A 360 DEGREES PERSPECTIVE ON THE VALUE OF MUSIC

MUSIC 360

DIGITAL PLATFORM

Deliverable 7.2

DISSEMINATION, COMMUNICATION AND EXPLOITATION STRATEGY

Disclaimer/Acknowledgement:

"The project Music360 has received funding from the European Union's Horizon Europe research and innovation programme under grant agreement No 101094872.

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Version history

Ver.	Date	Comments/Changes	Author/Reviewer
0.1	30 July 2023	Creation of document	Mekky Zaidi/Anna Bon
0.2	10 Sep 2023	Reviewed and adapted	Mekky Zaidi/ Denis Guilhot
0.3	9 July 2024	Updated Strategy Periodic Report 1	Jorn Dormans (Centre for International Cooperation) VU Amsterdam
0.4	18 July 2024	Reviewed and adapted final version	Jorn Dormans (Centre for International Cooperation) VU Amsterdam
0.5	23 July 2024	Drafting V.2.	Jorn Dormans (Centre for International Cooperation) VU Amsterdam
0.6	20 August 2024	Finalising V.2.	Jorn Dormans (Centre for International Cooperation) VU Amsterdam

Modifications for the version 2 (7.2)

Nr.	Page(s)	Comments/Changes
0.1	19	Hyperlinks to the Music 360 website and LinkedIn Page under 'Details on how to achieve this objective and set targets'
0.2	24	A note on Social Media (Measures and Channels)
0.3	25	Websites/magazines as important industry media
0.4	26	Visual Identity
0.5	32-33	Event tracker updated
0.6	34-36	Timeline content delivery / blog posts updated
0.7	37-38	Scientific publications tracker updated
0.8	42	Annex 4.5 Template Policy briefs attached
0.9	44	Annex 4.6 - D7.3 Intermediate Policy brief

Project Acronym	**Music360**
Project Title	360 Degrees Perspective on the Value of Music
Project Number	101094872
Instrument	Research and Innovation Action (RIA)
Topic	HORIZON-CL2-2022-HERITAGE-01-05
Project Start Date	01/03/2023
Project Duration	36 months
Work Package	WP 7
Task	Task 7.2
Deliverable	D7.2
Due Date	31 August 2024
Dissemination Level	Public / Confidential
Deliverable Responsible	Vrije Universiteit Amsterdam
Version	2
Status	
Author(s)	Jorn Dormans, Lima Kohestani (Mekky Zaidi, Anna Bon, Denis Guilhot V.1)

Music360 Consortium Partners

Partners	Short name	Country	Logo
Vrije Universiteit Amsterdam (Project Coordinator)	VU	The Netherlands	
The Value Engineers B.V.	TVE	The Netherlands	
STICHTING TER EXPLOITATIE VAN NABURIGE RECHTEN	Sena	The Netherlands	
Vereniging Buma	Buma-Stema	The Netherlands	
UNIVERSITAT POLITECNICA DE VALENCIA	UPV	Spain	
BMAT LICENSING SL	BMAT	Spain	
GDA - COOPERATIVA DE GESTAO DOS DIREITOS DOS ARTISTAS	GDA	Portugal	
GT Musiikkiluvat Ltd	GTM	Finland	
Irish Music Rights Organisation Company Limited by Guar	IMRO	Ireland	
AEPO-ARTIS	AEPO-Artis	Belgium	

Table of Contents

1. Introduction

The purpose of this Communication, Dissemination, and Exploitation Strategy is to outline the approach and tactics that will be adopted to effectively share information regarding Music360. Through a combination of strategic content, collaborations, and targeted outreach, we will work towards making a meaningful and lasting impact on the music industry and its stakeholders. In this document, we outline our approach to disseminating information, engaging with our target audiences, and maximising the impact of our project across various channels. Our strategy is designed to ensure that our efforts align seamlessly with the overarching project objectives and contribute to the successful realisation of our mission.

