



s / a s h

SEASON 2

Edito

How to support musicians in their daily lives? How can we experiment with new trends and future opportunities for them and with them?

Even if it is necessary to go even further in the method, the topics, the experimentation and the foresight, we are today sketching out the first tracks to guide slasher artists in a world of social, digital and ecological transition.

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The Genesis: Julie Poureau & Chloé Nataf

“Being as close as possible to the needs of creators”: an interview of Julie Poureau from la Sacem and Chloé Nataf from Trempe

For its second season, the European training program Slash, produced by Trempe as part of the pilot program Music Moves Europe, co-financed by the European Union, also benefits from the support of Sacem. Julie Poureau, Director of the Cultural Engineering Office within the Cultural Action Department of Sacem, talks to Chloé Nataf, Head of Cultural Entrepreneurship and European Projects Coordinator at Trempe, about the reasons that led the French authors' society to support this program.



Julie Poureau, why did Sacem decide to support Slash 2?

JP: Our interest in Slash 2 goes back two years ago. At the time, we were questioning the field of entrepreneurship, which is increasingly present in the music world. At the time, Sacem was conducting a study on this topic, which was also supported by the Ministry of Culture via the DGMIC (General Direction for Media and Cultural Industries). It was a topic that we had to tackle for our members. So we contacted Trempo, a beneficiary of the European Commission's Music Moves Europe scheme. This opportunity came at the right time in our thinking.

Chloé Nataf, why did Trempo talk to Sacem?

CN: There was a desire to move in the same direction. At MaMA 2019, we presented our different missions and discussed participatory financing in particular. Then we talked about entrepreneurship and mentioned a project to support artists. We felt that there was a common desire then... For Trempo, registering the support of Sacem allowed us to diversify our sources of financing. It showed our ability to innovate in our search for funding. And Sacem is a network of experts, a slightly different perspective... We were interested to benefit from this support. We had not yet worked on the optimisation of patrimonial rights. Sacem was therefore the ideal partner.

Why is Sacem, the French authors' society, involved in a European programme?

JP: In 2020, we had already carried out a European cooperation project, "Future Songwriting", supported by Sacem Université. The idea was to take secondary school students behind the scenes of the creation of a song. The fact that we went for a second European project with Slash is a response to the expectations of our members. We are developing our programs to be as close as possible to the needs of creators. With the subject of entrepreneurship, the idea is not for the artist to do everything on his/her own, but for him/her to be able to surround itself and, above all, to be aware that tools exist. There comes a time when the artist cannot always do everything alone.

CN: The idea is not to work on the disintermediation of the artist. At the beginning of their career, artists have to prove themselves on their own in order to be identified. Once they have managed to get past this stage, it is important to give them the tools to structure themselves and to provide them with a professional entourage. With Slash, the objective is to prepare them for their relationship with the ecosystem to make a sustainable career.

In the current context, made difficult by the pandemic, do you think it is important to support "slash artists"?

JP: This is a shift that Sacem had to make even before the health crisis. The creation of the engineering office, officially launched in September 2021, is an example. We want to strengthen support, and the engineering office will give impetus and provide tools for this. Our vocation is to follow new trends, including the one of entrepreneurship.

How quickly did you set up this partnership?

CN: With Slash 1, we had already anticipated the submission of the file for Slash 2 to the European Commission. If we had waited, we would not have been right on course. The file was written quickly because the work phase had been carried out beforehand. Sacem was very prompt to propose experts on the subject of entrepreneurship.

JP: Yes, we quickly mobilised internal contacts within the various departments of Sacem: Sacem Innovation, Sacem Université, the communication department and the institutional relations department.

What benefits do you expect from Slash 2?

JP: It's a basis for continuing to work because we still have a long way to go. I see it more as a first step, the first stone of a strategic project for Sacem.

CN: The same goes for Trempo, even though we are already at the third step. We are continuing to test educational contents, speakers, etc. Afterwards, we will carry out an evaluation and draw conclusions about what works and what we could adapt to other systems.

JP: These assessments will provide a wealth of information and will allow us to record feedback. We will see what this can bring to Sacem's member artists and how to continue to build and consolidate.

1800

applications

23

countries

9

artists
selected

From
France,
Italy,
Portugal,
Denmark,
Germany

21
days of workshops

2
showcases
festivals

21
speakers

600
hours of coaching

NFT, AI, Music & tourism
Branding, streaming, publishing, time management, VR, AR, sustainable development

slashers' skills self assessment

creative curious **omniscient** strategic
social ubiquitous **technical** videomaker
agile adaptable **finances-friendly**
technology-friendly **producer** composer
entrepreneur performant **artist**
organized **sportsperson** international
local graphic designer **persistent**
networking-friendly **optimistic**
community manager



① Branding Strategy

“I now feel more effective in talking about what I do. I have already felt the impact: people contact me because I talk about my work better!”

Nils Peschanski



Expert Interview: Effi Summers

“This makes it easier to carve an enjoyable and long-standing career, while also attracting the right label/team members too.”

After studying Fashion Media & Promotion alongside Music Business & Management, Effi worked with independent music artists, record labels and management companies to create visual brands and aesthetics that successfully capture the artists and the music. Effi now works as a full time freelancer; creating music artist brands, putting on workshops, as well as a variety of other fun creative projects that she finds along the way!

For Slash Program, she created a 2-day workshop on artist branding. The aim of this workshop was to look in depth at all the aspects that an artist needs to consider when building their brand strategy and identity. How to do it all in a way that is authentic to them and how to apply it to social media to grow their fanbase in a way they feel good about!

They looked at the main pillars that build an identity as a musical artist, the values that are most important to them as an individual and when to embrace trends.



Can you introduce yourself briefly and tell us a bit about your career in the music industry and your relationship to artists?

My name is Effi Summers and I'm a creative director working predominantly in the music industry. I started by studying a combination of fashion media and music business which then led to some work experience as a stylist for the Noisettes. After that I gained a range of experience within design, branding and music management before taking the freelance plunge.

I now work with artists and management companies to build authentic artist brands, through strategy and identity, as well as taking on stand alone creative projects such as photoshoots and music videos.

According to you, what are the interests for an emerging artist to brand their work?

It helps them to not only figure out and find their audience but to work out who they are, as a person and as an artist. This makes it easier to carve an enjoyable and long-standing career, while also attracting the right label/team members too.

What would be your top 3 pieces of advice to an emerging musician in terms of communication and branding strategy?

- Figure out who you are and what you want: what do you like? What content do you enjoy consuming? What do you stand for? What visual images come to mind when you consider your distinct musical sound? What kind of career do you want to create for yourself? What are your goals?
- Be authentic and consistent: don't make decisions based on everyone else's opinion but your own and don't do anything just because you think that's what you 'should' do. Figure out your authentic self and be consistent with that.
- Look after your mindset and mental health and aim to always be increasing your confidence in yourself and your decisions. Learn to listen to and trust your gut!

What are the good practices to implement on social media as an artist (recurrence, type of contents, etc.)?

Work out which types of content are both enjoyable for you to create and valuable for your audience. Value can come from education, entertainment or inspirational content.

Be consistent in terms of your aesthetic and tone of voice and interact as much as you can with your own network and fans.

What would you say to an artist that hates social media?

Either decide to try to embrace it by learning about the different platforms and giving yourself some time to play around with content ideas. Set a time frame of, for example 3 months, give it a good go and see if you feel any differently by the end!

For artists who are dead set against social media, look at other ways you can promote yourself and build your fanbase. This could be through lots of live shows, PR, sync placements or others. There is a way around it but it has to be well thought out, clever and creative!

What do you think the job of an artist will look like in 2030, especially concerning these topics of brand strategy and communication?

Wow! That's a difficult one because in the digital age things move so quickly. I feel like the trend (and importance) of authenticity won't go away. Potentially artists will move away from big label deals and actually form their own teams, as social media gives much more power to the artist, as long as they have time to put in the work. Also, I think audiences will continue to be looking for additional value outside the music; whether that's through live show performance or content on social media.

The main pillars of branding



Building Your Branding Strategy

1

Music

- Define your specific music genre.
- Try to define your music with sensations, moods, textures; this will help you in the next steps.
- Write a sentence defining your music (this will be useful for social networks)

2

Values

- Try to answer questions about your values:
 - ↳ Do you have convictions?
 - ↳ Do you want to assert them?
 - ↳ If you have texts, what are they about?
 - ↳ Is there a common denominator?
 - ↳ Are you fighting for something or against something?
- If you are not comfortable with this notion of value, define what your inspirations are:
 - ↳ Which musical artists do I admire?
 - ↳ What are my 5 favourite films/books/painters/photographers?
 - ↳ Where do I feel comfortable?
 - ↳ What do I like about a person?

