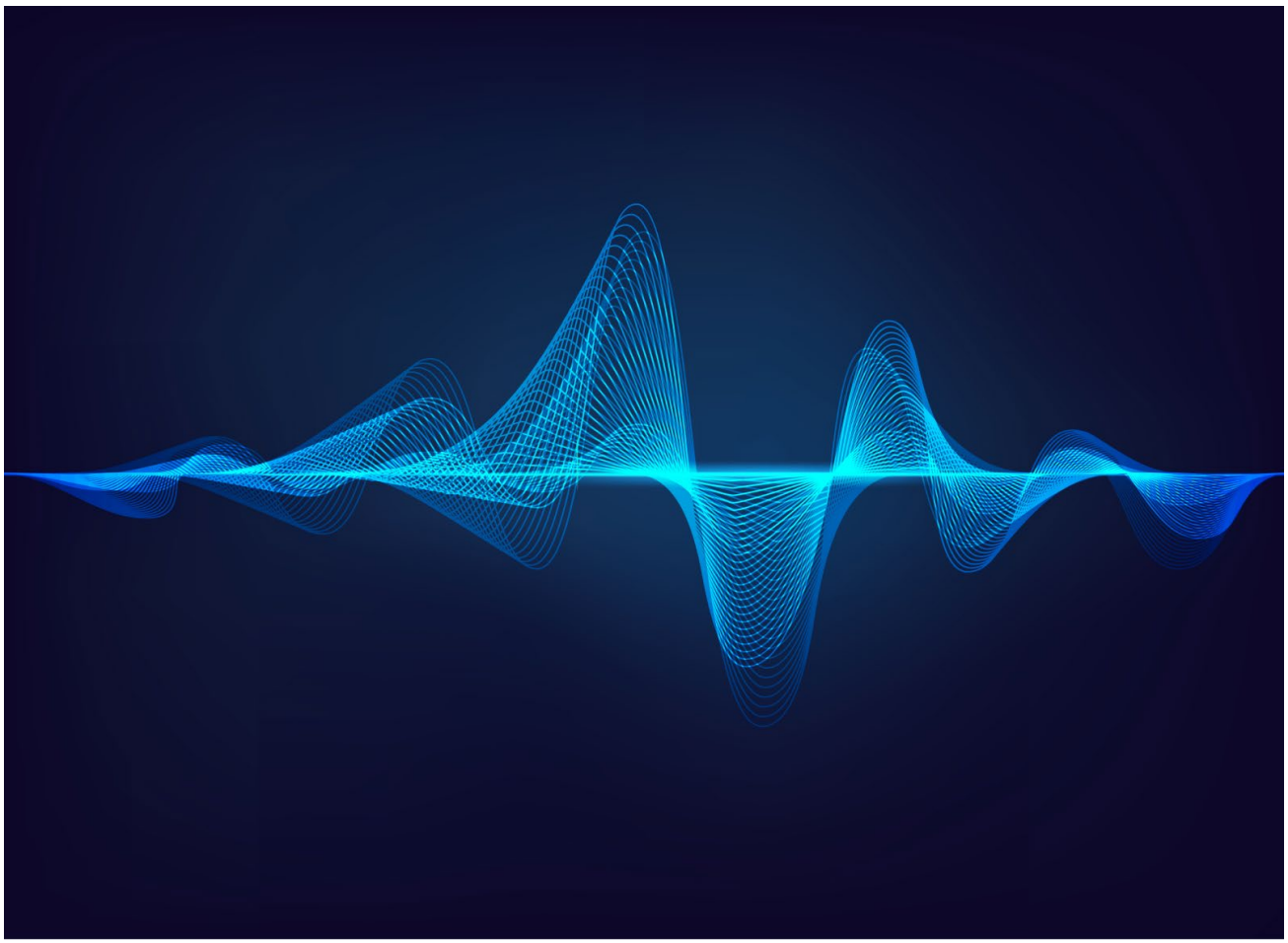

D3.1 – Music, Society, and Citizenship: Methods and Indicators

OpenMusE

An open, scalable data to-policy pipeline for European music ecosystems

Funded by the European Union

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Glossary

Please see the glossaries provided in D1.1, D2.1, D6.2, and D6.3. A harmonised glossary will be hosted on the Open Music Europe project website and the Open Music Observatory (D5.1).

Executive Summary

This deliverable identifies critical research questions, data sources and gaps, and data collection methods regarding the broad topic of music, society, and citizenship in Europe. It builds upon the *Feasibility Study for the Establishment of a European Music Observatory* (Directorate-General for Education, Youth, Sport and Culture et al., 2020). This deliverable's focus is on three topics emphasised in that study, and in subsequent policy work:

1. The ways audiences interact and engage with (and through) music;
2. The composition and evolution of music ecosystems;
3. The environmental, social, and governance (ESG) sustainability of music ecosystems.

Drawing upon best practices in cultural statistics and current policy priorities, this deliverable proposes a mapping of policy-relevant concepts to guide data collection on the three topics above. A review of scientific literature was conducted on the basis of this concept map. The concept map was then iteratively revised and developed into a schema for the assessment of data availabilities and gaps.

This schema is based on the notion that data can be collected on any topic in music and society along five dimensions (cf. *ESSnet-Culture* 2012). It will be applied to assess data availability on numerous topics in music, society, and citizenship on the EU27 level. Take, for instance, the topic of "music education". Data could be collected on:

- Employment: number of faculty/staff
- Expenditure: government spending on music education
- Consumption: student spending on music education
- Practices: number of students studying music
- Governance: existence of regulations on music education

This initial schema will be workshopped with music sector stakeholders in order to improve its relevance and actionability. During the forthcoming data collection phase, a revised schema will be used to assess data on music, society, and citizenship in Bulgaria, Germany, Hungary, Italy, and Slovakia. It will also provide input for surveys of music professionals and small businesses/organisations on the one hand, and the general population on the other. The end goal is to develop a framework for data collection on music, society, and citizenship, which could be incorporated into a future European Music Observatory.

This deliverable concludes by proposing policy-relevant indicators on music, society, and citizenship. The second iteration of these indicators will be reviewed by stakeholders and added to the Open Music Observatory (D5.1).

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Introduction

Open Music Europe work package 3 focuses on:

1. The ways audiences interact and engage with (and through) music;
2. The composition and evolution of music ecosystems – i.e., music actor systems, governance systems, resource systems, and action situations;
3. The environmental, social, and governance (ESG) sustainability of music ecosystems.

Why did we choose these focal points? The first two are derived from the *Feasibility Study for the Establishment of a European Music Observatory* (Directorate-General for Education, Youth, Sport and Culture et al., 2020). The Open Music Europe project is structured in accordance with the three pillars of this study: 1) the economy of music in Europe; 2) music diversity and circulation; 3) music, society, and citizenship; 4) innovation and future trends. This work package addresses the third pillar, which explores:

> *"[…] the way audiences choose, and are able, to experience music in its full range of cultural contexts and through which means they access and experience music. This focuses on all aspects of* ***musical interaction and audience engagement****. It should also provide* ***a framework to map and measure all actors and initiatives contributing to societal evolutions in the music sector*** *at large, as well as not-for-profit operators in Europe" (p. 116).*

Our third focal point responds to the Council Resolution on the EU Work Plan for Culture 2019-2022 (2018) and 2023–2026 (2022/C 466/01, 2022), which mandate adopting a sustainability perspective on culture, including music.

The *EMO Feasibility Study* served as a foundation for the development of research questions pertinent to our three focal points.[1] The data collection areas identified in that study are very focused, and reflect the study stakeholders' business and management needs. The first phase of research in Open Music Europe WP3 was to expand and systematise the topics identified in the *EMO Feasibility Study* through a review of other key sources, including good practices in cultural statistics on the one hand and current cultural policy priorities on the other. This sets the groundwork for the development of indicators, the aim of which is to shape data collection and reporting toward the end of better policy.

Broadly speaking, the first focal point guides data collection within the work package; the second focal point guides theory-building; and the third focal point guides technical and practical innovation. The following three sections identify research aims and questions for each focal point.

[1] The core aim of the *EMO Feasibility Study* was to identify data availabilities and gaps in areas relevant to music industry and policy stakeholders, and to recommend data collection activities capable of filling the gaps. The study entailed a process of consultation with an Advisory Board comprising representatives of major representative organisations in the sector (Live DMA, GESAC, EMEE, Liveurope, AER, Yourope, IMMF, ICMP, ECSA, IMPALA, EBU, Eurosonic Noorderslag, EMC, and IAO); policymakers in culture; other EU music sector stakeholders; and providers of music sector data (2020, pp. 107-112).

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1 Research Aims and Questions

1.1 Audience Interaction with Music

Our aim here is to update the EMO Feasibility Study methodology with references to good practices in cultural statistics on the one hand and current cultural policy priorities on the other.

1.1.1 Touchpoint: Good practices in cultural statistics

The most critical reference point for data collection on cultural audiences is the *European Statistical System Network on Culture Final Report* (Bína et al., 2014; henceforth *ESSnet-Culture Final Report*), which defines cultural activities as follows:

> *"Cultural activities are understood as any activity based on cultural values and/or artistic expressions. Cultural activities include market or non-market oriented activities, with or without a commercial meaning and carried out by any kind of organisation (individuals, businesses, groups, institutions, amateurs or professionals)'" (p. 20).*

Under this definition, several conceptual frameworks and models are introduced.[2] The most useful of these with regard to the measurement of audience interaction with music is the **ICET model**, which encompasses not only direct participation in activities traditionally classified as cultural, but also interactions with and through culture. The four aspects of the ICET model are:

- **Information**: to seek, collect, and spread information on culture;
- **Communication and community**: to interact with others on cultural issues and to participate in cultural networks;
- **Enjoyment and expression**: to enjoy exhibitions, art performances, and other forms of cultural expression, to practice the arts for leisure, and to create online content;
- **Transaction**: to buy art and to buy or reserve tickets for shows.

All of the functions and dimensions identified in the *ESSnet-Culture Final Report* apply to this work package's theme of music, society, and citizenship. Insofar as the ICET model encompasses a broad range of audience interaction with and through music, it will thus be adopted as a guiding framework for both literature review and data collection during the work package (see Section 2.3 and Section 4.2.2, respectively).

1.1.2 Touchpoint: Current cultural policy priorities

The guiding document on EU-level cultural policy during the Open Music Europe project lifespan is the Council Resolution on the EU Work Plan for Culture 2023–2026 (2022/C 466/01, 2022), which establishes four strategic priorities:

a. **Artists and cultural professionals**: empowering the cultural and creative sectors
b. **Culture for the people**: enhancing cultural participation and the role of culture in society

[2] The *ESSnet-Culture Final Report* identifies ten cultural domains (performing arts, heritage, archives, libraries, books and press, visual arts, audiovisual and multimedia, architecture, advertising, and art crafts). It furthermore identifies six "functions" and four "dimensions" of culture, with "functions" corresponding to existing statistical categories of economic activity (creation, production/publishing, dissemination/trade, preservation, education and management/regulation) and "dimensions" corresponding to "specific areas of cultural statistics allowing analyses of culture from different points of view" (employment, expenditure, consumption, and practice [i.e., amateur practice, attending/receiving, and social participation/volunteering]) (p. 40; p. 240). The dimensions of culture were considered as a schema to guide data collection in this WP but were deemed less suitable than the IECT model also proposed within *ESSnet-Culture*.

c. **Culture for the planet**: unleashing the power of culture
d. **Culture for co-creative partnerships**: strengthening the cultural dimension of EU external relations

Under each priority, a series of actions are described: **see Section 2.1** and **Annex 3**. These priorities and actions can be systematised and harmonised with the ICET model and the *EMO Feasibility Study*. This harmonised mapping is described in detail in **Section 2.3** and provided in **Annex 4**.

1.1.3 Outcome: Research questions on audience interaction with music

This harmonised mapping of data collection areas against policy priorities offers a schema for the identification of research questions on audience interaction with music. The steady progress in research on music, health, and well-being on the one hand, and music and sustainability on the other, justifies the addition of another ICET category on these topics.

Here is an overview of research questions on policy priorities that correspond to each category.

- **Information**
  - **Music education:** What are the roles and comparative importance of formal and informal education in musical engagement in Europe?
  - **Other music information behaviour:** What are the roles and comparative importance of different channels and sources in contemporary music information repertoires in Europe? What is the role of music in broader information repertoires?
- **Communication and community**
  - **Music and social life:** How do offline and online social network dynamics shape musical life in Europe and vice versa, for the general population on the one hand and music professionals on the other? What role do music and musical activities play in socialisation?
  - **Music, society, and politics:** How does music contribute to the public good in Europe? Can initiatives and policy interventions that target music produce positive outcomes in policy-relevant areas, such as:
    - Social integration?
    - Economic and social cohesion?
    - Civic engagement?
- **Enjoyment and expression**
  - **Non-commercial musical creation:** What is the extent of musical activity in Europe among the population as a whole? Do the above factors and/or sociodemographic factors play a role? What is the economic impact of amateur music making, e.g., via instrument sales, lessons, etc.?
  - **Music and human rights:** What challenges endanger European musicians' freedom of expression? What progress have EU member states made toward recognizing the "right to culture"? What initiatives have been taken to protect and promote minority music in Europe?
- **Transaction**
  - **Commercial musical creation:** What is the extent of participation in the informal musical economy in Europe among the population as a whole? What is the spectrum of activity between "amateur" and "professional" musicianship? How do musicians move between these two poles?

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- **Participation in musical life:** How can the consumption of musical goods and services in Europe be accurately assessed, in view of sectoral characteristics such as high informality and the prevalence of zero-price uses? How can improved consumer-side data support improved price-setting and asset valuation for business activities and policymaking (cf. Open Music Europe D1.1)?

- **Health, well-being, and sustainability**
  - **Music, health, and well-being:** How is music used in physical and psychological health care systems in Europe? How can the impacts be assessed? How can the impact of music on general well-being be assessed, on the level of:
    - Individuals?
    - Communities?
  - **Music and sustainable development:** How can the environmental, social and governance sustainability of the music industry be measured? Is there a connection between musical participation and pro-environmental attitudes and behaviours? Can musicians contribute to the development of a greener culture?

These research questions guided our literature review (Section 2). A selection of the most critical questions will guide data collection in the following task of this work package.

1.2 The Composition and Evolution of Music Ecosystems

Our second focal point is the composition and evolution of music ecosystems. Open Music Europe WP3 data collection is focused on audience interactions with (and through) music. However, a second aim of the work package is to develop "a framework to map and measure" the diverse components of music ecosystems in Europe (Clarke et al., p. 116). This is not a concrete data collection objective, but rather a challenge for theory-building and modelling.

The concept of an "ecosystem" is broad and frequently debated, but a working definition is that a music ecosystem is the full set of actors, resources, institutions, arrangements, and norms involved in musical activity within a particular (physical or virtual) space. Audiences are among the diverse set of actors that make up music ecosystems; others include musicians, workers in the music industry, cultural intermediaries (such as DJs and music critics), cultural policymakers, etc. The interactions between such actors are conditioned (though never strictly determined) by numerous other factors, such as the availability of resources, the presence of absence of laws and regulations, the overall socioeconomic and cultural setting, and even the characteristics of the local environment.

Social-ecological systems theory offers a promising means of conceptualising and modelling the complex interactions between such factors (Edwards & Konishi, 2023). A social-ecological system is "a complex, adaptive system consisting of a bio-geophysical unit and its associated social actors and institutions" (Glaser et al., 2012, p. 4). The concept of social-ecological systems – i.e., interlinked environmental and social systems – arose from the natural sciences, but has since found applications across the social sciences and policymaking. Specifically, a suitable theoretical basis might be Elinor Ostrom's social-ecological system framework (SESF) (McGinnis & Ostrom, 2014), which breaks down social-ecological systems into clearly defined variables:

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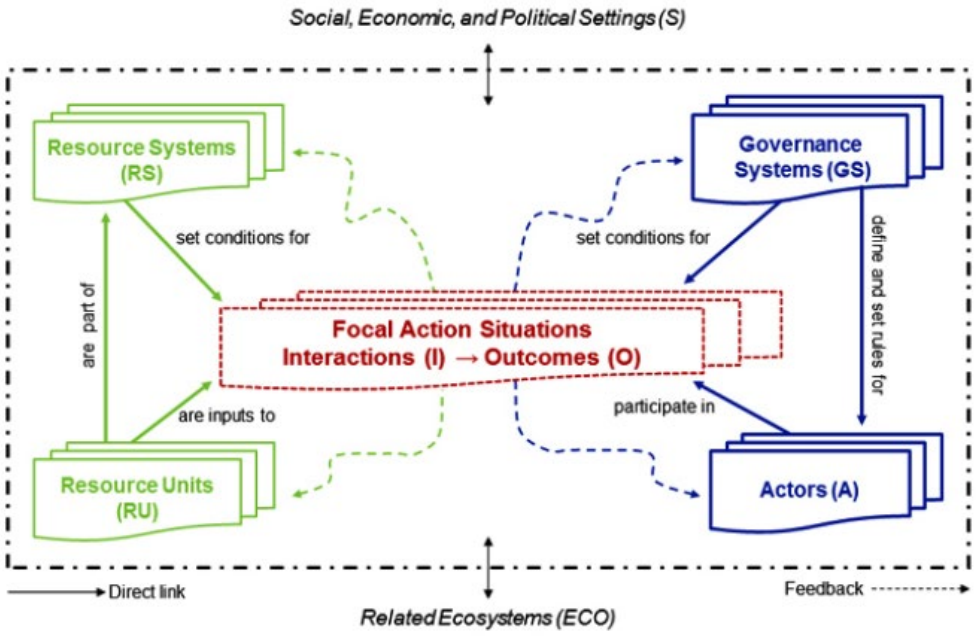

Potential examples of each first-tier variable relevant to the music sector follow:

- Social, economic, and political settings (S): GDP per capita, sociodemographic structure of the population, extent of technology diffusion, etc.
- Resource systems (RS) and resource units (RU): music enterprises' and organisations' access to governmental funding, private investment, education and training, etc.; spatial resources, such as performance-appropriate spaces, etc.
- Governance systems (GS): national and local policy frameworks, rights management organisations and systems, radio airplay quotas, etc.
- Actors (A): music professionals, audiences, policymakers, etc.
- Action situations, i.e., interactions (I) and outcomes (O): the various types of interaction outlined in the ICET model above (see Section 1.1.1).
- Related ecosystems (ECO): any environmental conditions that impact musical practices (e.g., weather conditions, availability of rare materials for musical instruments, etc.), as well as the reciprocal impact of musical practices on the environment (e.g., carbon footprint of festivals and touring, etc.).

It is still unclear whether applying a framework such as the SESF could add practical value to the analysis of musical ecosystems. However, one benefit of using such a framework is interoperability with numerous other policy and research domains. Based on the OpenMusE WP3 contributors' prior experience with the SESF (Edwards, 2023), the possibility of applying it to the music sector will be explored in forthcoming writings.

1.3 The ESG Sustainability of Music Ecosystems

Open Music Europe aims to create impact and value for music stakeholders within the project lifespan. This is the task of the "innovation half" of the research and innovation dyad.

As sustainability is an overarching priority in EU policy on culture and in general, OpenMusE will strive to help improve the sustainability of music ecosystems (see Section 2.1). Building on the basis of our research, task 3.3 will provide tools to help music stakeholders define, measure, and achieve

environmental, social, and governance (ESG) sustainability goals. This will include both open-source software tools and resources like good practices and guidelines.

This will culminate in a pilot study in which Open Music Europe partner Music Innovation Hub (MIH) creates a semi-automated organisational sustainability report by using software tools developed by partners REPREX and UTU. This sustainability report will comply with the forthcoming EU Corporate Sustainability Reporting Directive (CSRD) and European Sustainability Reporting Standards (ESRS). The following table outlines the ESRS domains and topics on which data should be collected (for preliminary thoughts on data collection, see Section 4.3.2):

ESRS domains, topics, and indicators		
Domain	**ESRS topic**	**Potential indicators**
Environmental	E1 Climate change	Energy consumption; climate change mitigation
Environmental	E2 Pollution	Pollutant emission
Environmental	E3 Water and marine resources	Water consumption and discharge
Environmental	E4 Biodiversity and ecosystems	Impacts and dependencies on ecosystems (e.g., use of sustainable resources; animal rights; etc.)
Environmental	E5 Circular economy	Resource inflows and outflows; resource optimisation
Social	S1 Own workforce	Work-related rights (e.g., working conditions; work-life balance; freedom of association; equal opportunities for different groups; etc.)
Social	S2 Workers in the value chain	Work-related rights in the value chain
Social	S3 Affected communities	Impact of company and value chain activities on civil, social, and economic rights; social inclusion of different groups; social cohesion; community wellbeing; etc.
Social	S4 Consumers and end-users	Impact of company products and services on consumers (e.g., data protection; child protection; etc.)
Governance	G1 Business conduct	Anti-corruption and anti-bribery measures; protection of whistleblowers; lobbying; relations with suppliers

The ESRS framework also provides a structured means to evaluate the relevance of music sector projects to different aspects of sustainability. To this end, the framework has been used to assess a small selection of EU-funded projects on music (see Annex 2). Because the EU has made a priority of publishing project information as linked open data, it should be feasible to automate this type of analysis in the near future (see Section 4).

2 Literature Review

2.1 The EU Cultural and Music Policy Agenda

In order to ensure the policy relevance of the work package, the literature review phase began with an analysis of recent EU-level policy documents on music, and culture more broadly. Throughout, attention was paid to the degree to which policy documents addressed the WP3 focal points, i.e.:

1) Do policy objectives and actions address the ways audiences interact and engage with and through culture, and specifically with music?
2) Do policy objectives and actions address the composition and evolution of cultural ecosystems, and specifically musical ecosystems?
3) Do policy objectives and actions address the environmental, social, and governance (ESG) sustainability of cultural ecosystems, and specifically music ecosystems?

In brief, all three focal points are strongly represented in EU policy documents on the level of culture in general, as well as the more limited corpus of policy documents on music in specific.

2.1.1 AB MUSIC Working Group Report (2016)

In 2015, the Creative Europe AB Music Working Group, comprising both policymakers and representatives of the music sector, convened to establish a foundation for a more proactive and comprehensive policy approach to the sector (Directorate-General for Education, Youth, Sport and Culture, 2016) . This Working Group paved the way for enhanced sectoral consideration in the New European Agenda for Culture (2018) and the Work Plan for Culture 2019-2022 (2021). Three main topics were considered:

1. Cross-border circulation and cultural diversity
2. Support, professionalisation and remuneration of music creators
3. Reinventing the music experience in the digital age

The Working Group identified a number of challenges facing the sector. These included the divergent impacts of the Digital Single Market strategy, such as its potential multiplier effect on the "value gap" and power differential between "a handful of large dominant players on one hand, and a multitude of small or very small actors on the other" (p. 14); the need on the part of independent artists and MSMEs for enhanced education, training, and access to funding[3]; the need for active measures to help ensure the fair remuneration of creators; various interpretations of the concept of "cultural diversity"; the challenge of music circulation within a fragmented international trade regime (and with regard to the Transatlantic Trade and Investment Partnership in particular; p. 15); the importance of supporting live venues as drivers of cultural diversity and stores of "symbolic societal value" (p. 16); the importance of festivals, music export offices, and radio as spaces for both dissemination and talent discovery; conflicts of interest between new and established entrants to the market; and the lack of "reliable, independent and trustworthy" sources of data on the live, publishing, and recorded music sectors and the start-up sector, and the need for better incentives for data owners and curators to share data with policymakers (p. 17). With regard to data, the Working Group proposed: "i) actions to increase the collection and transparency of metadata and user data, ii) actions to increase the measuring of the footprint of the music sector in Europe, including the launch of an observatory that would produce independent studies regarding the sector and provide regular and accurate measures of the imprint of

[3] The Foundation for Assisting Canadian Talent on Recordings (FACTOR; https://www.factor.ca/) was mentioned by a number of participants as a good practice in this regard.

European music, its circulation and vitality" (p. 17). This recommendation set the groundwork for EMO Feasibility Study and the Open Music Europe project.

2.1.2 Communication on A New European Agenda for Culture (2018)

The Communication on a New European Agenda for Culture (European Commission, 2018) summarises the European Commission's efforts to support the European cultural sector – including the music sector in particular – through a multitude of initiatives (e.g., Creative Europe). These initiatives are structured around a social dimension, an economic dimension, and an external relations dimension, with a particular focus on the first two dimensions.

Regarding the **social dimension**, the Agenda aims to foster the cultural capability of Europeans, encourage the mobility of professionals in the cultural and creative sectors, and protect and promote Europe's cultural heritage as a shared resource.

Concerning the **economic dimension**, the Agenda focuses on the promotion of the arts, culture, and creative thinking in all forms of education and training, fostering favourable ecosystems for cultural and creative industries, promoting the skills needed by these sectors, creating CCSI jobs, improving CCSI employment conditions, improving cultural education and training, and boosting Europe as a cultural tourism destination. The Agenda emphasises the economic contribution of the CCSIs, as well as their importance to other industries such as tourism. At the same time, the Agenda highlights challenges that prevail within the CCSIs, such as difficult employment conditions.

Finally, the **external relations dimension** aims to strengthen cultural cooperation with actors outside Europe, support culture as an engine for sustainable social and economic development, promote intercultural dialogue for peaceful inter-community relations, and reinforce cooperation on cultural heritage. Within this dimension, the EC's initiatives are focused on the Western Balkans in particular, as well as other regions in Asia, Africa, and Latin America.

Throughout all three dimensions, the importance of both preserving the European cultural heritage, and of encouraging innovation within the cultural sector (Digital4Culture), are highlighted. The Communication sets forth several planned actions in all three dimensions relevant to increasing the competitiveness, fairness, and sustainability of European music ecosystems. These include plans to support partners (e.g., the OECD) with similar objectives (2018); promote music and the arts in education and training (e.g., via Erasmus+; 2019); support creativity-driven innovation via cross-sectional pilot projects (2018); better leverage the European Institute of Innovation and Knowledge and Innovation Communities (2019); strengthen dialogue with the European audiovisual industry (2018); support Member States in ensuring fair remuneration for artists and creators (2019); and organise regular dialogues with cultural and creative sectors – including the music sector in particular via the Preparatory Action "Music Moves Europe", set forth in the Work Plan for Culture 2019-2022.

2.1.3 Report from the Commission on the Work Plan for Culture 2019-2022 (2022)

The European Work Plans for Culture (2005-2006; 2007-2010; 2011-2014; 2015-2018; 2019-2022; 2023-2026) establish core objectives for EU-level cultural policy, as determined by consensus among Member State representatives in the European Council. The Work Plan for Culture 2019-2022 constituted an important step forward for EU music policy insofar as it established the Music Moves Europe programme.

In preparation for the Work Plan for Culture 2019-2022 (2021), a survey was conducted seeking Member State views on cultural policy, resulting in the following six priorities:

a) Sustainability in cultural heritage

b) Cohesion and well-being
c) An ecosystem supporting artists, cultural and creative professionals and European content
d) Gender equality
e) International cultural relations
f) Culture as a driver for sustainable development

Section 3 of the report breaks down actions and planned outputs corresponding to each of these priorities. Most of these actions and outputs are relevant to the music sector and the Open Music Europe project in a cross-cutting capacity; the Music Moves Europe programme is directly relevant, and indeed, laid the groundwork for the project.

