

Music on demand: Economy and copyright in a digitised cultural sector (MUSEC)

1. Relevance relative to the call for proposals

How should art and creative work be paid for? This is a key question for the artists themselves, clearly, but also for the creative industry within which they work, and for the political and legal bodies responsible for their sector (cf. Doyle 2016). The acuteness of this issue has increased in tandem with the growth of new digital technology that challenges established systems of generating income from cultural production. This challenge is particularly salient to the music sector, considering its uneven ability to demand compensation for use based on copyright law in the 2000s (Wikstrøm 2013). The music industry experienced extensive pirate filesharing (e.g., Napster) before the arrival of a series of (more) sanctioned innovations, including user-controlled and online services such as YouTube (2005), Spotify (2008) and on-demand radio. Many artists, however, have publicly stated that the reimbursement from these new media is far too low (Kjus 2016c). The ability of artists and organisations to safeguard their economic interests and intellectual property rights (IPR) in the face of these new services and opportunities, however, remains underexplored and in need of in-depth investigation. This project unites scholars in media technology, economics and copyright in interdisciplinary analyses of key players, negotiations and developments in the music sector.

Over the past few years, the music business has gone from primarily selling recordings to primarily licensing digital works, which has entailed a shift towards a new model of rights management (Towse 2016). A shared feature of the new music media is that content is offered on demand, a form of online provision that is also on the rise for radio, television and film. Statistics reveal that on-demand distribution media are growing, with streaming services representing 77,4 percent of Norwegian record industry revenues in 2015 (IFPI 2016). This number, however, tells us little about how the music was dispersed and how the money was collected and shared, and, in fact, little is known about which artists and cultural producers succeed in reaching out to audiences and how they deal with the various distributors of their work. This question is underlined by the unprecedented global reach of the new media platforms, which involves increased competition with foreign actors, as well as new market opportunities abroad (Mjøs 2011). The interaction between producers and distributors, and the ways in which it is governed by private and public stakeholders, is clearly significant for the future of cultural production in Norway. Investigating the use of new media opportunities is essential not only for understanding the emerging cultural economy and the sustainability of local and small-scale production but also for the development of suitable public regulation and effective support measures for the cultural sector.

As the design of this research project details (see section 3), we apply multiple entry points to (1) negotiations of economy and copyright, (2) competition in national and global markets, and (3) interventions of state policy. This research design enables the project to identify the evolving conditions of individual cultural producers while also unpacking the relations among and influences of various private and public stakeholders.

The research design is thereby suited to the development of new theoretical and methodological approaches to the intersection of production and distribution. The starting point is the inclination of production studies to identify the perspective and agency of particular actors (Hesmondhalgh and Baker 2011). The encounters between these actors, however, must be studied in light of the economic systems (Doyle 2012), juridical bases (Torvund 2013) and public regulations (Towse 2011) that frame their interactions and negotiations (Arsenault and Castells 2008).

The present project will focus on the music sector in Norway and encompass key representatives of production (including artists and record labels), distribution (including music media, publishers and collection societies) and public policy (including IPR lawmakers and cultural support agencies). The Norwegian case will, however, be systematically held up against international developments in terms of how local agents relate to global players and markets. We

will carry out interviews, observations, a sector-wide survey, and document analysis, as well as case studies of negotiations and contract terms.

Comprehensive qualitative and quantitative studies of developments in economics and the copyright of music are scarce, although the topic recurrently surfaces in academic, industry and policy debates. MUSEC offers a novel, multi-perspective contribution of knowledge to those working in the music sector, as well as to the public policymakers responsible for it.