Within the framework of Work Package (WP) 7 of the Music360 project, this document (D7.1) aims to provide a comprehensive blueprint for effectively conveying project objectives, progress, and outcomes to a wide range of stakeholders. All deliverables of WP 7 are listed below.

Deliverables of WP 7:

- D7.1 Dissemination, communication, and exploitation plan version 1
- D7.2 Dissemination, communication, and exploitation plan version 2
- D7.3 Intermediate Policy Brief
- D7.4 Final Policy Brief
- D7.5 Final report on communication, dissemination, and exploitation
- D7.6 Dissemination, communication, and exploitation plan version 3

Finally, it is important to note that this strategy is a "live document" which will evolve during the project duration, as we might identify new stakeholders that require different communication and dissemination channels, or we might discover that some channels perform better than the others and we need to focus on those.

1.1 ABOUT THE MUSIC360 PROJECT

In Music360, we focus on the professional use of background music. Shops, bars, restaurants, sports clubs, cafés, radio & television stations, and other venues play music to improve the well-being of customers, create a brand identity, and eventually increase revenue. If they play music, venues are obliged to pay a fee to performers and record producers (called *neighbouring rights* on recordings) and to authors, song writers, composers, and publishers (called *author rights* on works). These fees are collected, often mandated by national intellectual property laws, by Collective Management Organisations (CMOs). CMOs operate on behalf of all right owners within the group they represent (*e.g.,* performers, producers, authors, song writers, and composers) in a country and distribute the collected money to these right owners. CMOs ensure professional users do not need to pay each individual right owner for the use of their music, reducing the cost of managing the authorisations for the use of music and mitigating the legal uncertainty regarding the authorised use of music. Since sales of physical products (*e.g.* CD's) started decreasing, neighboring- and author rights have become an even more important source of revenue for right owners.

However there are two specific areas where there is room for improvement:

1) Currently, remuneration is often distributed using reference data such as the music played in a subset of radio and television broadcast stations or data from background music suppliers in a country. The use of reference data could lead to an unfair distribution of money. Due to the discrepancy between reality and the reference data, some right holders whose music is used are not adequately paid.

2) We advocate that a 'fair compensation' for the use of music should be based on the actual value of the music played in a venue. A proper metric might be the contribution of music to the positive decision of the customer to buy something, or even the increase in revenue. This metric will allow for the value created by the use of music to be measured and fairly shared between the music users and the music creators.

1.2 SUMMARY AND ACKNOWLEDGEMENT OF THE RELEVANCE OF THE MUSIC360 BUSINESS MODEL

In deliverable 5.1, the first version of the Music360 business model is presented. Here we summarize the most important characteristics of the business model.

The intended **audience** (customers) are:

- CMOs for authors (lyricists, composers, arrangers) and publishers, and CMOs for performers (featured musicians and session musicians) and producers.
- Creators, who are a member of a CMO.
- Venues where (background) music is played.
- Music branding companies interested in the value of music for a brand.

Additional customers may be

- Publishers, record companies, distributors
- Background music providers
- Audio recognition companies
- Data curation and aggregation companies
- Digital services providers (DSP), i.e. music streaming providers
- Consumers, journalists, broadcasters, independent production companies, advertising agencies
- Researchers
- Lobby organisations
- Policy makers

Dissemination activities are developed to reach out to these customers, amongst others to better understand their for the main services provided by the platform such as:

- For creators and CMOs, the platform will provide data about when and where their songs are played as background music, integrated across CMOs. This will allow creators in their career planning, and help CMOs to distribute rights based on more accurate knowledge of the music usage.
- For venues, the platform will provide support for experiments to test the impact of background music on employees and customers, their revenue (for commercial entities) or mission (for non-profit organisations).
- Other stakeholders include policy makers, production companies, marketing organisations, journalists and others interested in the music ecosystem. For

these stakeholders, the platform will offer services to provide aggregate information about the ecosystem.

