShirt? Misc?
 - Whatever physical of this project/campaign you see yourself printing up, why are you choosing what you're choosing? Personal reasons? Fan demand?
 - **Life & Family**
 - **What** do you hope to achieve for yourself, your lifestyle and your family with this project and campaign? **Why?**
 - **Touring & Travel**

- Assuming you're looking to tour, **where** are you looking to perform in support of this project?
 - **Why** do you want to perform in these places in particular?
 - **What** value do you think you offer to the places you'd like to plan to? **What** do the people in those regions want from you?
- **Value List**
 - **Greater-Than-Self Potential** - to excel and exceed my own expectations of what I feel God put me on earth to do to help serve humanity and the planet better.
 - **Self Potential Achievement** - to excel at becoming the greatest me so that I can fulfill my first value. This includes excelling at my craft, growing spiritually and philosophically, as well as maintaining a healthy body and lifestyle to the best of my ability to allow for as much time to achieve goals set by these values.
 - **Strong Foundation in Family & Friends** - By being the best person I can be, I become a better husband, parent, friend and relationship to everyone around, specifically my family, leading to a stronger and healthier family unit.
 - **Lineage & Security** - to have physical space to not only create and grow as a person and family, but own property that will sustain our family and future generations and allow for greater self-preservation (food, health, etc.)
 - **Perspective** - Being able to freely travel, whether on business or just for the experience gives a wider worldly perspective and allows for potentially deeper spiritual growth, balance and understanding.

Resources:

- Books, Articles, Podcasts & Videos
 - [*The Questions - Tim Gmeiner*](#)
 - [*The Alchemist - Paolo Coelho*](#)
- Case Studies:
 -

Ownership

PURPOSE: It's only after going through a full cycle of the highs and lows/frustrations of the creative process that the end work truly begins to mean so much to an artist. You immediately reflect on the days/months/years spent on it and see your time/energy/sacrifice/hardship/joy/pain wrapped deeply within it. As you grow further in time and space away from that project, it has the potential to act as a time-capsule, holding vital memories of yours that you might've forgotten otherwise. Not to say there's not value in signing your work over at some point in your career for a large opportunity (especially one you feel confident in maximizing aka you're aware of the trade-off), but when an artist signs away the rights to own their own work early on in their career, there stands a good chance of bad business, and ultimately the artist becomes bitter. They attach the bad memories of business along with the pure, beautiful-if-even-painful memories of creating during the creative process. This can damage the next creative cycle. However it can also inspire it. Owning your own

presence content and money allows you to move efficiently alongside your creativity. Your process remains naive, imaginative and child-like as it should be. Your ability to maintain as pure a process as possible, the easier it is to deeply focus on each element of it and allow yourself to either love or hate these moments. To better know you're self and better reach that feeling. Every spec of bitterness ages this process and it becomes harder and harder to truly get back to its purest form and feeling. Owning the rights to your work, your identity and your money (which is important only in that it allows you to better own your creativity - money is a means to an end, not a goal all upon itself) is an insurance policy. Think of ownership as a life insurance on your creative process. You assure that only YOU have the right to screw your career or life up :)

IV + V - SELF-OWNERSHIP (2 WEEK CLASS)

With self-employment and entrepreneurship comes the possibility to create and own your own: this spans from owning your own master recordings and performance rights to building and owning your own website or direct-to-fan marketing and merchandising platform. Students are taught to effectively use available resources but not be beholden to them should they collapse, therefore learning how to spot emerging technologies and shifts in industry.