2. Aspects relating to the research project

Background and status of knowledge

One of the big questions of the 2000s has been how artists and other creative workers, as well as employees in the cultural sector in general, ought to be paid in the digital age (cf. Ginsburgh and Throsby 2013). The use of digital media technology is fundamentally changing the way cultural content, such as music and film, is produced and distributed, as well as the related opportunities to earn revenue and thereby finance further production (Towse 2016, Lotz 2014). For one thing, it has been documented that the rise of international pirate websites for file-sharing at the turn of the century was followed by a dramatic reduction in the income of the music industry (Wikstrøm 2013). This turn of events exposed the vulnerability of artists, industry professionals and national authorities when confronted by new media technology with a global reach (NOU 2013: 79). A new sense of uncertainty has also been associated with the subsequent increase in legal alternatives to piracy, including a pervasive shift from the sale of music in physical formats (CDs) to the licensing of it to online subscription- (and advertising-) based services, such as Spotify, Tidal, Apple Music and Google Play, all of which aim for worldwide markets (Kjus 2016a). Music is also used in various other media, including emerging forms of social media, which entail entirely new systems of circulation and consumption (Novak and Whelan 2016). The music sector, then—and its established system of controlling distribution and claiming payment—must not only be reconfigured but also allowed to keep up with the continual development of new media of distribution. Even as these new media figure out how earn revenue from their users, the artists, collection societies and legal authorities are developing ways to operate and interact with them. There is a pressing need for perspective on the business models now being developed in tandem with the new media, and on the capacity of the music sector to benefit from them, to say nothing of the organisational, juridical and political conditions for doing so.

The economic challenges of the music sector are deeply intermingled in the complex developments in media technology that allow music to be produced, distributed and consumed in new ways and in new temporal and spatial contexts. In fact, the use of new technology enables entire cultural sectors to move away from the long-standing practice of selling cultural commodities to individual consumers, a practice Miège (1987) called the ‘editorial model’ of music and literature. In Norway, the sale of CDs dropped from 962 mill NOK in 2000 to 79 mill in 2015, while the revenues from streaming services grew from 0 to 500 mill (IFPI 2016). The established media which purchase rights to play music, such as radio and television, are also changing quickly (and mutating into new forms such as podcasts and mobile video applications). These traditional media are moving beyond the century-old ‘flow-model’ where ‘content is produced on an unbroken conveyor belt’ (Miège 1987: 276) and continuously broadcast to an extensive range of recipients. While 82 percent of the Norwegian population watched traditional broadcast television on a daily basis in 2000, just 67 percent still did so in 2015, including only 53 percent of those between sixteen and twenty-four years of age (SSB 2016). Both music sales and music broadcasting are moving towards new forms of on-demand services, combining the ‘editorial’ and ‘flow’ models into what Miège (2011: 103) has called ‘hybrid variants’. These new services offer immediate (but also temporary) access to content in new physical spaces and are marketed in territories extending beyond national borders (Kjus 2016b; Kjus 2017). Both the temporality and spatiality of such access have become key economic determinants—for Spotify, for example, uninterrupted mobile access is a key selling point of its (higher priced) premium version in new markets. These new

temporal and spatial terms of access point to the challenge of negotiating copyrights and establishing suitable remuneration rates in this new-media age. Additional challenges arise with (more) user-controlled or social media, such as YouTube and Facebook, where users themselves, to a great extent, support the free circulation of music, and the service operators are perceived as evasive towards right holders. The Norwegian collection society TONO openly acknowledges its shortcomings vis-à-vis these services and calls for international regulation and initiatives from the EU and the US (TONO 2016: 4).

The new media clearly represent new economic opportunities, as does its affinity for international distribution. The exploitation of these opportunities, however, demands an ability to interact and negotiate with a greater range of parties under new conditions, which is a daunting task for the artists and organisations/systems that serve them. These challenges are illustrated by the way large corporations are now seeking so-called 360-degree contracts with artists that seek to manage copyright across all conceivable outlets (Marshall 2013). On the other side of the playing field stand artist interest groups, legal authorities and cultural policymakers trying to safeguard creative and cultural interests with regard to author's rights, as well as provide people with fair and adequate access to culture.

Digital challenges to the economy of culture have attracted broad attention and have been approached in relation to changing industry dynamics and market structures (Bolin 2011, Doyle 2016). Intellectual property rights have also been assigned a key role in the realisation of the overall economic potential of new media (Klein et al. 2015, Wikstrøm 2013). On a more detailed level, however, the relationship between economy and copyright is contentious. Towse (2016) questions the notion that 'copyright law and business models go hand in hand' and argues that successful music entrepreneurs instead adapt to new technologies and market conditions, while the 'law inevitably lags rather than leads'. As the industry continually waits for copyright law to catch up, then, work presses ahead regarding market innovation, economic negotiations and pragmatic rights compromises. There is little research into how these interactions are taking place, and what forms of influence are exerted through them (Gripsrud 2014: 235), especially given that these dealings encompass a growing number of parties and large companies on a globalised playing field. We must understand, to begin with, how creators of local and national culture are coping vis-à-vis foreign actors and markets, and how established cultural policies and support measures are working under new-media conditions. A major objective of MUSEC is to engage with the interaction among all key players and evaluate the outcome of their agency. The project is consequently motivated by the following three interrelated challenges.