3

Communication

- Consider several aspects of your written communication (posts, comments, articles, bio...)
- Define your lexical field: what kind of words? Define a few key words that are in line with your music, your values and your inspirations
 - Define the tone of your language: do you want to use slang, swear words?
 - Define a list of emojis and punctuations you could use on socials.

4

Story

- Think about your personal journey
 - ↳ Why do you make music?
 - ↳ How does it feel to create music?
 - ↳ How did you get there?
 - ↳ What obstacles did you have to overcome?
 - ↳ What have been your greatest accomplishments?
- Try to translate your story taking into account your previously defined language elements
- Consider compiling anecdotes about your story

5

Visuals

- Which consistent visual elements will you use to start to build your aesthetic:
- Colour scheme
 - Styling
 - Photography style
 - Editing style
 - Poses
 - Themes: nature, urban, forest, warehouse....

Understanding your targets & audience

To complete your brand identity, consider your audience and your target audience. This will allow you to:

- Learn who is your real audience
- Know what kind of publication is the most effective
- Consumer Insights: Interpretation of trends to understand them

➤ OBSERVE YOUR TARGET TO DEFINE MORE PRECISELY YOUR BRANDING STRATEGY

Behaviour ↓	As an impact on ↓
How does the audience consume music?	The way you share music
What social media are they into? How do they use it?	Your presence on socials and your messages
What trends are they following?	The trends you have to pay attention to
What is their daily routine?	When should you post? What kind of content?
Which kind of communication do they already like?	Benchmark and inspiration

Branding, the tool box

→ The moodboard

“Creativity is just connecting things” said Steve Jobs ;) What makes us unique is not our knowledge: it is our perspective and our ability to connect things that no one has connected before. It is an effective tool for synthesizing your ideas, and sharing them with other creatives or your team. Simply collect images, photos, color palette, fonts, moods, textures and put them together in one document. You can also write phrases, mantras and values.

→ The community manager toolbox

- ↘ Create a publication schedule with google sheet, excel, or an online calendar application (google calendar, Ical...)
- ↘ Program your publications with Creator studio
- ↘ Create an online folder (google drive) with all the content you will use

→ Photo editing application

- ↘ VSCO: Adding filter/Classic photo editing/Format modification
- ↘ UNFOLD: Story format / Photo formatting in frames / Publish directly to Instagram
- ↘ Snapseed: Adding a filter / Format modification / Various editing tools / Application similar to Photoshop
- Adobe CC Express (Application to create visuals on social networks): Interesting preset / Adding text / Adding shape / Background library / Predefined image format
- ↘ [Remove.bg](#): Website allowing the diversion of persons or object
- ↘ Other websites: [Adobe color](#), [whatfontis](#), [Unsplash](#), [Lomography Bank Photo](#), [Webgradients](#), [Unum](#), [Nebi](#), [Undesign](#), [The Noon Project](#)

→ Video toolbox

- ↘ In Shot or Adobe Rush: Editing video clips / Adding sound / Adding transition / Change format
- ↘ Da Vinci Resolve 17 / Final cut X

→ Get inspired

- ↘ Other instagram accounts: [Myd](#), [November Ultra](#), [Marc Rebillet](#), [Laura Cahen](#), (en trouver d'autres plus internationaux !!)
- ↘ Fonts: [Dafont](#), [Font squirrel](#)

Artist interview: Gisèle Pape

“Now I feel and am a European artist”

Gisèle Pape has developed a taste for Europe. Following on from Slash, the singer-songwriter has just completed a creative residency in Poland. The musician, who now calls herself a "European artist", likes to rub shoulders with new perspectives. Having studied at Belfort conservatory and Louis Lumière school in Paris, Gisèle Pape already associated music and image; with Slash, she discovered artistic fields such as sound walks or AI, which will certainly stimulate her creative desires.



What is your general feeling about Slash?

Overall, I am very happy. A collective and European programme is quite rare. What was particularly interesting was to meet over time. The group's conversations were able to evolve over the three sessions. It allowed us to reflect on what we were doing. The group was very nice, as were our supervisors, Chloé Nataf and Coralie Le Falher.

What did you particularly like about the programme?

The first session in Lisbon, I was personally very tired. So I enjoyed the last two sessions in Nantes and Aarhus more. Especially since in Lisbon we had to follow a lot of lectures, whereas in the next two sessions we had more time between us. I preferred the interventions on specific themes, in workshops. The strength of the programme is to have these moments of reflection and joint creation. It has brought us together.

Did you discover subjects in the workshops that you did not know about?

On some subjects, such as copyright for example, I knew quite a lot about it. About NFTs, I must admit that before the workshop I was not interested in the subject. The speaker, Adrien Ohannessian, was fascinating and, during our stay in Aarhus, I realised that it was a topic that everyone was talking about. The workshop brought me up to date and it even made me want to follow the issue in the future. I also found the work with artificial intelligence tools proposed by Benoit Carré very interesting and loved the sound walks by Thomas Cochini. The remix workshop with Flore was very cool, but maybe a bit too fast. We would have liked to have more time! To sum up, my favourite part of the Slash programme was the workshops. We were in the exchange. It was instructive and very rich.

What would you have liked in addition to what was proposed?

In Aarhus, we had a very interesting training on communication. But, if we had had more time, I would have liked it to be completed in a more concrete way with the practical application of tools, applications, protocols...

Since the end of Slash, are you implementing any of the things you learned in the programme?

Yes, for the months of May and June, I tried to put myself in "bullet journal" mode, as Chloé Nataf taught me. This process allows me to target my short and medium term goals and to define my priorities. I have the impression that it helps me. But it's more of an in-depth reflection for me: how I want to do things, who I'm going to work with and how. As I always have 42 projects at the same time, it's complicated!

Did you experience any direct professional spin-offs from any of the three Slash sessions?

I have indeed made some contacts, such as a programmer I met in Lisbon and two music supervisors I met in Aarhus. I plan to contact them again once I've finished my music-to-picture tape. But it's mainly on an informal level that I feel the impact. This stage of my career is a form of positioning: now I feel and am a European artist. I also had the opportunity in April to do a creative residency in Poland. This is an extension of Slash.

Do you plan to continue collaborating with the other artists who were part of your promotion?

Yes, I would like to continue with Flo/So for example. We talked about doing a song or two together. I'd also like to work with Marta Del Grandi. Musically and aesthetically, we like each other's worlds a lot.

Any last words?

I thought it was cool that the pace was very fast and I liked the sessions with each other. In a group, it's more concrete and you ask more questions. In Aarhus it was a good mix of both, lectures and workshops.



② Objectives & Time Management

“From the workshop, I'll keep in mind a lot more methodology that I've been missing I think, and the importance of setting deadlines and goals in the short and medium term”

Isabelle Nguyen



Expert interview: Chloé Nataf

“Being better organised, having the right tools, and knowing how to prioritise is essential.”

In Denmark, Chloé Nataf, the project coordinator, led a morning session on time management, a recurring problem for slashers. The objective was to start with a clean slate after this issue and to share tools.



How did you become interested in the topic of time?

I have been coaching musicians for 20 years. And this question of time management comes up again and again. The multiplication of tasks to be carried out in order to develop one's project means that musicians have less and less time to continue creating, rehearsing and practising their instrument. Originally, they didn't necessarily sign up for this, becoming a community manager, creating content, filling out funding applications and responding to calls for tender. They are also asked to keep an eye on all the new tools that are coming out, on new uses and to be good at everything. It's a big mental load for them. Being better organised, having the right tools, and knowing how to prioritise is essential.

On the other hand, personally, a few years ago, I had concerns about time management. Projects have different time frames, serve different purposes, and my daily question is how to manage the long term, the long term projects, when I am called upon every 10 minutes by an urgent request. If you add to that the imperatives of your personal life, your life goals, it can quickly become a headache.

In concrete terms, how did you go about training?

I followed a MOOC on the internet, I read a lot of books on the subject. I also organised a training course on time management during another coaching action and I was able to benefit from the trainer's advice.

And above all, I tested tools and methods. Because there are a lot of solutions, but not all solutions are suitable for everyone. There are those who need to write with a pencil in a notebook to structure their planning, others who are all electronic and who programme task reminders via an online calendar...

How do the musicians take this time of exchange?

At first, they are quite surprised because I tell them that there is no universal formula. This time is a pretext to get them to talk to each other about their good practices. Artists often feel isolated. They are used to work on their own, in their studio, their living room, alone. They face the same problems, but each time they think they are alone in their problems. Freeing up the floor makes them aware that what they are going through, others are also going through. It is important that they know they are not alone in this race against time, generally, this already takes away a weight and therefore a mental load.

What is the most important thing to keep in mind when managing your time?