Priority A - Sustainability in cultural heritage

- **Participatory governance of cultural heritage**: The Commission designed and funded a peer-learning project entitled "Cultural Heritage in Action", beginning in 2019, in which over 100 local & regional policymakers exchange knowledge on cultural heritage, focusing on participatory governance, adaptive reuse and quality principles for interventions in cultural heritage.
- **Adaption of cultural heritage to climate change:** The Commission set up an Open Method Coordination (OMC) group on “Strengthening Cultural Heritage Resilience for Climate Change”, followed by a report and set of recommendations on good practices and innovative measures for the protection of cultural heritage in relation to climate change.
- **Quality principles for EU-funded interventions with potential impact on cultural heritage:** A document with the European quality principles on interventions impacting cultural heritage has been published and revised in 2019 and 2020 integrating also good practices identified in the peer learning project “Cultural Heritage in Action”.
- **Complementary funding for cultural heritage:** The Commission organised an online workshop in 2021 on complementary funding for cultural heritage with representatives of 22 member states, covering methods like public-private partnerships, crowdfunding, fundraising, lotteries, donations and more, followed by a report and policy debate.

Priority B - Cohesion and well-being

- **Social cohesion:** The commission organised and online workshop in 2020 with participants from 22 member states exchanged views on the promotion of social cohesion through culture at local and regional levels, sustainable models on cooperation between public authorities and cultural sector practitioners, alongside related topics.
- **High-quality architecture and built environment:** The commission implemented an OMC group on this topic, which published a report and related toolkit based on a collection of case studies gathered from multiple governance levels across Europe, including best practice examples and policy recommendations on how to operationalise quality criteria for architecture and built environment.
- **Understanding digital audiences:** In 2021, the Commission launched of Voices of culture platform with the aim to explore the possibility of voluntary guidelines for collecting and managing data on digital audiences, with a special focus on the performing arts.
- **Young creative generations**: In 2019 council conclusion were adopted following the Presidency Conference “Young creative generations” in Romania.
- **Citizenships, values and democracy:** After a presidency conference in Finland on “Citizenship, values and democracy” in 2019 a 2021 study was conducted on the importance of citizens’ participation in culture for civic engagement and democracy.

Priority C - An ecosystem supporting artists, cultural and creative professionals and European content

- **Status and working condition of artists:** A study was published in 2020 on working conditions of artists and cultural and creative professionals, followed by the establishment of an OMC group which shared good practices on this topic, also taking into account the wider ecosystem that supports artists, cultural and creative professionals and European content.
- **Artistic freedom**: In 2021, the commission organised an online workshop with participants from 20 member states, thematizing the current state of affairs on freedom of artistic expression, best practices for realising, promoting and protecting this freedom, alongside a possible legal framework for that.
- **Audiovisual co-production**: The commission established an OMC group, which determined that formally framed co-productions not only reach broader audiences than national works but also enhance artists' international careers, presenting an opportunity to reconsider collaborative approaches in addressing urgent challenges such as the shift towards environmentally sustainable practices in the audiovisual industry.
- **Music**: Romania organised the Presidency Conference “Music Moves Europe” alongside an online conference on diversity and competitiveness of the European music sector, in which topics like the impact of COVID-19, the role of music for social cohesion and well-being, music streaming and cultural diversity, and the Music Moves Europe initiative have been addressed between experts from EU Member states and representatives of the music sector.
- **Multilingualism and translation**: An OMC group was established, which work focused on the main challenges faced by translators alongside recommendations for the future attractiveness, training opportunities and pay and working conditions of the field.
- **Financing and innovation in the cultural and creative sectors:** The event 'Cultural and Creative Sectors Ecosystems: Flipping the Odds' was held to foster collaboration and discussions among nearly 250 stakeholders to assess the implementation of previous OMC groups' recommendations on finance, innovation, and public policies in the cultural and creative sectors.

Priority D - Gender equality: The commission launched an independent study on gender gaps in cultural and creative sectors and established an OMC group focusing on key challenges such as gender stereotypes, sexual harassment, access to the labour market and the gender pay gap, access to social benefits, access to resources, access to leadership positions and female entrepreneurship, data collection, gender equality in the workplace, gender budgeting and gender mainstreaming methodologies, as well as gender-sensitive language

Priority E - International cultural relations: The Council conclusions on an EU strategic approach to international cultural relations aim to integrate cultural relations into foreign policy instruments, emphasizing the need for cross-cutting cultural cooperation and policy coordination, with the Slovenian Presidency event 'Future Unlocked!' discussing cultural and creative sectors as agents of change on a global scale.

Priority F - Culture as a driver for sustainable development: The commission set up an OMC group focusing on improving the integration of culture into national sustainable development strategies, UNESCO reporting tools and bottom-up projects on sustainability featuring cultural key players. It was preceded by a Voices of Culture dialogue on the topic of culture and Sustainable Development goals and following report.

Furthermore, the report emphasises the crucial role of regular, reliable data in informing evidence-based policymaking, highlighting **cultural statistics as a cross-cutting priority in the work plan**. Eurostat is actively engaged in gathering alternative data sources at the national level, launching questionnaires and involving the Culture Statistics Working Group to enhance the quality of cultural statistics. Additionally, the Commission's call for proposals on 'Measuring the Cultural and Creative Sectors in the EU' aims to create a framework to address data gaps at Eurostat level, with a project expected to

conclude in December 2022, complementing efforts related to the establishment of a European music observatory and other statistical initiatives under Horizon Europe.

The cultural and creative sectors' increasing **digital transformation,** accelerated by the COVID-19 pandemic, provides significant opportunities for growth, experimentation, and improved engagement with diverse audiences. However, challenges such as the cost of access to technology, skill shortages, unfair sharing of revenues for digital uses, dependency on external platforms, dominance of mainstream providers, promotion and preservation of cultural diversity, infrastructure gaps, and the digital divide need to be addressed to ensure a fair digital transition benefiting European cultural players and citizens.

2.1.4 The Music Moves Europe initiative (2018-present)

Regarding the music sector and the Open Music Europe project, the most significant action taken in the Work Plan for Culture 2019-2022 was the establishment of the Music Moves Europe initiative. The topline objective of the initiative is "to build on and strengthen the sector's strong assets: creativity, diversity and competitiveness," and to lay the groundwork for an integrated EU policy approach to music (Directorate-General for Education, Youth, Sport and Culture et al., 2023). Its four specific objectives are to:

- Promote creativity and innovation
- Safeguard and expand the diversity of European music
- Help the sector adapt to and benefit from digitisation
- Support the sector's sustainable recovery from the COVID-19 crisis and its resilience

Between 2018-2020, the initiative supported 60 small-scale projects under a dedicated Preparatory Action, including the EMO Feasibility Study and four other EU studies:

- Study on a European music export strategy (2020)
- Analysis of market trends and gaps in funding needs for the music sector (2020)
- Study on the health and wellbeing of music creators (2023)
- Implementing steps to develop and promote European Music Export (2023)

In 2021, the Music Moves Europe initiative received further support via the Creative Europe programme 2021-2027, which includes a sector-specific approach to music (Brütt, 2020; p. 7). This support included a EUR 500,000 tender on "Strengthening the Dialogue on Music" by organizing a series of Music Moves Europe dialogue meetings and a biennial conference on music involving stakeholders, which was won by the founding members of the Federation of Music Conferences (ARTmania Events SRL, Stichting Eurosonic Noorderslag, Music Innovation Hub SpA, MaMa Event, Inferno Events GmbH & Co. KG, and Shiftworks OU). Notably, the tender also included "a request for conceptual work to provide an updated definition on Europe's music ecosystem" (https://etendering.ted.europa.eu/cft/cft-display.html?cftId=10166).

2.1.5 Council Resolution on the EU Work Plan for Culture 2023-2026 (2022)

The Council Resolution on the EU Work Plan for Culture 2023–2026 (2022/C 466/01, 2022) entails a range of cross-sectoral actions, in addition to specific actions target the video game sector and libraries. It acknowledges the achievements of the Work Plan for Culture 2019-2022 and establishes seven guiding principles and four priorities for EU-level cultural policy and action. The guiding principles emphasise the intrinsic value of culture in general, cultural heritage, and cultural and linguistic diversity; the importance of freedom of artistic expression and creativity; the role of cultural diversity and intercultural dialogue in promoting human rights; the potential of culture to contribute to sustainable development, economic prosperity, social inclusion, equality, mutual respect, and the fight against violence and discrimination. The Council Resolution also stresses the importance of the use of high-quality data and statistics in the implementation of cultural actions. Regarding the mentioned principles, the Resolution establishes the following priorities:

a) **Artists and cultural professionals:** empowering the cultural and creative sectors
b) **Culture for the people:** enhancing cultural participation and the role of culture in society
c) **Culture for the planet:** unleashing the power of culture
d) **Culture for co-creative partnerships:** strengthening the cultural dimension of EU external relations

The Resolution furthermore invites the Commission and other decision-makers to report on results and findings by 2026, and to consider proposing an EU strategic framework for culture.

Within each priority area, the Resolution prescribes a number of actions. Those actions relevant to the music sector are summarised below, along with brief notes on their relevance (*in italic text*). Note that the action "c1. Cultural statistics – to build resilience in and through culture" is in fact a cross-cutting action relevant to data collection in all areas, in particular on cultural participation and the societal impacts of culture in general (e.g., "culture for the people"). Note that the actions are not numbered in the original document.

Priority A – Artists and cultural professionals: **empowering the cultural and creative sector**

- **A1 Status and working conditions of artists and cultural and creative professionals** (working methods: follow-up to the ongoing OMC group; thematic workshops; possible conference). An online platform is proposed to disseminate information about working conditions in the CCSIs, as well as data on topics such as diversity, mobility, and gender relations within the sector. *The AB MUSIC Working Group and other structured dialogues with the music sector confirm that this topic is of the highest sectoral relevance. The OMC report on The status and working conditions of artists and cultural and creative professionals* (Directorate-General for Education, 2023) *has since been released, and platform has been launched at https://creativesunite.eu/work-condition/.*
- **A2 Artistic freedom** (working methods: conference, followed by related Council conclusions). Ideas and good practices will be exchanged regarding the importance of artistic freedom, links between culture and democracy, and challenges faced by artists. *As an expressive form with particular political resonance, music is particularly vulnerable to censorship (Kirkegaard & Otterbeck, 2017).*
- **A3 Stimulate the digital transformation of the cultural and creative sectors** (working methods: conference, possibly followed by related Council conclusions). Experiences will be exchanged in order to identify transferable best practices to promote a coherent and sustainable digital transformation across the CCSIs. *The AB MUSIC Working Group Report and numerous projects funded under Creative Europe and the Music Moves Europe programme*

confirm that music is often a 'canary in the coal mine' with regard to the impact of digitalisation on creative professionals and the need for a proactive rather than reactive approach.

- **A4 Stimulate the green transition of the cultural and creative sectors, with a specific focus on the energy crisis** (working methods: workshops or OMC groups; a stocktaking exercise on the energy crisis for sharing best practices). Experiences will be exchanged to identify transferable best practices on CO_2 calculators and supporting the CSS efforts to adapt to the green transitions. *This action intersects directly with Open Music Europe task 3.3, the development of an ESG reporting tool tailored for CCSI MSMEs and small CSOs.*
- **A5 Enhancing the cultural and creative dimension in the European video games sector** – this is a sectoral action only marginally relevant to music.

Priority B – Culture for the people: enhancing cultural participation and the role of culture in society

- **B1 Culture and promoting democracy: towards cultural citizenship in Europe** (working methods: peer learning; possible conference bringing together policy makers and relevant stakeholders in the cultural and educational sectors). Experiences on utilizing culture to enhance democracy will be exchanged and examples of best practices will be selected. *Here it is important to note the longstanding relationship between music and pro-democratic movements in Europe, from post-WWII Germany (Anderton, 2016) to contemporary post-Eastern Bloc states such as Bulgaria (Buchanan, 2006). This topic is further addressed in Section 2.3.4 below.*
- **B2 Culture and health** (working methods: possible conference; possible informal meetings of officials from ministries of culture and health; short-term OMC group on including culture in health policies – exchanging good practices with a special focus on mental health). The aim is to raise awareness of the positive effects of culture, create more cross-sectoral cooperation among decision-makers, develop recommendations for implementing participatory cultural practices with a focus on mental health, and continue mapping good practices. *Among the arts, the role of music in health care is comparatively well-studied; this topic is addressed in Section 2.3.9 below.*
- **B3 Building bridges: strengthen the multiple roles of libraries as gateways to and transmitters of cultural works, skills and European values** (working methods: OMC group; workshops; conference). Aims of the actions are to create a comprehensive debate on how to best promote and strengthen libraries, identify different dimensions and areas with potential, explore funding lines under EU programmes, bring together policy makers and library professionals and explore possibilities for training and further activities for professionals. *Ensuring that the music sector is represented in this action would be beneficial, as music libraries and music information centres are important players within the music data space*.
- **B4 Protection of children and young people from harmful content on digital platforms** (working methods: workshop(s)/round table discussion(s)). Best practices will be identified and supports to ensure protection and empowerment of children and young people online, both in the Member States and on EU level. *Viewed from a music sector perspective, this is a delicate topic, given the history of "moral panics" on music and the complex discourse on content labelling (e.g. Deflem, 2020; Hjelm et al., 2011); this is all the more reason for proactive sectoral participation.*
- **B5 Discoverability of diverse European cultural content in the digital environment** (working methods: technical study and/or workshop). Innovative projects, specific tools and accessibility to content (e.g. for people with lower income or disabilities) will be reviewed, with a focus on less-explored and less-regulated sectors such as music or books. *As streaming services have become the dominant channels for music consumption, this topic is particularly critical to the sector; it is also a focus of Open Music Europe task 2.3, the Listen Local project.*

Priority C – Culture for the planet: unleashing the power of culture

- **C1 Cultural statistics – to build resilience in and through culture** (working methods: series of workshops and/or peer-learning activities; discussions with Eurostat and EU Member States' statistical offices). Best practices among the Member States will be exchanged and a set of harmonised and comparable statistics identified and developed across the EU, covering gender equality aspects, the labour dimension, economic support, and cultural participation. *As mentioned above, this is in fact a cross-cutting priority that builds upon the Work Plan for Culture 2019-2022. It is particularly important for the Open Music Europe project to follow up on the work done in this action, or better, participate in it directly.*
- **C2 Cultural governance** (working methods: think-tank meeting, possibly followed by related Council conclusions). A new model of cultural governance will be developed proposing future-oriented approaches to holistically address current challenges. *Here it should be noted that governance is an important topic on an organisational as well as a sectoral level, especially as it constitutes a domain within the European Sustainability Reporting Standards (ESRS). The ESG reporting tool developed in Open Music Europe task 3.3 addresses governance alongside environmental and social sustainability.*
- **C3 Climate action through culture, including the arts and cultural heritage** (working methods: follow-up to the 2022 OMC reports; workshops, possibly followed by related Council conclusions). Knowledge will be exchanged regarding innovative artistic and cultural approaches, including measures under the RRF, to address the climate crisis, help transform behaviour to do so, and advance EU-funded research on this topic. *A number of initiatives have focused on improving the climate impact of different sub-sectors within music, especially festivals. The ESG reporting tool developed in Open Music Europe task 3.3 should improve MSMEs' capacity to assess their climate impact and set informed goals for improvement.*
- **C4 High quality living environment for everyone** (working methods: European Directors for Architectural Policies (EDAP) meetings; promotion of the NEB initiative via post-OMC expert network exchanges; possible organisation of a European conference on architectural policies). Good practices will be exchanged among the EDAP; existing legislative frameworks and relevant initiatives in the field will be reviewed; potentially, new processes to foster the inclusion of high-quality standards in new policies and programmes will be set up. *While this action focuses explicitly on architecture, it intersects with the topic of noise pollution and the sonic environment more generally, which is mentioned in the EMO Feasibility Study as relevant to the sector (p. 116).*
- **C5 Safeguarding heritage against natural and human-made disasters** (working methods: peer-learning activities (workshops, visits) and/or conference). A comprehensive inventory of relevant manuals, guidelines and methodology to facilitate the design and implementation of risk and emergency preparedness measures will be produced, alongside capacity and skill building of stakeholders. *As with the above action, the focus here is likely on tangible rather than intangible heritage; however, scientific research has been done on the adverse impact of climate change on musical traditions (e.g., Ryan, 2015), and music sector participation in the action would be positive.*
- **C6 Exchanging information between cultural heritage professionals and competent authorities for cultural goods on the fight against trafficking cultural goods** (working methods: series of workshops complementary to the upcoming EU Action Plan against Trafficking in Cultural Goods for 2023-2027; peer learning). The actions aim to assess and improve the cooperation between the actors involved, allowing them to gain insight into each other's working methods, identifying risks and problems, and working on possible recommendations for improvement. *While it is possible that musical instruments or other musical heritage objects are among the cultural goods that are trafficked illegally, this action is comparatively low priority for the sector. However, a parallel area of illegal trade that does remain relevant is audiovisual piracy. The EMO Feasibility Study identifies piracy among the*

data availabilities/gaps in the pillar on music, society, and citizenship, and recommends a "Study on online piracy in the EU, and piracy of European content outside the EU" as a potential "quick win" for a future EMO (2020, p. 67). Piracy has accordingly been added to the concept mapping in this deliverable (Section 2.3 below).

Priority D – Culture for co-creative partnerships: strengthening the cultural dimension of EU external relations

- **D1 Governance of the EU strategic approach to international cultural relations and framework** (working methods: short-term OMC, senior officials' meetings). The aim is to establish a cross-cutting and inclusive methodology, proposing future working structures and methods to reinforce, harmonise, and sustain cultural cooperation in international relations, engaging all pertinent stakeholders. *Music has long been an important element in cultural diplomacy and international cultural relations (Ramel & Prévost-Thomas, 2018), and*
- **D2 Preserving cultural heritage and empowering local CCS in Ukraine** (working methods: Commission-led expert group or think-tank meetings and peer-learning/training activities; meetings with Permanent Representations). Possible joint measures, synergies and best practices for the support of Ukrainian cultural and creative actors, and the preservation, protection and reconstruction of Ukrainian cultural heritage and cultural institutions will be assessed. *Open Music Europe is committed to empowering Ukrainian CCSIs. Partners REPREX and Music Exchange Ukraine (MEU) will explore the transfer of the Listen Local project, piloted in Open Music Europe WP2, to Ukraine.*
- **D3 The role of culture and cultural professionals in the promotion and defence of democracy and human rights in fragile contexts** (working methods: possible joint meetings with relevant Council Working Parties; joint stocktaking conference/seminar with the European Parliament, the Council of Europe, UNESCO and civil society. A comprehensive overview of situations, needs, etc. of cultural human rights defenders will be created. *As an art form historically bound to political culture, music is especially vulnerable to censorship; for details, see Section 2.3.5 below. The inclusion of music sector stakeholders in this action is crucial.*

2.2 National Cultural and Music Policy Agendas

The target countries for primary data collection in Open Music Europe WP3 are Bulgaria, Germany, Hungary, Italy, and Slovakia. A fundamental review of cultural policy in these countries was conducted based on Compendium of Cultural Policies and Trends reports (Agostino et al., 2022; Blumenreich, 2022; Inkei, 2021; Ministry of Culture of the Slovak Republic et al., 2018; Tomova & Andreeva, 2020).

Note that with the exception of Slovakia, this review is only current up to the dates of these reports. Over the course of the project, attention will be paid to bringing this review up to date with regard to music policy in particular, through both desk research and dialogue with governmental and scientific stakeholders.

The review was guided by the same questions identified in Section 2.1 above (based on the WP3 focal points). Attention was furthermore paid to the convergence or divergence of national cultural policy agendas with the priorities and actions of the EU Work Plan for Culture 2023-2026. The following table summarises the relevance of each action to national-level policy agendas; for number references, see Annex 3 (as noted above, the action *c1. Cultural statistics – to build resilience in and through culture* is in fact a cross-cutting action relevant to data collection in all areas, in particular on cultural participation and the societal impacts of culture in general, e.g., "culture for the people"):

Work Plan actions	Bulgaria	Germany	Hungary	Slovakia	Italy	Total
a1	Unclear	Yes	Yes	Unclear	No	**1**
a2	Unclear	Yes	No	Yes	Yes	**3**
a3	Yes	Yes	No	No	Yes	**3**
a4	No	Unclear	No	No	No	**0**
a5	No	No	No	No	No	**0**
b1	Yes	Yes	No	Yes	Yes	**3**
b2	No	No	No	No	No	**0**
b3	Yes	Yes	Unclear	No	Yes	**2**
b4	No	No	No	No	No	**0**
b5	Yes	Unclear	No	No	Yes	**2**
b6	Unclear	No	Unclear	Yes	Unclear	**1**
c1	Unclear	No	Unclear	Yes	Unclear	**1**
c2	Unclear	Yes	Unclear	Yes	Yes	**3**
c3	No	Yes	No	No	No	**1**
c4	Unclear	Unclear	Unclear	Unclear	Unclear	**0**
c5	No	Yes/Unclear	Unclear	No	Unclear	**0**
c6	Unclear	Yes	No	Unclear	No	**1**
c7	Unclear	Yes	No	No	No	**1**
d1	Unclear	Unclear	No	No	Unclear	**0**
d2	No	No	No	No	No	**0**
d3	Yes	Yes	Unclear	Unclear	Unclear	**2**
A total	**1**	**3**	**1**	**1**	**2**	**7**
B total	**1**	**2**	**0**	**2**	**3**	**8**
C total	**0**	**4**	**0**	**2**	**1**	**7**
D total	**1**	**1**	**0**	**0**	**0**	**2**

In brief:

a. **Artists and cultural professionals** is the only EU-level policy priority that appears well-reflected in all four national policy agendas, which befits its direct connection to both economic prosperity and cultural prestige;
b. **Culture for the people**, the broadest of the EU-level priorities, is also an area of significant overlap with national agendas, particularly in Slovakia;
c. **Culture for the planet**, despite its momentum on an EU level, only appears as a significant national-level priority in Germany;

d. **Culture for co-creative partnerships** is present in the Bulgarian and German national agendas, which is notable as the former is a historical recipient of cultural development aid and the latter a provider.

Again, this breakdown is only current up to the dates of publication of the Compendium of Cultural Policies and Trends reports on each country. A more detailed summary of the Compendium reports on each target country follows, with attention paid to cultural participation on the one hand and music-specific actions on the other. As noted above, over the course of the project, the analysis will be updated through both desk resource and dialogue with policy stakeholders.

2.2.1 Bulgaria

The general cultural policy objectives in Bulgaria revolve around preserving cultural memory and historical heritage, finding and securing effective financing mechanisms, and digitizing cultural content. There's a focus on strengthening Bulgaria's cultural identity in Europe. Digitisation is aimed to promote through projects like "Digitisation of the archive of real cultural property" funded from the European Social Fund, the work of e.g. The National Academic Library Information System foundation or regional initiatives like State Archives Agency's "Positive Memories of Old Negatives", but challenges persist, particularly regarding the preservation of old Bulgarian film footage (Tomova & Andreeva, 2020).

The primary actors include national bodies like the National Assembly, Council of Ministers, and Ministry of Culture, along with regional and local entities. Challenges arise from conflicts between central and local governments in decentralisation efforts and a lack of a defined long-term development strategy for the cultural industry.

Regarding **cultural participation**, Bulgaria employs various strategies to facilitate the access to culture and promote cultural participation. Due to agreements between the ministries of Culture and Education students are allowed free entrance to theatre, museums, galleries, and cultural heritage. Examples of specific programs to support cultural participation are the Sofia's Culture Programme, which focuses specifically on diverse audience and disadvantage groups. The National Culture Fund has also been created to promote cultural participation, supporting projects addressing societal issues and engaging diverse audiences. Another program, which aims to improve access to culture and the arts is the Cultural Entrepreneurship, Heritage, and Cooperation program, funded by the European Economic Area Financial Mechanism.

In terms of **music-specific policies**, Bulgaria allocates at least 5 percent of the subsidy to the Bulgarian National Radio for local musical and radio productions (p. 23). Initiatives like the creation of a Roma Music Theatre and two Turkish Musical and Drama Theatres are underway, though overall, there's a limited mention of music-specific policy measures (p. 27).

2.2.2 Germany

The main cultural policy objective in Germany is to enable broad participation in arts and culture by ensuring their diversity and freedom (Blumenreich, 2022, p. 6). Cultural policy is viewed as part of social policy and therefore aims to address societal challenges such as demographic shifts, migration, and digitalisation and financial developments (p. 6). Discussions and actions in the field of cultural policy in the last 5 years mainly focused on support for culture institutions and actors during COVID-19, cultural diversity and inclusion, digitalisation, sustainability, audience development and cultural education, cultural infrastructure in urban and rural areas and commemorate culture.

Main public actors of the cultural policy system in Germany are the federal states, which have their own cultural ministries, policies and priorities, collaborating through the Conference of Ministers of Culture (p. 8-10). The federal government, represented by the Federal Government Commissioner for

Culture and the Media, is responsible for the representation of the state as whole, establishing a regulatory framework for the development of art and culture, promoting cultural institutions and projects relevant to the state as a whole, preserving and protecting cultural heritage, foreign cultural policy, fostering historical awareness and promoting Berlin as a capital city. The German Cultural Council and Association for Cultural Policy are two cross-sectoral non-governmental actors (p. 7).

Cultural participation in German cultural policy involves numerous programs, like the "Culture makes you strong" initiative, providing support for children and young people in difficult social situations (p. 76), and the "Culture backpack" program, offering access to cultural facilities for people between 10 and 14 (p. 76). Additionally, cultural institutions provide free admission to children, and there are initiatives to enable access for people with lower incomes (p. 76). The German Digital Library has been launched to provide central access to digital cultural content like books, documents and files, paintings, statues, installations, monuments, films and music (p. 27).

Sustainability is a key focus in German cultural policy, reflected in the Sustainability Culture Fund (p. 7), campaigns promoting sustainability discourse in the cultural sector, and various initiatives from local, regional, and federal cultural actors (p. 7). The first "Sustainability Report 2020" by the Federal Government Commissioner for Culture and the Media provides an overview of activities aligned with the UN's Sustainable Development Goals (p. 7).

The **music sector** is supported through music-specific cultural policies, as well as a broad range of policies addressing the Culture and Creative Industries. There is a music export office to support the private music industry (p. 49). The "Initiative Culture and Creative Industries" aims to enhance the framework conditions for the growth and financial and infrastructural support of several Culture and Creative Industries with the “Music-Initiative” as a sub-program specifically targeting the music industry (p. 49). Educational programs, such as "An Instrument for Every Child" in North Rhine-Westphalia aim to provide musical opportunities to primary school children (p. 71). In 2015 a law draft has been approved to streamline copyright protection in the music industry by facilitating collective defence, introducing multi-repertoire licenses for online music use, and modifying compensation procedures for technical equipment and storage media (p. 60). Examples of measure across the Culture and Creative Industries are the funding of research projects, e.g. on the impact of the COVID-pandemic (p. 49) or wages in the CCI sector (p. 25), the provision of infrastructure for cultural education (p. 74) and establishment of several cultural funds like the Performing Arts Fund (p. 85).

