

Good Practices and Lessons Learned Guide

Project: Sound Impact: Music as Catalyst for Green Change and Healthy Living

Programme: Erasmus+ KA122-ADU

Project No.: 2025-1-BG01-KA122-ADU-000329916

Participating organisations: Soundport LTD, Asociación Europea Equalis

Mobility location: Alicante, Spain



Music as Catalyst for
Green Change and
Healthy Living

REPTILLA
by Soundport LTD
SOUND RECORDING &
PRODUCTION STUDIO



Funded by
the European Union

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1. Introduction

This Good Practices and Lessons Learned Guide summarises the main learning points, practical approaches and transferable recommendations developed during the Sound Impact Erasmus+ mobility in Alicante. The project brought together musicians and music professionals to explore how sustainability, well-being, inclusion and audience engagement can become part of everyday music practice.

The mobility was designed around the idea that musicians are not only creators and performers, but also cultural influencers. Their choices, public messages and professional habits can contribute to wider awareness of climate action, healthier creative careers and more inclusive music communities.

The guide is intended for musicians, DJs, producers, studios, small music businesses, cultural organisations and Erasmus+ stakeholders who wish to integrate sustainability and well-being into music-related activities in a practical and realistic way.



2. Good Practice 1: Start with Awareness, but Move Quickly to Practical Action

One of the main lessons from the mobility is that sustainability training becomes more effective when it connects general awareness with concrete professional situations. Participants responded well when environmental topics were linked directly to music work, such as studio energy use, event planning, touring, merchandise, digital promotion, streaming, equipment, waste and audience communication.

A useful approach is to avoid presenting sustainability as an abstract obligation. Instead, it should be framed as a practical decision-making tool. Musicians and music organisations can ask simple questions: What resources are we using? What can be reduced? What can be reused? What can be planned better? What message are we sending to our audience?

This approach helps learners understand that sustainability is not only about large-scale policies or expensive solutions. It also includes everyday professional choices, such as reducing unnecessary printed materials, using equipment for longer, repairing or sharing gear, planning travel more efficiently, reducing single-use items and communicating honestly about environmental actions.



3. Good Practice 2: Explain Key Sustainability Terms Clearly

The pre- and post-assessment results showed strong progress in participants' understanding of key terms such as carbon footprint, net zero, carbon-neutral, zero waste, circular economy and greenwashing. This confirms that musicians benefit from clear explanations of sustainability vocabulary, especially when these terms are often used in public campaigns, festivals, brand partnerships and cultural projects.

A good practice is to define each term in simple language and connect it to music examples. For instance, “zero waste” can be explained through reusable cups, reduced packaging, better stock planning and avoiding disposable event materials. “Carbon-neutral” can be discussed through the difference between real reduction and offsetting. “Greenwashing” can be analysed through examples where one small positive action is used to hide a larger environmental footprint.

This helps participants become more critical, more confident and better prepared to recognise responsible sustainability claims in the music sector.