Topics:

- Building your own platform (website)- concept of ownership
- SEO
- How to build and maintain an effective email list and sign-up list
- Actual walk-throughs in setting up copyrights, PRO & SoundExchange accounts and what to look for inside an account
- How to leverage general broad-service licensing, booking and distribution companies (Taxi, Music X-Ray, etc) into a personalized service
- Actual walk-through in building your own company, LLC, etc.
- Real life examples of contracts with independent labels, bargaining for your masters, redlining, etc.
- Crafting a professional email
- What questions to ask when signing with an independent label or starting your own
- Knowing when to use a lawyer and when not to.
- Knowing when to use what resources (when to hire a publicist, radio services, etc)
- Reaching beyond CDBaby, etc to deeper services for indie artists and at what stage (entry, intermediate, etc) - comparative analysis, pitching to platforms
- Smart URLs

Resources:

- Books, Articles, Podcasts & Videos
 - [1000 True Fans - Kevin Kelly](#)
 - [Platform - Michael Hyatt](#)
- Various sites, as listed above:
 - Logistics

- [Steps to LLC your company](#)
 - [Copyright registration](#) walk through
 - [Sound Exchange](#) registration walk through
 - [ASCAP](#) and [BMI](#) submission and registration walk through
- Website & Platform Building
 - [Wordpress](#), [Squarespace](#) and [Pagecloud](#)
 - [GoDaddy](#)
 - [SmartURL](#)
 - SEO optimization
- Email Building
 - [Mailchimp](#) (*to be discussed deeper in the “fan engagement” section*)
- Distribution
 - [CDBaby](#) & [Tunecore](#) (beginner stage)
 - [Believe](#) (exclusive distro w/ licensing opportunities)
- Online Stores & Streaming Services
 - [SoundCloud](#) (online uploading, linking to streaming and purchasing platforms)
 - [Bandcamp](#) (purchasing and merchandising platform)
 - [Spotify](#), [Apple Music](#)
- Social Media
 - [Instagram](#) / IG Stories
 - [Facebook](#)
 - [Twitter](#)
- Other artist resources
 - [Bandsintown](#) & [Songkick](#) - for shows and touring info
- Analytics (*Introduction, covered in detail w/ online revenue streams*)
 - Mailchimp
 - Instagram
 - Facebook
 - Twitter
 - Spotify
 - Bandcamp
 - Soundcloud
- Crypto social media & streaming services (*Introduction, covered in detail w/ online revenue streams*)
 - Explanation of Blockchain, decentralization and cryptocurrency
 - [Choon](#) (Streaming)
 - [Steemit](#) (Social Media)
- Guest Speaker: *Blueprint - emcee/producer/author (Weightless/Rhymesayers)*

Active / Passive Income

PURPOSE: Subplots to Ownership . Active and Passive Incomes are a deep dive within the tenants of ownership. If money is a means to an end and not a goal within itself, then it's important to understand the two main ways to make money as an artist. How you chose to use either is completely up to you and whatever you feel benefits you and your creative process. Just remember, your goal is to maximize the potential within that process and fully immerse the feeling that comes from every element of it.

X & XI - PASSIVE + ACTIVE INCOME STREAMS: ANATOMY OF AN ALBUM CAMPAIGN (2 WEEK CLASS)

Topics:

- A full analysis of an album campaign, from initial creation to post-release which examines and explores the various passive and active revenue streams that exist within each step of the process
 - **Songwriting & Vocal Recording**
 - Writing for other artists, features, albums, writing for other platforms, screenwriting, copywriting, social media writing, vocal sample kits, voice-overs, writer workshops.
 - **Production (pre-production, production & post-production)**
 - Selling records, record shop, drum kit/plug-in/software development, sample creation/recording, selling beats, sound-design & score, albums, live sets, licensing, publishing, mechanical royalties, certified training, online tutorials
 - **Engineering**
 - Recording, post-production, mixing, mastering, studio ownership, mixing/mastering tutorials, studio design & development
 - **Visuals**
 - Album art, press pics, logos, posters & flyers, videos
 - **Project Prep & Release**
 - Project management & release consultant, social media consultant, copywriter, artist & project branding, publicist.
 - **Post-Release**
 - Streaming, licensing, publishing, merchandising, performance income, booking agent / promoter, tour manager, stage design
 - **Career/Legacy**
 - Teaching, workshops, lectures
 - Online classes for independent artists
 - Selling curriculum, book-writing
 - Running record label
 - **Education**
 - Grants & Scholarships

Resources:

- Books, Articles, Podcasts & Videos
 - [*Musicians Guide to Licensing Music*](#)
- Curated licensing sites:
 - [*Artist.io*](#)
 - [*Musicbed.com*](#)
- Guest speakers: *Danny Rogers (Fringe Life) on blockchain social media & streaming opportunities & Micshon Harper (multiple online revenue streams)*

Creative Process (summary of thoughts [POI Creative Process book](#))

- Claim: by dedicating time and passion and care to each step of your process, the revenue streams begin to present themselves

III - DISCIPLINE IN THE CREATIVE PROCESS

When pursuing self-employment in the field of music (or any art), there is no room for writer's block. To be successfully self-employed is to be a professional in one's field and a master of one's craft to do so.

Topics:

- A brief analysis of what happens to the body and the brain during the stages of mastery in your craft
- Working through creative dips and 'writer's blocks'.
- How to rationally decide when best to quit a project or continue through the toughest and least inspirational moments of a creative venture.
- Emphasis on what the idea of 'mastery' of your craft entails with a strong focus on the following key elements:
 - Listen. Prioritize. Focus. Empathy. Consistency. Confront. Execute. Create. Simplify. Delegate. Deflect distraction.
- A full step by step breakdown of the create > release process; creating a list of assets and processes included in the creative process all the way up the point of release.

Resources:

- Books, Articles, Podcasts & Videos
 - [*War of Art - Steven Pressfield*](#)
 - [*The Dip - Seth Godin*](#)
 - [*Mastery - Robert Greene*](#)
 - [*Outliers - Malcolm Gladwell*](#)
 - [*Originals - Adam Grant*](#)

Anatomy of a Creative Campaign through the audio/visual lens of an album release

Telling Your Story / Defining Your Narrative?

PURPOSE: Telling your story is your self-analysis. Telling your story allows you to see yourself and your process from outside of you completely. Seeing how others react to your story gives you a greater sense of how you fit into the scheme of the world, your community, humanity. Telling your story might be the cool cousin to nerdy Project Management. Where as Project Management documents the logistics and brief jottings of creativity, telling your story is the chance to look at everything project management gives you and then interpret through your artistic and personal lens in a way that connects to others.

VIII - PERSONA, ENGAGEMENT & SELF-AWARENESS

How to organically engage and connect with fans or potential clients, on and offline. At a deeper level, this section also focuses on building a practical self-awareness for where you fit in as an artist to the scene around you as well as ways to better convey your messages and ideas in a clear and precise manner.

Topics:

- Learning how you best engage with potential fans via:
 - Social media
 - Performing live on stage
 - At your merch table during a show
 - In general conversation
 - Anatomy of a press release
 - Stage Presence

Resources:

- Books, Articles, Podcasts & Videos
 - [SDTW - How To Be a Better Artist](#)
- TBD - key performances and interviews from artists who communicate their ideas
- [III Poetic AIGTA Press Release](#)

IX - THE ART OF MARKETING

Viewing the post-release life and marketing of your project or service as part of the art itself. At a theoretical level, this class discusses core marketing ideas such as telling your story effectively. At a practical level, this class teaches students how to review and utilize analytics across all useable online platforms.

Topics:

- Analytics - Streaming, Social Media - finding your fans
- Marketing Strategies - Social Media and beyond

- Show & Tour Booking, building your career locally on and offline
- Concepts of Scarcity vs Abundance in product and service
- Marketing strategies at deep levels - your story, your value to those around you (close to artist connection & persona)
- How to effectively email editors, journalists, tastemakers, playlisters, etc.

Resources:

- Books, Articles, Podcasts & Videos
 - [The Tipping Point - Malcolm Gladwell](#)
 - [Seth's Blog - Seth Godin](#)
- Guest Speaker: *Micshon Harper (VoiceOfRzn Management & Definition Music) on the deeper aspects of analytics*

SECTION II: Building blocks of developing active freelancing income from your creative process and projects

PURPOSE: Freelancing is a practical way to dive further into elements of your craft and portions of your creative process that you may not have explored if otherwise left to your own devices. More importantly, it makes you money in such a way that you're paid to work at your craft, even if the final result isn't always personally aligned with your artist style. The priority to remember is still the creative process and allow your knowledge of this to inspire you to excel in creating for clients.