2.2.3 Hungary

Hungary's cultural policy objectives, primarily inferred from the Prime Minister's statements, revolve around preserving national identity, confronting cultural liberalism, and emphasizing competitiveness in cultural programs and institutions (Inkei, 2022b, pp.2 f.). The absence of an official declaration on cultural policy creates a lack of structured planning, with decision-making often favouring government-friendly institutions (p. 4).

Responsibilities for cultural policies are distributed across several ministries, a single Ministry of Culture does not exist and the centralisation of policies has diminished regional actors (pp. 6 f.). In theory, primary culture policy actors are the state Secretariat for Culture in the Ministry for Human Resources, the Parliament's Committee for Culture, the National Cultural Council, and the Hungarian Arts Academy. However, decision-making lacks transparency and tends to align with influential personalities (p. 4).

In addition to the absence of a structured plan for cultural policy-making, current issues in the culture landscape of Hungary include an biased attitude of the government towards NGOs (p. 13), limited media pluralism and content diversity (pp. 15 f.), and financial hardship faced by employees in cultural

institutions and self-employed artists (p. 15). Issues also encompass the lack of plans for supporting minority languages, gender disparities, and limited regulation on disabilities (pp. 16 f.). There is a need for more inclusive and conscientious cultural policies specific to the Roma community, which is the largest minority group in Hungary.

In terms of **cultural participation**, the government supports so-called Houses of Culture, which are centres in which cultural associations and amateur groups of all cultural sectors operate, coordinated through a private foundation-owned nonprofit company (p. 38). While there's no dedicated audience development strategy, publicly subsidised events like World Days of Music influence public engagement (p. 38).

Regarding **music-specific policies**, Hungary enforces radio stations to broadcast Hungarian musical works for a specified duration (p. 16). Classical music receives substantial support, with symphony orchestras, concert halls, and pianos being restored from public funds (p. 24). In addition, there are awards and prizes like the Liszt Award and several scholarships available to artists (p. 36). Another way, in which the music industry is supported, is through the Budapest Music Centre, a central building compromised of a concert hall, stage, restaurant, as well as offices, to which construction and operation the government contributed (p. 45).

2.2.4 Italy

Italy's cultural policy broadly focuses on heritage and landscape protection, cultural development, pluralism and freedom of expression. Specific objectives include the protection and valorisation of cultural heritage, promotion of reading and libraries, urban and architectural quality promotion, support for performing arts, film, visual arts, artistic research, innovation, higher training in cultural disciplines, and the diffusion of Italian culture abroad (Bodo, 2022b, p. 4). Historically, there has always been a strong emphasis on culture heritage within the cultural policies.

Primary actors at state level are the ministries of Culture, Economic Development and Education, University and Research and the Prime Minister’s Office (pp. 11 f.). Regional and local levels vary in involvement and legislative powers, with municipalities playing a prominent role (pp. 14 f.).

A main issue has been the shortage in public financing, especially in the south of Italy (p. 23) and high reorganisational activity in cultural administration (p. 6). In addition, topics like education, audience development and cultural participation, digital transformation, metrics for measuring the impact of culture and the role of the Third Sector have been addressed in cultural policies and public debate (p. 23).

With regard to **cultural participation**, Italian policy evinces a focus on heritage. While the Italian constitution emphasises the promotion of culture and protection of national heritage, recent efforts have primarily focused on visible heritage, resulting in neglect of broader cultural promotion (p. 79). There exists a significant gap in cultural participation between individuals with low versus high income and education, as well as a general north/south divide (pp. 24 & 79). Initiatives have been introduced to address economic barriers, including the Bonus 18anni providing a 500€ cultural consumption bonus to those reaching adulthood, free museum admissions for specific groups, a 2020 law supporting reading, and projects like "Born to Read" offering free reading activities for families with young children (p. 79). The 2021 National Plan for Education emphasises heritage education and regional initiatives prescribe theatre experiences for children, promoting cultural engagement (p. 80). A yearly synthetic indicator of cultural participation is collected through an annual survey conducted by Istat (p. 82), and organisations like ARCI actively promote cultural activities related to cinema, theatre, music, visual arts, and reading (p. 84).

Italian cultural policy includes **specific measures for music**, such as the inclusion of musical activities like Jazz in state public funding, with a historical shift from primarily supporting classical, opera, and musical theatre activities (p. 54). National legislation provides a Tax Credit for music promotion, encouraging investment in music-related activities (p. 54). Over half of state public funding for performance arts is directed towards Opera-Symphonic Foundations, highlighting a focus on sustaining Italy's musical tradition, particularly in classical and opera genres (p. 54). Policies address the acceleration of digitisation processes, development of audiovisual products for television and web broadcasting, and advocacy for live entertainment welfare systems in response to the pandemic (p. 54). There's a growing emphasis on digital broadcasting platforms, reflecting a shift towards online distribution channels (p. 54). Additionally, acknowledgment of the importance of copyright has led to a partial revision of legislation, and projects like the Music Innovation Hub aim to foster innovation in the music sector (p. 55). The music industry is also targeted by policies of the Ministry of Culture as part of the performing arts sector, e.g. through the establishing of funds or councils, alongside with extended state support for contemporary popular music (p. 47). Music education is supported through various measures, including the continuous expansion of Academies of Fine Arts, Music Conservatories, and Higher Institutes for Arts Industries, along with reforms introducing creativity components into the curriculum (p. 75).

2.2.5 Slovakia

Baseline as of 2018

Slovakia's cultural policy is driven by the protection, production, and promotion of culture (Ministry of Culture of the Slovak Republic et al., 2018. p. 5). The government emphasises three fundamental principles: continuity of what has been working in the past, communication with the cultural community and stakeholders, and efficient resource coordination (p. 5). The program declaration on culture and Cultural Development Strategy of the Slovak Development 2014-2020 outline more specific objectives, such as shaping cultural needs in education, integrating creativity and culture into economic development, offering systematic support for both artistic creation and cultural research, promoting the country's culture abroad (p. 16), enhancing cultural funding and the efficiency of state cultural institutions, making cultural heritage more accessible, restoring historical monuments, promoting culture without barriers for disadvantaged groups, fostering cultural diversity among national minorities, and supporting the professional arts and the audiovisual industry in particular (pp. 116 – 128).

The main cultural policy making bodies in the Slovak Republic are the Ministry of Culture & the Ministry of Finance (p. 6), which are advised by several committees and cooperate cross-sectional with other ministries (p. 6). Other primary actors are institutes in the field of research and statistics, grant awarding bodies like the Audio-visual, Literacy, Music and Visual Arts Fund and professional associations like the Slovak Music Union (p. 62).

The Ministry of Culture supports **cultural participation** through initiatives like cultural vouchers for pupils, encouraging visits to cultural institutions (pp. 54 ff.). Cultural institutions themselves often employ tools such as reduced entry prices for frequent visitors, group discounts, and special offers to increase participation (p. 55).

In the area of **music**, Slovakia has implemented measures such as reclassifying "books and music" under a decreased VAT rate of 10%, aiming to control the growth in prices (p. 31). Broadcasters are mandated to reserve a share of broadcasting time for Slovak musical works, with specific requirements for new Slovak music (p. 37). The government promotes creativity and participation through special artist funds, grants, awards, and scholarships, including the Aurel Award for popular music and jazz (pp.

49 & 51). Education in the cultural sector, including music, is supported through academies, university faculties, public and private art schools, and amateur art clubs offered by leisure centres (pp. 55-58).

Recent developments

As noted in OpenMusE D1.1 and D2.1, the Slovak Institute for Cultural Policy (IKP) and Ministry for Culture have dedicated significant effort to revising cultural policies to align with the 2030 Agenda for Sustainable Development. In 2022, the IKP released the first edition *Set of Goals and Measurable Indicators for Cultural Policies in Slovakia* (IKP 2022), which developed draft objectives and indicator candidates for an umbrella cultural policy, 13 sub-sectoral cultural policies (including for the music sector), and two cross-cutting cultural policies. In 2023, the IKP released an updated strategic roadmap for Slovak cultural policy, the ***Culture Strategy and Creative Industries of the Slovak Republic 2030***, which was presented to the Ministry of Culture (this is not yet a binding document). The strategy identifies seven new Strategic Objectives for policy towards culture and the CCSIs, which are:

Objective 1 - A well-managed culture. Objective 1 aims to "strengthen the performance of cultural policy based on quality management, participation and cooperation at all levels and introduce a results-based approach to evaluating its outcomes." In order to achieve this objective, the ministry is advised to legally define the natural and legal persons that can be considered as actors in the culture and creative industries. Second, cultural institutions are encouraged to improve their management processes, to monitor meaningful outputs, evaluate the end-user satisfaction, and assess the tools used to do so. Finally, it is recommended that the Ministry of Culture monitors the impact of cultural policy in order to evaluate the results of applied cultural policy instruments, and takes on a citizen-centred, participatory approach to allow both for a satisfaction of the end-users and the participation of professionals and the public.

The following priorities are stated under Objective 1:

a. Priority 1.1 - Strengthen the principle of strategic planning in cultural organisations and creative industries.
b. Priority 1.2 - Establish a permanent participatory mechanism in the Ministry of Culture for the development of cultural policies.
c. Priority 1.3 - Develop effective inter-ministerial and trans-ministerial cooperation.
d. Priority 1.4 - Develop and regularly update strategic documents for the different areas of culture and creative industries in relation to this framework strategy.
e. Priority 1.5 - Legislate on the definition of actors and infrastructure in the culture and creative industries.
f. Priority 1.6 - Introduce and apply the principle of results-based cultural policy.
g. Priority 1.7 - Improve the functioning of cultural organisations by reviewing their legal forms.
h. Priority 1.8 - Review the network of cultural institutions and infrastructure to ensure the cultural needs of the population are met.
i. Priority 1.9 - Update the basic documents defining the competences of the Ministry of Culture of the Slovak Republic.

Objective 2 - Efficiently funded culture. Objective 2 strives to "systematically reduce infrastructure and modernisation debt and increase management efficiency and financing of culture and creative industries, to complement public funding with private resources." While governmental spending on culture and the creative industries in Slovakia is comparable to the EU-average, private spending in culture is far behind other European countries. This is supposed to be increased by providing the legal regulation to stimulate private spending in culture. At the same time public investments need to be made more efficient, to provide the necessary funding and reduce public debt.

The following priorities are stated under Objective 2:

a. Priority 2.1 - Stimulate the share of private resources in the cultural and creative industries as a means of increasing resources.
b. Priority 2.2 - Promote culture and the creative industries through legislative and financial instruments.
c. Priority 2.3 - Strengthen instruments to promote investment in the form of sustainable construction, reconstruction, modernisation, rehabilitation of technical equipment and debarring.
d. Priority 2.4 - Systematise support from public subsidy funds for culture and creative industries.
e. Priority 2.5 - Stabilise funding for public service media.
f. Priority 2.6 - Coordinate the discussion on the various forms of funding for churches and religious societies.

Objective 3 – A dignified culture. Objective 3 aims to "improve conditions for the work and creation of people working in the cultural and creative industries." The Ministry is advised to support people active in culture and the creative industries, both by providing them with the necessary education to pursue a career, and by ensuring decent working conditions, including fair remuneration for their work independent of their employment status.

The following priorities are stated under Objective 3:

a. Priority 3.1 - Remove barriers to individuals and institutions in the cultural and creative industries.
b. Priority 3.2 - Prevent precarisation of work in the cultural and creative industries.
c. Priority 3.3 - Support self-governing professional organisations of people working in the cultural and creative industries.

Objective 4 – Quality culture. In Objective 4, it is recommended to "increase expertise, innovation and quality in the culture and creative industries". In order to achieve this objective, the main focus is put on education, setting education standards, and encouraging life-long learning for professionals in culture and the creative industries. At the same time, the Ministry is advised to improve cultural education within the general population and build cultural curiosity early on in school education, and thereby develop a more educated and critical audience.

The following priorities are stated under Objective 4:

a. Priority 4.1 - Develop and then maintain an effective formal education system for professionals working in the field of culture and creative industries.
b. Priority 4.2 - Develop lifelong learning opportunities for cultural professionals and creative industries.
c. Priority 4.3 - Promote and develop theory, criticism, reflection, research and management in the arts, culture, history, creative industries, and disciplines related to arts and crafts.
d. Priority 4.4 - Support the creation, production, and dissemination of innovative cultural content.

Objective 5 – Inclusive culture. Objective 5 aims to "Ensure that culture is accessible and that its specificities are developed for all", thus taking an inclusive approach, making culture accessible and affordable for all population groups, including minorities, and to offer spaces to create, present, and participate in culture. Culture needs to be comprehensive and allow for communication and

collaboration between different population groups. In addition, buildings and equipment should be made barrier-free.

The following priorities are stated under Objective 5:

a. Priority 5.1 - Support the cultural and artistic activities of national minorities and ethnic groups and their presentation to the general public.
b. Priority 5.2 - Support the artistic activities of marginalised, disadvantaged, and vulnerable groups and their presentation to the general public.
c. Priority 5.3 - Develop tools to support access to culture and creative industries for marginalised, disadvantaged, and vulnerable groups.
d. Priority 5.4 - Develop intercultural cooperation and dialogue.
e. Priority 5.5 - Promote inter-faith dialogue.

Objective 6 – Respected culture. In Objective 6, it is recommended to "increase the prestige of culture and creative industries and improve their recognition as an important value for society at the national level, streamline foreign presentation and international cooperation.". In comparison to other European countries, Slovakia lags behind in passive cultural participation, which needs to be changed by increasing the value given to culture within the population, by improving cultural education, and by making culture more accessible.

The following priorities are stated under Objective 6:

a. Priority 6.1 - Systematically promote people's cultural participation in all areas of arts and culture.
b. Priority 6.2 - Increase the accessibility and security of tangible and intangible cultural heritage.
c. Priority 6.3 - Promote positive attitudes and attitudes towards art and culture in all periods of their lives.
d. Priority 6.4 - Develop a systematic presentation of culture and creative industries abroad through the promotion of international cooperation and mobility.
e. Priority 6.5 - Promote collaboration between actors across different groups and areas of the cultural and creative industries.

Objective 7 – Responsible culture. Objective 7 aims to "participate in identifying and addressing current environmental and other societal challenges, thereby increasing societal cohesion and resilience." The idea is to leverage the public impact of culture and the creative industries to create awareness for and tackle societal problems, such as the environmental crisis, shape opinions, improve critical thinking and increase resilience to misinformation. What is more, culture and the creative industries should be encouraged to reduce their negative impact on the environment and instead opt for sustainable solutions.

The following priorities are stated under Objective 7:

a. Priority 7.1 - Promote the social and environmental responsibility of organisations active in the cultural and creative industries.
b. Priority 7.2 - Support the creation, production, dissemination and visibility of sustainable products and projects in the cultural and creative industries.
c. Priority 7.3 - Develop trans-ministerial and international cooperation, particularly on topics addressing current environmental and other societal challenges.
d. Priority 7.4 - Increase the resilience of culture and creative industries in crisis situations.

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e. Priority 7.5 - Support activities to develop media education, critical thinking and the fight against the spread of misinformation.
f. Priority 7.6 - Strengthen media pluralism and independence.
g. Priority 7.7 - Ensure increased protection and safety of journalists and women journalists.

Each of these objectives is mapped to specific quantitative KPIs, which are included in Section 5.2.5.

2.3 Concept Mapping of Policy Priorities and Scientific Literature Review

The *ESSnet-Culture Final Report* establishes harmonisation as a priority in the improvement of cultural statistics in Europe (Bína et al., 2014; p. 17). It builds upon the 1986 UNESCO Framework for cultural statistics, the Council Resolution of 20 November 1995 on the promotion of statistics on culture and economic growth, and the work of the Leadership Group Culture or LEG-Culture (1997-2000) and Eurostat Working Group on cultural statistics (2001-2004), and the Work Plan for Culture 2008-2010, which identified the improvement and comparability of cultural statistics as a priority. A prerequisite for this is the standardisation and consistent translation of concepts and constructs (p. 252).

The policy priorities and actions established on the EU level are interpretable within the *ESSnet-Culture* framework, insofar as they mostly target the identified functions of culture in one or more domain. However, numerous concepts and areas of action have emerged as policy leitmotifs since the report's publication, such as culture and democracy and culture and sustainability. This calls for an updated mapping.

One way to achieve this in a manner consistent with the logic of the *ESSnet-Culture* framework is to draw on multilingual controlled vocabularies, such as EuroVoc, a thesaurus covering the activities of the EU managed by the Publications Office of the European Union. In preparation for a review of data and scientific literature, the policy priorities and corresponding actions outlined in the Council Resolution on the EU Work Plan for Culture 2023-2026 were mapped to EuroVoc concepts. In the instance that a fitting EuroVoc concept could not be found, other EU-managed controlled vocabularies were used (e.g., ECLAS, which is based on the Macrothesaurus of OECD complemented by the ILO thesaurus, and partially convergent with EuroVoc). Subsidiary "action concepts" on music were then proposed. The full mapping is provided in Annex 4. As noted in Section 1, this concept mapping guided the definition of research questions and a review of scientific literature.

In order to synergise with *ESSnet-Culture*, each concept was furthermore assigned to a pillar in the ICET model, as well as a proposed sub-heading. This breakdown guided a review of the scientific literature. Each section begins with an overview of data available on the European level, e.g., via Eurostat or periodic surveying programmes. It then progresses to a review of key topics in the scientific literature and grey literature. After the literature review, the mapping was slightly revised to better reflect the scientific state of the art.

2.3.1 Information: Music education

This section summarises a selection of literature on music education and music vocational education. A guiding question is: what are the roles and comparative importance of formal, non-formal, and informal education and vocational education in musical engagement in Europe?

Education is one of the six cultural functions identified by the *ESSnet-Culture Final Report* (along with creation, production/publishing, dissemination/trade, preservation, and management/regulation; p. 44). Adapting definitions from the International Standard Classification of Education (ISCED) and the Classification of Learning Activities (CLA), is possible to distinguish between:

- Formal music education, which is "institutionalised, intentional and planned through public organisations and recognised private bodies […] recognised as such by the relevant national education or equivalent authorities" (cf. ISCED, 2011). This includes compulsory and optional music education in primary and secondary schools, music-focused vocational education (if relevant), and music-focused tertiary education.
- Non-formal music education, which is "institutionalised, intentional and planned by an education provider [… as] an addition, alternative and/or complement to formal education within the process of lifelong learning of individuals" (cf. ISCED, 2011). This includes vocational and continuing education in the form of non-degree programmes, workshops, etc., as well as non-vocational offerings such as workshops on music appreciation, music history, etc.
- Informal music education, which is "intentional, but it is less organised and less structured ... and may include for example learning events (activities) that occur in the family, in the workplace, and in the daily life of every person, on a self-directed, family-directed or socially-directed basis" (cf., CLA 2016). This includes individual music lessons, participation in amateur music organisations, musical practice among friends and family, etc.

While cultural education is not covered in the 2018 *Guide to Eurostat cultural statistics* (Eurostat, 2018b), a chapter on "Culture-related education" is included in the most recent report Eurostat *Cultural statistics* report. This chapter does not provide information specific to music education, but does offer:

- Breakdowns of tertiary (ISCED levels 5 to 8) students in culture-related fields, including the arts (ISCED-F 2013 field 021), but not disaggregated by individual artistic fields such as music and performing arts (ISCED-F 2013 field 0215; pp. 47-48);
- Statistics on number of tertiary students from abroad and the mobility of students and trainees under the Erasmus programme, but not disaggregated by field (pp. 54-59).

A priority during the data collection phase of Open Music Europe WP3 will be to determine the granularity with which statistics on students in culture-related fields can be disaggregated with regard to field; the R package *eurostat* maintained by project partner UTU will be used (see Section 4 below).

An additional source of cross-national data on education is the OECD Programme for International Student Assessment (PISA). A cursory review shows that:

- The 2018 student questionnaire codebook includes items on hours per week attending instruction on music (EC001Q06NA), time spent using digital devices during classroom lessons in a typical school week to access music (IC150Q06HA), and digital music device used for learning or teaching during lessons within the last month (IC152Q06HA). Notably, it also includes items on musical instruments kept in the home (ST012Q09NA), portable music players available in the home (IC001Q08TA), and time spent using digital devices outside of classroom lessons in a typical school week to access music (IC151Q06HA), as well as music-related occupation codes for the mother, father, and self (2354: Other music teachers; 2652: Musicians, singers and composers; 7312: Musical instrument makers and tuners).
- The 2018 school questionnaire codebook includes the item <This academic year>, activities offered to <national modal grade for 15-year-olds>: School play or school musical (SC053Q02TA), but no items on music alone.
- The 2018 teacher questionnaire codebook includes the item Teach it in the <national modal grade for 15-year-olds> in the current school year: Arts (TC018Q08NB), but not music specifically.

PISA microdata is available from the OECD; a more thorough exploration of the relevance of PISA data to formal music education will be conducted during the data collection phase of WP3.

One challenge to the collection of data on participation in formal music education is the variability of school structures in the EU in general, and in arts and music education programmes in particular. The Music Education Network (meNet) project collected data on political/policy frameworks, school systems and structures, music education in schools, music curricula, and pathways for future development in 20 EU countries, finding significant differences in:

- The age ranges covered by various levels of compulsory education;
- The indicative compulsory time dedicated to music education at the early childhood, primary, and secondary levels;
- The availability of optional music education at these levels;
- The framing and contents of music curricula (Music Education Network, 2023).

The meNet project determined that there is "no consistent way in which curriculum documents construct and present aims, content or learning outcomes for music" – though most do break down the "basic activities of music making: composing, performing, listening and understanding" (ibid.). With regard to genre and style, a focus on art music and/or national traditions is common, with only a few references to jazz and popular music; all curriculum documents emphasise "the importance of becoming familiar with the music of one's country and cultural heritage", whereas around half also make reference to the value of "developing wider cultural understanding through engagement with music from around the globe" (ibid.). The project furthermore found varying degrees of autonomy on a sub-national level regarding how music education is implemented within very general national-level prescriptions and constraints (ibid.). During the data collection phase of Open Music Europe WP3, outreach will be made to the Institut für Musikpädagogik Wien, which coordinated the Music Education Network project, with a request for methodological details (see Section 4 below).

As with music education in compulsory education, data collection on higher music education in Europe is not consistent across member states. As noted in the *Analysis of market trends and gaps in funding needs for the music sector*, the European Association of Conservatories, Music Academies and Musikhochschulen (AEC) collects data from member institutions which allows a partial assessment of the number of higher music education institutions in 17 member states and the number of music students in 18 member states (cited in Le Gall et al., 2020, p. 10-11). The AEC has also recently introduced an innovative data portal on 79 completed and 67 ongoing "digital practices" carried out by staff of 46 institutions in 36 cities across Europe (Guaus & SMS Digitisation Working Group, 2023; Strengthening Music in Society, 2023). During the data collection phase of Open Music Europe WP3, outreach will be made to the AEC with a request for methodological details (see Section 4 below).

With regard to non-formal and informal arts and music education, data have not been made available on the EU level. Some data may exist via open questions on non-formal education (NFE) and informal education (INF) in the EU-wide Adult Education Survey (Strengthening Music in Society, 2023) (see Section 4.1 below). During the data collection phase of this work package, a request will be made for AES microdata with the intent of analysing these questions.

Two important recent resources on non-formal and informal arts and music education with a focus on music professionals are the Finance, Learning, Innovation and Intellectual Property Rights for the Cultural and Creative Sectors and Industries (Creative FLIP) project report on *Learning: Skills needs and gaps in the CCSI* (VVA, 2021) and the EC OMC report on *The status and working conditions of artists and cultural and creative professionals* (Directorate-General for Education, 2023), produced within the scope of Work Plan for Culture 2023-2026. The Creative FLIP report summarises educational pathways,

skills needs, and skills mismatches for selected creative occupations, two of which are "singer" and "violin maker" (note that these selections are intended as illustrative rather than representative). It concludes that in many MS, these (and by extension other) music occupations "benefit from high quality education levels and educational institutions", but also that "a recurring issue was that curricula do not reflect the needs of the job market", e.g., in terms of required managerial and/or technical skills (pp. 56-57). It concludes that while formal professional education must remain the bedrock of a successful music career, informal and non-formal offerings play an indispensable role in readying professionals for the market and preparing them to adapt to its continual transformation. The EC OMC report further emphasises the importance of informal and non-formal skill acquisition and lifelong learning, and offers examples of EU-funded good practices such as (pp. 69-71):

- The EU Pact4Skills Large-Scale Partnership for the Cultural and Creative Industries Ecosystem and Creative Pact for Skills Manifesto (https://ecbnintra.notion.site/Creative-Pact-for-Skills-C-P4S-Manifesto-7ab34b220bf54dfc98fb7bac8ad93627) a partnership with broad aims that includes "European umbrella associations, networks, sectoral associations, vocational education and training providers, and trade unions" (p. 69);
- Various Erasmus+ Skills Blueprint projects for the CCSIs, including Cyanotypes (https://cyanotypes.website/), which conducts a scenario-based appraisal of future skills needs, and the European Cultural Heritage Skills Alliance (https://charter-alliance.eu/), which aims to develop a sectoral strategy for bridging educational offerings and occupational needs;
- The newly established EIT Culture & Creativity KIC (https://eit.europa.eu/eit-community/eit-culture-creativity), which will focus on technological upskilling of creatives;
- The Creative FLIP project (https://creativeflip.creativehubs.net/), which supports CCSI actors in improving access to finance, updating skills classifications, piloting innovative learning and upskilling projects, and building capacity in topics related to IPR;
- The Innovation and Creative Solutions for Cultural Heritage (INCREAS) project (https://www.increas.eu/), which focuses on digital adaptation in the heritage sector;
- The Creative Skills Europe platform (https://www.creativeskillseurope.eu/), which facilitates networking across stakeholder groups and provides resources such as podcasts and webinars.

Notably, these reports do not quantify or analyse the distribution of EU funding for (informal) music education through projects such as these. However, the EU institutions have been standardising the means by which EU-funded project data is disseminated and improving their machine-readability: see, e.g., the Creative Europe portal (https://culture.ec.europa.eu/creative-europe/projects/search/), Erasmus+ portal (https://erasmus-plus.ec.europa.eu/projects/search/), and CORDIS Horizon Europe, Horizon 2020, and FP7 results portal (https://cordis.europa.eu/projects). The CORDIS portal in particular now enables full project dataset downloads as machine-readable open linked data. As such standardisation measures progress, they should enable such analysis. While outside the scope of the Open Music Europe description of action, this possibility will be explored during the project.

The scientific literature on formal, non-formal, and informal music education is also robust. Formal music education in Europe, such as in schools, conservatories, and music academies, provides a structured environment for learning music theory, history, and practical skills, as well as access to trained teachers, instruments, and performance opportunities that may be limited in informal settings. It also ensures a standardisation of musical training and provides a common basis for students from different backgrounds. Formal music education focuses mainly on classical music and national traditions, as well as sometimes jazz. In the last 20 years, however, popular music has also increasingly found its way into the field of formal academic education. Two examples from Germany are the

Popakademie Mannheim (courses such as “Pop Music Design”, “World Music”, and “Popular Music”) and the University of Paderborn (“Popular Music and Media”).