(1) Neither academics, policymakers nor most industry professionals understand exactly how economic value is now created at the intersection of production and distribution/ consumption, or how copyrights are exploited at a time when new media platforms are emerging and old ones are transforming. New revenue flows depend not only on economic systems, copyright law and media technology but also on the ways in which different parties and companies relate to one another in their daily activities. One key actor is the collecting society, as 'the volume of transactions and licensing has increased' (Towse 2012: 11), but the nature of such transactions can only be understood fully when one accounts for the perspectives of the agents of production (including artists and record labels), distribution (including music media and publishers) and public policymakers (including IPR lawmakers and cultural support agencies). A report written for the Norwegian government found that 'there are disagreeing views on how emerging rights based revenues should be split' (Nordgårdutvalget 2013: 14). A key site of negotiation and power imbalance is the contract the artists sign with labels and publishers, which is very under-researched. The basis of these contracts is currently shifting from a pay-per-copy model to a pay-per-play via online services model, which requires that new contract terms be established (and old contracts be renegotiated).

(2) The development of local and national cultural production in an increasingly global marketplace is little understood. Distribution via the global infrastructure of the internet entails that foreign actors and markets come closer together, which entails new competition but also new

opportunities to reach the audience. The major labels and publishers control 75 percent of the global market and retain bargaining power that start-ups and smaller enterprises do not have (Towse 2011: 11). Medium-sized record companies with long-term employees are also facing grave challenges (Nordgårdutvalget 2013: 10). While TONO (2016) has reported increasing rights-based revenues from abroad, little is known about how the artists themselves are faring in the new global economy and how we might make long-term predictions regarding the development and sustainability of musical-cultural production in Norway.

(3) Following from the previous challenge, while Norway boasts a long-established tradition of supporting cultural production and distribution, it is not clear how effective it is (or can be) in an era of rapid digitisation and globalisation. One clear improvement would be to update copyright laws and cooperate with international authorities to instil and implement effective protection of intellectual property in Norway, as well as abroad. Some countries and the EU are introducing legislation for 'fair remuneration', or considering such action. There are also moves afoot to regulate contracts. Other ongoing efforts include support measures that stimulate the music sector via direct subsidies, as well as via organisations promoting Norwegian artists and labels abroad (NOU 2013). Determining the effects and effectiveness of these policies and initiatives is a crucial and currently underserved priority.

Approaches, research questions and choice of methods

MUSEC sets out to examine how the economic and copyright challenges related to new digital media impact the Norwegian music sector. We will analyse the development of this sector along three dimensions, each corresponding to a research question and a work package: (1) negotiations of economy and copyright, (2) competition in national and global markets, and (3) interventions by state policy. The project will be guided by three overarching research questions:

RQ1: How are agents of production and distribution negotiating the use and economics of copyright?

RQ2: How are Norwegian artists, record labels and management groups, particularly small and medium-sized ones, competing in globalised markets?

RQ3: How effective are state policies for intervening in the economy and copyright protection of music?

MUSEC investigates the conditions of the artist and music economy on three levels. First, we will examine how musicians and other industry professionals are working to sustain their own economic and copyright viability across media outlets. Second, we will study the effects of their efforts in tandem with the primary implication of the new digital platforms: the ability to transcend national borders. Third, we will evaluate how the prime authority of culture in Norway, the state, is (re)acting to secure the economy and intellectual property of those involved in the music sector.