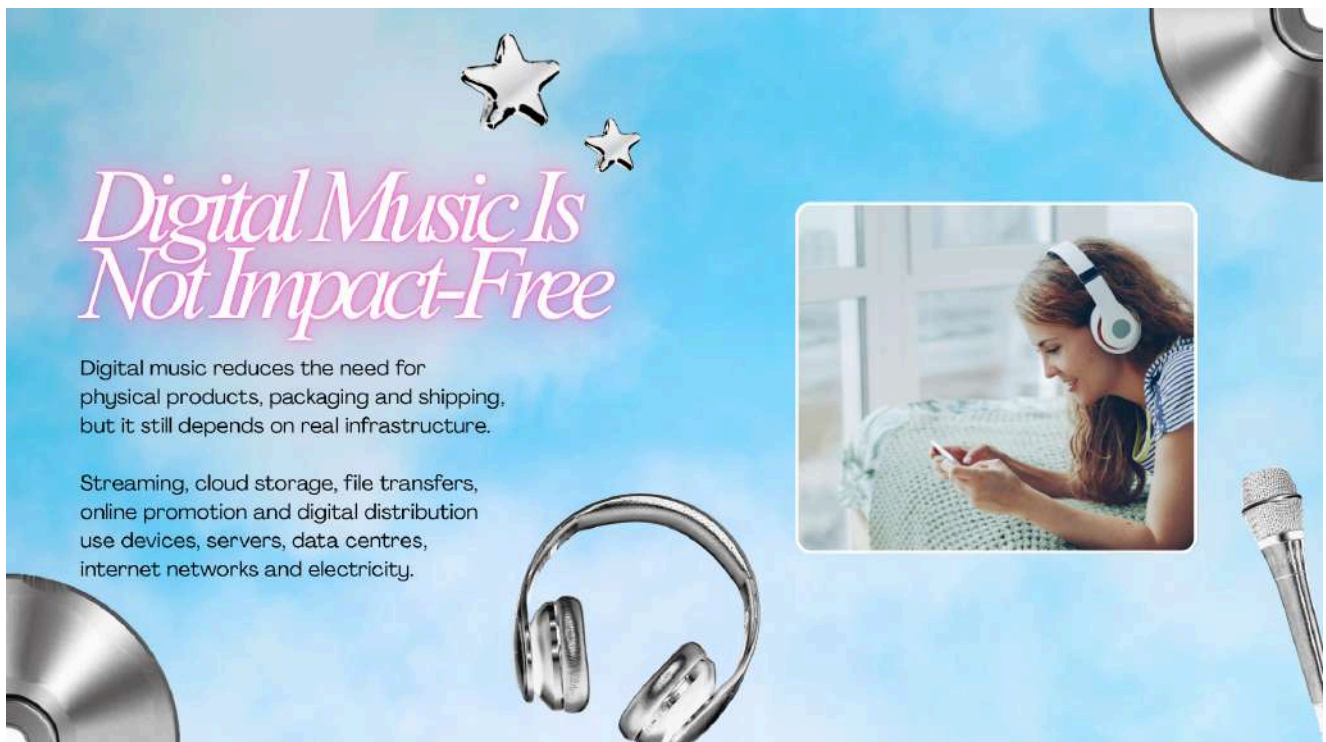


4. Good Practice 3: Address the Hidden Footprint of Digital Music

A key lesson from the mobility is that many participants initially associated environmental impact mainly with travel, plastic or physical waste. Through the training, they developed a broader understanding of the hidden footprint of digital music, including streaming, cloud storage, file transfers, online promotion, video content, AI tools, data centres and device use.

Digital tools are essential for modern musicians, but they are not impact-free. Good practice does not mean rejecting digital platforms. It means using them more intentionally. Musicians and organisations can organise files better, avoid unnecessary duplication, reduce excessive content production, plan digital campaigns more strategically and consider whether each digital action serves a real purpose.

This is particularly relevant for independent musicians, who are often under pressure to constantly produce content. Sustainable digital practice can also support well-being by reducing the pressure for endless online visibility.



5. Good Practice 4: Make Well-being a Core Part of Sustainable Music Careers

The mobility confirmed that well-being should not be treated as a separate or secondary issue. Musicians, DJs and music professionals often work in irregular, high-pressure environments involving late nights, noise exposure, financial uncertainty, comparison, performance anxiety, burnout and unhealthy coping mechanisms.

A good practice is to present well-being as part of professional sustainability. A creative career cannot be sustainable if the artist is exhausted, isolated or unable to maintain healthy routines. Training should therefore include practical discussions on stress, burnout, performance anxiety, imposter syndrome, sleep, nutrition, boundaries, social media pressure, substance use and community care.

Participants should be encouraged to identify one realistic change they can apply immediately, such as protecting sleep after performances, planning meals during travel, setting clearer boundaries, reducing unhealthy coping mechanisms, taking digital breaks or checking in on other artists.



6. Good Practice 5: Use Music as a Tool for Audience Engagement

The project highlighted that musicians can promote environmental and social messages in ways that feel organic, creative and emotionally engaging. Music can reach audiences who may not normally engage with climate reports, policy documents or formal educational materials.

Good audience engagement does not require a large campaign. It can begin with a song, DJ set, social media message, music video, workshop, listening session, local event, storytelling project or creative challenge. The important point is that the message should be clear, authentic and connected to one specific action.

During the mobility, participants developed creative ideas including an interactive educational song for children, a concept with three mascots dedicated to cleaning the planet, and an app idea for calculating carbon emissions. These examples show how music-related ideas can combine sustainability, education, creativity and participation.