Informal music education allows for a wider range of musical styles to be explored, pop music often being viewed as the prime example of informal learning in music (Green, 2017). Informal music education is not only used to refer to music education taking place outside of institutional setting but also in the means of a specific style of learning, regardless of where it takes place (Folkestad, 2006). Informal music education accommodates various learning styles and encourages creativity, allowing individuals to explore music on their terms (Jenkins, 2011; Cayari, 2014; Baryga, 2022). In line with this, informal music education often contributes to the formation of an individual musical identity (Jenkins, 2011). Additionally, informal settings, such as community events, festivals, and local performances, can contribute to the social aspect of musical engagement, fostering a sense of community and shared identity through music (van der Merwe & Morelli, 2022).

An important achievement of cultural studies is the identification of music-centred youth cultures and scenes as places of resistance, (self-)socialisation, and the acquisition of skills. In doing so, they have shifted the focus away from the culturally pessimistic assumption that scenes are primarily forms of communitisation where youth "learns" deviant behaviours that make no positive contribution to society. The sociological concept of self-socialisation through media and music (Müller, 1994; Rhein et al., 2008) also emphasises that membership in youth cultures fundamentally requires an acquisition of skills and knowledge. The successful acquisition of such not only enables integration into socio-cultural contexts, but can also be significant beyond scene life. This also includes skills that can be put to practical use in the workplace. Learning-by-doing and the word-of-mouth exchange of experiences within the scene play an important role in imparting skills relevant to the scene (Hitzler & Pfadenhauer, 2004), but scene-specific media (e.g. fanzines) are also “educators” (Calmbach, 2007; Calmbach & Rhein, 2007).

The importance of formal and informal education can vary for individuals. Formal education is often seen as necessary for those pursuing professional careers in classical music or academia, while informal education may be more relevant for those engaged in folk, popular, or contemporary music scenes. Informal education holds great significance in preserving and promoting traditional music within communities, especially in areas with limited resources or fewer formal educational institutions. Also Berbel & Gómez (2014) highlight the importance of coordination between formal and informal music education to optimise the use of resources available and enhance the quality of the education. For example, integrating informal music learning practices in schools' classrooms can bridge the gap between formal music education and students' private musical worlds, allowing students to be active agents in their own learning process (Papazachariou-Christoforou, 2023).

In conclusion, the roles and importance of formal and informal education in musical engagement in Europe are multifaceted, influenced by individual preferences, cultural contexts, and the specific goals of the learners. The interplay between these two forms of education contributes to the diverse and dynamic musical landscape in the region.

2.3.2 Information: Other music information behaviour

This section summarises a selection of literature on how people seek information about music outside the context of education (including via libraries): Guiding questions are: what are the roles and comparative importance of different channels and sources in music information repertoires in Europe?

Information-seeking about music outside the context of education falls under the “information” pillar of the ICET model advocated by the *ESSnet-Culture Final Report*, however, such information-seeking is not included among report’s six domains of cultural activity and is not well-represented in subsequent

Eurostat publications on cultural statistics. An exception is the inclusion of data on cultural uses of the internet collected within the Community survey on information and communication technologies (ICT) usage in households and by individuals. The current model questionnaire module on internet use includes an item on listening to music (I_IUMUSS; see Section 3 below); this could arguably be interpreted as indirect data on information-seeking as well, as much online music listening takes place on streaming services in which music discovery, information-seeking, and listening are integrated. However, more focused and granular data collection is clearly needed on this topic.

Various methods have been employed to understand how individuals interact with and discover music. These include both traditional qualitative and quantitative social research methods and the analysis of online behavioural data – in particular user data from streaming services, which have emerged as dominant channels for music discovery as well as listening. With regard to traditional methods, for instance, Baltzis & Gardikiotis (2008) used a quantitative survey to explore the relationship between social values and music preferences and distribution channel choices, emphasizing the social dimensions that frame music consumption. Cunningham et al. (2007) adopted a qualitative approach, tasking participants drawn from a university course with maintaining a diary that noted each incident of unfamiliar music encounter. This approach allowed for a longitudinal record of behaviours as they occurred, vital for understanding patterns in music discovery.

With regard to the analysis of online behaviour, Crosno et al. (2007) analysed music transactions made via retail establishments, websites, and downloading services, revealing how trust in channels influenced purchasing behaviour. More recently, Kaneshiro et al. (2017) used Shazam data to analyse how listeners interact with songs at specific musical events, offering a quantitative perspective on contextual music discovery behaviours. Specifically, Kaneshiro et al. analysed millions of queries and discovered that the timing of these queries was influenced by musical events within the songs, such as the onset of vocals and choruses. The study also noted that as a song's popularity increases, users tend to query it earlier, implying that repeated exposure to a song may affect discovery behaviours. This exemplifies how in the dynamic field of music information retrieval and discovery, the context in which users engage with music critically shapes their judgments of information relevance. Similarly, an analysis of YouTube music video viewing patterns by Oh & Choeh (2022) suggested that visually rich content can significantly impact audience interaction. Both studies suggest a direct relationship between certain elements of an audiovisual work and the audience impulse to discover more about it and/or interact with it.

Music discovery has undergone significant transformation in the streaming age. Streaming services, beyond being platforms for listening, have emerged as primary vectors for discovering new music. While human-curated playlists on streaming services may provide more consistent recommendations, algorithmic curation stands out as the most commonly used means of discovery (Lindsay, 2016). However, algorithmic curation is not a one-way street: the interplay between software functions and user innovation characterises the music information retrieval space. Users not only use software as intended but also in creative, unintended ways. Here, the incorporation of traditional qualitative methods can shed light on dimensions that are difficult to capture through big data analysis alone: the diary-based method used by Cunningham et al. (2007), for instance, uncovered differences in the way users encounter music via various online and offline channels in multiple settings, suggesting that design improvements could incorporate user behaviour patterns, like those observed with mobile devices. However, despite the rise of digital platforms, traditional methods like radio and word of mouth retain their importance in how users find new music (Cunningham et al., 2007).

A politically relevant topic in music information behaviour is bias. Biases in music recommender systems refer to the presence of systematic and unfair preferences or prejudices in the recommendations provided by these systems. These biases can manifest in various forms and impact

different aspects of the recommendation process. The most investigated types of bias in music recommender systems are gender bias, popularity bias, cultural or country bias, and intersectional biases, combining one or more of these biases. Gender bias is evident in both "organic" streaming and streams programmed by music recommendation systems (MRSs). In organic streaming, 21.75% of tracks are from either women or multi-gender formations, while MRSs increase this number to 23.55%. This gender gap aligns with datasets extracted from the streaming platform Last.fm, where only 23% of solo artists are women, reflecting the gender gap in the music industry (Epps-Darling et al., 2020). Furthermore, the study reveals that in lower popularity levels, more multi-gender groups and female creators exist, but at the top level, solo female artists dominate, influenced by selected superstars and genres (Epps-Darling et al., 2020). Ferraro et al. (2020) also found, that male artists receive almost twice the reach of female artists, indicating a substantial imbalance, especially when considering the number of hits, where male artists receive significantly more recommendations. Popularity bias is partly introduced through collaborative filtering, where popular music items receive more ratings, leading recommendation systems to favour frequently rated, popular items over less popular ones (Bauer, 2021). The intersection of gender and popularity bias is a crucial aspect, as most recommenders intensify the popularity bias of female users, contributing to unequal exposure and opportunities (Lesota et al., 2021). Regarding country bias, recommendation algorithms significantly expose more US and UK artists, penalizing artists from other countries in terms of reach (Ferraro et al., 2020). These biases collectively underscore the challenges and disparities present in music recommendation systems, necessitating a closer examination and adjustments to promote fairness and inclusivity.

Research on algorithmic bias is widespread and interdisciplinary – it has yet to be determined the extent to which this will be taken up as a primary focus in the Open Music Europe empirical research.

2.3.3 Communication and community: Music and social life

This section summarises a selection of literature on music, social life, and social aspects of working life. Guiding questions are: how do offline and online social network dynamics shape musical life in Europe and vice versa, for the general population on the one hand and music professionals on the other? What role do music and musical activities play in socialisation?

The role of social networks in culture and socialisation via cultural activities fall under the “communication and community” pillar of the ICET model advocated by the *ESSnet-Culture Final Report* (Bína et al., 2014), however, these topics are not represented in subsequent Eurostat publications on cultural statistics. Statistics on cultural employment and cultural participation alike focus on the individual, and do not shed light on interaction between individuals; data on expenditure on cultural goods focus are collected on the household level, but do not shed light on interactions within the household.

Fortunately, as with music education, the scientific literature on music and social life is robust. Researchers have used a range of methods to study this topic: for instance, social network analysis (SNA) allows researchers to chart the movement of musical influence and the interplay of social elements within music worlds, offering a structural perspective on the cultural ecosystem of music (Crossley et al., 2014; McAndrew & Everett, 2015). Complementing the macro-level insights provided by SNA, qualitative research methods offer a micro-level view through interviews and participant observations, which capture the nuanced, personal interactions individuals have with music in social contexts. For instance, by evaluating adolescents' reflections on their live music experiences, researchers can glean an understanding of how these events play into overall social life (Kinnunen et al., 2020). Much research on this topic is case-study-based, offering a focused examination of particular instances of community music engagement. By evaluating and contrasting various music projects,

researchers can determine their contributions to broader societal objectives like nation-building and social healing. This method is valuable in contextualizing music's role in addressing contemporary social issues and fostering a sense of unity and shared identity within communities (van der Merwe & Morelli, 2022). However, researchers have also striven to uncover general principles of musical socialisation, for instance, by using tools like neuroimaging to explore how musical activities synchronise with and enhance social bonding on the level of basic cognitive processes (Greenberg et al., 2021).

Within this broad field of questions, the Open Music Europe consortium may concentrate attention on questions such as the role of music in social networks among the general population and/or professionals (Crossley et al., 2014; McAndrew & Everett, 2015), its presence in social media (Waldron, 2017), its contribution to the formation of social identity (Kinnunen et al., 2020; van der Merwe & Morelli, 2022), and its capacity to drive social change (Rabinowitch, 2020).

2.3.4 Communication and community: Music, society, and politics

This section summarises a selection of literature on the relationship between music and a broad set of topics in society and politics:. It also addresses the topics of musical heritage and the scope of the non-profit sector in music (e.g., music organisations and civil society organisations involved in music). Some guiding questions are: how does music mediate social engagement in Europe, especially in policy-relevant areas such as social cohesion and inclusion, civic participation, and environmental engagement? Can initiatives and policy interventions that target music produce positive outcomes in these policy-relevant areas?

Music, and culture more broadly, are vectors not only for socialisation but also for individual and institutional engagement on societal issues. This is a high-priority subject area in EU-level policy (as noted in Section 2 above), as well as in recent work by high-level institutions: the OECD report *The Culture Fix: Creative People, Places and Industries*, for instance, dives into the impact of culture on social inclusion and integration, social cohesion, cultural and creative entrepreneurship, civic participation, and the capacity to address societal challenges (OECD, 2022). Despite falling under the "communication and community" pillar of the ICET model, these topics are not covered in Eurostat publications on cultural statistics. This might be in part due to the difficulty of operationalising complex cross-domain constructs such as the relationship between culture and civic engagement. A thoughtful indication of how EU-level statistical data could be utilised to explore such constructs is the Indicator Framework on Culture and Democracy project, commissioned by the Council of Europe and implemented by a research team at the Hertie School of Governance led by the eminent sociologist Helmut Anheier. The Framework identifies shared components within the domains of "culture" and "democracy", such as participation, as well as components unique to each domain but potentially interrelated, such as cultural funding and government capability (Council of Europe, 2016).

Domain	Dimension	Component
Culture	Civic	Cultural participation
Culture	Policy	Cultural funding
Culture	Policy	Cultural openness
Culture	Policy	Cultural education
Culture	Economic	Cultural industries
Culture	Economic	Cultural infrastructure
Culture	Freedom and equality	Cultural access and representation
Democracy	Civic	Political participation

Democracy	Policy	Government capability
Democracy	Policy	Political competition
Democracy	Policy	Safeguards and checks and balances
Democracy	Policy	Transparency
Democracy	Rule of law	Equality before the law
Democracy	Rule of law	Quality of the legal system
Democracy	Freedom and equality	Individual freedoms
Democracy	Freedom and equality	Individual liberties
Democracy	Freedom and equality	Political representation

Within this framework, a number of indicators are defined for each component and mapped to either primary data sources (such as Eurostat, Eurobarometer, the UNESCO Institute for Statistics, etc.) or high-quality secondary sources (such as the Compendium of Cultural Policies and Trends in Europe, the Global Innovations Index, the Migrant Integration Policy Index, etc.; pp. 41-72). The resulting dataset was furthermore enriched on with data from other sources, e.g., the OECD Better Life Index and the World Values Survey. This allowed for the exploration of relationships between the domains, with countries as units of analysis: for instance, correlations were found on the country level between cultural and political participation, cultural participation and life satisfaction, and cultural participation and trust in others (pp. 25-29). The methodology adopted in the IFCD project has proven influential to the development of music-specific indicators within Open Music Europe WP3 (see Section 5 below). Indeed, some indicators in the IFCF could be further disaggregated to the level of music to enable the development of hypotheses on, for instance, the relationship between musical participation and political participation; such hypotheses have provided a stimulus for the CAP survey planned for Open Music Europe task 3.2. During the coming data collection phase, outreach will be made to the Hertie School of Governance team to explore synergies between the projects.

A more recent contribution based in part on the Council of Europe IFCD project is the EC Directorate-General for Education, Youth, Sport and Culture report on *Culture and Democracy: The evidence: How citizens' participation in cultural activities enhances civic engagement, democracy and social cohesion* (2023). The report registers a clear positive correlation between citizens' participation in cultural activities and indicators of civic engagement, democracy and social cohesion, both on EU and non-EU level (Directorate-General for Education et al., 2023, p. 29). This manifests in an increased likelihood to vote, volunteer, or participate in community activities, projects and organisations; the development of positive social attitudes associated with civic and democratic values; and the development of personal and social skills and competencies that are essential for functioning democracies (p. 5). This associations persists across different forms of cultural participation (active vs. passive) and different socio-economic-backgrounds (p. 5). The demonstrated link is not direct or linear, but rather mediated by a more general and complex process of personal and community development. It is likely the collaborative social nature of many cultural projects that enhances the likelihood of civic participation (p. 31). To profit from the impact cultural participation can have on democracy, a first step is to address existing inequalities regarding cultural participation. As the key predictors of cultural participation are proximity, easy access, low cost, and the attractiveness of the cultural "offer", these would be natural starting points.

This evidence is mirrored across the scientific literature specific to music participation. Polzella and Forbis (2013) analysed the results of 6,257 households from the 2008 U.S. Department of Commerce Current Population Survey: Participation in the Arts Supplement, finding a positive relationship

between the frequency of attendance at musical performances and the likelihood to vote, to spend time volunteering, to contribute to charities and to participate in community activities (as cited in Directorate-General for Education et al., 2023, p. 78). Another way, in which musical participation can benefit to social cohesion is through fostering musical exchange between different communities, exemplified by the Pavarotti Music centre in Mostar (p. 88). Additionally, music and dance helped creating relationships across antagonistic community divides and circumvent the usual seemingly fixed social rules based on culture or religion in Northern Ireland (Pruitt, 2011; as cited in Directorate-General for Education et al., 2023). In Montreal, there are two music initiatives targeted at the inclusion of indigenous peoples' history and contemporary art into the cultural landscape of the city, the Montréal First Peoples Festival Présence and the Mundial showcase of world music (p. 88). Participation in music can also increase small-scale social behaviours, as demonstrated by a study (Kirschner & Tomasello (2010; as cited in Directorate-General for Education et al., 2023) on the influence of group singing and joint music making on young children's spontaneous cooperative behaviour (p. 85). Overall, the evidence implicates that investing in citizen's cultural and musical participation is key in promoting civic engagement, democracy and social cohesion. Additionally, investment in cultural participation can also support a range of other policy objectives in the fields of e.g. education; health and social care; social inclusion and crime reduction (p. 30).

Additionally, the European Commission report gives several recommendations for policymakers at the EU and national levels to enhance cultural participation for the promotion of democracy and social cohesion. Key actions include spreading awareness of the study findings, incorporating culture into civic engagement efforts, boosting cultural participation with a focus on marginalised groups, and integrating cultural participation into EU strategic actions and programs (pp. 32 ff). Additionally, there is a call for supporting research on the link between culture and democracy, promoting a diverse cultural sector, and ensuring inclusivity in cultural activities (pp. 33 f.). At the local level, authorities are advised to remove barriers to cultural participation, invest in inclusivity, incorporate cultural organisations in decision-making, and align cultural policies with civic and democratic goals (pp. 34 f.). The recommendations emphasise the importance of education, research, and collaboration between cultural organisations and authorities to foster civic engagement through cultural activities.

A concept closely related to democracy is civic participation, which encompasses individual and collective actions designed to identify and address issues of public concern (American Psychological Association, 2008; taken from Stern & Seifert, 2009). The influence of music on civic participation is often studied using quantitative measures like the likelihood of voting or volunteering, using large, sometimes cross-national datasets (e.g. Polzella & Forbis, 2014; Clark et al., 2016). Studies have shown attending music concerts, particularly classical, jazz, or opera concerts, is positively correlated with measure of civic participation such as voting, making charitable donations, and attending community meetings (Polzella & Forbis, 2014). Clark et al. (2016) analysed the impact of being a member of a cultural organisation on various indicators of democratic politics, from practices like voting or protest, attitudes toward political institutions, to beliefs regarding citizenship. They found that the impact of cultural membership on the different components of democratic politics is dependent on the concrete cultural contexts in which individuals live (non-protestant, roman-catholic, protestant). While in some cases it drives one away from traditional party politics, in others it has the exact opposite effect, leading one to vote and participate in political campaigns. Furthermore, certain music genres associated with political expression, such as classical, opera, punk, and ska, are related to actual participation in civic activism. Regularly listening to these genres is significantly associated with higher engagement in civic activism among young people (Leung & Kier, 2008). In some cases, qualitative interviews are used to gain insight into how music can contribute to a higher civic participation from a specific point of view, e.g., residents in rural areas (McHenry, 2011). Of course, civic participation and engagement is not

always democratic: for instance, music has been used to disseminate and promote anti-democratic ideologies in alt-right forums (de Boise, 2022).

In addition to democracy and civic participation, social cohesion and integration/inclusion are important topics in policy toward culture and society. As noted in the OECD *Culture Fix* report (2022), the scientific literature on culture, social cohesion, and social integration/inclusion is diverse and well-developed. This is in part a result of the broad scope of the concepts themselves (Fonseca et al., 2019). Long et al. (2002) furthermore defines increased social cohesion as an indicator of increased social inclusion, demonstrating the link between the two concepts. Improving social cohesion and inclusion is a policy priority in Europe and beyond: numerous measures are planned and taken to reduce the impacts of social exclusion (e.g. regarding health, employment or education), while also seeking to address the broader processes that bring about such exclusion in the first place (e.g. Long et al., 2002). Indicators used to measure social inclusion and cohesion include subjective social connectedness or sense of belonging/community, objective educational participation and/or performance, and objectively and subjectively assessed health and well-being, especially within vulnerable populations.

Most scientific studies addressing the influence of music on social cohesion, social inclusion, and civic participation do not focus on music solely, but address culture and the arts in general: studies covering the influence of particularly music on these variables are limited. Studies examining the relationship between music and/or the arts and social inclusion employed a range of research designs, including quantitative, qualitative, and mixed-methods approaches. Often, the influence of music on social inclusion and cohesion is investigated in the context of education, e.g., by examining the effects of music education in schools on pupils/students with different backgrounds. Using qualitative interviews, Crawford (2020) found that music education had a positive effect on the personal wellbeing, sense of belonging, and engagement with learning of young refugee-background students. Ilari & Cho (2023) found that liking music and participation in extracurricular activities predicted scores on social connectedness, and starting formal music education before age 8 predicted how hopeful students were for the future. Perkins et al. (2021) examined the association between arts engagement and feeling of social connectedness using both quantitative and qualitative measurements and found that attending live music performances is the form of cultural participation most linked with it. Using observations and semi-structured interviews, Tapson et al. (2018) investigated community music impacts and structures in two ensembles in the UK, concluding that membership in a community ensemble can support the well-being of members – as well as a wider sense of empowerment in the communities from which they are drawn.

With regard to future research, the use of mixed quantitative and qualitative methods would open new perspectives on this complex and policy-relevant set of topics. Other gaps in the research regarding the influence of arts or music on civic participation are the lack of studies with a longitudinal design, as most of the mentioned studies only provide correlations between certain variables at a given point of time and no causal relationships or potential developments over time can be derived from that. Moreover, there seems to be a lack of studies on how different music genres and participation in music impact civic engagement among vulnerable populations.

2.3.5 Enjoyment and expression: Music and human rights

This section summarises a selection of literature on freedom of musical expression, the right to culture/music, and the protection of minority music. Guiding questions are: What challenges endanger European musicians' freedom of expression? What progress have EU member states made toward recognizing the "right to culture"? What initiatives have been taken to protect and promote minority music in Europe?

As with music, society, and politics in general, music and human rights is a high-priority subject area in EU-level policy. While this subject area is not considered in Eurostat publications on cultural statistics, it is addressed in relevant work by other IGOs, such as the Council of Europe Indicator Framework on Culture and Democracy (2016) and the OECD *The Culture Fix* (2022) report. Sub-topics include artistic freedom/freedom of expression and the right to culture, including the cultural rights of minority groups. The rights-related indicators identified in the IFCD are:

- Culture: Policy: Support and promotion of cultural diversity.
- Culture: Freedom and equality: Public measures for equality.
- Democracy: Freedom and equality: Freedom of expression

None of the collected variables can be disaggregated in a way that yields meaningful data on the freedom of musical expression, the right to music, or the right of minorities to musical representation and the protection of musical traditions.

However, as with music, society, and politics more generally, the scientific literature on these topics is rich, and IGOs and CSOs have also done important research and practical work.

The topic of artistic freedom, for instance, stands out as priority not only in the EU Work Plan for Culture 2023-2026, but also in the UNESCO agenda. Artistic freedom is defined by UNESCO as the "freedom to imagine, create and distribute cultural expressions free of governmental censorship, political interference or the pressure of non-State actors" (UNESCO, 2020; p. 6). This encompasses not only the right to create art and receive support, distribution and renumeration, but also to have access to and participate in cultural life (p. 6). According to a 2021 report from Freemuse, an independent international non-governmental organisation, one of the biggest challenges in the field of artistic freedom during the last years was the impact of the COVID-19 pandemic, especially the shutdown of cultural spaces and activities, forcing artists to continue their work online, often without any renumeration (Freemuse, 2021). Overall, the report remarks an increase in violations of artistic freedom during the pandemic with 60% of the cases initiated by governments and state-funded bodies. In 2020, at least 322 artists faced legal consequences, with arbitrary detentions and prosecutions primarily on political grounds. Other common issues include terrorism-related charges, blasphemy laws, and discrimination based on gender, sexual orientation, and race (pp. 6 f.).

Music was among the most suppressed art forms in 2020, 24% of the cases of violations against artistic freedom happening in the music sector (p. 12). In total, there were 236 documented cases in 57 countries and online (p. 12). The region most affected was Europe, encompassing 34% of all cases (p. 18). Among the violations aimed at silencing musicians, the most common ones were detention and acts of censorship, followed by persecution, prosecution and imprisonment (p. 18). In 44% of the cases, the reason for restriction was a political one (p. 18). Musicians were also the groups most affected by the misuse of counterterrorism measures and prosecution in name of religion (52% and 62% of all cases, respectively; pp. 21 & 23). The 2020 UNESCO report confirmed the rise in reported violations on artistic freedom, but also recognises an increase in knowledge and awareness-raising efforts related to potential threats (p. 34). Noteworthy examples are the Arts Rights Justice (ARJ) Online Library at the University of Hildesheim, aiming to secure and make available important publications in the areas of arts, rights and justice (p. 34), and the Safe Havens Conference, an annual meeting held by international creators, journalists, and academics focusing on save havens in the global south (p. 38).

In the broader context, supporting artistic freedom demands a multifaceted approach encompassing policy implementation, legal reforms, awareness campaigns, and support for at-risk artists. The array of stakeholders engaged in this spans governments, higher education institutions, media, artists,

legislators, judiciary, civil society organisations, international and regional bodies, trade unions, cities and local governments, as well as embassies and foreign cultural centres (pp. 8f.).

Another issue relevant to the broad topic of music and human rights is diversity – the focus of Open Music Europe WP2. To map the diversity of the music sector, Conceison (2022) explored recent research initiatives on diversity, equity, and inclusion in the music industry, revealing a consistent pattern of exclusion, calling for new efforts to instigate change. Studies consistently show a lack of representation for certain identities, with 2-4% representation for people who are black, indigenous, and of colour. Tokenism and phrases like "We have one already" indicate a persistent challenge, suggesting that including one woman or person of colour is often perceived as sufficient for inclusion. Specific roles, including producers and songwriters, demonstrate even lower diversity, with 2-5% representation. Despite ongoing efforts, these statistics persist, emphasizing the need for more comprehensive actions by corporations, small businesses, organisations, and educators to promote diversity in the industry. Bennett et al. (2019) examined the careers of female composers, revealing limited access to networks and perceptions of not being taken seriously. To counter this, some composers adopt tactics associated with invisible stigmatised identities, concealing their gender during auditions. The intersectionality of gender and age is highlighted, demonstrating that women composers experience the impact of aging differently from their male counterparts.

In order to develop an overview about diversity and inclusion policies already in place the independent music company association IMPALA surveyed 125 companies and associations of the independent music sector (IMPALA, 2022; pp. 2f.). Of the respondents, 38% of businesses and 46% of associations have a diversity policy in place, approximately 20% more planning on implementing one over the course of the next year (p. 3). However, less than half of the businesses with an active policy reported that they have someone responsible for implementing the policy (p. 4), showcasing a potential gap between the existence of a policy and actual actions taken in order to protect and promote minority groups in music. Most diversity policies targeted topics related to gender, age, race/ethnicity, LGBTQ+ or disability. Diversity measures already applied in businesses are e.g. flexible and/or home working (69% of respondents with a diversity and inclusion policy), working with diverse artists (60%), supporting diversity related initiatives in the music sector (32%) or designing job adverts according to the promotion of equality and diversity (27%; p. 4). For businesses, as well as associations the areas of greatest challenge seemed to be gender and ethnicity/race, followed by socio-economic factors (p. 6). The most mentioned reasons for not planning on developing specific policies regarding diversity and inclusion was the believe, that there are no issues within the business or that they don't view it as a priority (36,36 %) in both cases; p. 3). Another barrier is the lack of financial resources (p. 2), which seems to be related to a lack of information. 60% of businesses reported a lack of information in EU funding and more than 50% a need of help in applying for EU funds (p. 7). For associations, funding seemed to be more accessible, 15% reporting that they had already received national and/or EU funding and 45% that they might apply for funding (p. 7).

As mentioned above, issues related to music and diversity will be explored in Open Music Europe WP2, with an eye toward developing synergies with WP1 & WP3.