These questions and themes demand multiple theoretical perspectives and methodological approaches, principally because they derive from the encounter of different parties and types of agents, from artists to corporate executives, the efforts and investments of whom have diverse impacts. Our project will therefore build on the insights and methods of the research branch of 'production studies' and adapt its overall agenda of studying how media workers in different professions interact within given industry contexts, and what they jointly achieve (or fail to achieve) (Cottle 2003, Born 2004, Caldwell 2008, Hesmondhalgh and Baker 2011). This approach has also proven fruitful in the emerging field of 'distribution studies', within which new platforms of music mediation are explored (cf. Burkart and McCourt 2006, Kruse 2010, Mjøs 2011, Wikstrøm 2012, Maasø 2016, Kjøs 2016a). Already in 2002, Jones (2002: 213) considered the impact of new media technology on 'how music reaches people and . . . how people reach music' to represent a timely opportunity 'to bring distribution to the center of the study of media'. The study of both production and distribution requires sensitivity to the agency of several actors, from record labels and streaming services to collection societies and policymakers, in terms of how they interact and how they interpret their own opportunities in those interactions.

While this project requires methods that provide in-depth information about the interaction between different actors in the music sector, it also demands theoretical competence regarding their specific operations and developments. We will therefore strive for an interdisciplinary approach which ‘draws on disciplinary perspectives and integrates their insights to produce a more comprehensive understanding’ (Repko 2008: 12). The investigation of our research questions will involve the engagement of scholars in media technology and economy and copyright, and each research question will suggest a specific combination of these branches of knowledge.

The starting point for answering RQ1 is insight into how new technologies of production and distribution enable actors to evolve and relate to one another in new ways. Mobile studio tools and online publication platforms allow artists and small record labels to carry out projects that previously required major-label partnership (Spilker 2012). In the absence of such alliances, however, negotiations with international music distribution services are correspondingly harder (Burkart and McCourt 2006). Our study of these negotiations will involve analysis of the economic models of online music services (which are sorely under-researched). In an early key contribution, Maasø (2014: 5) demonstrated that streaming services have based themselves on a pro-rata model, whereby ‘all subscription fees are divided by the collected streams from all users’, though they could also have chosen a user-centric model, whereby ‘a share of each user’s contribution goes directly to the artists this user is listening to’. These alternative logics for monetizing copyrights assign value to, respectively, streaming hits versus individual listening preferences. As many artists run into difficulties making money from their recorded work online, they have shifted from considering live concert tours to be marketing for record sales, to considering record releases to be marketing for concert ticket sales (Wikstrøm 2013). In an environment where the value of music is under pressure, collecting societies have a key role in establishing cooperation between different parties and maintaining a just allocation of rights-based revenues (Towse 2012). The agency of collection societies, however, is limited by the contracts which artists have already signed with record labels. This project will therefore account for both the negotiations around signing contracts and the subsequent interpretation of how they apply across media outlets, in both economic and copyright terms.

The starting point for our investigation of RQ2 is the use of new digital media to transcend national borders, of which the music sector is a leading example (Mjøs 2011). Here, technological insights will be coupled with research into the encounter between national and international markets, and into the ways in which actors and companies relate to global networks of commercial (and non-commercial) partners and competitors (Arsenault and Castells 2008, Kjus 2009). Such a macro perspective will enable the identification and analysis of the operations of individual countries—for example, Norway imports a large proportion of its sold music (about 75 per cent), while its exportation of music is low in comparison to neighbouring countries. Interestingly, however, the imported share is decreasing while exportation is (slowly) increasing (Kulturrådet 2015). Even small and medium-sized labels, management groups and studios (such as Waterfall and Propeller) are succeeding in promoting their artists abroad, operating via formal as well as personal networks. Going beyond national borders also entails negotiations concerning other countries’ copyright law. For instance, while Norwegian copyright favours the interests of the author/creator, copyright in the United States (the world’s largest music market) emphasises the opportunity of others to ‘promote . . . useful arts’ and thereby allowing commercial actors greater leverage (Torvund 2013: 20). The study of the ways in which Norwegian actors negotiate international music markets will therefore also benefit from an analysis of the encounters between juridical cultures.