The basis is to set goals that are in line with your values. Ask yourself the question, where do I want to be in five years' time and formalise it? Then, we will set the elements that will enable us to achieve these objectives. Often, the artist will have a project, an ep release, an album release, he/she will project themselves to a year or a year and a half. But this ep release, this album release, what is it for? What will happen after this release?

Once the objectives have been set and the main stages have been planned, there will be tasks to add which will be more or less recurrent. You have to make time available on a daily basis to be able to carry them out. The digital load is taking up more and more of our time and we find it difficult to put ourselves «off» at certain times of the day. We receive notifications of new emails, new comments, it is important to know how to unplug and to impose some off-line time on ourselves in order to move forward in our creative period. There are several solutions and you need to know your own personal rhythm in order to organise yourself well. For example, I am more of a morning person. The most complicated files to manage, I'll deal with in the morning. The meetings, the smallest tasks, I would rather do them in the afternoon. On the other hand, I know that I need to get some fresh air regularly. It's also important to take regular breaks so that I can get on with things and think clearly.

You mentioned the mental load several times, it seems to be important to you?

Things are starting to move with studies on the psycho-social risks of musicians, but we have not taken this dimension into account enough in the past. As a structure that supports artists, we need to be able to raise awareness, train, and do prevention work with artists. A study on this subject has come out in France, which indicates that 38% of artists feel really anxious and that 40% feel depressed at least once a month. We can no longer close our eyes and we must systematically integrate modules that allow artists to find resources and tools to better live their profession on a daily basis.

How to define your priorities?

→ Once you have defined your 1-year, 3-year and 5-year goals, set filters in line with your values and goals so that you can make decisions more quickly and prioritise.

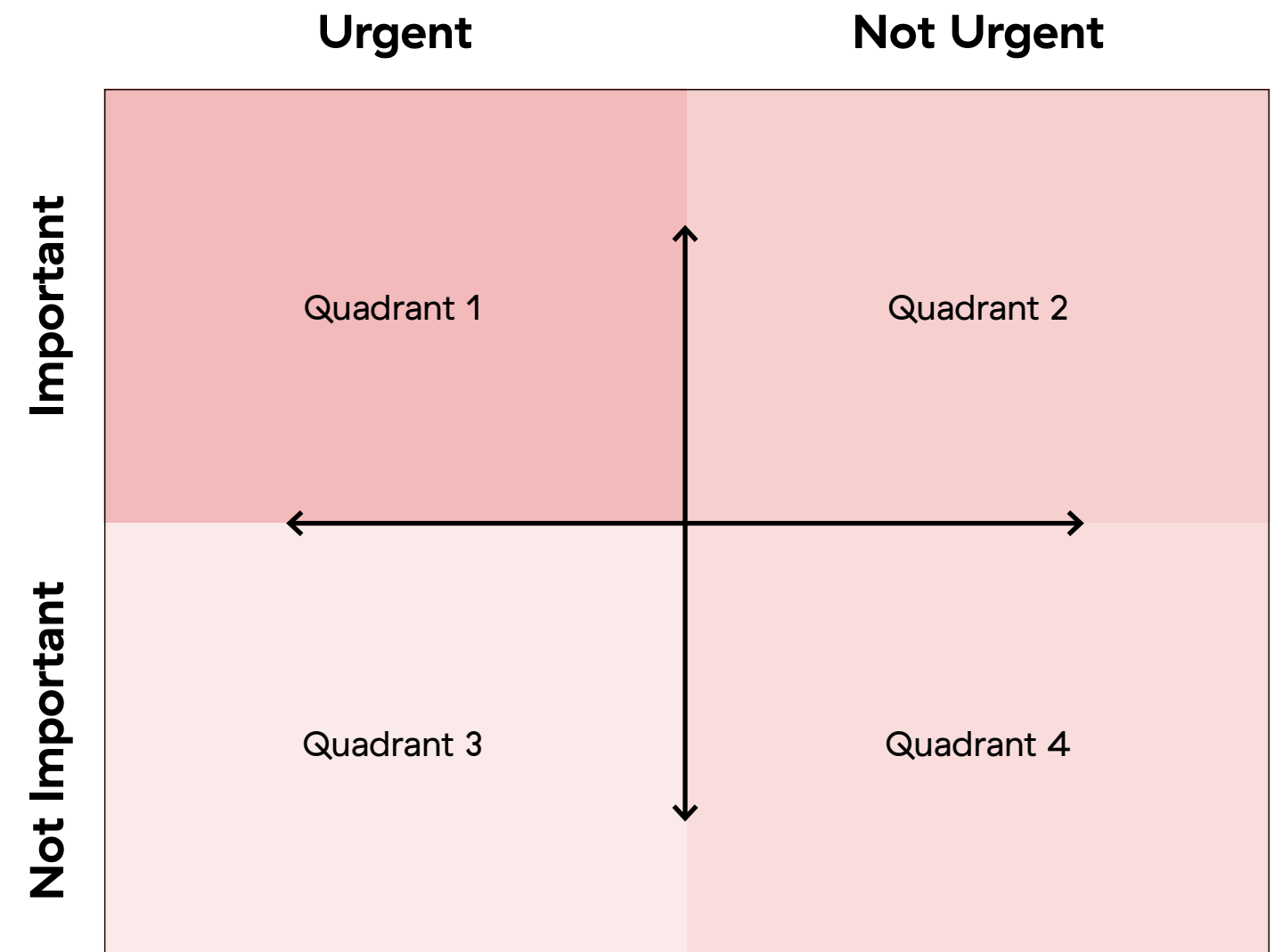
↳ These filters can be very different but here is an example:

- Profitability: Will I get anything out of this project?
- Feasibility: do I have the time and skills to do it?
- Career development: Does it contribute to my career development?
- Passion, joy: Will I enjoy doing it?

→ Differentiating priorities and urgencies using the Eisenhower matrix

↳ These filters can be very different but here is an example:

- Divide your different tasks into the four quadrants according to two simple criteria: importance and urgency. Importance depends on your own filters, urgency depends on dates, deadlines and desired results.
- The objective is to have as many tasks as possible in quadrant 2
- Urgent and important: to be done immediately (file due, doctor's appointment)
- Important and not urgent: all these tasks must be planned, you must anticipate them so that they do not become urgent and important (find a new idea for a project, do some sport...)
- Not important but urgent: If there are tasks to delegate, these are the ones. When this is not possible, set aside a time to deal with them to free yourself from the mental burden.
- Not important and not urgent: to be forgotten



Time management, the tool box

→ Some inspiring videos:

- ↳ [The Art of Stress-Free Productivity](#)
- ↳ [Inside the mind of a master procrastinator](#)
- ↳ [An incredible life lesson](#)

→ To create to-do lists:

- ↳ [Remember the milk](#)
- ↳ [Microsoft To Do](#)
- ↳ [Any.do](#)

→ To organise your ideas:

- ↳ [Trello](#)
- ↳ [Evernote](#)
- ↳ [Asana](#)

→ To organise your time and tasks:

- ↳ [Google Agenda](#)
- ↳ [Bullet Journal](#)

→ To analyse your working time:

- ↳ [Toggl](#)
- ↳ [Rescue Time](#)

→ To manage your mailbox:

- ↳ The Inbox zero method: An email that requires no action on your part: immediate archiving / An email that requires an action on your part: if you have time, reply then archive the email; if you don't have time, add the action to your to-do list then archive the email.
- ↳ The 3 email rule: If you exchange more than 3 emails, it's time to talk!
- ↳ [Extension Boomerang for Gmail](#)
- ↳ [Extension Inbox Pause for Gmail](#)

→ Plan your workload over the year so you have an overview of everything you have to do. (annual workload)

Artist interview: Flo/So

“I started to structure myself”

Florian Sauvaire, who has lived in London for a long time, has always enjoyed collaborating with international artists. And this attraction has only grown with Slash. The electronic pop producer, who signs his creations under the name "Flo/So", is full of ideas and desires. Now supported by La Nef, the SMAC in Angoulême, Flo/So has also reorganised his working methods since the end of the European programme. Excel spreadsheets and back-calculations no longer hold any secrets for him.



What is your general feeling about Slash?

I feel very positive. Between the encounters, the new knowledge and the musical discoveries, I really enjoyed it. I had heard about everything that concerned new technologies, but I had never gone into the subject in depth. For example, I had only read short articles about NFTs and it was not very tangible. The speaker really explained the subject well and it made me feel more confident about using it as a musician.

What did you particularly like about the programme?

This programme opens up a lot of perspectives and gives ideas. The workshop on sound walks: I had never thought that I could do that too. Thomas Cochini presented his work to us and showed us that it was possible to implement it at our level. As I live in Angoulême, I want to propose a project around the Comic Book Museum and the frescoes spread around the city. I have a friend who works in this structure and I am going to put together a file project.