2.3.6 Enjoyment and expression: Musical creation [non-commercial]

This section summarises a selection of literature on musical creation, i.e., 'active' musical participation. Guiding questions are: what is the extent of non-commercial musical activity in Europe among the general population? Do the above factors and/or sociodemographic factors play a role? What are the motivations for amateur musicianship, and how is it meaningful in people's lives?

Creation – or participation in creative activities – is one of the six cultural functions identified by the *ESSnet-Culture Final Report* (2014, p. 44), along with production/publishing, dissemination/trade,

preservation, education, and management/regulation. The source of EU-level statistical data on creative activity is the Survey on Income and Living Conditions (EU-SILC), which featured ad-hoc modules on social and cultural participation in 2006 and 2015. The relevant variable in EU-SILC 2015 is PS041: Practice of artistic activities "as a hobby", i.e., not as part of professional activity. According to the 2018 Guide to Eurostat cultural statistics, this module was scheduled to be repeated in 2022 (p. 59), however, this module does not appear in the regulation defining the variable list[4] nor on Eurostat as of November 2023. Moreover, the module contains only a single question covering numerous activities ("play an instrument, sing, dance, act, photograph, paint, carve, handcraft, write poems, etc."; cf. Eurostat, 2015). The Adult Education Survey (AES) also ran ad-hoc modules on social and cultural participation in 2007 and 2011, the former of which included a variable on participation in public performances involving singing, dancing, acting or music (CA5Q), however, the 2018 Guide to Eurostat cultural statistics considers these historical data (p. 59).

While official statistical proper are thus not available on non-commercial musical creation, high-quality cross-country data are available via the Eurobarometer surveys 67.1 (2007) and 79.2 (2013) on cultural access and participation, which include frequency of singing and playing a musical instrument as distinct question items (QB4; the other items in EB79.2 are danced; made a film, done some photography; done creative computing such as designing websites or blogs, etc.; written a poem, an essay, a novel, etc.; acted on the stage or in a film; done any other artistic activities like sculpture, painting, handicrafts or drawing; and other). Analysis of the Eurobarometer 79.2 data shows a high degree of variation in amateur musical practice among EU countries, as well as by gender, with women more likely than men to sing (13% vs. 9%) and men more likely to play a musical instrument (10% vs. 7%; Directorate-General for Education and Culture & European Commission, 2013; pp. 52-53). The well-educated are moreover significantly more likely to sing or play an instrument (ibid.). EB79.2 is under consideration as a harmonisation target for the cultural access and participation survey to be conducted in Open Music Europe task 3.2; further analysis of EB79.2 data will be conducted over the course of WP3 and reported in project publications.

While EU-level statistics may tell us the number of Europeans involved in amateur musical practice, they tell us little about the how or why. Scientific studies evince a multifaceted approach to understanding amateur music participation in Europe. They range from large-scale quantitative surveys to qualitative analyses, focusing on different aspects of amateur music-making, from demographic studies to exploring the social and cultural impacts of music participation. A pivotal example was the Amateur Musicians in Germany Study, conducted by the Allensbach Institute for Public Opinion Research (2021). A population-representative survey was used to collect data on the demographics and activities of amateur musicians, providing a detailed glimpse into the scale, diversity, and broad appeal of amateur music-making in Germany. The survey shows that a considerable portion of the population engages in a wide range of musical activities. Moreover, the study uncovers a diverse demographic profile of amateur musicians, indicating that music-making is an accessible and inclusive activity across different segments of the population.

Additionally, the study 'Some Notes on Choral Singing' (Liimola, 2000), offers a qualitative analysis of choral singing. This document delves into the performance practices and the psychological and organisational aspects of amateur choirs. The approach here is primarily qualitative, focusing on the experiences and practices within amateur choral groups. It offers valuable insights into the nuances of choral singing, an integral part of the amateur music scene in Europe. Specifically, it points out the significant psychological and social benefits that choral singing offers, fostering a strong sense of

[4] Regulation (EU) 2020/258 of 16 December 2019 supplementing Regulation (EU) 2019/1700 of the European Parliament and of the Council by specifying the number and the titles of the variables for the income and living conditions domain.

community and belonging among participants. However, it also brings attention to the organisational challenges inherent in managing amateur choirs, highlighting the need for effective leadership and supportive structures.

Qualitative and cultural studies approaches can shed light on the experiential dimension of amateur musical practice. From a cultural studies perspective, the distinction between professionals and amateurs regarding their creative output is actually considered outdated and irrelevant, especially in the field of popular music. In independent music scenes, the audience usually doesn't know or care if a musician has had formal musical training or not, or if music pays the bills. Consumption choices are rarely based on knowledge about an artist's musical education. On the contrary, in many scenes, the audience and the artists alike take pride in a DIY-approach to music. Here, amateurship is a marker of distinction and (collective) identity (Arshava & Kutepova-Bredun, 2018). Amateur musicians often aim to challenge hierarchical cultural industry structures and established musical knowledge and expectations (Calmbach, 2007; Court, 2017). They may reject the idea that "you need to be really good at music" in order to be "allowed to perform publicly". Instead they rely on alternative ways of knowing and subjugated epistemes (Calmbach & Rhein, 2007; Lunde Hatfield, 2017). Typically, amateur musicians "are not in it for the money and fame" and often show contempt for the music industry. A very obvious examples of this are DIY hardcore punk artists (Budde, 1997; Calmbach, 2007). There is research on amateur musicianship that indicates further motivation to engage in music such as the desire to express emotional states, experience the unique mental state of "flow," and find pleasure in music (Regelski, 2007). Amateur musicians also value social interaction and the opportunity for personal growth and skill development (Kruse, 2012). But the drive and passion for music and the desire to engage in meaningful and fulfilling musical experiences are universal for musicians and can't be attributed to amateurs alone (McPherson & Renwick, 2009; Powell et al., 2023).

A question relevant to the EU policy priority of digital adaptation is the 'democratising' impact of digital tools on music scenes. Such tools have clearly had an enormous impact on the accessibility of musical means of production (Carboni, 2014). They have boosted the possibility for "everybody" to record and produce music at home, to expand creative possibilities, and to make music more accessible. This significantly contributed to the erosion of the dichotomy of amateurs vs. professionals: Music can sound great even if it's not commercially or professionally recorded and produced, and (potentially) "everybody" can get their music out to the world through digital music platforms. Digital technologies have also transformed the ways how amateur musicians collaborate and reach a wider audience, allowing for creative autonomy and control (Hoare et al., 2014).

In recent years, a vivid discussion has started on whether the effect of reductions in price and required skills-sets of new digital recording technologies and the accessibility of digital music platforms has led to a democratisation of music (O'Grady, 2021). The initial enthusiasm about the digital possibilities of making and distributing music is fading. It becomes more and more apparent that claims of musical democratisation through digital platforms may be flawed (Hodgson, 2021). Research shows that musicians are aware that digital music platforms can be creatively constrictive rather than empowering, as they are often influenced by corporate interests and scalability. The discrepancy between the corporate rhetoric of these platforms and the actual experiences of musicians become apparent. One of the – at first sight – most obvious promises of music distribution in the digital age is that (new) audiences can be reached like never before. Of course, "romantic success stories" of youngsters producing hits from their bedrooms do exist. But why are the charts still dominated by music professionals releasing on major labels? One answer to that is the recognition of importance of metadata in the digital music age. Metadata allows for more efficient methods of searching for and creating music collections, which is especially important in a world where online information is rapidly growing (Bergelid, 2018). Music metadata refers to structured attributes that provide descriptive

annotations for songs in digital libraries. These attributes include information such as singer, author, genre, and release date. The internet has facilitated the production and distribution of music metadata, with a shift from expert-driven annotations to contributions from the crowd. This explains the lack of consistent, complete, and authoritative information about the creation of a musical work (Hardjono et al., 2019). The manual re-entry of information or scraping data from other sites by multiple entities in the music supply chain leads to synchronisation and correction efforts that are laborious and error-prone (Allison-Cassin, 2016). Therefore, the need for knowledge management techniques and tools in the context of digital music has been long unquestioned (Pachet & Csl, 2005) but not yet systematically fulfilled. This holds especially true for amateur musicians. It is therefore all the more surprising that the literature on how musicians deal with metadata is a blind spot. It can be assumed that artists find metadata a rather "unsexy" topic to deal with that only distracts from the creative process. For this reason, a survey of musicians and music MSMEs is planned as part of OpenMusE that will look (among other things) at artists' awareness of metadata. Some questions that may be addressed are: What do musicians know about metadata? Have they benefited from digital literacy education? What digital tools do they use to manage data and metadata? Are musicians aware of legal and economic implications of metadata? In other words: Do they recognise its importance to their livelihood?

2.3.7 Transaction: Musical creation [commercial]

This section summarises a selection of literature on commercial musical creation; as this topic is covered more comprehensively in Open Music Europe WP1, the focus here is on semi-professional and informal economic activity. Guiding questions are: what is the extent of participation in the informal musical economy in Europe among the population as a whole? How do musicians move along the spectrum of activity between "amateur" and "professional" musicianship?

As mentioned above, creation is one of the six cultural functions identified by the *ESSnet-Culture Final Report*, as is dissemination/trade (along with production/publishing, preservation, education, and management/regulation; 2012, p. 44). Whereas non-commercial creative activity is dealt with under the heading of cultural participation, commercial creative activity and dissemination/trade are dealt with under the headings of cultural employment, cultural enterprises, and international trade in cultural goods. Details are provided in Open Music Europe D1.1, which focuses more sharply on the European music economy.

Two important recent supplements to these topline statistics on employment and trade were produced by the Work Plan for Culture 2023-2026 priority action a1 on artist professionals: an OMC report on *The status and working conditions of artists and cultural and creative professionals* (Directorate-General for Education, 2023) and the platform *This is How We Work* (Creativesunite, 2023). The report identifies a basic common aim of European Member State CCSI policy as "to ensure that artists have access to an adequate status and social protection scheme, despite the often atypical forms of their work patterns, which might prevent access to social safeguards that typically exist for those in standard employment" (p. 21), but acknowledges that informality and precarity within the CCSIs are challenges – a fact that COVID-19 made particularly visible. The platform, implemented by Creatives Unite (Creative FLIP) under action a1 of the Work Plan for Culture 2023-2026, provides overviews of EU Member State policies toward CCSI professionals on status and social security, labour relations, learning and skills, artistic freedom, and available resources.

Both the OMC report and the *This is How We Work* platform draw attention to the heterogeneity of legal arrangements covering work in the CCSIs across EU Member States. In addition to complicating life for many artists themselves, this poses challenges for EU-level data collection and the subsequent assessment of creative economies. As noted in Open Music Europe D1.1, neither the system of national accounts nor surveys such as the Labour Force Survey (LFS) adequately cover the informal economy,

defined as “all economic activities, excluding illicit activities, by workers and economic units that are, in law or in practice, not covered or insufficiently covered by formal arrangements” (ILO 2015). According to the ILO, 13.9% of the European workforce in the arts, entertainment, and recreation sectors and industries work in informal arrangements (2023, 11, pp. 60-61). While informality in the music industry is defined differently in different EU countries, a high degree of informality is the norm, and assessing commercial creative activity based on current officials alone would be inaccurate. Open Music Europe WP1 will seek to fill this gap through a mixed survey of enterprises (MSMEs) and individuals (independent artists and freelance music professionals), which will be designed in coordination with the WP2 and WP3 teams in order to fill data gaps in all three work packages. The question of informal employment will also be taken into consideration in the cultural access and participation survey implemented in WP3, e.g., through the inclusion of questions on commercial music activity among the general population (see Section 4.3 below).

A range of methods have been used to study participation in the informal musical economy. Comprehensive registers, for instance, can track public music performances, revealing the economic impact of music in, for instance, public spaces (Antal et al., 2023). Surveys can quantify the working and income conditions of music professionals (see OpenMusE D1.1). Ethnographic field research can complement such methods with qualitative insights, highlighting the socio-economic contributions of musicians within marginalised communities: an example is a five-year project exploring grime music in London, which challenges conventional notions of underachievement associated with NEET categories and reveals a more complex picture of youth entrepreneurship (White, 2014). Such case studies shed light on the role of the informal music economy as a bastion of opportunity for those who might be excluded from conventional employment due to educational or socioeconomic barriers (Spears et al., 2020). However, this innovative landscape is not without its challenges: as indicated in OpenMusE D1.1, these include fair remuneration and precarious working conditions. Policymakers and industry stakeholders recognise the need for data and indicators that can lead to a more comprehensive understanding of the sector's dynamics (Ahlers et al., 2019).

2.3.8 Transaction: Participation in musical life

This section summarises a selection of literature on so-called ‘passive’ participation in musical life, i.e., attending performances and listening to recordings. Guiding questions are: how can the consumption of musical goods and services in Europe be better assessed, in view of sectoral characteristics such as informality and the prevalence of zero-price uses? How can improved consumer-side data support improved price-setting and asset valuation (cf. Open Music Europe D1.1)?

The *ESSnet-Culture Final Report* defines cultural activities as “market- or non-market-orientated activities, with or without a commercial meaning and carried out by any type of producers and structure (individuals, organisations, businesses, groups, amateurs or professionals)” (Bína et al., 2014, p. 57). This definition and the resulting taxonomy of cultural functions thus do not directly encompass the most common musical experiences in the everyday lives of most people: attending performances and listening to recordings. However, such modes of so-called ‘passive’ cultural participation are dealt with extensively throughout the report, under the broader heading of “cultural practices”. It is in the context of the challenge of measuring cultural participation within a changing societal context that the ICET model was introduced (p. 237). Three dimensions of “cultural practices” are proposed, the first and third of which overlap with the narrower category of “cultural activities” (p. 242):

- Practicing as an amateur, e.g., in music: singing: alone, in a choir, a vocal ensemble, opera or operetta troupe, pop- or rock band, rapping, etc.; playing a musical instrument.
- Attending/receiving, e.g., in music: visiting operas and operettas, performances, concerts of all kinds, musical festivals and feasts of all kinds; viewing direct broadcasts of operas,

operettas, concerts, festivals and feasts; viewing and listening to recorded operas and operettas and recorded music of all kinds in audiovisual media (radio, cd, mp3 player, tv, video, Internet etc).

- Social participation/volunteering, e.g., in music: having classes; being a member of a club or a group; showing own performances on the Internet.

The second dimension, "attending/receiving", is also often described as 'passive' cultural participation and is represented in the EU-level statistical data. Relevant data sources are:

- **EU Adult Education Survey ad-hoc modules** (2007 and 2011): number of times going to live performances (2007: CA1V; 2011: CULPAR1)
- **EU Survey on Income and Living Conditions ad-hoc modules** (2008 and 2015): number of times going to live performances (2008 and 2015: PS020)
- **Surveys on ICT usage in households and by individuals** (2012-2017): internet use for listening to web radio (2014: I_IUWEB2); internet use for listening to music (2016: I_IUMUSS); online purchases of films/music (2012-2017: I_BFILM); online purchases of tickets for events (2012-2017: I_BTICK);); online purchases of films/music, delivered or upgraded online (2012-2017: I_BFILMO); internet storage space use to save or share music
- **Household budget surveys** (HBS) (2010 and 2015): spending on CP09111 Equipment for the reception, recording and reproduction of sound; CP0914 Recording media; CP09221 Musical instruments; and CP09421 Cinemas, theatres, concerts.
- **Harmonised European time use surveys** (HETUS) (2010): time spent on 522 Theatre and concerts, 831 Listening to radio or recordings.

While not an official statistical source, Eurobarometer 79.2 (2013) on cultural access and participation provides more music-specific data than EU-SILC:

- Frequency of concert attendance (QB1)
- Barriers to frequent concert attendance (QB2)
- Frequency of attendance at concerts by artists from another European country (QB3)
- Use of the internet for listening to radio/music and downloading music (separate items; QB6)

As mentioned above, EB79.2 is under consideration as a harmonisation target for the cultural access and participation survey to be conducted in Open Music Europe task 3.2 (see Section 4.3 below).

On the level of scientific research, a diverse range of research methodologies have been employed capture the multifaceted nature of music's role in society. For instance, survey methods tap into the subjective experiences and preferences of individuals, revealing the nuanced relationship between cultural practices, such as religiosity, and music consumption patterns (Salehababi et al., 2019). Large-scale data analytics offer a macro perspective, showcasing how genre preferences and download behaviours can be influenced by personality traits and cultural backgrounds, as observed in global consumption trends and the invariant nature of certain genres like metal across different countries (Woolhouse & Renwick, 2016). These analyses also extend to the digital realm, where the interplay between human and algorithmic curation shapes the musical landscape, influencing the diversity of content consumption on streaming platforms (Villermet et al., 2021). Meanwhile, a focus on subcultures delves into the collective identities that form around music, examining how eclectic styles and ideologies within 'Dionysian music subcultures' contrast with mainstream norms (Ulusoy, 2016).

The synthesis of findings from the various studies on music consumption elucidates the intricate relationship between evolving cultural practices and technological advancements. The integration of

music into daily life is profoundly influenced by sociocultural factors, such as the significant role religiosity plays in shaping youths' musical choices, as observed in Sabzevar (Salehababi et al., 2019). The ubiquity of digital platforms suggests a transformation in music engagement, with technologies like smartphones enabling Brazilian youth to access a world of music at their fingertips, fostering personalised listening experiences (Riegel & Pellerano, 2023). The global uniformity of certain genres, such as metal, transcends local cultural conditions, suggesting a universal appeal linked to inherent human traits (Woolhouse & Renwick, 2016). This globalised digital landscape intersects with local cultural policies, like France's music quotas, which aim to maintain the national cultural character amid the sea of global content (Niu, 2018). Moreover, music's role in the formation of subcultural identities reveals how it can be both a personal sanctuary and a collective expression of ideology and style (Ulusoy, 2016). However, despite music's perceived psychological value to youth, its monetary worth is challenged by the prevalence of free digital alternatives (Happonen 2016). Unanswered questions remain that could be fertile ground for further study include the long-term effects of algorithmic recommendations on musical diversity and artist exposure; the impact of digital music consumption on live music attendance and the sustainability of local music scenes; and the balance between digital consumption and physical music sales, such as the much-hyped vinyl resurgence.

2.3.9 Music, health, and well-being

This section summarises a selection of literature on music and (physical and mental) health care and music and social well-being. Guiding questions are: how is music used in physical and psychological health care systems in Europe? How can the impacts be assessed? How can the impact of music on general well-being be assessed, on the level of individuals and communities?

Despite its emergence as a policy priority, the health and well-being impact of culture is not considered in current EU-level cultural statistics. However, the topic of health and well-being among musicians was the focus of a significant study commissioned under the Music Moves Europe framework (2023). The aim of the study was to elevate the significance of music professionals' health in the consciousness of policymakers, thereby fostering a robust foundation for informed decision-making and targeted investment by Member States. It seeks to bring to the forefront the critical risks that musicians in the EU face regarding their physical and mental well-being. By sifting through pertinent research, the study aims to extract essential policy lessons and articulate recommendations that can inform both policy and practical applications. Furthermore, it endeavours to showcase a selection of successful strategies that have been implemented across various EU Member States, serving as exemplars of effective action in this domain.

The study adopted a robust methodology, conducting 37 interviews with music creators across the EU to capture diverse experiences and gain deep insights into the challenges they face. These discussions were supplemented by a mapping of supportive initiatives, analysed through a combination of literature review and expert consultations. The findings were synthesised to highlight common themes and validated through a workshop with key stakeholders from the music industry. This comprehensive approach ensured that the study's recommendations were well-founded and reflective of the real-world context of music creators' occupational health risks.

In the realm of professional music creation, the landscape is fraught with risk factors that span both physical and mental health domains. Musicians contend with the physical toll of repetitive movements and constant exposure to high sound levels, while simultaneously navigating a competitive environment that often lacks adequate social support systems. Financial instability and the demand for diverse skill sets, coupled with irregular working hours, amplify stress levels. Moreover, traditional music education has not kept pace with the evolving demands of the industry, leaving musicians ill-equipped to confront these multifaceted challenges.

The occupational hazards of the music industry profoundly affect the mental and physical well-being of its members. Intrinsic personality traits like high sensitivity and a propensity for rumination, when combined with the stresses of performance and an intense work environment, can spiral into serious mental health concerns, including anxiety, depression, and substance dependence. Physically, the profession predisposes individuals to a spectrum of conditions, from musculoskeletal disorders to hearing impairment, all of which are exacerbated by the very nature of their craft.

Quality of work in the music industry has also suffered, particularly in the wake of economic strains brought about by global crises such as the COVID-19 pandemic. The financial duress experienced by music creators often goes unmitigated, as there is a lack of systemic encouragement to seek out necessary medical or psychological assistance. Moreover, the music scene is rife with environments conducive to substance abuse, further endangering the health of those within the profession.

Amidst these challenges, the social, cultural, and economic landscape for music creators is rapidly evolving. Digitalisation has imposed a relentless demand for online visibility and a constant stream of content, pressuring artists to remain perpetually engaged with their audiences. This digital hustle, coupled with a general sentiment of being undervalued and inadequately compensated, underscores the pervasive undervaluation of artists. Access to professional support for mental and physical ailments is often seen as prohibitively expensive and insufficiently specialised to cater to the unique needs of music professionals, leaving many to bear the brunt of their profession's demands in solitude.

Considerable scientific research has confirmed that working conditions in the music industry can have a detrimental impact on well-being (for more on precarity in the music industry, see Open Music Europe D1.1). However, scientific research has also shown that musical practice can benefit health and well-being among professional musicians (Musgrave, 2023).

Turning from the music industry to the general population: as with music, society, and politics, the lack of comparative cross-national data collection on the relationship between music and health/well-being is undoubtedly in part due to the difficulty of operationalising such complex cross-domain constructs. With regard to physical and psychological health as narrowly defined, medically actionable conclusions demand a precision and certainty that can only be achieved through experimental methods. With regard to well-being more generally, the ambiguity of the concept is a problem. Well-being is defined very broadly as a good or satisfactory condition of existence, characterised by health, happiness, and prosperity. Satisfaction with life is considered the cognitive part of well-being, while happiness can be understood as the combination of satisfaction with life and emotional well-being (Per, 2020). A significant body of research has been conducted to examine the well-being effects of both active and passive musical engagement , which include aspects like quality of life and social and mental health concepts, with a smaller portion looking into physiological cognitive health effects (Sheppard & Broughton, 2020).

Studies on music-making and well-being in Europe have utilised a variety of methods to explore this topic; many have emphasised the beneficial effects of musical practice across health and social care domains, incorporating multidisciplinary approaches and covering a variety of specific topics (MacDonald, 2013). There is often a focus on how active participation in music and dance relates to key social determinants of health, serving as well-being and health promotion tools for people with and without pre-existing health issues in diverse social groups (Sheppard & Broughton, 2020). A scoping review by Dingle et al. (2021) offers an overview of how music activities may affect health and well-being, considering both primary outcomes like health measures and secondary psychosocial processes such as mood and social connection (Dingle et al., 2021). Qualitative research projects have been integral, exploring the potential benefits of musical participation within healthcare contexts (MacDonald, 2013). In Ireland, for instance, Sinclair & Tinson (2021) used interviews, participant

observation of intergenerational music workshops, and music diaries to explore the experiences of older adults and teenagers with music. However, quantitative methods have also been used: for instance, Grau-Sánchez et al. (2017) utilised a survey to investigate elderly people in different European countries' habits and preferences related to music and its role in their everyday life, exploring the relationship between their musical activities and their emotional well-being. While generalisable models of the relationship between music-making and well-being have not yet been widely established, the research generally concludes that music-making can contribute to finding purpose in life, fostering self-acceptance, and catalysing personal growth – elements that are foundational to leading a fulfilling life (Perkins et al., 2021). Accordingly, music therapy is seen as a promising practice in both psychological and physiological health care (Croom, 2015).

An additional body of research on the individual well-being effects of listening to (as opposed to making) music has covered various aspects, such as athletic performance, motivation, emotion management, self-expression, self-connection, and cognitive development. Various methods have been employed to explore these topics. Meta-analytic reviews have delved into the role of music within exercise and sporting contexts, determining that music not only fosters a more positive mood, but can also bolster athletic performance, especially when the tempo of the music is upbeat and fast. Music does this not by altering the physical exertion required but by reducing the perceived effort of exercise; this psychosomatic effect of music, by which pleasure is amplified, subsequently motivates sustained and effortful exercise (Terry et al., 2020). Standardised questionnaires have been a popular tool for gauging the emotional and motivational impacts that music has on athletes, providing insights into the personal and psychological benefits that music brings to sports and exercise routines (Terry et al., 2020). Experimental methods have also been employed to determine how music can be strategically used in sports and exercise to heighten one's sense of self-enhancement and directly contribute to improvements in athletic performance (Elvers & Steffens, 2017). Another perspective has come from studies that combine subjective self-reports with psychophysiological measures to chart the immediate physical and emotional reactions individuals have when listening to music. Such studies probe the emotional arcs experienced during music listening, capturing the nuances of how music can sway and amplify emotional states over time (Laukka & Quick, 2013). Systematic reviews have critically assessed a range of music interventions targeted at adults, highlighting the motivational power of music. These reviews underscore music's unique ability to encourage individuals to undertake and persist in effortful exercise, as well as to support those in addiction recovery programs, suggesting music's utility as a complementary therapeutic tool (Croom, 2015; Fuentes-Sánchez et al., 2021). Moreover, the act of musical listening has been found to shape the emotional landscape of adolescents, influencing their perceived sense of agency and overall emotional well-being. These effects, however, are not uniform; they are deeply influenced by the listener's context and individual personality traits, hinting at the personalised nature of music's impact (Welch et al., 2020).

The collective findings from various studies on music-listening and well-being enable several overarching conclusions. First and foremost is the recognition that music not provides a vehicle for the articulation of inner experience, but also aids in the development of emotion regulation and coping skills, thereby fostering resilience in the face of life's challenges (Gustavson et al., 2021). Cognitive and behavioural benefits of music have also been generally confirmed, particularly with regard to motivation: music has regularly been found to sharpen self-evaluative cognition and fine-tune mental processes, which is crucial to achieving peak performance in both cognitive and athletic endeavours. Lastly, the domain of music therapy offers compelling evidence that engaging with music can have holistic benefits, improving both psychological and physiological health. This positions music not just as a source of ephemeral pleasure, but as a contributor to a flourishing life, underscoring its value as a substantial and multifaceted wellness resource (Croom, 2015).

There are still many unanswered questions on the health and well-being benefits of both active and passive musical engagement. With regard to active engagement, these include the long-term effects of musical activities on well-being and the impact of music on different population groups with various health conditions. Additionally, there is a dearth of studies with younger participants. Further research is needed to establish comprehensive frameworks and to explore the complex interactions between music, health, and well-being in various contexts. With regard to passive engagement as well, the persistence of music's positive effects over time is unclear, necessitating longitudinal studies to assess long-term impacts. The detailed mechanisms by which music affects psychological functions like emotion regulation, motivation, and cognition need further study. The influence of differing individual- and group-level attributes on the relationship between music and well-being are also not well understood. Finally, the role of cultural and contextual factors in shaping music's efficacy and individual responses requires more research to ensure that music interventions are globally applicable and culturally sensitive. These areas represent key opportunities for deepening our understanding of music's role in health and well-being.

2.3.10 Music and sustainable development

development, as viewed from an environmental, social, and governance perspective. Guiding questions are: How can the environmental, social and governance sustainability of the music industry be measured? Is there a connection between musical participation and pro-environmental attitudes and behaviours? Can musicians contribute to the development of a greener culture?