Although the future success of Norwegian artists is increasingly dependent upon the international music industry, national authorities are not without influence on the interests of those artists, as well as their audience. Based on democratic ideals of freedom of expression, diversity and participation, Norwegian cultural politics has long provided technological infrastructure (including libraries, performance venues and broadcasting outlets), economic support and juridical protection (Syvertsen et al. 2014). These key areas of backing are all changing, but at different speeds and with overlaps at different levels. New technologies of production and distribution prompt cultural

politicians to revisit where (and for what) economic support is needed (NOU 2013). In Norway, like the UK, there is even a shift in the notion of what it means to compensate for so-called market failure (that is, what the market cannot sustain) as opposed to enabling cultural enterprises to compete in global markets (Hesmondhalgh et al. 2015). There is a shared awareness of the challenges to copyright in the cultural economy but also a growing uncertainty about the role of national law versus international regulation (Klein et al. 2015). In order to supply a full accounting of how the state intervenes in the music sector (RQ3), then, we will combine the analysis of economic support measures with an assessment of intellectual property rights protection initiatives.

While combining these strands of knowledge and research is likely to be fruitful, achieving useful findings will depend on the appropriate empirical methods. MUSEC will combine the following methods: (1) qualitative interviews and observation, (2) a survey covering the music sector, (3) document analysis (including industry reports and public support statistics) and (4) case studies of notable activities relevant to each research question. Each of the three work packages (presented below) will be responsible for one of the three first methods. The material generated by all three methods will be available to the whole project, of course, but combined in ways suited to the individual research questions. Case studies (method 4) will be used in all three work packages.

(1) Interviews with and observation of key agents of production (including artists, record labels and management groups), distribution (including new music media, publishers and collection societies) and public policy (including copyright law enforcers and cultural support bodies). About forty informants will provide in-depth insights into contemporary economic realities and copyright negotiations, as they are perceived from different sides of the music sector. Observation will be carried out in key arenas of interaction, including meetings and conferences arranged by both private and public stakeholders.

2) A survey, which will also address the agents of music production and distribution, but this time including broad swathes of sector members (1,000+). We will cooperate with industry interest groups and collection societies to obtain contact information for relevant informants. The survey will supplement the interviews with an overview of economic development in the Norwegian music sector, particularly in relation to globalised markets.

3) Document analyses assessing industry reports/statistics, as well as public policy and support documentation. Both analyses are needed to assess the nature of state intervention in the music sector and its development. Importantly, years of documentation are available, allowing the project to identify policies and evaluate their implications from 2000 to the present and even predict future developments. Contract standards and trade agreements will also be studied.

4) Case studies on three levels, supplementing the abovementioned methods. We will zoom in on specific negotiations between industry actors, follow the trajectory of a selection of artists in specific markets, and detail the development of key government policies. The case study method has many benefits, including a prodigious capacity for in-depth analysis. Its rich data stream also makes it particularly suitable for examining the relationship between a phenomenon and what borders it (that is, its contexts; see Yin 2003: 4), and it can inform hypotheses as well as provide comparative material for later research.

3. The project plan, project management, organisation and cooperation

MUSEC is owned and coordinated by the Department of Media and Communication (IMK), University of Oslo. **Yngvar Kjús**, who was recently a postdoc on a research project dedicated to contemporary music culture, *Clouds and Concerts*, is project manager. Kjús has expertise in research in the intersection of media and music and experience with research administration from the R&D department of Arts Council Norway. The project will make use of the considerable resources at IMK, including its Centre for Research on Media Innovations. Researchers at this centre recently received funding for a project on the design and consumption of streaming technology across cultural sectors (STREAM). Collaborative seminars with this project (and others) will be useful for MUSEC's research on the economics and copyrights of the music sector.

Besides Kjus, the research team includes **Ruth Towse**, Professor of Economics of Creative Industries and Co-Director of the Centre for Intellectual Property Policy and Management at Bournemouth University; **Olav Torvund**, Professor of Private Law at the University of Oslo; Associate Professor **Arnt Maasø** (IMK); and a **postdoctoral research fellow** (to be recruited in 2017/18). Towse is an international expert in cultural economy who has also published widely on copyright management. Torvund is a highly experienced theorist and practitioner of copyright law with expertise in music and payment systems. Maasø is a leading researcher of new music media. Through the research project *Clouds and Concerts* (funded by the Research Council of Norway), he was able access and analyse streaming data from the music service WiMP/Tidal and present novel economic models and insights (Maasø 2014; 2016).