Beyond the workshops, what I liked best was the sharing and the exchanges in the group. Eight artists in the same room, for three weeks, is quite rare. We exchanged on our working methods. It was a boost and gave us lots of ideas for our development. I work alone and it's always good to have external feedback.

Between the sessions in Lisbon, Nantes and Aarhus, which one did you prefer?

In fact, I liked the mix of the three weeks. The first week was a festival in Lisbon, where I was able to do a showcase. The second week was a workshop one, in Nantes. And the third week was a mixture of the first two. In fact, I would have missed it if we had only done festivals, and vice versa.

Since the end of Slash, are you implementing any of the things you learned during the programme?

Yes, I wasn't very organised. I didn't have the automation in terms of retroplanning, management... But we were aware of the fact that we needed to structure ourselves at this level: to keep track of our contacts, to know who to contact, etc. So I started to create Excel documents, to create files on people, in short, to structure myself a bit. Even if you're a musician first and foremost, you need a minimum of organisation.

Did you experience any direct professional spin-offs from any of the three Slash sessions?

In Lisbon, we had speed meetings with professionals. I had never had the opportunity to do this before. It taught me a lot. It's not easy to present your project in 30 seconds! On this occasion, I met the programmer of the TransMusicales in Rennes who asked me to play two months later. I don't have a team, a tour manager or a manager. I only have a publisher in England, but that is not exclusive. Now, when I present myself to professionals, the fact that I have gone to the Trans adds credibility. I've also just got a deal with La Nef, the SMAC in Angoulême, for next season: they will support me in terms of live performances, mixes and residencies.

Do you plan to continue collaborating with the other artists who were part of your promotion?

We talked, mostly between French people, about setting up co-headliners and exchanging dates. With Izza in Rennes, Gisèle and Nils in Paris and of course me in Angoulême. I would like to keep in touch to compose music or give concerts together. During the Nantes workshop with Flore, I did a remix for Gisèle Pape. We then made some alterations together. She is happy with it.

What would you have liked in addition to what was proposed?

I especially found that the "big" conferences were less interesting than the "small" workshops where we were more involved. I really preferred to interact with the speakers and be able to ask lots of questions.

Any last words?

It was my first time in a programme like Slash and it really makes me want to do it again. In the future I would also like to find writing residencies and work on my project as I am preparing an EP with two new songs, which will be released by the end of the year. This summer I'm busy with music videos, photoshoots and live sessions.

A decorative background consisting of a grid of thin, dark teal diagonal lines. The lines are arranged in a pattern that creates a sense of depth and movement, with some lines being solid and others dashed or broken. The grid covers the entire page, with the text elements overlaid on it.

③

Music and tourism

“The workshop on sound walks: I had never thought that I could do that too. Thomas Cochini presented his work to us and showed us that it was possible to implement it at our level. As I live in Angoulême, I want to propose a project to the City.”

Florian Sauvaire



Thomas Cochini, engineer / slasher

PORTRAIT

Thomas Cochini is a seasoned veteran of Trempo. After attending the European Music Incubator program in 2018, and the Accélérateur Culture program in 2019, he has gone from student to master, becoming a trainer himself. This musician — who is also an agricultural engineer — has accompanied eight artists participating in Slash on soundwalk creation, one of his areas of expertise — and one among many for this thirty-year-old, who has many more up his sleeve.



“I brought donuts.” When he shows up for his interview, Thomas Cochini unwraps his fritters, covered in powdered sugar. We politely decline: we don’t want to stain the computer keys, which are dirty enough as is. So we quickly change the subject by asking him about his career. Before becoming one half of musical duo Labotanique, Cochini grew up in the suburbs of Paris where he attended the local classical Conservatory between the ages of 6 and 13, before learning jazz piano in a cultural association from age 13 to 19.

The Cochini’s are a very musical family (his great aunt is a piano virtuoso), but they take studying seriously too (Dad’s a doctor). So the young man went into agronomy while also studying music. In high school, he liked biology and thought this would be a good compromise for post-secondary studies. After cutting his teeth with the group The Queen Couine, he met Ronan Moinet in 2014 and set up Labotanique. “We released our first EP, which was very DIY, and recorded my shoebox apartment within a flat-share,” he recalls. “We were in the same vein as Odezenne, who were blowing up at the time. We started to perform on stage and won a few battles-of-the-band in the north of France. In Lille, a support manager asked me if I was thinking of pursuing music professionally. That’s when I really started thinking about it...”

Green noise

In 2015, the year they moved to Nantes, Thomas and Ronan both graduated in agricultural engineering. They then thought about their project and, above all, how to

make it economically viable by diversifying their income.

“In 2016–2017, we got our foot in the SMAC network (French organization for current music) and started organizing cultural projects at the same time. Those were our two points of reference: the band and workshops. I also worked at La ruche qui dit oui, a business distributing farm-fresh vegetables. But it was too much of a strain, and music was becoming more than a weekend hobby. In 2018, I took advantage of the company’s downsizing and left that job.” Since May 2020, Thomas Cochini has benefited from France’s generous artists’ subsidies. “We’re so lucky,” he confides, “because with Labotanique we had concerts planned in parks and gardens. We even had some international dates. Everything fell down because of Covid-19...”

In 2020, the duo were also awarded a FAIR grant, which helps artists develop their careers and become professionals. With the cancellation of their tour and lack of the media buzz that would normally greet their FAIR award — again due to the pandemic — the duo could have given up. But, fortunately, the Akken agency approached them for a project with the Corderie Royale in Roquefort at that very same time. This project associated tourism and culture, and involved interviewing locals, in situ recordings, and writing both a story and an original musical composition.

Thomas and Ronan decided to create a structure called Bruit vert (“green noise”) in reference to “white noise”, which is brilliantly described in the Dumb’s Bible (aka

Wikipedia) as “a random signal having equal intensity at different frequencies, giving it a constant power spectral density.” This association’s primary goal is to administrate Labotanique’s recording rights. In 2021, the group self-produced its first album, Expressions végétales.

“We looked for a label, but we wanted an ecological business model. Failing to find one, we decided to create one ourselves. With recording, creating, hiring additional musicians, producing, shooting two videos, pressing records and creating the artwork, this album cost us a hefty sum. But, through crowdfunding, financial help from FAIR, and a few grants, we did OK. And we’ll finally be able to play it on stage.”

Exchanging and sharing

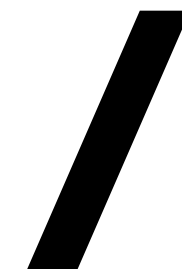
Bruit vert’s second objective is to manage revenue from content designed for museum and heritage spaces — the latter activity being their trademark. “Associating nature and culture is our MO, and what sets us apart. We see ourselves as ‘mediators of the living world’, with the motto: ‘enthrall people in order to raise awareness of the living world’.” The association’s final goal is to integrate cultural action projects.

Last January, Thomas Cochini notably came to Trempo, where he had previously participated in two workshops himself: the European Music Incubator in 2018 and Accélérateur Culture in 2019.

“These are some of the foundations that helped to structure myself in terms of thinking, contacts, resources... For example, I met Laurence Giuliani, director of Akken

— a sound production agency for tourist destinations and cultural venues — with whom I collaborate a lot today. I also met Hervé Herrero, head of sound at Château de Versailles Spectacle, with whom I will be working on a project soon.” Thomas Cochini now hosts ateliers of his own at Trempo.

He has chaperoned the eight artists who were part of Slash. For two days, in weather so cold it would wake the dead, Thomas and the “slashers” travelled throughout the city with the aim of making podcasts one could listen to in situ: audio-guided content that artistically enhances a heritage site. “I’ve been leading workshops since 2017, but I was feeling a little pressure here because I wasn’t talking to beginners but to experienced artists who had important backgrounds in music. I was just sharing my experience with them. It was exciting to be in this position. Exchanges and sharing are essential. The more advice you share, the more progress you make.” It’s still too early to say anything more, but the word on the street is that there might be a sequel... “You were right not to have any donuts. They’re not very good... Much too dry,” concluded Thomas before taking his leave and going to Transfer in Rezé. This musical jack-of-all-trades will present the results from one of his inventions to sound and light technicians: a device that lights plants up when you brush against them.