The topic of music and sustainability proved too complex to address within the framework of this deliverable. This topic will be explored in a forthcoming project discussion paper.

3 Data Availability and Gaps

3.1 Data Availability and Gaps in EU-Level Cultural Statistics

Official cultural statistics in Europe are collected roughly in accordance with the *ESSnet-Culture Final Report* (2012). However, "there is no single European survey dedicated to culture" (Eurostat 2018b, p. 6): rather, data on culture are extracted from a wide range of more general data that are regularly collected on labour, business activity, trade, education, individual and household economic activity, etc. Accordingly, official cultural statistics do not comprehensively cover the domains, functions, and dimensions defined in *ESSnet-Culture*.

The visibility of culture in Eurostat datasets depends upon the **standardised classifications** used in the data collection. For instance, data collected on employment and business activity both use the Nomenclature of Economic Activities (NACE), which entails four levels: sections, divisions, groups, and classes (note that groups and classes are sometimes redundant). Some music-relevant examples are:

Section	Division	Group	Class
C - Manufacturing	32 - Other manufacturing	32.2 - Manufacture of musical instruments	32.20 - Manufacture of musical instruments
G - Wholesale and retail trade; Repair of motor vehicles and motorcycles	47 - Retail trade, except of motor vehicles and motorcycles	47.6 - Retail sale of cultural and recreation goods in specialised stores	47.63 - Retail sale of music and video recordings in specialised stores
I - Information and communication	59 - Motion picture, video and television programme production, sound recording and music publishing activities	59.2 - Sound recording and music publishing activities	59.20 - Sound recording and music publishing activities

Overall, the following classification systems used to identify cultural activities within statistical data include the International Standard Classification of Occupations (ISCO), Balance of Payments and International Investment Position Manual (BPM6) and Extended Balance of Payments Service Classification (EBOPS 2010), Combined Nomenclature (CN)[5], four-digit Classification of Individual Consumption by Purpose (COICOP) and extended five-digit European Classification of Individual Consumption by Purpose (ECOICOP), and Classification of the Functions of Government (COFOG). The topics and data sources currently used in Eurostat cultural statistics follow, along with the classification systems used to identify cultural activities. Although Eurobarometer is not an official statistical data source, it is included in the table as it provides music-specific data on cultural participation:

Topics	Data sources	Classifications
Cultural employment	EU Labour Force Survey (EU-LFS)	NACE Rev. 2; International Standard Classification of Occupations (ISCO)
Cultural enterprises	Structured business statistics (SBS)	NACE Rev. 2

[5] The Combined Nomenclature enables interoperability with the Harmonised Systems (HS), Standard International Trade Classification (SITC) and Classification of Products by Activity (CPA) (Eurostat 2018, p. 35).

International trade in cultural goods	International trade in goods statistics (ITGS)	Combined Nomenclature (CN)
International trade in cultural services	Balance of payments (BoP): International trade in services (ITS)	Balance of Payments and International Investment Position Manual (BPM6); Extended Balance of Payments Service Classification (EBOPS 2010)
Participation in cultural activities	Adult Education Survey (AES) (2007, 2011)	Variable lists set through implementing legislation
Participation in cultural activities	EU Survey on Income and Living Conditions (EU-SILC) ad-hoc modules (2006, 2015)	Variable lists set through implementing legislation
Participation in cultural activities	Eurobarometer 67.1 (2007), 79.2 (2013), 88.1 (2017)	Variables defined by Eurobarometer team
Use of the internet for cultural purposes	Community survey on information and communication technologies (ICT) usage in households and by individuals	Variable lists set through implementing legislation
Time spent on cultural activities	Harmonised European Time Use Survey (HETUS)	HETUS harmonised list of activities (ACL)
Private household expenditure on cultural goods and services	Household Budget Surveys (HBS)	Classification of individual consumption by purpose (COICOP)
Harmonised index of consumer prices for cultural goods and services	Harmonised index of consumer prices (HICP)	European Classification of Individual Consumption by Purpose (ECOICOP)
Public (government) expenditure on culture	Government finance statistics (GFS)	Classification of the functions of government (COFOG)

In principle, this is a robust collection of data. However, several factors complicate the task of putting together cultural statistics from this wide range of datasets – and statistics on specific domains of culture in particular:

- The classification systems used do not always include categories covering the full range of cultural activities, goods, and services.
- Some categories mix “cultural” and “non-cultural” activities, goods, and services.
- Not all systems are precise to the level of specific cultural domains, such as music.
- The precision at which data are collected differ by data collection programme: for example, structured business statistics (SBS) and the Labour Force Survey (LFS) both use NACE, but some four-digit codes relevant to culture are present in one and not the other (Eurostat 2018, p. 6).

In total, around 11 categories used in EU-level statistical data relate fully (or nearly fully) to music, and an additional 33 relate partially to music; a table is provided in Annex 5.

Note that a recent development in Eurostat’s own front-end is the introduction of domain-specific portals (https://ec.europa.eu/eurostat/web/culture/database/data-domain): the “Music” portal includes links to data on formal employment (the number of persons employed as musicians, singers and composers [LFS: ISCO code 2652, main job], 2019-2021), business statistics (sound recording and music publishing activities [SBS: NACE code 59.2], manufacture of musical instruments [SBS: NACE code

32.2], and music-related goods production[6]), international trade in music-related cultural products (audio-visual services, artistic services, licences [ITS]), and consumption of music (listening to music online [ICT], private expenditure on music [HBS], and social and cultural participation [EU-SILC]).

This will be taken into account when designing the Open Music Observatory (D5.1), which does not seek simply to duplicate the Eurostat front-end, but rather provide added value for music data users.

3.2 Other Data Availability and Gaps on the EU Level

The *EMO Feasibility Study* kicked off a critical discussion on how to pull together data on music that is richer than the few provided in the Eurostat cultural statistics, identifying a range of data availabilities, gaps, and potential sources. The table of data availabilities and gaps identified in pillar 3 on music, society, and citizenship is provided in Annex 1.

The *Feasibility Study*, however, does not address the full range of music-relevant priorities and actions identified in the Work Plans for Culture and other policy documents, nor does it fully align with *ESSnet-Culture* recommendations. The first steps in conducting a more comprehensive assessment were to map policy priorities and actions, standardise concepts, and propose music-specific sub-concepts (Annex 3). A literature review was then conducted, and the concept set was revised in light of the findings. Each concept represents a policy-relevant area of musical activity on which scientific research has been conducted, and on which high-quality data could thus be collected, given adequate resources and connections.

Crossing this set of concepts with the *ESSnet-Culture* dimensions of culture – **employment**, **expenditure**, c**onsumption,** and **practice** – yields a schema for the assessment of data availabilities and gaps[7]. These dimensions represent "specific areas of cultural statistics allowing analyses of culture from different points of view" (p. 40); in principle, data could be collected for each dimension of each concept.

Adding a **governance** dimension would accommodate types of data that are common in policy assessment, but fall outside the remit of cultural statistics, such as whether or not targeted legislation, curricula, etc. exist (see, for instance, the Compendium of Cultural Policies and Trends comparative tables on diversity, referenced in Open Music Europe D2.1).

As an example, consider *arts education* (EuroVoc URI: http://eurovoc.europa.eu/670). Exploring this concept within the proposed schema allows the identification of numerous potential data sources beyond the Eurostat cultural statistics:

Concept	Dimension	Potential data points	Potential data sources
Arts education	Employment	Formal educational faculty and staff employed per ISCED level and sub-field	Labour Force Survey [NACE Rev. 2 85.52]; national/regional administrative data

[6] Note that statistics on the production of manufactured goods (https://ec.europa.eu/eurostat/cache/metadata/en/prom_esms.htm) are not identified in the 2018 *Guide to Eurostat cultural statistics* (Eurostat, 2018b) as a source of cultural statistics, but are featured in the current portal.

[7] Note that EuroVoc contains controlled definitions for "employment" (http://eurovoc.europa.eu/100232), "expenditure" (http://eurovoc.europa.eu/392), and "consumption" (http://eurovoc.europa.eu/139), but not for the more nebulous term "practice". ESSnet-Culture further breaks down this dimension into …….. "participation in cultural life" (http://data.europa.eu/bkc/005.02.02.0500).

Arts education	Employment	Persons employed in non-formal arts education	Labour Force Survey (LFS) [ISCO 2355]
Arts education	Expenditure	Expenditure on formal education per ISCED level and sub-field	National/regional administrative data [GFS COFOC 09]
Arts education	Expenditure	Expenditure on non-formal arts education initiatives/projects	Creative Europe project data; Erasmus+ project data; national/regional administrative data; etc.
Arts education	Consumption	Student expenditure on formal arts education	National/regional administrative data
Arts education	Consumption	Student expenditure on non-formal arts education	Household Budget Survey (HBS)
Arts education	Consumption	Private investment in non-formal arts education start-ups	Crunchbase
Arts education	Practices	Enrolment & graduates in formal arts education per ISCED level and sub-field	Eurostat education statistics [educ]
Arts education	Practices	Time allocated to arts in primary/secondary education	National/regional administrative data; meNet project
Arts education	Practices	Optional arts offerings in primary/secondary education	National/regional administrative data; meNet project
Arts education	Practices	Hours per week attending classroom instruction on arts	Programme for International Student Assessment (PISA)
Arts education	Practices	Use of digital arts devices during classroom lessons	Programme for International Student Assessment (PISA)
Arts education	Practices	Participation in non-formal arts education	Adult Education Survey (AES) open questions on NFE
Arts education	Practices	Participation in informal arts education	Adult Education Survey (AES) open questions on INF
Arts education	Practices	Participation in publicly funded non-formal arts education initiatives/projects	Creative Europe project data; Erasmus+ project data; etc.
Arts education	Governance	Cultural pluralism in arts education	Inclusion of intercultural education in general curriculum (yes/no)

Note that every dimension is relevant to every concept identified in the mapping of Work Plan 2023-2026 policy actions and priorities: for instance, a statistic on “employment” in the area of “music and child protection” would not be very feasible, nor actionable (in contrast to data on “practices”, i.e., the implementation of measures to protect children from explicit content, and “governance”, i.e., the existence of regulations on explicit content). Nevertheless, this schema provides a comparatively systematic means of assessing data availabilities and gaps across the very wide range of fields of action relevant to the WP. An initial assessment of potential data is provided in Annex 7. The assessment process will continue during the data collection phase of the WP. In the case of publicly available data, the assessment of availability will often take place nearly simultaneously with the data collection, as the same tools will be used to perform both tasks.

3.3 Data Availability and Gaps on the National Level

In accordance with out pilot-project-driven research agenda, an analysis of data gaps on the national level is critical. As mentioned in Open Music Europe D1.1, cultural policies are mainly formed on a national level, or even the sub-national level in some European Union member states. Moreover, with few exceptions, the above European-level data gaps cannot be filled if there are no (interoperable) statistical processes in place in the individual member states that collect the data.

Determining data availability and gaps on the national level requires intensive dialogue with local governmental and scientific stakeholders. Due to the strength of Open Music Europe partner networks in Slovakia, the consortium began this process there (see Section 3.2.5 below).

The degree of precision with which national-level data availability and gaps can be defined in the other target countries will depend upon the replicability of this dialogue process.

3.3.1 Bulgaria

Information on data availabilities and gaps in Bulgaria will be added during the data collection phase of the work package, following the example of Slovakia below.

3.3.2 Germany

Information on data availabilities and gaps in Germany will be added during the data collection phase of the work package, following the example of Slovakia below.

3.3.3 Hungary

Information on data availabilities and gaps in Hungary will be added during the data collection phase of the work package, following the example of Slovakia below.

3.3.4 Italy

Information on data availabilities and gaps in Italy will be added during the data collection phase of the work package, following the example of Slovakia below.

3.3.5 Slovakia

As in all EU members states, the Programme of State Statistical Surveys of the Slovak Republic is established in national legislation: in this case, Section 12(1) of Act No 540/2001 Act No. 55/2010 Coll. on State Statistics. The following table identifies surveys in the Programme of the years 2021-2023 that might yield data relevant to the Open Music Europe project. It maps each data sources to the Eurostat cultural statistics topics to which they are most likely relevant, adding the topic “cultural organisations” to reflect the availability of much more detailed data on non-commercial cultural organisations (including in the domain of music).

Note that:

- The topics in column A have not yet been harmonised with a specific controlled vocabulary.
- Several surveys authorised under the Programme conform to the standards of the European Statistical System, and 'double' the sources cited in Section 3.1. This will be clarified during dialogue with the Statistical Office of the Slovak Republic.
- In its description of survey content and procedures for implementation, the Survey Plan does not always specify classifications used; in such cases, topics listed in the content that might be relevant to the project are given.

Topics	Data sources	Classifications or variables
Cultural employment	8. VZPS 1-04 Labour force sample survey	NACE3D; ISCO4D
Cultural employment	9.1 ÚNP 1-01 Annual statement of total labour costs	NACE3D; ISCO4D
Participation in cultural activities (non-formal and informal education)	10.1 AES 1-96 Adult Education Survey (survey year 2022)	Variable lists set through EU implementing legislation
Private household expenditure on cultural goods and services	12.2 RÚ/B 1-12 Regular household expenditure; 12.3 RÚ/C 1-12 Diary of current and retrospective household expenditure	COICOP – to be confirmed
Prices for cultural goods and services	26.1 Prices IaK/A 5-04 Quarterly statement of prices for telecommunications services	NACE – precision unclear
Prices for cultural goods and services	26.2 Prices IaK/B 5-04 Quarterly statement of prices for publishing services, production of films and activities for radio and television broadcasting	NACE – precision unclear
Cultural enterprises	32. Roč 1-01 – 32.2 Vol. IaK 1-01 Annual return oxf production industries in information and communications	NACE – precision unclear
Cultural enterprises	33. Roč 2-01 – 33.2 Vol. IaK 2-01 Annual return of production industries in small enterprises in information and communication	NACE – precision unclear
Cultural enterprises	60.1 IaK 1-12 Monthly statement in information and communication	NACE – precision unclear
Cultural organisations	67.1 NSNO 1-01 Annual statement of non-profit organisations	Intermediate consumption and complementary financial indicators, structure of intermediate consumption and sales by CPA, basic financial indicators, acquisition, specification and condition of intangible and tangible fixed

		assets, number of employees and volunteers, hours worked by volunteers, wages, taxes and information and communication technology; modules with structures every three years.
Participation in cultural activities	71. SILC 1-01 Household income and living conditions survey	Variable lists set through EU implementing legislation
Participation in cultural activities	83.1 ICT HH 1-01 Survey on the use of information and communication technologies in households and individuals	Variable lists set through EU implementing legislation
Participation in cultural activities	84.1 ICT ENT 2-01 Survey on the use of information and communication technologies in enterprises	Variable lists set through EU implementing legislation
Cultural employment	1.1 ISCP (MPSVR SR) 1-04 Quarterly labour price statement	Earnings by tariff class, gender, age, education
Cultural employment	2.1 PM (MPSVR SR) 1-04 Quarterly statement of jobs in self-employed workers gainfully employed persons	Jobs created, lost, vacant and filled
Participation in cultural activities; cultural organisations	50.1 Kult (MK SR) 3-01 Annual report on cultural and educational activities	Subjects of cultural and social activities and individual forms of activities, cultural and social events, number of cultural and social facilities, cultural and social activities for disadvantaged groups of the population, economic indicators in the field of cultural and social activities.
Participation in cultural activities; cultural organisations	52.1 Kult (MK SR) 5-01 Annual report on the musical ensemble and the artistic ensemble	Activities of professional music ensembles and art ensembles on the territory of the Slovak Republic and abroad, capacity of venues and visitors to events, economic indicators for the area of music ensembles and art ensembles
Participation in cultural activities; cultural enterprises; cultural organisations	54.1 Kult (MK SR) 7-01 Annual report on radio broadcasting services	Radio programme service by territorial scope of broadcasting, total time span of broadcasting and time span of broadcasting of individual types of programmes, time span of broadcasting abroad by types of programmes and languages of broadcasting, time span of broadcasting in the languages of national minorities, economic indicators for the radio broadcasting area.

Participation in cultural activities; cultural enterprises; cultural organisations	55.1 Kult (MK SR) 8-01 Annual report on television broadcasting services	Television programme service by territorial coverage, total broadcasting time and broadcasting time by programme type and origin of each programme type, broadcasting time in languages of national minorities, the time range of programmes labelled according to the unified labelling system, economic indicators for the field of television broadcasting.
Participation in cultural activities; cultural organisations	57.1 Kult (MK SR) 10-01 Annual library report	Number and nature of libraries, library stock, library performance, economic indicators for the library sector.
Participation in cultural activities; cultural enterprises; cultural organisations	59.1 Kult (MK SR) 12-01 Annual report on entities in the field of professional performing arts	Number of theatres, stages and companies, performances of theatre companies on domestic and foreign stages, capacity of theatre venues and their attendance, activities of theatres in the field of culture for disadvantaged groups of the population, economic indicators in the field of theatres.
Participation in cultural activities; cultural organisations	61.1 Kult (MK SR) 15-01 Annual report on church and religious society	Staffing, number of registered believers, type and number of church activities, economic indicators of registered churches and religious societies
Participation in cultural activities; cultural enterprises; cultural organisations	62.1 Kult (MK SR) 16-01 Annual report on public events in the area of professional music culture	Number of events, type and type of event, capacity of venues and attendance of events, frequency, venue of the event, economic indicators for the area of public events in the field of music culture.
Participation in cultural activities; cultural enterprises; cultural organisations	63.1 Kult (MK SR) 17-01 Annual report on festivals and shows in the field of professional performing arts	Events by periodicity and territorial breakdown, performers, event programme, capacity of venues, attendance by event type and venue, economic indicators for theatre festivals and shows.
Participation in cultural activities; cultural enterprises; cultural organisations	64.1 Kult (MK SR) 19-01 Annual statement on the production and distribution of sound records of musical works	Number of Slovak sound recordings of musical works produced, broken down by origin and musical genre, method of distribution of sound recordings of musical works, economic indicators for the production and distribution of sound recordings of musical works.

Participation in cultural activities; cultural organisations; public (government) expenditure on culture	1108.1 NM (MK SR) 1-01 Annual report on the culture of national minorities	Activities and funding of national minority culture from state and non-state sources, subjects of cultural activities, number and type of cultural events organised, funding of publishing entities from state and non-state sources.
Cultural employment (formal education)	157. Schools (MŠVVŠ SR) 1-04 Quarterly report on work in education	Average number of employees, including teaching and professional staff, agreements on work performed outside the employment relationship and the structure of wage resources by type of school and school establishment and by region and type of founder.
Cultural employment (formal education)	158. Schools (MŠVVŠ SR) 2-04 Quarterly report on the work of universities and other organisations directly managed by the Ministry of Education, Science, Research and Sport of the Slovak Republic	Average number of employees, including university teachers, researchers and artistic staff, structure of salary resources by public universities and other organisations directly managed by the Ministry of Education, Science, Research and Sport of the Slovak Republic.
Participation in cultural activities (formal education)	163. Schools (MŠVVŠ SR) 11-01 University statement	Number of students enrolled by field of study, years of study, forms of study, number of teachers, age structure of students, postgraduates and teachers, number of scholarship holders and amount paid for scholarships.
Participation in cultural activities (formal education)	164. Schools (MŠVVŠ SR) 12-01 College Graduates Report	University graduates broken down by field of study and by type of study, age structure of graduates of degree I, degree II, study programmes combining I. and II. degree and graduates of doctoral studies according to the type of study.
Participation in cultural activities; cultural organisations	127. ZUC-NUT List of collectives and individuals in the field of interest artistic activities and non-professional artistic creation	Basic information on the number of collectives of interest in artistic activities in the Slovak Republic.

As with EU-level data, whether or not certain data sources shed light on music in specific will depend upon the precision with which activities are classified. Some examples follow:

- 55.1 Kult (MK SR) 8-01 Annual report on television broadcasting services: are music-related broadcast programmes specified?
- 57.1 Kult (MK SR) 10-01 Annual library report: are music libraries specified?

- 59.1 Kult (MK SR) 12-01 Annual report on entities in the field of professional performing arts and 63.1 Kult (MK SR) 17-01 Annual report on festivals and shows in the field of professional performing arts: are venues and companies specialising in music-related performing arts, such as opera, specified?
- 61.1 Kult (MK SR) 15-01 Annual report on church and religious society: are musical activities recorded?
- 157. Schools (MŠVVŠ SR) 1-04 Quarterly report on work in education and 163. Schools (MŠVVŠ SR) 11-01 University statement: are teacher employment and student enrolment broken down by ISCED field at three or four digits?

One aim of the ongoing dialogue between the Open Music Europe project team and Slovak governmental and scientific stakeholders is to determine this; throughout this process, a continual assessment will be made, as was done for EU-level data sources in Annex 5. This breakdown is available as a living document via a link in Annex 6.

In addition to these statistical data sources, two survey-based research projects on culture were recently conducted by the National Public Educational Centre (Národné osvetové centrum, NOC):

- Mixed-methods study on the culture and value orientation of the Slovak population (2018), comprising six focus groups and a survey utilising face-to-face interviews with a quota sample of N=1008 respondents age 16 and above. Representative quotas were set on sex, age, place of residence, and education. Within the sample, ethnically Slovak and Hungarian respondents were slightly overrepresented and Roma respondents slightly underrepresented. The questionnaire design was inspired in part by the European Values Survey, European Social Survey, International Social Survey Programme, and the Centre for Research on Ethnicity and Culture in Slovakia's 2003 study on Collective Identities in Contemporary Slovakia (pp. 10-11). In addition to the quota variables, the questionnaire covered subjective financial situation, value orientation (the 21-statement Schwartz value scale), cultural memory (positive and negative perception of 14 personalities and 23 events), spontaneous definitions of "culture" and "Slovak culture", the importance of cultural education/transmission, attendance at cultural events and institutions (including "popular music concert", "classical music concert"), attitudes toward other cultures and interculturalism, attitudes toward immigration, leisure activities (including "listening to music", "playing a musical instrument", "singing, recitation, music production", "performance art"), online and offline social networks, and trust. On a general level, the study found a conservative value orientation to be predominant among residents of Slovakia. This was manifest in strong attachments to familiar structures and institutions (family, gender roles, the nation), closure toward outsides, and conceptions of "culture" as comprising typical cultural venues on the one hand (45%) and traditional folk culture on the other (20%). With regard to music, the survey found somewhat higher rates of concert attendance than Eurobarometer 79.2 (2013), but slightly lower rates of playing a musical instrument.
- Survey on the consumption of culture (2019), conducted online using a quota sample of N=1200 respondents age 18 and above. Representative quotas were set on gender, age, region, and settlement size. The questionnaire covered affinity for domains of culture (including "music"), attendance at cultural events and institutions (including "popular music concert", "alternative music concert", "theatre – opera, operetta", "theatre – ballet", "classical music concert"), reasons for attending cultural events, predicted future attendance, attendance in other cities/regions, sources of information about culture, frequency of music

listening, preferred genres, preferred radio stations, opinion on the inclusion of a mandatory quota of Slovak music in radio, television habits, spending on culture (including "popular music concert", "classical music concert", "buying music"), museum attendance and opinions, and participation in organising cultural events (including "band", "dance/folklore ensemble", "choir", "ballroom dancing").

During the data collection phase of the work package, outreach will be made to the NOC to inquire about the possibility of access to the survey methodological details, codebooks, and, if possible, microdata. Our ongoing dialogue with the Institute for Cultural Policy should enable a detailed review of other non-official data collection conducted by the NOC and other stakeholders.

3.4 Cross-Domain Concepts in Data Collection

As noted in OpenMusE D1.1 (Section 5.2), certain cross-domain concepts will be applied in data collection across WP1, 2, and 3 – for instance:

Cross-domain concepts	WP1 Music economy	WP2 Diversity	WP3 Sustainability
Sex/Gender	Gender disparities in decent work and employment.	Diversity of production. Diversity of participation.	Social sustainability: own workforce and value chain.
Reference area	Total employment, income, value-added.	Market shares of local/national repertoires.	Reference area of impact.
Time period	Flow (change) and stock variables.	Flow (change) and stock variables.	Flow, stock, connection of sustainability and other records.
Unit multiplier	Unit conversions.	Unit conversions.	Unit conversions.
Age	Decent (equal) working conditions.	Social aspects of diversity.	Social sustainability: own workforce and value chain.
Education level	Employment policies.	Social aspects of diversity.	Social sustainability: own workforce and value chain.
Occupation	Decent (equal) working conditions. Life-long learning. Human (intellectual capital).		Social sustainability: own workforce and value chain.
Currency	Unit of measure for economic variables.	Unit of measure for economic variables.	Unit of measure for economic variables.

As also noted in D1.1, both practical and theoretical challenges affix to the measurement of such concepts. For example, creating a consistent age measure from surveys and administrative records is more of a practical statistical problem, whereas connecting a consistent sex (at birth) or gender (self-identified) concept with administrative records requires a more theoretical underpinning. Similarly to the domain-specific concepts proposed in Section 2.3, these cross-domain concepts will be harmonised with a controlled vocabulary (yet to be selected).

4 Data Sources and Collection Methods

Open Music Europe intends to build an open statistical infrastructure that is compatible with the national statistical infrastructures of the EU/EEA/candidate member states, but which is based on voluntary industry cooperation. We will build a similar framework that national statistical offices have in Europe, but at a smaller, cheaper, and more flexible scale, and on a different legal basis. The "data-to-policy pipeline" will offer data in processed form that is ready to use in evidence-based business and policy administration.

In brief, a data pipeline is a method in which raw data is ingested from various data sources and then ported to a data store for further analysis: in this case, to an open, shared, collaborative music observatory. We extend this pipeline using reproducible research techniques, good statistical practices, and a novel application of the Open Policy Analysis Guidelines in order to support evidence-based policy analysis, scientific music research, and sound business strategy-building (for further details, see Open Music Europe D1.1).

Inputs to the data-to-policy pipeline will include secondary microdata and processed statistical data sources accessed in accordance with the Open Data Directive, supplemented with primary data collection conducted using transferable methods. Specifically:

- We will utilise **secondary data** from existing survey programmes (e.g., EU-SILC, Eurobarometer, national-level surveys, etc.) (see Section 4.1).
- We will tap into **administrative records** (i.e., consistent data sources originally not intended for statistical purposes). Administrative data can complement, replace on a cost-benefit basis, or improve survey data (see Section 4.2).
- We will collect **primary survey data** using questionnaires and procedures that are ex-ante harmonised with selected existing survey programmes (see Section 4.3.1).
- We will use input-output data on environmental impacts within the context of the ESG sustainability reporting tool developed and piloted in task 3.3 (see Section 4.3.2)
- We will experiment with other data sources, such as data harvested regularly from streaming service APIs, that Eurostat considers "experimental" in their definitions of statistical processes. The degree to which such data is relevant in WP3 is yet to be determined, but it could shed light on, for instance, the impact of platform user network relations on taste formation; for details, see Open Music Europe D1.1.

These data sources are all considered in the following sections.

4.1 Secondary Survey Data

4.1.1 Available survey data

As mentioned above in Section 3, survey data relevant to the topic of music, society, and citizenship exist on both the EU and national levels.