1.3 THE TRUE VALUE OF MUSIC

Music is a universal language that transcends borders and connects people from all walks of life. Its value, however, extends far beyond mere entertainment. Let's explore the multifaceted value of music, from its economic impact to its profound influence on our emotional well-being.

Emotional and psychological benefits

Music has an unparalleled ability to evoke emotions and memories. Listening to a favourite song can transport you back to a specific moment in time, evoking feelings of nostalgia, joy, or even sorrow. This emotional connection is powerful and can significantly impact our mental health. Research has shown that music can reduce stress, alleviate anxiety, and even aid in the treatment of depression. The therapeutic use of music, known as music therapy, harnesses these benefits to help individuals cope with mental health issues and improve their overall well-being.

Economic impact

The music industry is a major economic force, generating billions of dollars annually. This includes revenue from record sales, streaming services, live performances, and background music. Additionally, music events and music in venues contribute significantly to local economies.

- The global music industry generates significant revenue.
- The industry supports millions of jobs worldwide.
- Music events boost local economies.
- Music in venues has a positive influence on sales and wellbeing of the staff

Commercial opportunities

In the digital age, the opportunities for commercial success in the music industry have expanded dramatically. With the rise of streaming platforms, independent artists can reach global audiences without the need for major record labels. This democratization of music distribution allows for a more diverse range of voices to be heard.

- Music platforms provide new revenue streams for artists.

- For Independent Artists it is easier to access global audiences without major labels.
- More opportunities for diverse musical expressions.

Social and cultural influence

Music is an integral part of cultural identity and heritage. It reflects the traditions, values, and history of a society. Through music, cultures express their unique stories and preserve their heritage. Moreover, music has the power to bring people together, fostering social cohesion and community spirit. Of course, these aspects will be harder to assess by means of numbers, but the measurable origin of music might give some insights.

- Music helps preserve and transmit cultural heritage.
- Music brings people together and fosters a sense of community.
- It facilitates cultural exchange and understanding.

MUSIC360

Within the Music360 platform we are trying to assess several of the various angles of the true value of music. If we zoom in, in many cases, we can quantify the value of a specific part in the ecosystem. The biggest challenge is in connecting all the dots. On the other hand, please bear in mind that if we zoom out, you can state that the true value of music is immeasurable. It enriches our lives emotionally, enhances our cognitive abilities, drives economic growth, and strengthens social bonds.

Transparency

Whether you're a listener, a performer, or a member of the music industry, the impact of music is profound and far-reaching. So just embrace the power of music and recognize its invaluable contribution to our world. Incorporating music into our lives not only provides joy and entertainment, but also supports mental health, education, and the economy. Music360 is aiming to create transparency within the music ecosystem so that it will be easier to understand and appreciate the true value of music from different angles. We can ensure that music continues to enrich our lives and our societies for generations to come.

1.4 THE MUSIC360 CONSORTIUM

The Music360 consortium is built on the core members of the background music value chain:

♪ **Collective Management Organisations (CMOs).** Four CMOs (SENA, Buma, GDA, and IMRO) and one joint venture of two Finnish CMOs (GTM) are involved in the project, representing four EU countries.

♪ **Music Innovation Company.** Crucial is the participation of BMAT, who develops technology to measure the music played in venues.

♪ **Research universities.** VU Amsterdam and UPV are the two universities involved to work on research, theory development and evaluation.

♪ **Lobbying company**. As the Association of European Performers' Organisations, AEPO-Artis represents the interest of 38 performers' organisations   by connecting with policy makers.

♪ **An ecosystem design company.** TVE is involved in   the design of the required business models and governance structures, with tools and techniques, to understand the implications of these innovations for the music ecosystem.

Creators and music users are not partners in the consortium but will take part in the living labs via their respective CMOs. The consortium met between 4-6 September at UPV, Valencia. The feedback and new insights are integrated in this version of the Strategy.