What is a soundwalk

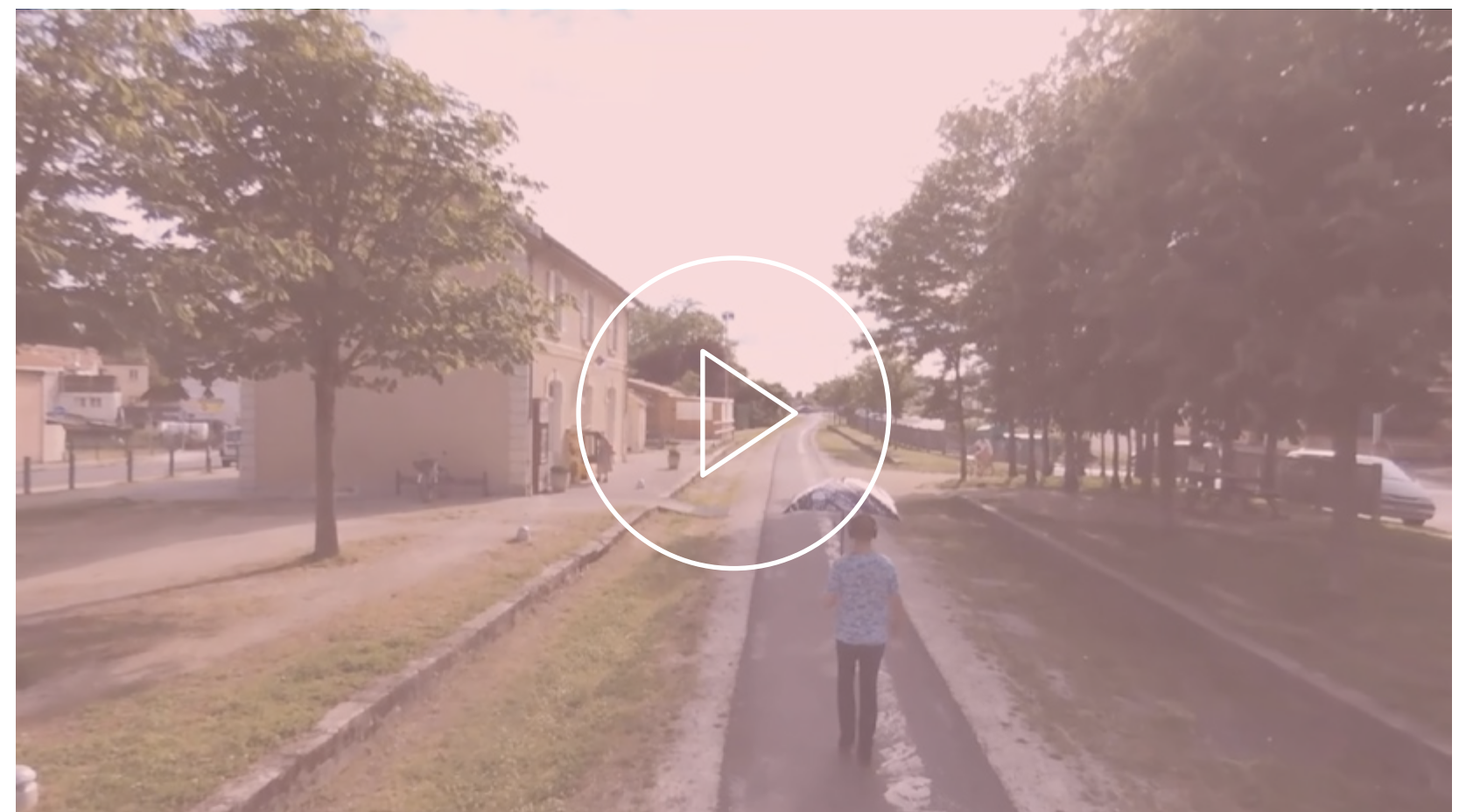
→ It is an emotional experience based on your walk. It invites you to discover invisible places with sounds. With the help of headphones connected to an object:

- Application on your phone
- Connected objects
- mp3 players

→ It makes you listen to a soundscape by the help of:

- Narration and interviews
- Music
- Noises

It is a good way to stroll, to dream, to wander, to discover differently. It is also a good way for a customer to discover his heritage, his territory from a different point of view.



Creating a soundwalk: step by step

1

Meet the client to understand:

- Their needs (what they want to highlight)
- The target (kids, families, accessibility)
- How will people discover the creation ?
- The essential questions: When? How long? How much?

2

Try to find the best itinerary and try to draft the narrative process (dramaturgy) of the soundwalk based on:

- Your subjectivity (the feeling you have when you discover the place)
- The places of interests
- The existing content (testimonies)
- Some experiences that you could offer to the listeners

3

Recording & writing sessions

- Record sound atmospheres almost everywhere
- Writing the scenario, the content

4

In studio or in situ

- Prepare the sound design and compose the music
- Record vocal drafts
- Add the different layers

5

Come back to listen your draft in situ and to adjust the content and the timings

6

After many returns and modifications, record the final vocals, send the master to the mastering and deliver the final version to the client.

Creating a soundwalk, the tool box

→ Sound sources toolbox

↳ Sound may be:

- noises and sound effects
- speech
- music

↳ Online sound banks

- freesound.org
- [Sound of changes](#): a gold mine for ancient machines sounds

↳ Microphones and recorders

- Contact mic, binaural, hypercardioid, hydrophone, electromagnetic, etc...
- Digital recorder, tape recorder, dictaphone

↳ FX: Time stretch, delay, reverb, filter, panning

↳ Musical instruments: real, sampled or VST

- Ableton, native, spitfire audio
- LABS: free sample packs from Spitfire audio

→ The meaning of the voice

↳ Leading the listeners:

- Explaining how soundwalk works
- On the right itinerary
- Inviting them to relax
- Following the right tempo of the walk

↳ Telling a story

- Narration: omniscient or subjective
- Interviews

↳ Positioning your voice

- to share a mood
- to share an information

Artist interview: Isabelle Nguyen

“Slash gave me extra motivation”

Isabelle Nguyen, a multidisciplinary artist with a passion for the visual aspect, comes out of Slash with clearer ideas and a clearer vision of the music scene. She is the head of *Enfant Perdu* project and has just set up her own label, "Admofe", a structure to manage her own releases, seek subsidies and produce her projects.



What is your general feeling about Slash?

It was packed! I appreciated the fact that the lessons were very diverse, not confined to a single field or perspective. In particular, we were confronted with subjects that were a bit experimental, not necessarily very tangible for us yet, such as NFTs or artificial intelligence. I liked NFTs because I produce a lot of visual content in addition to my music. As for AI, I had never used it for creative purposes. It's good, it opens up new horizons.

What did you particularly like about the programme?

What I preferred was to exchange with the other artists. Overall, it allowed me to see that there was not just one pattern. Hearing everyone's journey and the different ways of doing things were very inspiring.

Since the end of Slash, are you implementing any of the things you learned in the programme?

Yes, it gave me extra motivation. Since this year, and this is probably related to Slash, I decided to get out of the classic pattern of finding a label. And I decided to create my own. Now that I have a clearer picture, it has motivated me to go out and interact on an independent level. Having seen the setbacks in the industry during Covid, it feels right to stay indie. So I just started "Admofe", a structure to manage my own releases, look for grants and produce my projects. I only go through an outside distributor. The lessons we have learned about digital technology have reinforced my decision. At the moment, I'm working on a live performance in augmented reality. And I am looking for new schemes and new places to present my concerts. I have an album that is almost finished and two videos waiting.

Between the sessions in Lisbon, Nantes and Aarhus, which one did you prefer?

I liked all three for different reasons. In Lisbon, it was very industry-oriented. Before this session, I had a global vision, but there were aspects that I was unaware of. In Nantes, it was particularly busy, but it was great too. I really enjoyed the practical workshops, with Flore in particular. The remix is not something you necessarily think about. The same goes for the sound walks with Thomas Cochini, I would never have thought of that before. In Aarhus, it was very branding-oriented.

What would you have liked in addition to what was offered?

I would have liked even more cross-practices with professionals. It was really good to exchange in comparison mode.

Do you plan to pursue collaborations with the other artists who were part of your promotion?

Yes, we talked about it with Nils and Flo. We have not yet defined specific things, but we evolve in universes that come together a little. We stay in touch.

④ NFT, WEB3 & MUSIC

“About NFTs, I must admit that before the workshop I was not interested in the subject. The Speaker was fascinating and during our stay in Aarhus, I realised that it was a topic that everyone was talking about. The workshop brought me up to date and it even made me want to follow the issue in the future.”

Gisèle Pape

Expert Interview: Adrien Ohannessian



“NFT and metavers, a new creative field for artists”

Founder of the Renaissance company, Adrien Ohannessian is specialised in the fields of NFT and metavers. According to him, these are technological innovations that musicians would be well advised to seize now.



What was your professional background before creating Renaissance?