From Message to Action: Practical Steps

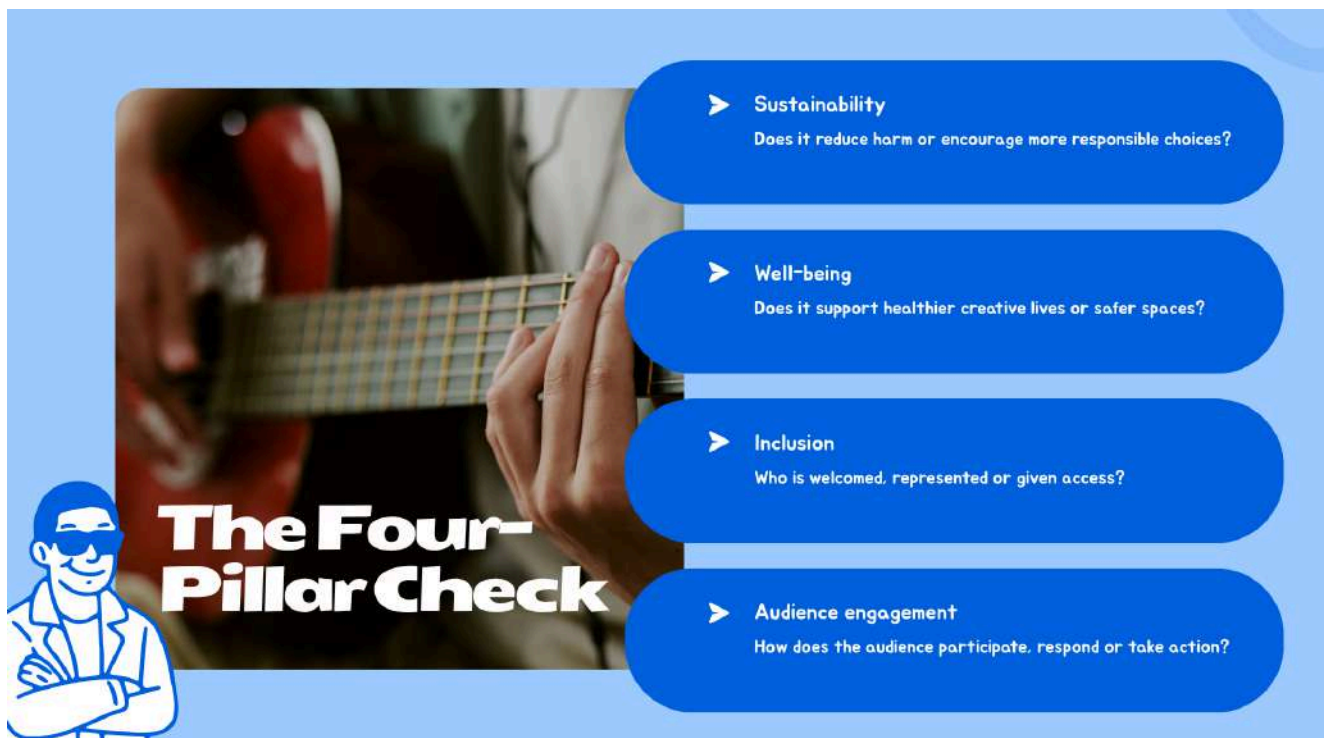
- 1. Choose the issue**
What do you want to respond to? Sustainability, well-being, inclusion, isolation, climate anxiety, access, toxic nightlife culture?
- 2. Choose the audience**
Who do you want to reach? Fans, young musicians, local DJs, students, excluded groups, venue audiences, online listeners?
- 3. Choose the music format**
Song, DJ set, workshop, listening session, release campaign, studio day, video, podcast, community event?
- 4. Add one clear action**
What should people do during or after it? Discuss, pledge, donate, change a habit, join a group, share a message, attend a follow-up activity?
- 5. Make it realistic**
What can you actually deliver with your time, budget, people and resources?

7. Good Practice 6: Connect Sustainability with Inclusion

Sustainability should be inclusive and accessible. The mobility showed that green practices should not be presented only as expensive lifestyle choices or solutions available to well-funded organisations. Many musicians and learners face socio-economic barriers, limited access to professional networks, and fewer opportunities for international learning.

A good practice is to focus on low-cost, realistic and adaptable solutions. These may include sharing resources, repairing equipment, using existing spaces more efficiently, reducing waste, creating peer networks, using free digital tools responsibly, developing community-based activities and building collaborations between participants.