Additionally, providing a genuine service and value to someone else, you are most likely helping them somewhere within their creative process. Since you know how precious and important this process is for you, you empathize and become even further aware of how you can impact others' creative processes. You have a chance to actually inspire them within their process to maybe dream bigger or re-approach something with an inspired eye. Helping others within their own process is a humbling experience.

Lastly, your experience assisting someone within their process allows you to step outside of your own worlds and ideas. By assisting them, you're visiting their process and have the opportunity to introduce new elements into your process that you feel might inspire you, keep you curious and maximize your own potential.

Freelancing

- Getting clients
- Starting free, knowing value and how to price yourself
- your price vs market price, creating a market your work and yourself.
- Clients from Hell - setting up boundaries
- Habit, routine, self-wellness

- Scheduling, prioritizing work for the day vs. phone calls and emails from other clients
- Long-term client retention
- Over-delivering, thinking from perspective of client, offering what they don't even know they need yet, exceed value
- Examples
- Marc Williams advice
- Cryptic One vinyl Purchase
- B Shields
- Communication - example of Varquise email - misunderstanding
- How to fix errors, good customer service
- Work a service industry job and take those lessons
- Safety net job - mobility, time flexible
- Goals - rich life concept - what do you want to get out of this?
- Soft Skills
- Financial Literacy
- Confidence of deliverables as relates to price and client comfortability
- Each client is different, figuring out the uniqueness of each in what they want, communication, etc

II - TENANTS OF ENTREPRENEURSHIP (UNLEARNING YOUR OLD WAY + CALCULATED RISK + ADAPTATION + PLANNING + ORGANIZATION)

A more theoretical series of subjects grouped under Tenants of Entrepreneurship. These will come up as common themes throughout the curriculum but are presented early on for fundamental understanding.

Topics:

- Concept of taking calculated risk in entrepreneurship - roles of fear and confidence in self / no safety net
- Learning how to flesh out plans that coincide with your goals
- Learning how to adapt in real time when things don't go according to plan
- Learning how to mitigate risk
- Adaptation - allowing your prime sources of income to shift in a moving industry
- Organization of files, ideas, finances (overview)
- Re-purposing standard employment mindset (JCP Story)

Resources:

- Books, Articles, Podcasts & Videos
 - [Tim Ferriss Podcast - Lessons from successful risk-takers](#)
 - [Innovator's Dilemma - Clayton Christensen](#)

Organization

PURPOSE: Why does organization matter to the creative process? You want instant a connection between input of an idea and output of an idea as possible. Every moment you're not able to focus on that synthesis, on exploring that idea, is a delay, especially when it's from frustration small like a misplaced file, to something large like a laptop crash with data loss.

- Back that Ass Up Laptop / organizing scheduling / laptop / files / etc. - Efficiency of workflow
- Organization of money, financial, general organization of life.

Communication

PURPOSE: The more languages you can learn the better you can communicate. Our creative processes are inherently communal. Even those of us who may work alone in a studio or bedroom will often reach out to someone from an adjoining craft to request their feedback, insight or service. The better you can articulate your vision and your ideas the better. The more you understand your own process, the better you can articulate how they might fit inside of it. The more you understand their speciality, or their need from you and what you specialize in, the better you both stand at executing on the idea. Communication at it's best allows for deep speaking and listening/reading that picks up on the subtle nuances of tone and clarity of expectations within collaboration. The better you can articulate, not just through the language of your craft, but through emotional and intellectual conversation; picking up on their mood, being aware of other elements of their lives shared with you to understand how those impact them and b/w of them, you as well. At the root of communication is empathy and clarity (which itself involves the empathy of reading/or listening to yourself through others' ears). The better you can understand and practice this genuine empathy, the quicker your connections to others via communication will take off, the more likely you are to get out of that collaboration creatively what you'd like as it relates to your own art and your own creative process. So again, you are keeping your creative process as pure as possible, even while effectively collaborating with others.