I was first a junior product manager for marketing and digital strategy at Because label for a year. This was in 2009, at the time of Myspace and the beginnings of iTunes. Then I worked as a project manager at Believe Digital for four years, before becoming head of various departments, including innovation, at Universal. I left in January 2021 and I must say that I feel more legitimate today in the NFT. I didn't have total freedom of expression at Universal. Today, I feel in my element.

What bothered you in your previous job?

In music, there was always something I didn't know. I wasn't convinced that the revolution was positive for artists and I doubted that Web 2 really served them. The model, which is to produce a song and put it on Spotify, has become a bit obsolete. You can't release a song without promotion on music platforms. With Web 3, we are moving to a more direct and healthy relationship with fans. We are less dependent on an algorithm.

How did you find out about the NFT?

I first worked on a project with the group Justice. That's how I dived into the topic because I spent four months doing nothing else. It was new, dangerous, crypto and, above all, very hard to understand. But I really liked the level of difficulty. Then, my first concrete project was for the musician Jacques in April 2021. I approached him because I knew Etienne Piketty, his manager. Jacques sold the master rights to his song "Vous" to NFT. The result is that it sold out in 24 hours, with no promotion, no press, nothing. Jacques is not Booba and doesn't have a huge community, but he has good fans. On the day of the sell-out, I told myself that if it worked with Jacques, it could work on the French market.

How many people have bought the NFTs from "You"?

192 people invested an individual amount of 200 euros. Not to mention a "golden ticket" for 3000 euros, which allows the buyer to attend, for life and for two people, all of Jacques' concerts! The buyer of this golden ticket, whom I did not know, now attends all NFT events! He thanks me every time I see him. Jacques' piece is symbolic because it is an ode to his fans. He says: "I am proud to be part of you"...

Since that first attempt, what have you achieved in the field?

Afterwards, I worked with Booba and did other projects. We are now well identified and I am regularly contacted by brands. My last client, for example, was for an NFT watch.

You are also a metaverse specialist...

The metaverse is a new creative field for artists. It unlocks many possibilities, especially in our post-covid world. It corresponds to a technological and economic convergence. In France, it is the beginning since the Sandbox metaverse is not yet open to the public. It will be officially open in 2023.

Why do you think it is important for artists to immerse themselves in this world?

In their development, artists often have limited resources: their priority is to make music or build a community. But artists are not just musicians: they are creative people. And the message I often share with them is that this is new material for creativity. Everyone can make it their own. The artist has to think about who he or she is, what he or she wants to show. It's good to have it in mind, so you know where you want to go.

What would you recommend to them?

I advise them to go to a metaverse to get to know, understand, look at and simply try it out as a consumer. The idea is to see at what point in their career they could use these tools and get off to a good start. You can create a metamask quite easily and it will be more and more simple. It's free. The DJ Agoria, who I work with, compares it to rave parties and the feeling of freedom he had at that time.

The evolution of the web

Web 1 "Read only" web



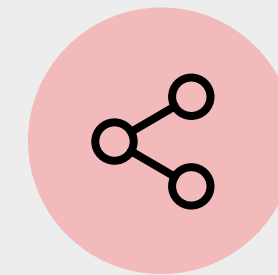
A few sources write content for a large amount of people, who only use the web for reading and getting information

Web 2 "Read-write" web



With the boom of social media, people began to connect with each other to create content and share their data

Web 3 "Read-write-own" web



People interact on the web in a decentralised and secure way and they own the content they create (through NETs, tokens, etc.)

What are NFTs?



Artist interview: André Julio Turquesa

“Slash opens your eyes”

Composer, multi-instrumentalist and actor, André Júlio Teixeira has performed on many European stages, but the Portuguese has never before joined a program such as Slash. He derives great satisfaction from the experiences of collective work and he is delighted to have been able to meet, thanks to MIL, Lisbon, the manager with whom he is preparing his new album.



What is your general feeling about Slash?

It was a very good experience. In particular, this allowed me to meet great artists from different musical genres.

What did you particularly like about this program?

I really enjoyed the internship in Nantes. It was the most concrete and richest in terms of artistic creation. We lived a collective experience, during workshops such as remixing, working with producers or sound walks. The part on communication in Denmark, with Chloé Nataf, also gave me a lot of tools for the rest of my work.

Did you discover subjects in the workshops that you did not know?

I had already heard about certain subjects, even if I did not necessarily understand them. Now I have a better understanding. I particularly liked the workshop on artificial intelligence. The speaker, Benoit Carré, provided us with free tools that we can use on the internet. I thought it was a weird thing, but it's actually very handy for creating. I have been using it ever since, to transform sounds and create unpredictable songs.

What would you have liked in addition to what was offered?

I would perhaps have liked to benefit from more experiences of collective creation. The internships in Portugal and Denmark were very focused on the business part. Perhaps there could have been workshops focused on creation with artists scheduled during these festivals.

You talk a lot about collective creation. How did you find this important?

Group work is very important to me. I actually work alone, I'm a little in my world, and I understood with Slash that it was good to try things with different universes. It is important to have these crosses. I make folk songs and, for example, I worked with Flo/So. We mixed electronics with folk and that gave a very interesting universe.

Since the end of Slash, do you apply certain elements learned during the program?

Yes, I put a lot of tools into practice, especially in terms of communication strategy. I handle social media differently. I am also more attentive to copyright issues. In Lisbon, we worked a lot on this theme and analyzed how it happens in France and Portugal. I have a more realistic view.

Did you experience any direct professional fallout from one of the three Slash sessions?

In Lisbon, I had a meeting with a manager who called me back after the festival to tell me that he would like to work with me. It was meeting him at MIL that sparked his interest. We are working together for my new album.

Do you plan to pursue collaborations with the other artists who were part of your promotion?

Yes ! For example, Nils did a remix of one of my songs. We don't know exactly how yet, but we will continue to collaborate.

Any last word ?

I'm really happy to have had this experience. I promote this program around me, to my artist friends. What is good is that the contents are very accurate and speak to the reality of what is happening now. We are sometimes locked in our artistic world. Slash allows you to open your eyes to the business part, to new technologies. It's really rewarding.



⑤ Sustainable development

“We must not put all the ecological responsibility on the shoulders of artists, and at the same time, we must talk about it and find the right solutions to leverage it in the music ecosystem.”

Chloé Nataf



Expert Interview: Gwendolenn Sharp

“The earlier you think about it, the easier it is to be ecologically-responsible”: a discussion with Gwendolenn Sharp from The Green Room

On January 17 and 18, 2022, Gwendolenn Sharp, founder of the association The Green Room, spoke to the artists of the Slash program about ecological responsibility issues. The aim was to see how to build a "sustainable" tour as an emerging artist and on which levers it is possible to act concretely.



The Green Room develops creative strategies for environmental and societal change in the music industry. How did you get the idea to create this association?

I was working as a festival programmer in Katowice, a Polish city with a heavy industrial past and a still important activity of its coal mines. The image of the city was quite negative, both from the outside and the inside. The population considered its city as "dark and depressing". The festival wanted to reassert the value of the city through culture, a bit like what happened in Nantes thirty years ago. Then, I went to Japan for a fair, just after the Fukushima disaster. There, I met people like Tori Kudo, who completely rethought their way of being an artist in the face of the situation and who questioned their responsibility. This struck me a lot and I also started to think about the jobs of programmer or tour manager that I had been doing for years. I went back to school in Nantes and got a university degree in sustainable development. I didn't want to be only in the emotion, but to equip myself with a theoretical baggage on these questions. In the wake of this, I created The Green Room in 2016, with the initial idea of focusing mainly on the problems of artists and technicians. As much as festivals and venues were starting to think about eco-responsibility, artists were powerless when it came to these issues and they needed support.

What does The Green Room propose to these artists?

The issues are different for each person, but we are very much into a tailor-made co-construction. We start with a kind of toolbox, with proven solutions.

International groups, such as Radiohead and Massive Attack, or French groups, such as Shaka Ponk, have taken concrete steps to organize eco-responsible tours. But isn't it complicated for emerging artists with limited means?

At Slash, we talked about exclusivity clauses that prevent musicians from playing within the perimeter of a venue over a given distance and period. While one might think that this only concerns the "stars" or the big bands, when talking to emerging artists, one realizes that it also concerns them. The Italian artist, Marta del Grandi, mentioned an exclusivity clause that she had encountered in Sardinia. For a well-known group, it is possible to refuse a one-shot concert, but when you are emerging, it is hard to say no. That's the fragility of the whole live system when you depend only on that.
I also know that it's easier for those who already have a good

network or who are already supported by venues. A lot of venues today try to have the artists they invite play in their region or offer them other cultural actions so that they stay longer and don't do one-shots. Le Périscope in Lyon, in particular, has thought about these issues. Its director, Pierre Dugelay, explains that as a recipient of public funding, he has an environmental responsibility. But it changes the job of these venues, as they become almost tour operators by looking for other dates around to reduce the carbon footprint.