Inclusion also means giving participants space to contribute from their own experience. Learners should not only receive information; they should be involved in discussions, group tasks, creative development and peer exchange.



The Four-Pillar Check

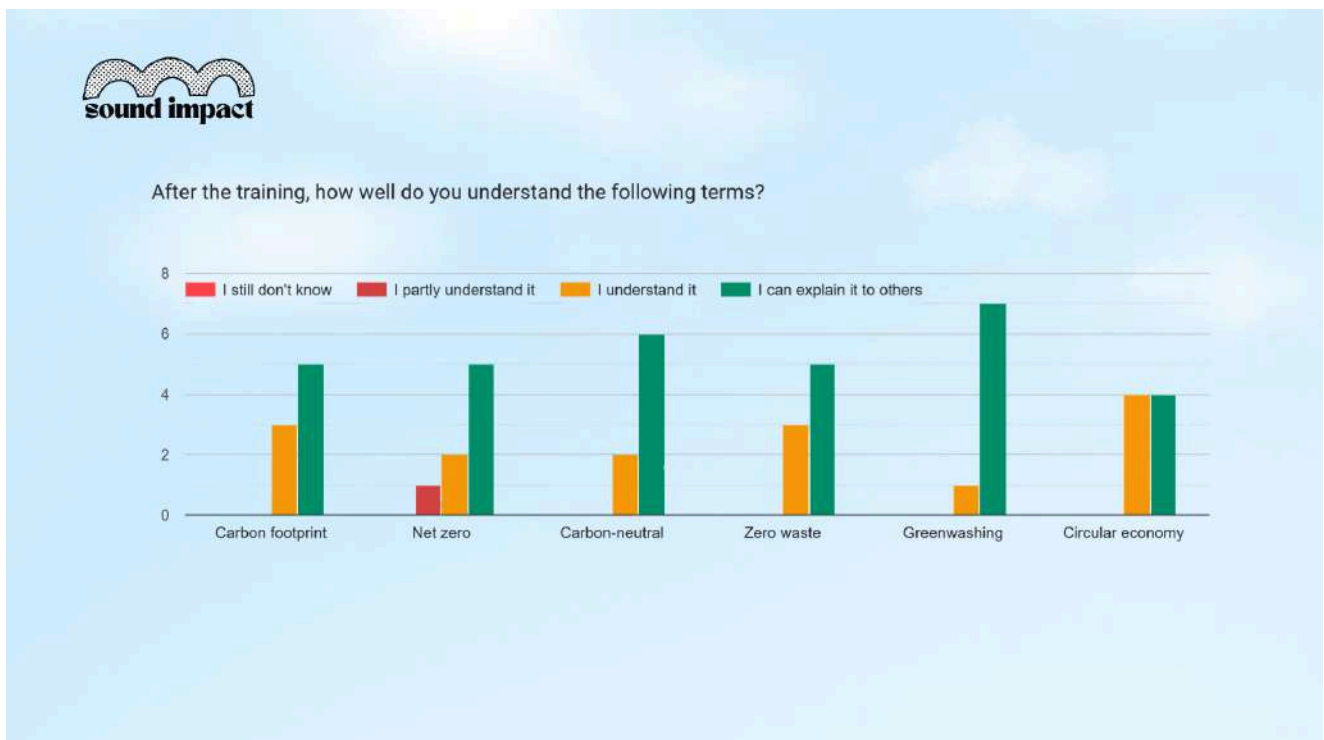
- **Sustainability**
Does it reduce harm or encourage more responsible choices?
- **Well-being**
Does it support healthier creative lives or safer spaces?
- **Inclusion**
Who is welcomed, represented or given access?
- **Audience engagement**
How does the audience participate, respond or take action?

8. Good Practice 7: Use Pre- and Post-Assessment to Measure Learning Progress

The pre- and post-assessment process was a useful tool for measuring learning progress and demonstrating project impact. The results showed a clear increase in participants' understanding of sustainability in the music industry, with post-assessment respondents rating their understanding as very good after the training.

Good practice includes using short and focused questionnaires before and after the activity. These should measure knowledge, confidence, awareness, attitudes and intended future actions. Open questions are especially useful because they show how participants describe their own learning in their own words.

The results should not remain only as internal data. They can be summarised in a final evaluation note, blog article, report section or presentation slide to demonstrate the learning value of the mobility.