1.5 KEY CONCEPTS

♪ **Communication.** The goal of communication is to inform, promote and communicate the project activities and results with the identified target audience. Communication involves creating and maintaining effective channels of communication, which enables the consortium to raise awareness and create visibility for the project as well as for the respective partners.

♪ **Dissemination.** The goal of dissemination is to maximise the impact of the project by raising awareness of its outcomes and promoting the uptake of project outputs by others, including policy makers, industry professionals, researchers and educators. Dissemination activities may include publishing scientific publications, project reports, and presenting at conferences. The knowledge and project results are made available for others to use (free of charge). Building on what has been done will provide the opportunity to others to go a step forward and work towards the aim of

the project, which is to have fairer and more transparent distribution and compensation.

♪ **Exploitation.** Exploitation refers to the strategic and deliberate use of the results, outcomes, and intellectual assets generated within a project to achieve maximum value, impact, and benefit. It involves effectively capitalising on the knowledge, innovations, technologies, or solutions developed during the project's lifecycle to create tangible and sustainable value for stakeholders, end-users, and the broader community. Exploitation encompasses activities such as commercialisation, dissemination, technology transfer, partnerships, and knowledge sharing, all aimed at translating project outputs into real-world applications, products, services, or improvements. The goal of project exploitation is to optimise the practical utilization of project outcomes and contribute to advancements, economic growth, or societal progress.

The three concepts are interrelated and often reinforce one another to ensure that the benefits of projects or initiatives are effectively shared and put to use. The figure below (source: EU) shows the three concepts with their definitions, the target audience, and how/when/and why to implement each of the concepts.

COMMUNICATION, DISSEMINATION & EXPLOITATION
WHAT IS THE DIFFERENCE AND WHY THEY ALL MATTER

2. Communication, Dissemination, and Exploitation Strategy

A committee has been formed for WP7 with one representative from each partner institution (see table below). These committee members are involved in setting the communication, dissemination, and exploitation strategy. Furthermore, they will support in the preparation, implementation, monitoring and evaluation of communication and dissemination activities and material.

Consortium Partner	WP7 - member
VU Amsterdam	Mekky Zaidi, Jorn Dormans, Lima Kohestani, Kousar Aslam
UPV	Oscar Pastor, Gio Giachetti
Buma	Frank Lucassen

SENA	Sander Teekens, Ralph van Hulzen
GDA	Bruno Gaminha, Francisco Galope, Marinana Velez
IMRO	Lisa Ni Choisdealbha
GTM	Piia Moore
AEPO-Artis	Nick Yule
TVE	Roel Wieringa
BMAT	Denis Guilhot

2.1 OBJECTIVES

The key objectives of a communication strategy are essential for ensuring that the intended audience receives the intended message. By implementing these mitigation actions, the Music360 project aims to achieve and enhance its impact on raising awareness about the value of music, informing stakeholders about rights, and increasing visibility for the platform. For the Music360 project, we have defined the following communication objectives:

♪ **To raise awareness about the value of music.** To contribute towards fairer compensation systems for right holders in the music industry, it is necessary to demonstrate the value of the music. By highlighting the value of music, we take a step toward creating an ecosystem where creators are rightfully acknowledged and compensated, fostering a sustainable and thriving musical landscape for all.

♪ **Details on how to achieve this objective and set targets**
  ★ Utilize the whitepaper to convey the project's mission, objectives, and the importance of music value. Already published
  ★ Develop a short animation video summarizing the whitepaper's key points for engaging visuals. Planned to be produced at the end of the summer 2024.
  ★ Organize webinars/podcasts discussing the findings and implications of the project to reach a wider audience. Yet to be planned, but roughly after the summer break of 2024

♪ **To inform and engage relevant stakeholders about rights of right-holders.** By engaging stakeholders, including policy makers, in a comprehensive dialogue about rights, we pave the way for a harmonious balance between artistic expression and fair compensation.