MUSEC will run from October 2017 to September 2020. The project consists of three work packages, thematically organised by research questions and study objects.

Work package 1: Negotiations of economy and copyright

WP1 addresses RQ1 and will be led by Kjus. Torvund and Towse will act as co-researchers.

This work package will identify the structures and practices of economic exploitation of musical copyrights across media outlets. We will assess how agents of production and distribution presently meet and negotiate their terms of interaction. The analysis of the agency and relationships of key players in distribution will be based on perspectives established in production studies (see account above). We will pay specific attention to negotiations related to the transition from pay-per-copy to pay-per-play, as pioneered by online music services. This shift entails entirely new conditions of negotiating rights in time and space, as new music services operate with new time frames (e.g., selling renewable subscriptions) and strive to offer their product across national borders. WP1 will study how the standards of ‘mechanical’ rights are thereby challenged, but also the impact on the ‘performance’ and ‘synchronisation’ rights of radio and television, which are moving from a flow model to on-demand models of distribution. For artists, labels and other rights holders, the entire portfolio of media is important in a time of economic uncertainty. In the context of the shift from sales to licencing and rights management across outlets, we will look at the key role of collecting societies but also the developments that have arisen from their actions—that is, the contracts signed by artists, composers and other music creators.

We will carry out interviews, observation and case studies comprising document analyses of contracts. About forty industry professionals will be interviewed, including several artists, labels and publishers, collection societies, distribution media and public policy authorities. These interviews will be the basis for identifying relevant cases for analyses of contract terms and negotiations. If the documentation of contracts proves difficult to access, collection societies will likely be able to supply standardised contracts, and other informants will provide valuable information and experience with negotiating terms and conditions.

Work Package 2: Competition in national and global markets

WP2 addresses RQ2 and will be led by the postdoc. Maasø and Torvund will be co-researchers.

This work package examines the economic development of the Norwegian music sector through its encounter with international markets, partners and competitors. The sales share of Norwegian music decreased during the shift from physical to online media (Kjus 2016b), underscoring the need to identify which groups of artists and industry professionals are under pressure and estimate the short- and long-term consequences.

A primary method of WP2 will be an online survey to capture feedback from large sections of the Norwegian music sector (1000+). We will target the economics of national and international markets and chart revenue developments in different channels of distribution. We will also harvest experiences with copyright negotiations across borders and rights management in the context of global players. The quantitative approach of this large survey will enable analysis of the development of small, medium-sized and large actors, as well as the conditions of sector members of different genders, ethnicities, ages and genre affinities. The survey will be supplemented by case

studies of a handful of small and medium-sized labels, publishers and distribution partners, including Jansen, Waterfalls, Propeller and Phonofile. These case studies will involve fieldwork with the formal and personal networks that partnerships and negotiations rely on in various industry settings.

Work Package 3: Interventions of state policy

WP3 addresses RQ3 and will be led by Kjus. Towse and the postdoc will be co-researchers.

This work package identifies the (re)actions of state policies in the face of digital challenges in the music sector. The subject matter of WP3 will develop slowly, so it will end after WP1 and WP2, the materials of which will also inform its analysis. Its primary method will be the analysis of documents and processes of state interventions, in terms of economic support measures as well as legal actions that are both national and international in their ambition. Our unpacking of the development of support systems will include significant case studies involving, among other things, the music publishing support of Arts Council Norway and the international marketing support of Music Norway. The analysis of legal interventions will involve an examination of the current revision of national copyright law and EU's recently implemented directive for 'collective management of copyright and related rights and multi-territorial licensing of rights in musical works for online uses'.