During workshops like Slash, do you talk about the carbon footprint?

When I recall the objectives of the Green Deal [Editor's note: The European Commission has set the first stage of the Green Deal for 2030, with the objective of reducing its greenhouse gas emissions by at least 55% compared to 1990 levels and 80% in 2050], this means that individually, on average in France, we produce ten to twelve tons of carbon emissions per year and that we must be at two tons in 2050. To give you an idea, this represents a round trip between Paris and New York. From this point of view, we look at how this concerns each of us, including in the music industry. But it's not necessarily what I talk about first with the artists. Especially the emerging ones, I'm not going to add that to them. If they want to figure it out, they can, but it can be expensive and time consuming. At Slash, the majority of the participants were pretty well informed. But some told me that, in practical terms, their situation was already complicated.

On what levers can emerging artists act concretely?

I talk to them about riders in particular. It is a good tool. For example, we can ask that the meals be made of local products, that sorting garbage cans be installed in the dressing rooms, that there be no plastic bottles, that the heating not be turned on before the artist arrives. We also talked about the impact of digital technology. How much can it cost to put your tracks on an eco-responsible drive? Is there an alternative to GAFAN without of course shooting yourself in the foot?

So of course I'm talking about what artists can do, but venues and festivals must also do their part in raising awareness. It's not just the artists who should be making the demands. The biggest environmental impact of festivals is not the mobility of artists, but the mobility of audiences.



Are your words always well received?

Before Covid, I met a lot of reluctant people. I often found myself facing people who, while remaining polite, would tell me: "Environmental issues are not our priorities". Some were more rude...

When I talk to emerging artists, I try to explain that the earlier you think about it, the easier it is to be eco-responsible and to bring these issues to the table when you find a manager or a tour manager. That said, I am aware of the difficulty. During Slash, I met Thomas Cochini from Labotanique. He told me that with his band he was absolutely looking for an eco-responsible label, but that it was very complicated for them.

Does The Green Room count labels that identify themselves as "eco-responsible"?

No, this kind of tool does not exist yet. There is clearly a lack. I hope that the CNM (National Music Center) will do it. It requires research time that we, as associations, do not necessarily have. Especially since it is necessary to verify behind that the speech or the communication is in agreement with the reality. And this directory should be regularly updated.

How did the training course with the artists of Slash go?

We exchanged ideas in groups or in individual interviews on what they were already doing in terms of sustainable development. Some of them, like Isabelle Nguyen, make their own merchandising, embroidering their logo on T-shirts from secondary circuits. It is often the economic argument that leads to "Do It Yourself" and therefore to virtuous practices. But there are obstacles: it is cheaper to buy Shirts from Bangladesh...

Within this Slash promotion, there are artists coming from Portugal, Germany, England, Italy. In your discussions with them, did you feel that there were differences between countries on these issues?

Yes, really. In France, we have a lot of debate on environmental issues. I would even say that there is no longer a trade show where the subject is not discussed, as the unions in particular have taken up these issues. But in some countries, this is still not the case. Niklas Runge told us, for example, that in Denmark, although the Roskilde festival is a pioneer in terms of eco-responsibility, it is not very present in the debates. The Italian Marta del Grandi told us about the Linecheck fair in Milan, a convention where panels are set up on these issues. But in Eastern Europe, for example, they have other priorities. As someone who has lived in Poland, I can tell you that, there, it is more a matter of activism... In Germany, the subject is very important. The music department of the Goethe Institute has created a pilot project, "Touring Green", which finances eco-responsible tours for artists living in the country. I keep a watchful eye on all the good initiatives like this one, because funding is still the key to success. Until last June, we published them on our Facebook account, but we were hacked. While waiting to get our page back, we now do it via LinkedIn or via our newsletter, but it's not the same community.

Links: [LinkedIn](#), [The Green Room website](#)

Guideline: Building a career in a more sustainable world

“Here are some guidelines and recommendations, most of which are quite easy to experiment with, to promote sustainable actions that are appropriate for the music sector. Whether you want to reduce the impact of you touring or involve your audience, you may find here a reminder or some suggestions to approach the issue in a different way, or some useful ideas on where to start. Of course, these recommendations focus exclusively on environmental and decarbonation issues, and should be included in a holistic approach together with the complementary considerations of social and climate justice, fair payment, gender equality, inclusivity and accessibility” Gwendolenn Sharp

→ Starting somewhere

It can be paralyzing not knowing where to start. Don't let the best be the enemy of the good. Choose an action, however small, and start. Considering environment criteria at the beginning of a project will make it much easier to integrate.

→ Involving and raising awareness among your stakeholders

Part of this approach is a discussion with all those who have a role to play in identifying and possibly managing problems: the artistic team, the label, venue management, audiences, other artists, partners, etc.

Undertaking the problem identification process with these stakeholders is also an opportunity to develop solutions and to involve and engage them in the process of developing more sustainable and responsible practices.

→ Ask questions. Exchange. Be inspired

Cultural structures, festivals, venues, unions and professional networks are increasingly taking action and communicating on the environmental actions they are implementing. Ask them, go and see what they have put in place or experimented with. Get inspired and be creative.

→ Measuring

Measuring our impact can be extremely useful: it is an excellent guide to strategic action – helping us to make better decisions, track our progress and spend the most time, energy and money on the areas that need utmost or will have the greatest impact. Before measuring, ask yourself: why am I measuring? Think about your objectives and how you will use the information.

*Experiment with calculating the carbon impact of your tour with [Creative Green Tools](#), a free calculator developed specifically for the cultural and creative sector by Julie's Bicycle.

→ Collaborate. Get together

Launch or participate in a working group on the issues you wish to explore. Sign a call and join a collective dynamic such as [Music Declares Emergency](#), [Bye Bye Plastic](#), [DJs for Climate Action](#).

→ Formalise

Set up an internal environmental policy, draw up a commitment charter, include environmental and low-carbon criteria in your riders and contracts

→ Travel / Commuting

Transport now accounts for more than a quarter of total greenhouse gas emissions in the European Union. It is therefore an unavoidable dimension in terms of environmental sustainability. However, although media attention is often focused on the transport of artists, it is important to take a broader view of the issue, by integrating the question of equipment and materials, or that of infrastructures and the transport of audiences, the latter often representing the largest carbon emission item for an event.

- Optimise travel (longer touring and residency times, master classes, workshops, team travel, etc...)
- Integrate environmental criteria into the design of the show, to reduce the need for scenography, sets, backline, etc
- Choice of accommodation (home stay, certified establishment, close to the venue or public transport...)

→ Food

- Ask to adapt quantities to reduce food waste
- Reduce the consumption of meat, ask for a vegan/vegetarian offer
- Favour local, seasonal and, if possible, organic food and drinks

→ Communication

- Estimate quantities as accurately as possible (posters, flyers, promotional materials...)
- Use a certified printer for your printing
- Reduce the file size of your documents, photos and videos

→ Focus on the digital issue

Keep in mind that if digital technology is a tool for the ecological and energy transition, it is not immaterial and also it has an impact on which action must be taken. One of the axes is based on informing and raising awareness among users.

- Extend the life of one's devices (maintenance, repair, reconditioning)
- Eco-design your website and digital tools (green hosting, optimisation...)
- Favour downloading over streaming
- Try alternatives to google drive ([Infomaniak Kdrive service](#), [Cozy cloud](#), [cryptpad](#))

→ Financial / Funding

- Choose an ethical bank, refuse all sponsorship or financing of companies that do not have virtuous environmental and social practices.
- Include a budget line dedicated to your actions in your grant applications
- Donate a percentage of your merch profit to an environmental project or NGO you care about

To go further:

[The GALA Guide to funding and resources](#) by On the Move

[The resource page](#) of The green Room website

Artist interview: Nils Peschanski

“I feel more effective in talking about what I do”

Nils Peschanski wears several hats, and not just the one that permanently covers his curly hair. The musician has always evolved in different musical projects (Le Vasco, Noflipe, Global Network...). Thanks to Slash, he confides that he feels more efficient in the way of telling his artistic story. In contact with the trainers of the program and other European artists, the musician also learned that it was important “not to try to do everything yourself”.



What is your general feeling about Slash?

What I remember most is that it cleared my mind! Around us, we hear so many things that it is difficult to separate the wheat from the chaff. Meeting trainers and working with seven other artists allowed me to better define my project and to know what I should focus on.

What did you particularly like about this program?

Especially the studio work. The week in Nantes was my favorite session. The trainers relied on our experiences and this led to some great exchanges. Overall, whatever was in the interaction, it was really good.

Did you discover subjects in the workshops that you did not know?