🎵 **Details on how to achieve this objective and set targets**

★ Incorporate information about rights and responsibilities of right-holders in dissemination materials like brochures and posters. We will add the Funded by EU Logo. We also aim to create extra poster and banner with a more digital visualisation.

★ Host targeted events or workshops specifically for stakeholders like Collective Management Organizations (CMOs) and policy makers to discuss rights and legal aspects. These events will be planned through an event tracker excel.

🎵 **To create visibility for the Music360 platform.** The Music360 platform, designed to collect, analyse, and share data, holds the potential to reshape the compensation landscape for right-holders. In order to maximise the potential of this platform, it is key to collaborate with stakeholders in the music sector. Therefore, we need to engage with them and involve them in the platform development and implementation.

🎵 **Details on how to achieve this objective and set targets**

★ Ensure consistent branding and messaging across all dissemination materials, including the project website and social media channels. Through an academic publications tracker (excel) we will produce blogs and papers.

★ Leverage existing networks of project partners for wider outreach and promotion. Using the music360 LinkedIn and music360 website, we will distribute the content of the academic papers.

★ Explore opportunities to publish articles in music industry magazines or platforms to increase visibility. We will select a number of appealing magazines and pro-actively distribute the academic papers

2.2 TARGET GROUP

The term "target group" refers to specific audiences or segments that the project aims to reach, engage, and communicate with. These target groups are strategically identified to ensure that the project's messages, content, and initiatives effectively resonate with the intended recipients.

The target group consists of the main audience or stakeholders that the communication strategy primarily focuses on, who hold relevance to the project's goals and can contribute to its success.

🎵 **Details on how to reach the target groups and set targets**

- ★ Tailor communication strategies for each target group. For example, we use LinkedIn for professionals like academics and researchers and explore the X platform as an alternative channel.
- ★ Engage with policy makers through targeted outreach campaigns, such as sending personalized emails or organizing dedicated briefings. Here we work in close contact with AEPO ARTIS.

Below, we have listed the target group of the communication, dissemination, and exploitation activities in the project. The stakeholders targeted in this project are the ones who operate at European and (within Europe) national level.

♪ **Collective Management Organisations (CMOs).** CMOs are a primary target group in a project about fair and transparent ecosystems in the music industry due to their pivotal role in managing and administering rights and royalties on behalf of creators. Their involvement is crucial for ensuring that the activities and results of the Music360 project are aligned with the landscape in which CMOs operate, in order to maximise the utilization of the outcomes of the project. Here is why CMOs are a key focus:

- o **Rights Management:** CMOs are responsible for collecting and distributing royalties to right-holders, including artists, songwriters, and composers. By engaging CMOs, the project can directly impact how royalties are calculated, collected, and distributed, ensuring fair and transparent revenue flows to creators.
- o **Transparency Advocacy:** CMOs play a significant role in advocating for transparent industry practices. Engaging them in discussions about fair revenue distribution can lead to reforms that benefit both creators and the broader music ecosystem.
- o **Education and Empowerment:** CMOs can educate rights-holders about their rights, royalties, and the importance of transparent ecosystems. Their involvement ensures that creators are informed and empowered to make informed decisions about their creative work.
- o **Data and Analytics:** CMOs handle vast amounts of data related to music usage and royalties. Collaborating with CMOs can provide valuable insights into consumption patterns, revenue sources, and trends, contributing to the project's research and initiatives.
- o **Policy and Advocacy:** CMOs often engage in policy discussions and negotiations with industry stakeholders. By involving CMOs, the project can advocate for policy changes that prioritise transparency, ethical practices, and fair compensation.

♪ **Right-users.** Right-users, which include businesses (*e.g.,* venues, bars, restaurants, stores, shopping malls, salons, barbershops, hospitals, gyms, hotels, or any other public place) play a critical and vital role in the background music ecosystem and compensation for royalties due to their important role as payers for performing licenses they. Here's why public right-holders are a key focus:

- o **Support for Artists:** Right-users who understand the challenges faced by artists and creators are more likely to actively support them. Transparent ecosystems ensure that artists receive their due compensation, incentivizing right-users to contribute to their favourite   artists' livelihoods and careers.