Know how to collaborate. How when to give in and when to not command with your ideas. Know when to leave it up to trust and chance. Know when it's for the greater good of the idea.

Collective Creative Process Builds Culture

VII - DOING BUSINESS WITH OTHERS - COMMUNICATION, ETHICS & REPUTATION

How to effectively communicate with various service-providers in your industry: from graphic designers to booking agents, journalists, promoters, tastemakers, etc. Learning trades of those around you to better know exactly what you need from them, what you're willing to pay for it and how it should be done right.

Topics:

- Booking & Show etiquette - (promoters, soundmen, other bands on bill, bartenders - from the perspective of an artist and a promoters/booking agent).
- Building relationships with journalists, tastemakers, and playlist placements
-

Resources:

- Books, Articles, Podcasts & Videos
 -
- Guest Speakers / Skype talks from professionals of surrounding industries (promoters, videographers, graphic designers) discussing preferred interaction and business etiquette.

Over-Delivering / Learning your Clients / Learning how to really provide value beneath the surface

PURPOSE: This is a sub-plot of “Communication”. By communicating and truly listening, you begin to learn what your collaborators or clients want from you, even if they may not be asking this on the surface (Seth examples). By truly learning collaborators/clients as genuine people, you learn what truly makes them excited (and to an extent how their creative processes function in their most pure state by noticing these moments of excitement). You learn how to not only deliver what was asked, you deliver what was not asked and give them the feeling of over-delivering. This can often be done with not real extra work, just thoughtful analysis and attention paid to the elements of your creative process when creating that work to extract additional value (i.e. Brandon Shields studio session story).

XII - FREELANCING & PROVIDING VALUE

As you develop skills in release your own projects, you open the doors to providing your skills for others in need. This brings you into the world of freelancing and more importantly to the concept of providing value for others.

Topics:

- How to trade services with other artists and resources effectively
- How freelancing works side-by-side with creating and releasing your own projects; how one finances the other
- Learning the busy and slow times of your trade and planning accordingly

Resources:

- Books, Articles, Podcasts & Videos
 - [Linchpin - Seth Godin](#)
 - [Tim Ferriss & Ramit Sethi - How Creatives Should Negotiate](#)
 - [Ramit Sethi & Chase Jarvis on Successful Freelancing](#)
 - [Creative Inc - Joey Deangdeelert Cho & Meg Mateo Ilasco](#)

- Guest Speaker - Joey Gurwin - Studio Owner Oranjudio

Assessing your Value / Negotiation Rates

PURPOSE:

Project Management

PURPOSE: Project management might be considered a research paper with full summary of your creative process. As unromantic as it sounds, project management is your ability to culminate every aspect of your creative process (even the aspects that don't feel to be a part of the process i.e. making money, etc) into one package. Project management itself is an analysis of your creative process. If you were to write about your entire creative process as it was happening and then group all of these writings together, project management is the result of how you choose to thread everything together in a sensible way and present it. In hindsight, project management can act as the 'directions to the time capsule' that is your creative process for a particular cycle. Project Management are the real time notes you take whenever you're inspired. Ideas and influences that pop into your mind, links to resources and other ideas for influence, notes for budgeting, daily to-do lists, plans for project release or presentation - project management encompasses all of these forgotten jotted down moments of creativity (again, no matter how mundane they may feel), and then slowly organizes the messiness of your process into a digestible project capable of being understood by others beyond yourself. Project management organizes every rabbit-hole worth exploring and prioritizes the most important by way of osmosis within the process itself. **Project management feels like postscript to the process.**

XV - PROJECT MANAGEMENT: FULL PROJECT ANALYSIS

This is the culmination of all classes previous. In this class, we'll present a full one year project roll-out analysis, including budget, timeline and threading together various mini-projects. Also included will be theoretical aspects such as adapting to hiccups in the process, balancing unexpected life curveballs while maintaining an active timeline to release.