The following table summarises relevant EU-level data controllers, datasets, conditions for microdata access, along with a link to metadata or technical information. Additional datasets may be added as the work package progresses.

Survey	Controller	Microdata access	Metadata or description
LFS	Eurostat	Formal application	https://ec.europa.eu/eurostat/cache/metadata/en/lfsa_esms.htm (Eurostat, 2018a)
AES 2007, 2011	Eurostat	Formal application	https://ec.europa.eu/eurostat/cache/metadata/en/trng_aes_12m0_esms.htm (Eurostat, 2007)
EU-SILC 2008, 2015	Eurostat	Formal application	https://ec.europa.eu/eurostat/cache/metadata/en/ilc_sieusilc.htm (Eurostat, 2015)
ICT 2012-2017	Eurostat	Formal application	https://ec.europa.eu/eurostat/cache/metadata/en/isoc_i_esms.htm (Eurostat, 2012)
HETUS	Eurostat	Formal application	https://ec.europa.eu/eurostat/cache/metadata/en/tus_esms.htm (Eurostat, 2023b)
HBS	Eurostat	Formal application	https://ec.europa.eu/eurostat/cache/metadata/en/hbs_esms.htm (Eurostat, 2023a)
EB67.1	GESIS	Open access	https://search.gesis.org/research_data/ZA4529 (Europäische Kommission, 2012)
EB79.2	GESIS	Open access	https://search.gesis.org/research_data/ZA5688 (European Commission, 2015)
EB88.1	GESIS	Open access	https://search.gesis.org/research_data/ZA6925 (European Commission And European Parliament, Brussels, 2022)
PISA 2018	OECD	Open access	https://www.oecd.org/pisa/data/pisa2018technicalreport/ (OECD, 2018)

Aggregated Eurostat data will be accessed via the *eurostat* package and processed using R, whereas microdata will be imported into R and processed.

Relevant national-level survey data are also available. Some aggregated data is made available via national statistical institute websites or can be requested in digital form by the general public. Other aggregated data and all metadata require a formal application process and/or dialogue and formal agreements with governmental stakeholders to access. This process has been initiated in Slovakia, and microdata has been delivered for the 2014, 2015, and 2016 Kult 5-01 surveys (annual report on musical ensembles and artistic ensembles). An early step in the data collection phase of the work package will be to check the conditions for access to data of interest in Bulgaria, Germany, Hungary, and Italy.

4.1.2 Ex-post harmonisation of secondary survey data

Retrospective survey harmonisation usually refers to social science surveys conducted with a questionnaire, when researchers expose randomly selected respondents to randomly assigned treatments—for example, ask the respondent about their subjective well-being before and after taking a pill or a placebo and combining it with blood pressure or weight measurement. These measurements may be human-transcribed to the survey questionnaire, or recorded by a different tool when a new data integration problem occurs.

Our researchers have long been engaged in retrospective survey harmonisation, for example, in the case of Cultural Access and Participation surveys with the methodology created by the ESSNet-Culture working group of Eurostat and the participating EU national statistical authorities (Bína et al., 2014). We have extensive experience administering CAP surveys in Slovakia and Hungary and retroactively harmonising them with CAP surveys carried out within various EU-harmonised survey programs, such as Eurobarometer, EU-SILC and AES. Retrospective survey harmonisation can join data from different surveys, if they use a similar sampling method and questionnaire items. If ex ante harmonisation is possible before the fieldwork, a much higher quality of harmonisation is possible:

> *"To ensure that answers from respondents surveyed in different settings carry minimal methodological errors and biases and can be meaningfully compared, both data producers and*

> *secondary users combine surveys from different sources, that is, they harmonise survey data. Generally, they do so at different stages of the survey lifecycle. Data producers mostly employ harmonisation ex-ante, when designing and implementing comparative studies (input harmonisation) and when processing the survey data in preparation for their public release (ex-ante output harmonisation). […] Secondary users apply harmonisation methods retrospectively to already released data files."(Wysmułek et al., 2022)*

Open Music Europe has engaged in dialogue with statistical institutions in its target countries with regard to the benefits and challenges of ex-post and ex-ante harmonisation. In Slovakia, we have proposed an ex-ante harmonisation of key surveys to meet the subsample requirements for music professionals and music enterprises: namely, the Roč 1-01, Roč 2-01, KULT-05, KULT-10, KULT-11, and KULT-16 surveys (see Section 3.3.5). If this is not possible, an alternative is to use "small area statistics" to work from smaller samples.

4.2 Administrative Data Sources

Administrative data collection refers to the activities involved in collecting, processing, storing, and disseminating statistical data from one or more administrative sources. In the context of national statistical productions, this usually means re-processing government financial statistics, tax administration data, public expenditure records, etc. Administrative data sources can replace, complement, and/or validate survey data.

4.2.1 Good practices: Norway

In Open Music Europe, we hope to further develop administrative data strategies that were developed in Norway. Norway has been conducting household budget surveys since the 1960s and phased them out in 2012 in line with recent trends toward replacing costly surveying with direct data retrieval from other information systems. Statistics Norway realised that instead of asking 7,000 households about what they were buying in the supermarkets, it is more accurate and cheaper to acquire the data directly from the sales logs of the supermarkets or the payment transaction records of the credit card companies.

Norway created statistical registers to tap into governmental data stores in 1990 and into municipal data stores in 1995. By 2019, it utilised about 100 records and drew data from 30 public institutional sources (Alemanno, 2018). As in most countries, such "administrative data" was retrieved from other governmental entities, not the private sector. Collecting data from people, companies, and non-profits still relies on census-like comprehensive and/or sample surveys, which entail filling out a digital or paper form or answering questions posed by an interviewer who fills out the form instead of the respondent. Pulling data directly from the accounting data of supermarkets or credit card companies is a novel technique which has been pioneered in Norway and some other countries, and which has been canonised by the UN and EU statistical bodies in recent years only.

The Open Music Europe project does not have the legal status to tap into administrative records of tax authorities and other state bodies; however, on a voluntary basis, we can tap into privately-held administrative data and reconcile this information with our survey data. In the case of Slovakia, based on Memoranda of Understanding, we may also have the possibility of reconciling our findings with the administrative and survey data held in the Statistical Office of the Slovak Republic.

The lessons of Norway are interesting because the new statistical law (in force since 2021) allows such data collection after a cost/benefit analysis and risk reduction carried out by Statistics Norway. Like all EFTA countries and Eurostat participates in ESS, Norway applies the same statistical EU/EEA regulations that Slovakia, Bulgaria or Hungary apply. Open Music Europe has consulted the SOSR on the basis of

our working paper (Antal, 2023) which forms the basis of the following subchapter on data coordination.

4.2.2 Data sources to be queried

As noted above, OpenMusE does not have access to tax records or other official administrative data. The primary sources of administrative data used in the project will be its music industry partner organisations: the collective management organisations ARTISJUS, MUSICAUTOR, and SOZA and the digital distributor ALOADED. Data will be made available via legal agreements with individual partner organisations or teams of organisations, insofar as the Consortium itself is not a legal entity.

Additionally, the following official administrative statistics and administrative data sources may be utilised within Open Music Europe work package 3:

- Structured business statistics (SBS), international trade in goods statistics (ITGS), international trade in services data (ITS), harmonised index of consumer prices data (HICP), and government finance statistics (GFS). These data will be collected using the R package eurostat.
- Potentially, Eurostat data on participation in education and training (educ_part), education personnel (educ_uoe_per), educational finance (educ_uoe_fin), and education and training outcomes (educ_outc). These data will be collected using the R package eurostat.
- Data on EU-funded initiatives and projects (e.g., Creative Europe, Erasmus+, Horizon Europe, etc.) targeting policy-relevant topics highlighted in Annex 4: e.g., non-formal music education; music libraries and music data centres; music and social integration, civic engagement, cultural pluralism, etc.; musical heritage; the protection of minority music; music and working life; music piracy; music and health care; music and social well-being; and music and sustainable development. Relevant data on EU-funded projects that is available or will likely soon be available in machine-readable formats include the number of initiatives funded, participating organisations and countries, and financial scale and timespan, as well as potentially reported KPIs such as number of beneficiaries, etc. The R package *dataset*, developed by Open Music Europe partner REPREX, will expedite the collection and processing of such data. In order to demonstrate value-added, a manual collection of a limited set of data on selected EU-funded projects on music and sustainability was performed (see Annex 2).

As with survey data, some (aggregated) national-level administrative data are available via national statistical institute websites or can be requested in digital form by the general public, whereas other data requires a formal application process and/or dialogue and formal agreements with governmental stakeholders to access. This process has been initiated in Slovakia.

4.3 Multi-Country Primary Data Collection

Two major primary multi-country surveying activities will be undertaken within Open Music Europe: a music professional, music organisation, and music MSME survey and a cultural access and participation survey (see Section 4.3.1). Issues relevant to both surveying activities are:

- **Concept matching**
- **Identity matching** and the coordination of data subjects/observations
- **Ex-post harmonisation** with prior surveys

- **Ex-ante harmonisation** of the survey data collection instruments[8]

As the project's Slovak surveying activities are further along in the planning than the multi-country surveys, these topics are considered in Section 4.2 with reference to the concrete example of a music organisation and MSME survey currently planned in coordination with the Statistical Office of the Slovak Republic.

Both multi-country surveys will contribute data to WP1, 2, 3, and 4. As indicated in the Description of Action, the cultural access and participation survey can be regarded as the primary WP3 data collection activity. it will yield significant new data on audience interactions with and through music. However, the music professional, music organisation, and music MSME survey may also assist in filling data gaps on the composition and evolution of music ecosystems in the data collection sites.

In addition to these surveys, other data collection activities will be undertaken, most significantly for WP3, mixed accounting and survey data will be collected from partner MIH and potentially other music organisations in order to produce environmental, social, and governance sustainability reports (see Section 4.3.2).

4.3.1 Surveys

Music professional, music organisation, and music MSME survey

A **music professional, music organisation, and music MSME survey** will be conducted under the auspices of WP1 and WP2, with scientific assistance from WP3 and technical assistance from WP4 and WP5. The aims of this survey are to:

- Provide input for music valuation (WP1) via questions on sales/earnings
- Fill data gaps on music professionals, organisations, and MSMEs (WP1, WP2) via questions on formal and informal employment
- Fill data gaps on the composition and evolution of music ecosystems (WP3) by enabling a more comprehensive mapping of the full range of actors involved in musical life within a given data collection site, as well as via targeted questions on attitudes toward resources (e.g., education, funding, etc.) and governance (e.g., licensing, rights management, etc.).
- Provide testing and training data for toolkit development (WP4)

At least two variations on this survey will be created, for distribution to different kinds of data subjects: one will target individual music professionals (i.e., natural persons who earn an income from musical activities), while the other will target music organisations and MSMEs. The music professional variant will aim for a sample of N=500 respondents per target country. Recruiting will be conducted via the Open Music Europe CMO partners and other music industry stakeholders within the target countries.

The surveying mode is computer-assisted web interviewing (CAWI), i.e., online surveying, potentially augmented with the distribution of paper questionnaires if recommended by local stakeholders in given target countries. In addition to unique links being sent to CMO members, an open link will be distributed via social media and made available to expedite a snowball sample. The datasets will be cleaned and treated separately, and the data of open link respondents will be subject to particular scrutiny.

[8] A best-case outcome would be that the OpenMusE survey questionnaires could improve upon the *ESSnet-Culture Final Report*'s proposal for "a survey formula with a limited number of questions, which could be introduced in future European surveys, thus allowing input harmonisation" (2012, p. 21).

Potential targets for ex-ante harmonisation (concept and/or question harmonisation) include the LFS, EU-SILC, and CEEMID music professional surveys.

Cultural access and participation survey

A **cultural access and participation survey** will be conducted under the auspices of WP3, with scientific assistance from WP1 and technical assistance from WP4 and WP5. The aims of this survey are to:

- Provide input for music valuation (WP1) via questions on consumer spending
- Fill data gaps on music professionals (WP1, WP2) via questions on formal and informal employment and incidental earnings from music
- Fill data gaps on audience interactions with music (WP3) via questions designed in accordance with the ICET model (Bína et al., 2014):
    - Information
        - Music education
        - Other music information behaviour
    - Communication and community
        - Music and social life
        - Music, society, and politics
    - Enjoyment and expression
        - Music and human rights
        - Musical creation [non-commercial]
    - Transaction
        - Musical creation [commercial]
        - Participation in musical life
    - Music, health, and well-being
    - Music and sustainable development
- Provide testing and training data for toolkit development (WP4)

The target group is individuals in the general population, with an aim toward representativity. To this end, a random sample is preferred.

With regard to the surveying mode, to the extent possible, the sampling and fieldwork recommendations provided in the *ESSnet-Culture Final Report* will be taken as a best practice. However, these recommendations will be considered in light of methodological innovations in sampling and fieldwork during the post-COVID-19 era, e.g., the planned shift on the part of the European Social Survey from a face-to-face surveying mode to a mixed or purely self-completion mode.

Potential targets for ex-ante harmonisation (concept and/or question harmonisation) include Eurobarometer, EU-SILC, the CEEMID CAP surveys, and surveys on piracy conducted by EUIPO and project partners UVA and SSA.

4.3.2 Environmental, social, and governance sustainability data

As noted in Section 1.3, in parallel to its research aims, WP3 harbours the innovation aim of developing a semi-automated environmental, social, and governance sustainability reporting toolkit. The toolkit will be designed to produce reports that comply with the forthcoming EU Corporate Sustainability Reporting Directive (CSRD) and European Sustainability Reporting Standards (ESRS). This entails collecting data on indicators in the environmental, social, and governance domains, as outlined in the following table.

ESRS domains, topics, and indicators		
Domain	**ESRS topic**	**Potential indicators**
Environmental	E1 Climate change	Energy consumption; climate change mitigation
Environmental	E2 Pollution	Pollutant emission
Environmental	E3 Water and marine resources	Water consumption and discharge
Environmental	E4 Biodiversity and ecosystems	Impacts and dependencies on ecosystems (e.g., use of sustainable resources; animal rights; etc.)
Environmental	E5 Circular economy	Resource inflows and outflows; resource optimisation
Social	S1 Own workforce	Work-related rights (e.g., working conditions; work-life balance; freedom of association; equal opportunities for different groups; etc.)
Social	S2 Workers in the value chain	Work-related rights in the value chain
Social	S3 Affected communities	Impact of company and value chain activities on civil, social, and economic rights; social inclusion of different groups; social cohesion; community wellbeing; etc.
Social	S4 Consumers and end-users	Impact of company products and services on consumers (e.g., data protection; child protection; etc.)
Governance	G1 Business conduct	Anti-corruption and anti-bribery measures; protection of whistleblowers; lobbying; relations with suppliers

The data subjects in this case will be individual enterprises: during the pilot study, partner MIH will serve as a test case, with other music MSMEs and organisations invited to participate on a voluntary basis. The details of data collection will be determined in the forthcoming task 3.2. However, in brief, the following data sources will likely be used:

- Environmental sustainability: direct emissions and resource usage by the reporting company can be calculated using data on the company's activities, while indirect emissions and resource usage by entities within the reporting company's upstream and downstream value chains can be estimated using sectoral averages. The R package *iotables* will be used as the basis for the environmental sustainability data collection tool (see Section 4.5.2 below).
- Social sustainability – own workforce and workers in the value chain: data on work-related rights within the reporting company can be collected using a self-completion survey (two modules, one to be completed by the management and one by either the entire workforce or a random sample, depending on the size of the company). It is currently unclear what data on work-related rights in the value chain might be available.
- Social sustainability – affected communities: data on CSR expenditure and activities can be collected from the reporting company. It is currently unclear what additional data on the social impact of particular sectors might be available.
- Social sustainability – consumers and end users: data on compliance with relevant regulations and standards, as well as potential violations, can be collected from the reporting company.
- Governance sustainability: data on anti-corruption measures, as well as potential violations, can be collected from the reporting company.

It may be possible to an extent to "dual-purpose" the ESG sustainability data collection with the abovementioned music organisation and music MSME survey by including batteries in the latter on work-related rights, CSR activities, compliance with consumer protection regulations, and anti-corruption measures. These batteries could then be condensed into a reduced version of the questionnaire designed for use in the ESG toolkit. This possibility will be explored in task 3.2.

4.4 National-Level Primary Data Collection

We will begin by performing retroactive survey harmonisation tasks on a selection of KULT surveys (see Section 3.3.5 above) for the period of 2007-2023, in order to prepare for an ex-ante harmonisation of these important data points of the Slovak cultural statistics going forward from 2024.

REPREX, on the basis of the Memorandum of Understanding concluded between the Open Music Europe partners and Slovak governmental stakeholders – but with a separate legal agreement – received access to the microdata, codebooks, and variable maps concerning these surveys. The microdata will not be shared with Consortium partners not party to the original legal agreements, however, SINUS will conduct oversight of the reproducible workflow. The eventual new statistical products will go through automated unit tests, and tests by SINUS, the Slovakian IKP, and the Statistical Office of the Slovak Republic. This workflow is in line with the evolving statistical practice of working with privately held administrative data.

We would like to improve the coverage, usability and punctuality of Slovak cultural statistics, particularly in the field of music and to some extent, connecting domains that are currently served by the same data sources (mainly audiovisual statistics, which by some definitions overlap with music.) The primary data source of these statistics is the KULT survey program.

The KULT surveys are designed to produce cross-sectional data that is comparable over short periods of time. They are not designed to be used for the creation of more valuable, longer longitudinal datasets; however, as a compromise between backward compatibility and new needs, in many aspects they are outdated. The KULT microdata, like most statistical data sources, is not fully utilised. Because survey data cannot be collected ex post, statistical programs “over-collect” and do not necessarily utilise every information content in the microdata. The processing of raw data is always subject to cost-value analysis and shorter-term priorities.

Our primary data collection starts with an analysis of existing microdata, because we want to squeeze out us much information as possible from existing survey programs and keep collecting the same information going forward for full compatibility. Whenever we can use questionnaire elements and their answers, even if they had not been explicitly used for statistical end-products, we maintain the consistency of the both the statistical product and the statistical workflows in general, for example, collection. The limitation of subject burden (an orchestra cannot be expected to fill out many questionnaires with precision) means that the questionnaire design should be streamlined. So overall, when planning for new data collection in Slovakia, we want to minimise changes from existing surveys and add new questionnaire items in a way that they are ex ante harmonised with pre-existing items.

Our task is to create an ex post or retrospective harmonisation of the KULT data to find ways to improve, enrich or reuse the existing historical data and to describe new data to be collected going forward potentially. This is a cross-cutting task between Open Music Europe task stream 1 (T1.1, 2.1, 3.1, 4.1) that sets requirements for data to be collected and collection tools to be made available in the task stream 2 (T1.2, 2.2, 3.2, 4.2). This means that WP1 and WP2 are involved in defining and prioritising the data gaps to be filled and the concepts of music economy, music diversity, and music circulation that require data collection. In T3.1 and T4.1, we use retrospective data harmonisation to see if we can “squeeze out” more data from existing but underutilised datasets or if we need to experiment with new data to be collected with survey methods in task stream 2. Another important expected result is to validate data gaps from a different point of view: sometimes, a data gap is not identified because the data appears to be present, but the quality of the data is so low that stakeholders do not use it. This appears to be the case in several countries with concert attendance, where the concert attendance

measured by statistical offices seems to differ greatly from the administrative data of collective management societies that license the music and often know about every ticket sold.

Our retrospective harmonisation can pinpoint data that has a low data quality. In subsequent tasks, we can offer various methods to improve such data. Our work is an essential methodological work required for the modernisation of music and cultural statistics.

We would like to improve the coverage, usability and punctuality of Slovak cultural statistics, particularly in the field of music and to some extent, connecting domains that are currently served by the same data sources (mainly audiovisual statistics which by some definitions overlap with music.)

The main data source of these statistics is the KULT survey program. The KULT surveys are designed to produce cross-sectional data that is comparable over short periods of time. They are not designed to be used for the creation of more valuable, longer longitudinal datasets. The KULT microdata, like most statistical data sources, is not fully utilised. Survey data cannot be collected ex post, and statistical programs "over-collect" and not necessarily utilise every information content in the microdata, because that part of the statistical production is subject to a partly different cost-value analysis. This means that often we may fill data gaps from the secondary processing of existing data sources. Whenever this is not the case, it is a requirement to fill data gaps in a way that maintains the consistency of the both the statistical product and the statistical workflows in general, for example, collection. The limitation of subject burden (an orchestra cannot be expected to fill out many questionnaires with precision) means that the questionnaire design should be streamlined.

4.4.1 Concept matching

The KULT survey documentation contains Slovak language descriptions of the variables in a narrative format, often together with coding information. We create a machine-readable and programmatically easy-to-handle variable name for each variable, therefore creating the mapping 168 "total_own_turnover", and whenever necessary, we create a new auxiliary variable. The auxiliary variables are usually attribute variables that were constant in each dataset, and they were not explicitly coded, such as the time reference for the year 2007 or the unit of measure reference for SKK or EUR. For programmatic use, we will use only ASCII characters to avoid spaces and characters with special meanings in various programming languages. Variable naming is usually following either the camelCase or the snake_case convention. Because in the tidy use of R the snake_case is recommended, we will create snake_case variable names.

We will translate each variable label to English and add the 1-2 most relevant concepts for all variables to make the variable descriptions machine-actionable. Concept mapping requires a good command of the domain and statistically controlled vocabularies. Our initial concept mapping will go through two layers of peer review: Hudobne Centrum, the data steward organisation of the KULT surveys, will review our mapping first from a musical point of view, and we will ask the SOSR for a statistical revision.

As an end result, we will be able to bring each dataset column to a machine-actionable format that already offers itself for ex ante harmonisation with further surveys and data sources. For convenience, we will make the new joined datasets available in CSV, Excel, and SPSS formats. In this re-processed datasets we can identify which information is present with good quality, and where we need to initiate new primary data collection.

We will use several, well-curated concept lists to connect the information content of pre-existing Slovak surveys with other survey harmonisation candidates:

- The Eurostat controlled vocabularies, e.g., EuroVoc (cf. Annex 4)
- TheSoz (GESIS)

- SDMX cross-domain concepts, which are independent of the music domain (such as reference period, occupational groups of employees, etc)

4.4.2 Identity matching and coordination of data subjects or observational units

Namespaces (in the statistical and data science practice) and authority files (in information and library science) contain exactly this information: they describe the 'concept' of an observational unit, connect various name variations that were in use, including possible nicknames, and defines the validity of the concept in time. For example, no data must be recorded about the [New Kosice Orchestra before its founding year of 2007]. Eventually, we can see this task as a "concept matching" for statistical units or observation units and not for variables. This kind of identity and concept matching allows the add data about the observation units from various administrative and survey data sources and provides a data harmonisation on the level of observations (rows).

An important benefit of this observation unit identification is that microdata can be resampled or improved when the original coverage of the target population varies across years. For longitudinal or panel data, it requires judgment how long we can observe the same target population.

The use of PIDs for observational units allows data improvements and increases the longevity of datasets. In laymen's terms, we can say that we can increase the historical time series coverage meaningfully with this harmonisation; we can add more history to data than normal statistical production would give. For example, if there were greatly different orchestras in 2007 and 2022, we can create a "stable group of orchestras" and compare them separately and meaningfully over 15 years. The KULT program – like all the enterprise surveys of Slovakia – use the ICO identifier for entities as a global ID within the administrative records of the Slovak Republic.

The ICO identifier is a public identifier for organisations, but some organisations are not eligible to have one. For example, if a radio station or a university has a choir as an internal unit, it may not be eligible for an ICO. The datasets in this case, use the organisation's name as an ID, which is acceptable in a single year but is very problematic over 15 years. We see in the KULT files that the lack of a strict namespace or authority file creates identification problems; some observational units appear over different names; sometimes, the name variations appear to be simple data entry errors (spelling mistakes).

The best practice of observation identification is the use of a persistent global identifier (PID). The use of the PID allows us to connect data and knowledge about the fictional New Kosice Orchestra across various data sources. Furthermore, the use of PIDs will enable Open Music Europe to scale up our data harmonisation efforts beyond Slovakia, for example, benchmarking Slovak data against Bulgarian data. The ICO code is not in use outside the SR; therefore, it is far better to identify the New Kosice Orchestra with a global ISO-standard identifier, for example, with an ISNI code.

Global namespaces and authority files are, by design, machine-actionable; they can be read by humans, activating a html representation for human browsing and an RDF serialisation for data applications. We will encourage the use of at least two PIDs for each observational unit, following the best practices that will be elaborated in greater detail in 5.1.

- We will use either ISNI or VIAF identifiers for natural and legal persons. The use of ISNI is paid, and the organisation itself must initiate it. The use of VIAF is free because it is a public service of the Slovak National Library, but it goes through a curation process. For our purposes, they are equally good and they can be used interchangeably.
- We will also use a QID for data coordination. The QID is a globally unique identifier in Wikidata and Dbpedia. They are used in the statistical, research and cultural heritage domains as

temporary or necessary global IDs when the use of an authority file is not possible or takes a long time (for example, we have to encourage each orchestra to obtain its own ISNI number.)

The use of Wikidata is getting more and more common among knowledge organisations and even EU organisations. Originally developed as a reconciliation tool for Wikipedia, Europeana already recognised its value for pan-European data harmonisation in 2015. Since that, it had been used as a decentralised, curated, shared authority control system in several European countries. We think that VIAF is the most suitable authority control, but the flexibility and functionality of Wikidata makes it a worthy parallel system in itself (Bianchini, Bargioni, and Pellizzari di San Girolamo 2021; Veen 2019; Rossenova, Duchesne, and Blümel 2022) We reached out to the Wikimedia Foundation and WMSK, former official legal name Wikimedia Slovenská republika to not only use their open source product, i.e, Wikibase for authority control reconciliation, but as a tool to push our knowledge and our namespace to the Wikidata (Fagerving, 2023).

4.4.3 Ex-post harmonisation of surveys

The ex-post harmonisation of surveys is a necessary first step to understand if a perceived data gaps is illusory, i.e. the data is already collected, just not processed, or perhaps even misunderstood. The best case if the data gaps can be solved with retrospective processing.

4.4.4 Ex-ante harmonisation of surveys

The ex-ante harmonisation of surveys is a forward-looking exercise when we conduct new surveys keeping in mind with backward compatibility in time (the data should be harmonised into longitudinal datasets for time-wise comparison among periods, for example, years) and with other surveys conducted parallel in the same time frame. In our case, the most likely scenario is that we would like to create auxiliary datasets to official surveys; in this case we must ensure that we use the same survey frame as the official survey but add further data with a parallel, but ex-ante harmonised survey. When the data is collected, it must go through again ex-post harmonisation with those surveys that had been collected in earlier timeframes, or with surveys that were collected in the same timeframe but independently from our questionnaire.

4.5 Coordinating Multiple Data Sources

The use of several data sources, including harmonised surveys and administrative data, require a data coordination strategy, which relies on registers and synthetic datasets.[9] Key concepts in data coordination are introduced below, and will be elaborated in WP4 and WP5.

4.5.1 Creating music industry registers

As noted in OpenMusE D1.1, a data register “aims to be a complete list of the objects in a specific group of objects or population” (Anders and Britt 2007). Many regulated industries, such as banking or insurance, use registers that facilitate surveying the industry for statistical purposes – however, this is rare in the cultural and creative industries and sectors (with the exception of architecture).