I had good notions of copyright, but the way in which the subject was approached allowed me to better understand the issues in relation to my training. It was very valuable and I think it will save me a lot of time. Regarding NFTs, I was already quite clear because I have a friend who works in this field and who had already told me about it. However, I found the point of view that was defended interesting. There is a lot to do in this area.

Since the end of Slash, do you implement certain elements learned during the program?

Yes, I feel more able to communicate about my career. Before Slash, I didn't place as much importance on communication. For example, I created a professional Instagram account. I lead several different projects and I realized that it was interesting to show all this diversity. I now feel more effective in talking about what I do. I have already felt the impact: people contact me because I talk about it better! Moreover, the "speed meeting" exercise taught me a lot. I was not very strong in this area because the "speed" side does not suit me very much. Now, I know that I have to come with video, sound, a business card, so I would not speak in a vacuum and have the professional listen to something directly.

During the training, I also learned that we should not try to do everything ourselves, but that we should be interested in who can do it best for us. We are artist-entrepreneurs, but we have to find partners to help us, with pay slips for example. I had a glimpse of it before Slash, but it's much clearer now.

Do you plan to pursue collaborations with the other artists who were part of your promotion?

I know André liked my remix and wanted me to send it to him. We will meet this summer in Portugal, because I play there. This will undoubtedly be an opportunity to discuss again together. I might also make some sound with Izza.

What would you have liked in addition to what was offered?

It is a pity that there was no training on the pedagogy of music. This is a big segment for slashers. There are many alternative pedagogies. Pedagogy is not limited to conservatories, which are 400 years old, and MJsCs, which are 80. There is a real demand, through cultural actions or internships, and an artist can flourish there if you do it well. Besides my activity as a musician, I am myself a teacher and I realized that I was practically the only one among the Slash participants. We often oppose artistic life and pedagogical life, while there is an alternative way of carrying out strong pedagogical projects. And this is an area where there is money.



⑥
**Artificial Intelligence
& Music**

“I thought it was a weird thing, but it’s actually very handy for creating. I have been using it ever since, to transform sounds and create unpredictable songs”

André Júlio Teixeira



Skygge, inspiration accelerator

PORTRAIT

Benoit Carré was invited to Ttempo as part of Slash to extol the virtues of artificial intelligence. Alongside the musician, the eight artists of this European training program discovered how the technology could help creators in terms of inspiration and composition. Under the moniker Skygge, he remains one of the pioneers in this field — so much so that prestigious artists such as Stromae or The Pirouettes are rushing to collaborate with him.



No one ever knows what to expect before meeting Skygge. All they do know is that he's one of the apostles of "artificial intelligence applied to music", and that he works with Spotify's CTRL-labs. When he walked into Trempo's offices on that frosty January 18th, the man did not fit the stereotype of a mad scientist who escaped from some underground workshop. The 50-year-old, with his salt-and-pepper hair (well, mostly salt), immediately corrected us: no, he is not a researcher, but a musician. He had attained success with his former group Lilicub and their hit Voyage en Italie that anyone over 40 has heard.

"I started making music with a relic: the Commodore 64. I also wrote a lot for other people: Françoise Hardy, Imany, Michel Sardou, Johnny Hallyday... Parallel to my career as a songwriter, I started to spend time at the Sony CSL Lab, where eight researchers were designing tools based on AI. They liked the way I was composing and wanted my feedback. I especially like the harmonic surprises." The Flow-Machines project led by François Pachet and his team of researchers is now hosted by Spotify with the goal of modeling and reproducing musical styles. "For three years, I participated in the development of this tool until I was completely immersed in it."

"You take your musical fantasies and the machine offers suggestions"

Historically, A.I. was born in the 1950s when mathematician Alan Turing wondered if a machine could "think". Today, we are still in the early stages of how this technology can be applied to music. And Benoit Carré is certainly a pioneer, who chose "Skygge" for his stage name ("shadow" in Danish), in

reference to a Hans Christian Andersen tale where a scientist's shadow becomes human when it comes into contact with poetry. In 2018, he opened his Flow-Machines studio to adventurous musicians, including Stromae, The Pirouettes, Laurent Bardainne, Médéric Collignon, and Michael Lovett, the guitarist-keyboardist of Metronomy.

With this merry band, Skygge composed the album Hello World in 2018, which uses artificial intelligence. *"I wrote for myself, then invited people from very different worlds. I was able to indulge in new experiments and explore a lot of things. For example, you can infuse your music with harmonic arrangements. It's then analyzed and transformed by the machine: you have the beginning of a song, you add your musical fantasies and the machine offers you different choices."*

"We remain in charge of the process, because we're the ones providing it with content"

Does this mean that, with these new tools, studio musicians can now go and have a drink at the bar next door while the machine works for them? "No," retorts Benoit Carré. *"It's an inspiration-accelerator, but it will never write a song for you. It just offers ideas that can be integrated into a musician's work. It gives you horizons, but it doesn't take anything away from your work at all. Besides, as things currently stand, the result is zero at 80%. At 18%, it's interesting. And only the other 2% are really great. I would say that, on the contrary, you have to be much more present. It's a jungle of sound and harmony. Yes, I'd say I carved my way through a jungle to find my path."* He continued this exploration in 2019 with his EP American Folk Songs. *"It's an interesting*

example," explains Skygge. *"We were developing a prototype for orchestration that worked with sheet music. I took Pete Seeger's voice in the track Black Is The Color. I just had a melody, then injected bossa nova harmonies I liked and it created beautiful harmonization. We're always in control of the process because we're the ones adding the material. We remain fully involved at all stages. Artificial intelligence is not capable of creating a two-minute song for you in the long run. To get ten seconds of music, it takes three hours of rendering, and very low quality mono sound will be the result."*

"Studying the reactions of other artists"

However, we can't resist asking him the question: with A.I., won't mediocre composers just end up designing hours and hours of elevator music? "There will always be the same number of people making crap — that won't change. It won't kill creation. But, yes, it will probably take up market share." For now, this tool isn't mainstream, and Skygge immediately accepted Trempo's offer to work with the Slash artists. "I'm interested in seeing how other artists react, and how they use the technology. After this event, I'll leave them the access codes to the lab so they can continue. I'll give them the tools and the deal is to get feedback. Maybe one day they'll release a track that they partly created with these tools." Given the enthusiasm generated by Benoit Carré's event at Trempo mid-January, there's a good chance he's right...

Interview: Sylvain Chantal
Photo: Elodie Daguin

Artificial Intelligence and music, the tool box

A non-exhaustive list of tools to experiment with AI

→ Jukebox (Génération audio)

↳ The website with information on the project: openai.com/blog/jukebox

↳ The page to tracks generated by Jukebox: jukebox.openai.com

↳ A google notebook page to experiment with your own music:

colab.research.google.com/drive/1iFX5uYi7zqMzAisvBTsB68LQJWjDrgco

- You must have a gmail profile
- Sign up for google collabs
- Follow the steps in the notebook by creating: a folder in drive ; upload a 16bit WAV audio file 10 seconds long in mono; choose a style, an artist, lyrics; start up Jukebox etc... follow the process step by step
- The waiting time for the last step (upsample) is about 3 hours for 30 seconds of music generated

→ Musenet: openai.com/blog/musenet

↳ Interesting tool for the interactive music map and examples of musical hybridisation

→ Magenta: magenta.tensorflow.org/demos/colab

Complete website compiling the different notebooks including DDSP, Synth GAN, E-Z Synth etc.

→ Magenta community: magenta.tensorflow.org/demos/community

Website with lots of funny little instruments made by the gicks community for fun

- For example, a tool that responds to the musician's playing:
experiments.withgoogle.com/ai/ai-duet/view

→ DDSP Magenta

More specifically I recommend DDSP which is quite fun and accessible, allows you to transform your (sung) voice into a violin, sax, trumpet, just by singing into your computer's microphone or by uploading an audio recording of your voice

- Follow the steps of the notebook

colab.research.google.com/github/magenta/ddsp/blob/main/ddsp/colab/demos/timbre_transfer.ipynb

→ GRAME: grame.fr

A very interesting research group that has developed the FAUST language, which allows to build synthesis, effects and smartphone applications

→ Uberduck: app.uberduck.ai

Allows you to change your speaking and singing voice to one of the many available voice tones from Barack Obama to Homer Simpson, very fun.

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Credits

Trempo

Texts: Chloé Nataf, Sylvain Chantal, Coralie Le Falher, Gwendolenn Sharp, Benoit Carré, Thomas Cochini, Effi Summer.

Pics by: Julie Poureau (p4), Filipa Aurélio (p16, p19, p23, p31, p38, p46), Tomkin (p26), Yann Tambour (p41), Élodie Daguin (p49). Not communicated: p10, p34.

Design: [Murmure](#)

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