Topics:

- A full timeline and budget analysis for creating and releasing a project

Resources:

- Books, Articles, Podcasts & Videos
 - Tbd
- ["An Idiot's Guide to Anarchy" Album Release & Campaign Analysis](#)

Automation

PURPOSE: Automation is a sub-plot of Organization, both creating an efficiency that allows you to maximize your time and focus within the creative process. This may apply to environment / distraction ideas from Creative Flow Research Paper. **The build here is a deep dive study into the concept of Deep Focus and its effect on the creative process.** Organization and Automation are essentially sub-plots of **FOCUS**.

Trust

PURPOSE: Trust can point either toward yourself and your own process or toward collaborators/clients. They both boil down to the same trust and for the same purpose. Building trusting relationships with others who you feel an especially deep creative connection to is necessary both for your process and theirs. Creative Processes are fragile. In relation to my above writing in ownership, any pain inflicted on that process leaves residue of hurt that can though sometimes be inspiring, can also create a bitterness that may drive a certain level of inspiration, but no longer as pure an inspiration. Trust in others takes time since guarding the integrity and fragility of your creative process is an artist's life's work.

Trust in yourself comes from practicing the creative process in full submission to it. Trust means not taking shortcuts because they are easier. Trust is that something fruitful will truly come with the patience of exploring each aspect of your creative process in full. Your exploration pays off in the asking of more questions that keep you curious for the next project/cycle. Therefore, the attention you pay to your creative process this time ensures an even richer harvest for the next time. The more you complete these cycles and continue to expand upon them (see curiosity vs goals) the greater a trust you develop in your process. The less 'real-world' results matter because you've truly grown to trust yourself, your vision and your process, and trust that your attention and love or hate for it's every detail will ensure another exciting cycle.

Trust - Creative Process

Document the confusion (chapters?), the feelings, uncertainty, directional shifts, compromises, corrections, synthesis, input, output, solitude vs isolation (convo w/ Felix - the difference between solitude (positive - self journey with healthy relationships) and isolation (negative - pushing others away))

Leadership

SECTION III: Building the personal/life structure that allows for a sustained, healthy and successful growth via self-employment.

Add 'developing habits' to discipline

Teams - Building/Leadership

PURPOSE: Team building is a sub-plot to “Communication”. Team building involves deepening your relationship with collaborators, allowing your creative streams to more closely connect and align in the same direction. You want to build a trusted team who you feel will reinforce and challenge/make-greater your own creative process and ambitions. In doing so, you want a team of which you can do the same: not by bending backwards to offer ideas or services beyond your wheelhouse, but a team who recognizes your values and depends on you and the value you bring to strengthen, challenge and reinforce their creative processes and ambitions as well.

VI - TEAM-BUILDING, MENTORSHIP & LEADERSHIP

No one person can do this alone. There are characteristics to look for in who you choose to bring into your vision for a variety of services. Students are taught what to look for in the right service-providers and team members as well as how to appeal to and what to look for in potential mentors.

Topics:

- Recognizing your own shortcomings and seeking those strengths in others close to you.
- How we found success in connecting our label, Publishing Company, management company together to put the artist first.

Resources:

- Books, Articles, Podcasts & Videos
 - [Leadership Series - John C Maxwell](#)
 - [SDTW - Avoiding People Who Aren't Serious](#)
 - [SDTW - Biggest Mistakes in Building a Team](#)
- Team Communication resources
 - [Discord](#) (Communication, File Sharing, Video Meetings)
 - [Google Docs / Google Hangouts / Google Calendar](#)
 - [Trello](#)
 - [One Drive & Dropbox](#)
 - [Adobe CC](#)

Adaptation

PURPOSE: The creative process is a completely free-flowing entity. It never truly stops, it is always at one point in the process or another. Even at your most disconnected from the process, the pain and struggles of life are still feeding into your process subconsciously.