Open Music Europe is planning to create music industry registers in which the objects are music works and sound recordings (in statistical terms, music products), and the populations are music authors,

[9] The authoritative source on statistical business registers is the United Nations Guidelines on Statistical Business Registers Final Draft Prior to Official Editing (2020), which is based on the former UNECE Guidelines on statistical business registers (UNECE 2015). The European guideline is the European business statistics methodological manual for statistical business registers, 2021 edition (Eurostat (European Commission), 2021).

music performers, groupings of performers, record labels, and music publishers. From a statistical point of view, these planned music industry registers can be seen as "administrative registers", insofar as they were not initially created for a statistical purpose by a statistical authority.

A statistical register must contain information on the identification and accessibility of population units, as well as other attributes which support the process of surveying the population. Such registers serve as constantly updated lists of potential data sources: people or enterprises, for example, who may be invited to a sample survey or a census. Statistical registers are essential coordination tools for data collection using sample or census-type surveys. E.g.:

- For a sample survey, the register is used to draw a lottery of those members of the population who will be invited to provide data.
- In a census-type survey, all registered members of the population, for example, all music labels, will receive an invitation to an interview or form.
- In the case of a register-based survey, all members of the register, for example, all collective management societies in the territory, will be requested to send data directly from their databases.

Registers are also important data quality management tools: they allow checking whether certain data sources were not found, and how this will distort the resulting datasets. In non-technical terms, a register is necessary to decide who should get a data request within the course of data collection on a particular target population of individuals or entities. As noted above, our primary concern is the creation of music business registers, because this could provide indicators for the implementation of the cultural strategies on the public-policy level and business level. We will pilot this aim in Slovakia.

4.5.2 Merging secondary and primary data using input-output tables

As noted in Open Music Europe D1.1, the *iotables* R package on rOpenGov, developed under the leadership of REPREX, provides access to the Eurostat data warehouse's symmetric input-output data. Symmetric input-output tables (IOTs) and auxiliary tables connect thousands of statistical indicators (which are otherwise difficult to use) into analytical tables into a matrix of indicators that can be used with the fundamental matrix algebraic equations of input-output economics, and calculate economic, social or environmental impacts.

This system of indicators can be extended with new social surveys data, by adding them as a row of indicators conforming the symmetric categories of the IOTs. While it is unlikely that our project can generate indicators for every column of a standard IOT, a simpler extension may be the creation of targeted surveys that allow the delineation of existing cells: for example, dividing the J58 division of the standard Eurostat IOTs to a J58M and J58A (music and audiovisual) element to create impact assessments for recorded music (labels and music publishers) separated from the audiovisual sector.

Slovakia has already made a significant and exemplary investment in creating a satellite account system for the cultural and creative industries (Horecká, 2022), which allows architecture and advertising to have high-quality data. Our ideal scenario, which requires further feasibility testing, is that we will be able to create a new music account in the Slovak Cultural & Creative Industries Satellite Account system. Our preliminary consultation in this issue made it clear that in order to achieve this goal, we need to modernise several KULT surveys in Slovakia which collect data from both the music and the audiovisual sectors of J58. Our efforts will show how different surveys, public administrative sources and privately-held administrative sources can provide a wider knowledge base. The domain-specific part of this work is carried out in WP1 and the data coordination and processing in WP5 and WP4; the task of WP3 is to ensure a proper retrospective harmonisation of pre-existing surveys, and the creation of new surveys that can support the separation of existing national accounts.

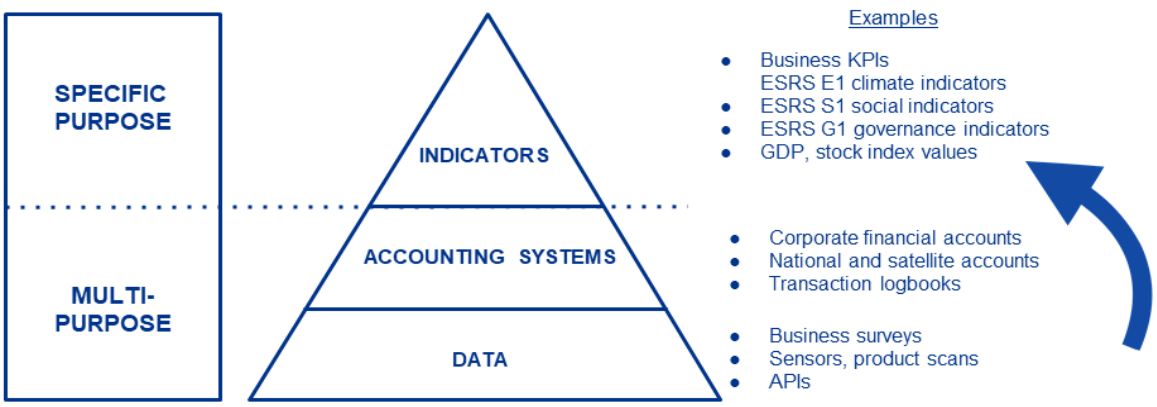
This methodology could potentially be transferred to other states and regions that maintain culture satellite accounts. Potential targets for transfer include:

- Finland (https://pxdata.stat.fi/PXWeb/pxweb/en/StatFin/StatFin__klts/?tablelist=true)
- Netherlands (https://www.cbs.nl/en-gb/longread/rapportages/2021/satellite-account-for-culture-and-media-2018)
- Portugal (https://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_destaques&DESTAQUESdest_boui=579021209&DESTAQUESmodo=2)
- Poland (https://stat.gov.pl/en/topics/culture-tourism-sport/culture/culture-satellite-account-for-2018,18,2.html)
- Spain (https://www.cultura.gob.es/servicios-al-ciudadano/estadisticas/cultura/mc/csc.html), and specifically the Basque Country (https://en.eustat.eus/elementos/cultural-activities-in-the-basque-country-generated-value-added-of-1508-million-euros-in-2020-21-of-gdp/not0020558_i.html)

The *iotables* R package helps the user to bring together the necessary data from Eurostat's data warehouse and process it into readily usable indicators and multipliers. This service can be seen as a middleware between data processing and data analysis. Input-output data will be used in the context of the task 3.3, a pilot study in which an organisational ESG sustainability report is created for partner Music Innovation Hub (MIH).

5 Indicator Candidates

The **statistical infrastructure of indicators** serves as a guideline for the pursuit of mixed data sources in the Open Music Europe project. In brief, indicators are distillations of policy-relevant data (see Figure 7 below; DOI: https://doi.org/10.6084/m9.figshare.23600571):



Good indicators match **actionable objectives** to **accessible data** that describe the extent to which these objectives have been achieved.

5.1 EU-Level Indicator Candidates

Current EU policy guidelines on culture – e.g., the Work Plan on Culture 2023-2026 – do not define indicators as such. However, they do define priorities and action areas (see Section 2.1 and Annex 3). The first step in indicator development was to harmonise these policy priorities and action areas with dimensions of practice on which data could be collected; this produced a policy-driven schema for the identification of data availabilities and gaps (see Section 2.3, Annex 4, and Annex 7).

Insofar as it is conceptualised on the basis of standing policy objectives, this schema can also serve as a framework for the identification of indicator candidates. Each cell in the schema could, in principle, serve as an indicator candidate. This very long list of potential indicator candidates must be circumscribed through dialogue with stakeholders, in view of decision criteria such as actionability, cross-national relevance, and the availability of data.

This work is currently underway in Slovakia (see Section 5.2.5 below) and will be pursued within other target countries over the course of the data collection phase. The definition of EU-level indicator candidates will follow through discourse with EU-level stakeholders during workshops hosted by partner UVA in Q1/Q2 2024. During this discourse, the S.M.A.R.T. guideline could be of assistance; this well-known mnemonic holds that effective indicators should be:

- Specific
- Measurable
- Achievable
- Relevant
- Time-bound

Note here that WP1, WP2, and WP3, while working from a similar conceptual basis, have proposed slightly different schemata, which must be aligned prior to extensive stakeholder interaction.

5.2 National-Level Indicator Candidates

5.2.1 Bulgaria

Indicator candidates for Bulgaria will be identified during the data collection phase of the work package, following the example of Slovakia below. The precision at which this is possible will depend upon the extent of cooperation possible with local stakeholders.

5.2.2 Germany

Indicator candidates for Germany will be identified during the data collection phase of the work package, following the example of Slovakia below. The precision at which this is possible will depend upon the extent of cooperation possible with local stakeholders.

5.2.3 Hungary

Indicator candidates for Hungary will be identified during the data collection phase of the work package, following the example of Slovakia below. The precision at which this is possible will depend upon the extent of cooperation possible with local stakeholders.

5.2.4 Italy

Indicator candidates for Italy will be identified during the data collection phase of the work package, following the example of Slovakia below. The precision at which this is possible will depend upon the extent of cooperation possible with local stakeholders.

5.2.5 Slovakia

As noted in OpenMusE D1.1, D2.1, and Section 2.2.5 of the present deliverable, the Slovak Institute for Cultural Policy (IKP) has worked extensively in recent years to develop a comprehensive strategy for the development of the CCSIs in accordance with the 2030 Agenda for Sustainable Development. One landmark in this process was the publication of the *Set of Goals and Measurable Indicators for Cultural Policies in Slovakia* (IKP 2022), which presents draft objectives and indicator candidates for both an umbrella cultural policy and 13 sector-specific policies, including for the music sector. Another landmark was the publication of the *Culture Strategy and Creative Industries of the Slovak Republic 2030* (2023), which identifies seven objectives and 50 quantitative key performance indicators for cultural policy in general – but not sector-specific sub-indicators.

A primary objective of our ongoing dialogue with the Institute for Cultural Policy, Ministry of Culture, and Statistical Office of the Slovak Republic will be to align and refine these indicators. We will focus on ensuring alignment between versions, as well as with EU-level policy goals on the one hand and data on the other (see Sections 2 and 3); identifying currently untapped data sources that could contribute to the measurement of the indicators (see Section 3); and co-designing data collection plans and instruments capable of populating the indicators in an efficient and accurate manner (see Section 4).

To this end, music-specific sub-indicators have been proposed which match the 50 quantitative KPIs identified in the *Culture Strategy and Creative Industries of the Slovak Republic 2030* (see OpenMusE D2.1, Table 31). The next steps are to determine which of these sub-indicators can be assessed using the current sources of target values identified in the strategy document, and which require finding new data sources and/or collecting primary data. For the latter, data collection methods must be proposed. An expanded spreadsheet “Dn.1_OpenMusE_SK_IKP_2030_indicator_candidates.xlsx” documenting this process is provided as a living document on the SINUS cloud at the following link: https://cloud.sinus-institut.de/public/b7465b

6 Conclusion and Outlook

This deliverable cross-references good practices in cultural statistics with current policy priorities, deriving a framework for data collection on:

1. The ways audiences interact and engage with (and through) music;
2. The composition and evolution of music ecosystems – i.e., music actor systems, governance systems, resource systems, and action situations;
3. The environmental, social, and governance (ESG) sustainability of music ecosystems.

After reviewing the scientific literature, it offers an initial mapping of data availabilities, gaps, sources, and collection methods on the EU and Slovak level, which is methodologically transferrable to Bulgaria, Germany, Hungary, Italy, and any other EU member state. It explores indicators that have been developed in Slovakia, and proposes a framework for indicator development on the EU level.

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Annex 1: Data availability and gaps in the EMO Feasibility Study

The Feasibility Study (2020) identifies the following data availabilities and gaps:

Topic	Sub-topic	Status	Feasibility
Education, training, development	Music schools and conservatories	Available	National statistical institutes, government data. Some data available, but not aggregated at pan-European level.
Education, training, development	Music education - formal practices	Available	National statistical institutes, government data, European Association for Music in Schools. Some data available, but not aggregated at pan-European level.
Education, training, development	Training schemes for music professionals	Gap	Lack of European data on the state of training for music professionals
Education, training, development	Training schemes for artists	Gap	Lack of European data on the state of training for artists.
Education, training, development	Music education	Gap	Lack of European data on the state of music education.
Audiences	Consumer patterns regarding piracy and its impact	Available	Some countries like France with Hadopi have attempted to evaluate the way consumers access illegally music while setting up educational campaigns on piracy, similar to the UK initiative Get It Right. Materials/studies are also provided by EUIPO.
Audiences	Consumer patterns regarding piracy and its impact	Gap	Limited pan-European data on the impact of piracy but also on the motivations to consumer music content via illegal sources. EUIPO does have some data on the economic cost of IPR infringement in the recorded music industry.
Audiences	EU consumers and music	Gap	No authoritative assessment of the relationship between consumers and music at pan-European level.
Audiences	Social networks and music	Gap	No authoritative assessment of how European consumers interact with music on social networks.
Music and society	Scope of the not-for-profit sector in Europe	Gap	No mapping of the not-for-profit music sector in Europe, in particular in exposing new talent and forging social cohesion.
Music and society	Social impact of music in communities	Gap	Although there is some academic research available, there is no co-ordination of research on the social impact of music in Europe.

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Annex 2: Good Practices in Music and ESG Sustainability

An initial collection of good practices in music and ESG sustainability, assessed along the ESRS domains and topics is available on the SINUS Cloud under the name "D3.1_OpenMusE_Annex2_good_practices_in_music_and_ESG_sustainability.xlsx" via the following public link: https://cloud.sinus-institut.de/public/a3aed9

Annex 3: Priorities and Actions in the Work Plan for Culture 2023-2026

The Council Resolution on the EU Work Plan for Culture 2023-2026 (2022) identifies the following priorities and actions:

Work Plan 2023-2026 Priorities	Work Plan 2023-2026 Actions
a) Artists and cultural professionals	a1. Status and working conditions of artists and cultural and creative professionals
a) Artists and cultural professionals	a2. Artistic freedom
a) Artists and cultural professionals	a3. Stimulate the digital transformation of the cultural and creative sectors
a) Artists and cultural professionals	a4. Stimulate the green transition of the cultural and creative sectors, with a specific focus on the energy crisis
a) Artists and cultural professionals	a5. Enhancing the cultural and creative dimension in the European video games sector
b) Culture for the people	b1. Culture and promoting democracy: towards cultural citizenship in Europe
b) Culture for the people	b2. Culture and health
b) Culture for the people	b3. Building bridges: strengthen the multiple roles of libraries as gateways to and transmitters of cultural works, skills and European values
b) Culture for the people	b4. Protection of children and young people from harmful content on digital platforms
b) Culture for the people	b5. Discoverability of diverse European cultural content in the digital environment
b) Culture for the people	*b6. Proposed cross-cutting priority with c1. Cultural statistics – to build resilience in and through culture*
c) Culture for the planet	c1. Cultural statistics – to build resilience in and through culture
c) Culture for the planet	c2. Cultural governance
c) Culture for the planet	c3. Climate action through culture, including the arts and cultural heritage
c) Culture for the planet	c4. High quality living environment for everyone
c) Culture for the planet	c5. Safeguarding heritage against natural and human-made disasters
c) Culture for the planet	c6. Exchanging information between cultural heritage professionals and competent authorities for cultural goods on the fight against trafficking cultural goods
c) Culture for the planet	*c7. Proposed priority on the fight against audiovisual piracy*
d) Culture for co-creative partnerships	d1. Governance of the EU strategic approach to international cultural relations and framework
d) Culture for co-creative partnerships	d2. Preserving cultural heritage and empowering local CCS in Ukraine
d) Culture for co-creative partnerships	d3. The role of culture and cultural professionals in the promotion and defence of democracy and human rights in fragile contexts

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Annex 4: Concept Mapping of Work Plan Priorities and Actions

The priorities and actions identified in the Council Resolution on the EU Work Plan for Culture 2023-2026 (2022) can be mapped to the EuroVoc as follows. In the instance that a fitting EuroVoc concept could not be found, other EU-managed controlled vocabularies were used (e.g., ECLAS, which is based on the Macrothesaurus of the OECD complemented by the ILO thesaurus, and partially convergent with EuroVoc). Music-specific sub-concepts were proposed.

Work Plan Actions	Relevant Concepts	Concept URI	Proposed Music-Specific Sub-Concept	ICET Model Pillar and Proposed Sub-Heading
a1	vocational education	http://eurovoc.europa.eu/795	Music vocational education	1. Information: Music education
a1	working life	http://eurovoc.europa.eu/6150	Music and working life	4. Transaction: Music creation [commercial]
a1	artistic creation	http://eurovoc.europa.eu/283	Musical creation [commercial]	4. Transaction: Music creation [commercial]
a2	freedom of expression	http://eurovoc.europa.eu/1619	Freedom of musical expression	3. Enjoyment and expression: Music and human rights
a3	digital transformation	http://eurovoc.europa.eu/c_658ff033	Music and the digital transformation	4. Transaction: Participation in musical life
a4	sustainable development	http://eurovoc.europa.eu/5585	Music and sustainable development	5. Health, well-being, and sustainability: Music, health, and well-being
a5	electronic game	http://eurovoc.europa.eu/c_e2de1ffd	Music and electronic games	4. Transaction: Music creation [commercial]
b1	social integration	http://eurovoc.europa.eu/1469	Music and social integration	2. Communication and community: Music, society, and politics
b1	economic and social cohesion	http://eurovoc.europa.eu/5499	Music and economic and social cohesion	2. Communication and community: Music, society, and politics
b1	political culture	http://eurovoc.europa.eu/8419	Music and political culture	2. Communication and community: Music, society, and politics
b1	civic engagement	http://eurovoc.europa.eu/c_b007a1dc	Music and civic engagement	2. Communication and community: Music, society, and politics
b1	social movement	http://eurovoc.europa.eu/2011	Music in social movements	2. Communication and community: Music, society, and politics
b1	right to culture	http://eurovoc.europa.eu/514	Right to music	3. Enjoyment and expression: Music and human rights

b1	protection of minorities	http://eurovoc.europa.eu/2834	Protection of minority music	3. Enjoyment and expression: Music and human rights
b2	health care	http://eurovoc.europa.eu/5899	Music and health care	5. Health, well-being, and sustainability: Music, health, and well-being
b2	social well-being	http://eurovoc.europa.eu/4881	Music and social well-being	5. Health, well-being, and sustainability: Music, health, and well-being
b3	library	http://eurovoc.europa.eu/4865	Music libraries	1. Information: Music education
b4	child protection	http://eurovoc.europa.eu/3919	Music and child protection	1. Information: Other music information behaviour
b5	cultural information	http://data.europa.eu/bkc/005.02.03.0600	Music information	1. Information: Other music information behaviour
b6	art education	http://eurovoc.europa.eu/670	Music education	1. Information: Music education
b6	social life	http://eurovoc.europa.eu/4706	Music and social life	2. Communication and community: Music and social life
b6	cultural organisation	http://eurovoc.europa.eu/2174	Musical organisations	2. Communication and community: Music and social life
b6	civil society	http://eurovoc.europa.eu/8428	Music and civil society	2. Communication and community: Music and social life
b6	cultural identity	http://eurovoc.europa.eu/5667	Music and cultural identity	2. Communication and community: Music and social life
b6	cultural pluralism	http://eurovoc.europa.eu/4097	Music and cultural pluralism	2. Communication and community: Music, society, and politics
b6	cultural heritage	http://eurovoc.europa.eu/2278	Musical heritage	2. Communication and community: Music and social life
b6	religion	http://eurovoc.europa.eu/3257	Music and religion	2. Communication and community: Music and social life
b6	artistic creation	http://eurovoc.europa.eu/283	Musical creation [non-commercial]	3. Enjoyment and expression: Music creation [non-commercial]
b6	cultural tourism	http://eurovoc.europa.eu/443600	Music and cultural tourism	4. Transaction: Participation in musical life

b6	*participation in cultural life*	*http://data.europa.eu/bkc/005.02.02.0500*	*Participation in musical life*	*4. Transaction*
c1	community resilience	http://eurovoc.europa.eu/c_505c95bd	Music and community resilience	5. Health, well-being, and sustainability: Music and sustainable development
c2	corruption	http://eurovoc.europa.eu/245	Music and corruption	5. Health, well-being, and sustainability: Music and sustainable development
c3	sustainable development	http://eurovoc.europa.eu/5585	Music and sustainable development	5. Health, well-being, and sustainability: Music and sustainable development
c4	noise pollution	http://eurovoc.europa.eu/2526	Noise pollution	5. Health, well-being, and sustainability: Music and sustainable development
c5	cultural heritage	http://eurovoc.europa.eu/2278	Musical heritage	5. Health, well-being, and sustainability: Music and sustainable development
c6	NA	NA	NA	NA
c7	*audiovisual piracy*	*http://eurovoc.europa.eu/5192*	*Music piracy*	*4. Transaction*
d1	cultural relations	http://eurovoc.europa.eu/3200	Music and cultural relations	2. Communication and community: Music, society, and politics
d2	cultural relations	http://eurovoc.europa.eu/3200	Music and cultural relations	2. Communication and community: Music, society, and politics
d3	cultural relations	http://eurovoc.europa.eu/3200	Music and cultural relations	2. Communication and community: Music, society, and politics

Annex 5: Data on Music in EU-Level Cultural Statistics

The following EU-level statistical data relate fully (1) or partially (x) to music. For the *Guide to Eurostat cultural statistics* functions and dimensions of culture to which each data source is relevant, see Section 3.1 (cf. Eurostat 2018b). Note that Eurobarometer is not an official statistical survey but has been included as it is considered a source of high-quality EU-level data on cultural participation.

Note that in the AES, EU-SILC, Eurobarometer, and ICT datasets, music-relevant variables are defined in programme-specific codebooks, not via the use of standardised classification systems.

Data Source	Classification System used to Identify Music Data, if applicable	Categories or Variables Relevant to Music	Music Data
LFS	NACE Rev. 2	32.2 Manufacture of musical instruments	1
LFS	NACE Rev. 2	47.63 Retail sale of music and video recordings in specialised stores	x
LFS	NACE Rev. 2	59.2 Sound recording and music publishing activities	1
LFS	NACE Rev. 2	60.1 Radio broadcasting	x
LFS	NACE Rev. 2	90.01 Performing arts	x
LFS	ISCO	2354 Other music teachers	1
LFS	ISCO	2652 Musicians, singers and composers	1
LFS	ISCO	7312 Musical instrument makers and tuners	1
SBS	NACE Rev. 2	C32.2 Manufacture of musical instruments	1
SBS	NACE Rev. 2	G47.63 Retail sale of music & video recordings in specialised stores	x
SBS	NACE Rev. 2	J59 Motion picture, video & television programme production, sound recording & music publishing activities	x
ITGS	CN	MUSI musical instruments	1
ITGS	CN	RECMED music in manuscript, gramophone records, recorded magnetic tapes and optical media (CDs)	1
ITS	BOPS6; EBOPS 2010	8.4.1 Licences to reproduce and/or distribute audio-visual products (SH41)	x
ITS	BOPS6; EBOPS 2010	11.1.1 Audio-visual services (SK11)	x
AES (2007)	NA	CA1V Number of times going to live performances	x
AES (2007)	NA	CA5Q In the last 12 months did you take part in a public performance involving singing, dancing, acting or music?	x
AES (2011)	NA	CULPAR1 In the last 12 months how many times have you attended a live performance?	x
EU-SILC (2006, 2015)	NA	PS020 Number of times going to live performances	x
EB79.2	NA	QB1 Been to a concert; seen a ballet, a dance performance or an opera	1
EB79.2	NA	QB3 Been to a musical performance (concert, band, etc.) from another European country; seen a ballet, a dance performance or an opera from another European country	1
EB79.2	NA	QB4 Sung; played a musical instrument	1
EB79.2	NA	QB6 [internet use] Listening to radio or music; downloading music	1

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EB79.2	NA	QB4 Seen a traditional or classical performing arts event	x
ICT	NA	I_IUGM Internet use: playing/downloading games, images, films or music	x
ICT	NA	I_IUWEB2 Internet use for listening to web radio	x
ICT	NA	I_IUMUSS Internet use for listening to music	1
ICT	NA	I_BFILM Online purchases of film/music	x
ICT	NA	I_BTICK Online purchases of tickets for events	x
ICT	NA	I_BFILMO Online purchases of films/music, delivered or upgraded online	x
ICT	NA	I_IUHD_GM Mobile internet use via handheld device: for playing or downloading games, images, video or music	x
ICT	NA	I_CC_MUS Internet storage space use to save or share music	1
HETUS	ACL	522 Theatre and concerts	x
HETUS	ACL	831 Listening to radio or recordings	x
HBS	COICOP	CP09111 Equipment for the reception, recording and reproduction of sound	x
HBS	COICOP	CP09113 Portable sound and vision devices	x
HBS	COICOP	CP09119 Other equipment for the reception, recording and reproduction of sound and picture	x
HBS	COICOP	CP0914 Recording media	x
HBS	COICOP	CP0915 Repair of audio-visual, photographic and information processing equipment	x
HBS	COICOP	CP09221 Musical instruments	1
HBS	COICOP	CP09421 Cinemas, theatres, concerts	x
HBS	COICOP	CP09423 Television and radio licence fees, subscriptions	x
HICP	ECOICOP	CP09111 Equipment for the reception, recording and reproduction of sound	x
HICP	ECOICOP	CP09113 Portable sound and vision devices	x
HICP	ECOICOP	CP09119 Other equipment for the reception, recording and reproduction of sound and picture	x
HICP	ECOICOP	CP09141 Pre-recorded recording media	x
HICP	ECOICOP	CP0915 Repair of audio-visual, photographic and information processing equipment	x
HICP	ECOICOP	CP09221 Musical instruments	1
HICP	ECOICOP	CP09421 Cinemas, theatres, concerts	x
HICP	ECOICOP	CP09423 Television and radio licence fees, subscriptions	x
GFS	COFOG	08.2 Cultural services	x
GFS	COFOG	08.3 Broadcasting and publishing services	x

Annex 6: Data on Music in SK-Level Cultural Statistics

Music-specific sub-indicators have been proposed which match the 50 quantitative KPIs identified in the *Culture Strategy and Creative Industries of the Slovak Republic 2030* (see also OpenMusE D2.1, Table 31). The next steps are to determine which of these sub-indicators can be assessed using the current sources of target values identified in the strategy document, and which require finding new data sources and/or collecting primary data. For the latter, data collection methods must be proposed. An expanded spreadsheet documenting this process is provided as a living document on the SINUS Cloud under the name "D3.1_OpenMusE_Annex6_data_on_music_in_SK_level_cultural_statistics" via the following public link: https://cloud.sinus-institut.de/public/84c486

Annex 7: Schema for Assessment of Data Availabilities and Gaps

The schema framework adopts the following structure. The full schema with an assessment of potential availability based on the scientific literature review (as of the date of deliverable submission) is available on the SINUS Cloud via the public link https://cloud.sinus-institut.de/public/23f164

Work Plan Action	EuroVoc Concept	Employment	Expenditure	Consumption	Practices	Governance
a1	Music education	Data source 1	Data source 1	Data source 1	Data source 1	Data source 1
a1	Music education	Data source 2	Data source 2	Data source 2	Data source 2	Data source 2
Etc.	etc.	etc.	etc.	etc.	etc.	etc.
Etc.	etc.	etc.	etc.	etc.	etc.	etc.