9. Good Practice 8: Recognise Learning Outcomes Clearly

Recognition of learning outcomes is important for participants' professional development and for the quality of Erasmus+ mobility activities. During the Sound Impact mobility, participants received certificates recognising their participation and learning achievements, and Europass Mobility documents were prepared to support formal recognition of the skills and competences developed in Alicante.

Good practice includes defining learning outcomes clearly before the activity and linking them to the training programme. These may include improved understanding of sustainability in music, ability to identify greenwashing, awareness of carbon footprint areas, knowledge of well-being strategies, stronger confidence in creative project development, and better understanding of audience engagement.

Recognition should reflect both knowledge gained and practical application.



10. Good Practice 9: Encourage Team-Based Creative Work

The mobility showed that group-based creative work is an effective way to transform learning into practice. Participants were able to work together, exchange ideas and develop practical music-related concepts connected to sustainability and audience engagement.

Good practice includes giving groups a clear but flexible structure. For example, each team can be asked to define a problem, target audience, music format, sustainability or well-being message, practical action and possible next steps. This helps participants move from general ideas to concrete concepts.

Team-based work also strengthens networking, peer learning and community building, which were important objectives of the project.



11. Good Practice 10: Communicate Project Results Publicly

Public dissemination is important for making Erasmus+ results visible and for sharing knowledge with wider audiences. During and after the mobility, project results were communicated through online posts, blog content and completion announcements.

Good practice includes sharing not only formal outcomes, but also the learning journey. This may include photos, participant reflections, training topics, creative

outputs, assessment results, certificates, Europass Mobility recognition, and examples of how participants plan to apply their learning.

Communication should always acknowledge EU funding clearly and use the required disclaimer.

12. Key Lessons Learned

The Sound Impact mobility showed that musicians are highly receptive to sustainability and well-being topics when these are presented through real music industry examples. Participants connected strongly with practical issues such as digital impact, greenwashing, studio habits, touring, merchandise, stress, burnout and audience influence.

The project also showed that sustainability and well-being are closely connected. A music career cannot be considered sustainable if it damages the health, stability and long-term creativity of the artist. Similarly, environmental responsibility becomes more meaningful when it is connected to realistic professional habits rather than abstract expectations.

Another important lesson is that small organisations and independent musicians can contribute to positive change. They may not control the entire music industry, but they can influence their own working habits, creative messages, audience communication, partnerships and local communities.



13. Recommendations for Future Activities

Future training activities should continue combining sustainability, well-being, inclusion and creative practice. The most effective format is not purely theoretical, but interactive and practical, with space for discussion, reflection, group work and creative development.

Future programmes should also include follow-up monitoring to understand whether participants continue applying what they learned. A simple six-month follow-up survey will ask whether participants have changed any habits, developed their creative ideas further, used sustainability messages in their work, or adopted healthier professional practices.

It is also recommended to continue developing partnerships with organisations working in sustainability, music, adult education and inclusion. Transnational cooperation can help small music organisations access new methods, resources and perspectives.



14. Basic Transferable Checklist for Musicians and Music Organisations

Before planning a music activity, release, studio session or event, the following basic questions can be used:

- What is the main environmental impact of this activity?
- Can we reduce unnecessary travel, waste, energy use or overproduction?
- Are we using physical and digital resources intentionally?
- Can equipment, materials or content be reused, repaired, shared or repurposed?
- Are our sustainability claims specific and honest?
- Are we avoiding greenwashing?
- Does the activity support the well-being of artists, participants and audiences?
- Are people with fewer opportunities included and supported?
- Is the audience invited to reflect, participate or take action?
- How will learning or impact be documented and shared?



15. Conclusion

The Sound Impact mobility demonstrated that music can be a powerful space for learning, reflection and positive action. By combining sustainability, well-being, inclusion and audience engagement, the project helped participants understand their role not only as music professionals, but also as cultural actors who can influence behaviour and inspire change.

The good practices collected in this guide show that meaningful impact does not always require large budgets or complex systems. It begins with awareness, honest communication, responsible planning, healthier habits and creative ideas that connect with people.

The lessons learned during the mobility will support Soundport LTD, Reptilla Studio, Asociación Europea Equalis and the participating musicians in continuing to promote greener music practices, healthier creative careers and stronger European cooperation.

