

Silja Fischer, Secretary General – International Music Council
Yvan Boudillet, VP Policy - Utopia Music
Ole Reitov, Co-Founder - Freemuse
Jian Rödbloom, CreatED Technology/The Node
Sofie Marin, Stim
Susanna Dahlberg, Musikalliansen/Riksteatern
Alfons Karabuda, Skap/Musiksverige

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The focus group

“Enabling innovation, artistic freedom and sustainability”

under the umbrella, EU-project One Voice has the following to share

The group stresses the importance of highlighting relevant topics described below while ensuring a comprehensive and regularly updated mapping of the musical ecosystem that uses existing competencies, findings, and expertise to be able to fully promote the value of music for the musical value chain itself but also equally important for anyone enjoying music, film, theatre, games and on a more serious note, the cultural diversity and freedom of speech transmitted through music helping to strengthen the foundation on which any democratic society stands. Music is a bridge between cultures, an accelerator for businesses, and certainly the reason for many EU and global innovations *raison d'être*.

KNOWLEDGE SHARING

We all agree that access to knowledge and the ability for every stakeholder to continuously learn & upskill is a fundamental aspect of a sustainable transformation of our ecosystem. Given the great diversity of existing initiatives in the field of education and information from & about the music sector, there is a sizable opportunity to gather and mutualize resources at European level.

Aggregation of existing resources as a first step should contribute to both accessibility and cumulative impact of existing knowledge bases which are usually developed in silos. Such a mutualised repository of information will also help to identify current synergies as well as missing categories of resources to be then potentially developed as a collective effort. Areas of knowledge to be covered are broad and diverse: Music Value Chain, Lifecycle of Music Copyright, Creators Rights, Emerging Technologies & Music Usage, Music & Sustainability.

This requires some ground work of ecosystem mapping which would be beneficial not only for the purpose of capacity building and knowledge sharing but also as an instrument of dialogue and cooperation across the value chain.

MEASUREMENT

The group unanimously recognizes the importance for measurement but also the danger when the existing methods of measurement steers the content, applications and direction because of the need to comply with given templates in order to have a chance to compete for funds instead of prioritizing innovative development with higher degree of sustainable value even if

more difficult to match in the measurement "box" by project owners/participants as well as by those with the mandate to decide which project will be granted then basing the decisions on which content is easier to measure.

Considering the level of expertise already deployed in Europe by umbrella organizations & associations, government entities, research centers & institutes, CMOs, private music sector and data-driven technology providers, Europe has a unique opportunity to leverage our observation capacity with a collaborative approach across the ecosystem.

First steps would be to define some pilot areas of observation and agree on the methodology and criteria with the contribution of stakeholders involved in the activities & impact to be analyzed.

Examples of key fields of observation where quantitative and qualitative approach could be combined could be music discoverability drivers - usage focus or repertoire diversity by type of access to music (broadcast, streaming, social media, live music...)

Those two complementary items - Knowledge Sharing & Measurement - are both some essential dimensions of the « COLLABORATIVE INNOVATION » framework that we discussed as a key differentiator and guiding principle of EU approach towards Music.

Artistic freedom – freedom of speech

Musicians /artists and cultural organisers are increasingly targeted in Europe by states and civil society when they express and address issues, which upset traditional, religious and political values.

Terror legislations are being abused for the purpose of state monopoly control. Cultural funding organisations – state and semi-state controlled - are increasingly setting up value based criteria, which challenge artistic freedom.

This leads to a growing sense of insecurity and self-censorship. In general artists' organisations and larger human rights organisations neglect the documentation and monitoring of threats to artistic freedom leaving this to smaller, under-funded organisations.

Thus, the massive effects on creative economy and democratic dialogues are not properly elucidated.

Arts educations do not include components on international conventions related to artistic freedom. Neither do the institutions discuss and enlighten their students on how artists can maneuver in the landscape of artistic freedom when and if they are being targeted

Public Broadcasting

Public Broadcasting in Europe is considered a guarantee for presenting the public to a diversity of cultural expressions – along the principles of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions.

Although data exist in each country of royalty and copyright payments, there is no existing, qualitative study on how Public Broadcasters define the diversity of musical expressions and how this is curated for the public. Several countries define diversity by “national quotas vs. international music.” This – however – does neither reflect how national or international music is presented in terms of genres, global perspective and introduction of “challenging” or “experimental music.”