Main activities and milestones	Year and semester (spring/fall)						
	17F	18S	18F	19S	19F	20S	20F
Recruit postdoc, establish research group	x						
Work package 1		x	x	x			
Work package 2			x	x	x		
Work package 3				x	x	x	
Production and publication of articles				x	x	x	x
Attendance at natl. and intl. conferences		x	x	x	x	x	x
Public seminars		x		x			x

Advisory board

An advisory board will provide guidance and relevant insights to the project every year. It will consist of researchers with key expertise as well as stakeholders at relevant cultural institutions: **David Hesmondhalgh**, Professor at the University of Leeds, a leading figure in the field of music mediation and cultural politics; **Nancy Baym**, principal researcher with Microsoft Research and a pioneering researcher in online music sharing; **Anne Danielsen**, Professor in the Department of Musicology (UiO), who has in-depth knowledge of digital music culture; **Lars Nyre**, Professor in the Department of Information Science and Media Studies, University of Bergen (UiB), who has explored the publics and politics of sound media; **Mari Torvik Heian**, researcher at Telemark Research Institute, who has investigated the economy and working conditions of artists in Norway; **Ellen Aslaksen**, Dean at Oslo National Academy of the Arts, who has extensive experience with public support measures for artists; and **Preben von der Lippe**, Senior Adviser in the Music Department at Arts Council Norway, who has expertise on the developments in and challenges of different musical milieus.

Budget

Please see grant application for details.

4. Key perspectives and compliance with strategic documents

Relevance and benefit to society

MUSEC will present an original interdisciplinary approach to the impact of digitisation on the production and distribution of music and relate industry shifts and economic developments to changes regarding copyright. We will combine investigations of new media technology with developments in a key sector of art and culture, thereby supplying new grounds for contemporary cultural and media policy debates. MUSEC will assess the sustainability of small and medium-sized participants in the sector and seek to chart the experiences of different gender and ethnic groups. The project will thus provide new insight into the development of cultural production and distribution in the face of globalisation—insight that is crucial to both members of the sector itself and national policymakers. Importantly, MUSEC will investigate a sector that is at the forefront of exploring new technology, economics and copyrights, thereby offering findings and informing debates about similar developments in other cultural sectors.

Environmental impact

This project is not likely to have any significant environmental impact.

Ethical perspectives

In our efforts to investigate rights negotiations and contract terms, we must be clear about our intentions towards our informants and be careful to honour confidentiality obligations. This is important for the sake of individuals but also for larger organisations, for example when dealing with what might be considered trade secrets.

Gender issues

The MUSEC team includes one female and three male researchers. The advisory board includes four women and three men. The University of Oslo practices moderate affirmative action. We know women who are well qualified for the post.doc position and will encourage them to apply. Gender and the opportunities of female performers and professionals represent an important issue in the music sector, and our analyses will be particularly mindful of identifying and discussing gender patterns.

5. Dissemination and communication of results

We intend to publish our results in seven articles in leading international peer-reviewed journals and to publish one anthology on the topic of the project. MUSEC will approach journals across the fields of media and music, cultural economy, cultural politics and copyright (including *Media, Culture and Society*, *Popular Music and Society*, *Journal of Cultural Economics*, *Review of Economic Research on Copyright Issues* and *International Journal of Cultural Policy*). While the anthology will include MUSEC's own research, it will also solicit contributions from its extended research network and the international research community.

MUSEC has ambitious plans for the communication, presentation and discussion of its research. First, the project aims to arrange one open seminar, inviting performers, industry professionals, cultural policy bodies and members of the public to discuss the impacts of new digital technology. These seminars will not only represent an arena in which to present and discuss preliminary findings but also constitute fieldwork in their own right. Second, the project plans two public seminars in cooperation with key organisations of music and culture. One will be organised by the associations for artists, composers and music writers in Norway (Norsk forening for komponister og tekstforfattere and Norsk Komponistforening), which have agreed to host researchers from MUSEC for a debate on technology and the future thresholds of musical communication. Another will be organised together with the Arts Council Norway, which considers MUSEC's research agenda highly relevant to its own insight into the development of the various musical milieus for which the Arts Council is a key cultural support agency. Third, MUSEC will communicate its results via radio and podcasts, for which its musical topics are highly suited. Science journalists in the public service broadcaster NRK and the P2 program Ekko have already

expressed interest in a themed episode on music and new technology. Furthermore, the project aims to participate in ongoing debates regarding the economy and cultural politics of music via news and media outlets, as well as seminars and conferences organised by various stakeholders. MUSEC will of course establish its own website, on which its activities and results will be published, and this website will aggregate relevant resources for the study of its topics as well.

6. References

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