Adaptation is how you can best prioritize your creative process over potential hurdles. So many things happen in life beyond any of our control, especially in self-employment. An ability to process emotion quickly and adapt quickly on your feet to a changing ground is what allows you to keep your creative egg on a spoon during uncertain times. There's a sense that no matter how bad, uncertain or disillusioned your life or the outside world may offer, as long as you can return to the safe space of your creative process still intact, the world can still make sense to you. To not have this safe space to return to and process through sounds absolutely frightening to me.

Prioritization/Scheduling

Consistency / Discipline / Habit / Routine (whether public or with clients/relationships)

PURPOSE: Possibly a sub-plot of trust? Consistency is the healthy routine you set for your creative process designed to extend the amount of cycles of this process you get to take. Just as building a routine and healthy habits are important to keep your body high functioning as you get older, by consistently seeing out your process from beginning to end (inception of curiosity to end goal), no matter how different the process may appear on paper each time as you expand your goals, you are keeping your 'process' well-oiled and finely tuned. Though as you expand your process, there may be areas that become dusty until you reach them in the next cycle (maybe years later), there's a trust within yourself that because you explored these elements of your process so thoroughly in prior iterations, it takes less time to revisit those wrinkles in your brain that lead you there (more research). This consistency also strengthens relationships. They build trust among you and your collaborators/clients (who are basically collaborators)/team. There becomes a greater expectation of you as someone who continually follows through at your highest potential, which leads other collaborators to reach out for future collaborations at higher levels. Consistency builds a momentum that helps shore up potential hurdles down the line within your creative process. Consistency is 'paying it forward' to the later you, both within this process and future projects' creative processes.

Consistency is a sub-plot of Discipline? Consistency requires discipline. There's no way around it. You have to become so aware of your creative process and self-aware enough to know where your personal pitfalls lie within it that you can make brave choices within the process to leave something be and move forward in the interest of completing your project. Discipline creates consistency.

XIV - CONSISTENCY, MOMENTUM + ADAPTATION

Even before making the leap into self-employment, you'll want a proof of concept that your leap of faith is a sound decision. Consistency in what you offer is imperative in finding this out.

Whether you offer services as a freelancer or release your own content, consistency in this era is truly a key to longevity and success.

Topics:

- Ways to maintain consistency, working around life hurdles, lack of content, depression and other opposing factors.
- Reviewing student's Planning Docs to flesh out further details for each

Resources:

Books, Articles, Podcasts & Videos



Planning/Execution

PURPOSE: Planning & Execution are aspects and byproducts of Project Management. This segment is like rounding third base toward the home plate of 'goal'. This portion of the process is also a payoff of how well discipline and consistency have paid off. As well as trust. Planning and Execution is where you, within your process, is where you get to truly see how well your process has worked up to this point. Though a full release of this project may feel like the 'final' moment from a public-facing standpoint, I think of it more as the test run of a new invention. A chance to see exactly what's working and what's not as you go back into the lab to beta test the next iteration via your next creative cycle.

Risk mitigation

PURPOSE: This is a sub-plot of adaptation, organization and automation. In fact, this may be the main plot. Risk mitigation is about clearing as strong a path between you and your creative process as possible. You are attempting to take out as many barriers that might keep you from that process and the feeling it produces. Your first step for Risk mitigation is organization. This is essentially a pre-emptive step that may initially be time consuming, but it's easy and pays off immeasurably as you move forward in ways you'd never imagined. This leads to step 2: Automation - organizing is essentially a basic level of automation for your mind: putting things in places so you don't have to think about where they're at again - you just go right to them.

As you begin developing the more logistic aspects of your creative process (the less-fun aspects), you'll soon find yourself figuring out ways to lessen this aspect's role within your process. Automation clears out these other hurdles, and leaves less room for error of common mistakes that might trip you up later and interrupt a deep focus when least expected.

Adaptation is what happens when all else fails within your risk-mitigation parameters. When you feel you've done as much as possible (organization also means saving money, real-life

organization, financial habits, etc). Adaption is your ability to improvise in such a way as to keep your creative process/safe space/life in tact when they off the rails beyond your planning abilities.

Self-Wellness/Health