Visa mechanisms

European countries continue to adopt national rules for visas for visiting artists. As many European countries do not have overseas embassies and not always have bilateral agreements with other countries, European organisers are frequently forced to pay travels for artists from one country to another just to present themselves at visa offices. This leads to additional costs for European organisers, many of which as a matter of financial survival avoid to invite artists from certain overseas countries. This affects negatively organisers option of presenting a diversity of musical expressions as well as European audiences and artists to receive a diversity of expressions

Integration of culture in sustainable development frameworks

National sustainable development policies in general do not address how to integrate culture and the cultural industries in their development policies. Many countries are funding a diverse portfolio of cultural expressions and activities, but neglect the possibility to integrate these in larger holistic policy plans. This has a negative impact on small and medium sized enterprises.

Education and training

Map, develop, and diversify in areas of need to stay ahead of the curve in higher education, creative training, upskilling, professional development, and other models (e.g., traditional, new, physical, online, hybrids, peer-to-peer, Edtech, AI-enabled, full-time, part-time, public, private).

Better individual learning and sustainable development

Democratize access to faster, more granular, cost-effective individual-based learning opportunities; For better and more sustainable careers.

Frontline on digital skills and AI tools

In sectors with a high degree of digitalization, increase knowledge of its ecosystem and competencies in digital skills, data science, and AI tools.

EU has a chance to invest wisely and well ahead of time, where new technology will empower citizens and a thriving creative talent pool. E.g. new AI-enabled roles.

Better training for remote work and new work environments

Better upskilling for emerging working environments (e.g., remote working) for more ecological and sustainable careers and health.

Better-designed education for creativity, art, and innovation

In some cases, a more intelligent mix of program design, UX design, training techniques, and motivational incentives is needed, where education meets creativity, free artistic expression, and innovation.

Often in music, not all genres but in many, you have a long learning curve before you go out and actually do. You train for many years, and you go thru an academic root before you start to make money and work, but when you talk about business and entrepreneurship, it's the other way around, you do to learn, not learn to do. A mindset shift needs to happen, even before they are open to any new information.

Resources for better network effects

Invest in network effects through technology, inclusion, and engagement with exponential growth potential, such as:

- Shared resource center(s) built upon existing concentrations of knowledge and made openly available online.
- Maps of ecosystems (e.g., easy-to-grasp and in-depth, by quantitative and qualitative research, efficiently updated with the help of crowdsourcing and automation)
- Hubs (empowering workspaces, creative production facilities, and online communities for collaboration, learning, and value creation).

A note on K-12 education and future generations

The rate of any change should be slower, less experimental, and measured with great care; While investing in providing equal opportunities and access to better, more inclusive, creative learning and development in a safe environment for free expression. (IMC's "The 5 Music Rights" describes this best:

<https://www.emc-imc.org/about/objectives-strategies/the-5-music-rights/>

Some additional questions raised and discussed by the group:

Capacity building to support digital transformation

- Map & develop EU resources around music lifecycle and value chain in the digital era
- Support education & training at all levels to enable innovative strategies, methods, and emerging technology applied to education, training for the upskilling & shift of culture
- From learning to empowerment: facilitate the connection between music sector actual needs and innovative solutions

Develop measurement capacities & knowledge sharing across the sector & territories

- EU Music Observatory: how to combine sectoral approach market research with advanced data mining capabilities to translate usage monitoring into actionable insights

- Explore synergies to define & measure music diversity in the various forms of distribution & broadcasting
- Facilitate knowledge sharing between music sector and tech ecosystem
- For Europe's workforce to stay ahead of the curve there is need to focus and promote workforce skills and competencies vs. Current- and future demand and ensure that the rate of adaptation to educate and upskill for emerging technologies meets the future needs

Foster Innovation driven by cooperation & experimentation

- Develop synergies in the way to manage & process ownership data workflow
- How to foster and encourage discoverability in the moving landscape of data-driven & social curation?
- Create dialog & a ground for future standards of right management in emerging digital formats & environment
- Europe needs the capacity and the responsibility to lead a model of innovation, based on sustainability and cooperation, which is potentially different from the models from the US and Asia.
- How do we make sure that not only do we stand for sustainability innovation, but how do we transform that to practising and action? How do we structure cooperation and components of value to cross data or whatever, Cooperation can be a key to that, data management. Value sharing is something that was missing in our conversations earlier, How do we go from big conversation about the value gap to a conversation about value creation as well?
- How can Europe be in the position of support and create new forms of value creation? It's another way to approach innovation, but it has to be regulated before, so value creation is more proactive than value sharing.

Support and co-develop a European model with sustainable innovation, inclusion & fairness at its heart.