- o **Education and Awareness:** Many right-users may not be fully aware of the complexities of the music industry, including issues related to revenue sharing and artist compensation. By targeting them with educational campaigns and content, the project can raise awareness and encourage conscious consumption.

- o **Advocacy and Influence:** In today's digital age, right-users have a powerful platform to voice their opinions and influence change. Engaging right-users in discussions about fair compensation and transparent revenue distribution can lead to grassroots movements advocating for artists' rights and ethical industry practices.

- o **Transparency and Trust:** Transparent and fair ecosystems will make public right-users more willing to pay for licenses and support the creative work of performers and songwriters. Having trust in the fairness of the revenue distribution will make them question CMO's capabilities and intellectual property rights less.

♪ **Right-holders.** Due to their integral role as creators and owners of intellectual property, involving right-holders, including artists, musicians, producers, composers, songwriters, and publishers, is   essential to   the Music360 project. Their participation   and empowerment are essential for fostering a just and sustainable music ecosystem. Here's why right-holders are a key focus:

- o **Income and Livelihood:** Many right-holders rely on their creative work as their primary source of income. Effective and usage-based revenue distribution ensures that collected royalties are spread more fairly and widely   , enabling them to sustain their careers and livelihoods.

- o **Empowerment and Awareness:** Educating right-holders about their rights, royalties, and industry dynamics empowers them to make informed decisions about their careers and financial well-being. Transparent ecosystems provide them with the information they need to negotiate better deals and navigate the industry.

- o **Creative Freedom:** Fair and transparent ecosystems can contribute to a more supportive environment for creative expression. When right-holders have confidence in the fairness of revenue distribution, they can focus on their art without concerns about financial exploitation.
- o **Building Trust:** Transparent practices enhance trust between right-holders and other industry players, such as record labels, streaming platforms, and publishers. This fosters healthier relationships and collaborations.
- o **Cultural Influence:** Right-holders shape the cultural landscape through their artistic contributions. Empowering them with fair and transparent practices strengthens the broader cultural impact of the music industry.

♪ **Policy makers and Legal entities.** Due to their influential role in shaping the regulatory framework and legislative landscape that governs the industry, policy-makers are an important target group in this project. Their decisions and policies have a significant impact on how revenue is generated, distributed, and shared among various stakeholders within the music ecosystem, including right-holders, artists, and consumers. By engaging policy-makers, the project seeks to:

- o **Influence Legislation:** Policy-makers have the authority to enact laws that promote fairness, transparency, and ethical practices within the music industry. Engaging with them allows us to advocate for policies that ensure proper compensation for creators, protect intellectual property rights, and establish mechanisms for transparent revenue distribution.
- o **Address Inequities:** The music industry has historically grappled with issues of unequal compensation and lack of transparency. Policy-makers can address these inequities through regulatory changes that level the playing field for all stakeholders, including right-holders and emerging artists.
- o **Educate and Raise Awareness:** Engaging policy-makers provides an opportunity to educate them about the challenges faced by right-holders and the potential benefits of a transparent ecosystem. This awareness can lead to informed decision-making that prioritises the interests of creators and fosters a thriving music industry.

♪ **Academics and Researchers.** Researchers are a target group in a project about fair and transparent ecosystems in the music industry due to their critical role in generating evidence-based insights, informing policy changes, and driving academic discourse. Engaging researchers offers a range of benefits that contribute to the project's overall goals and objectives:

- o **Data Analysis and Insights:** Researchers have the expertise to analyse complex data related to music consumption, revenue distribution, and industry

practices. Their analysis can provide valuable insights into the current state of the industry, highlighting areas that require transparency and reform.

- o **Evidence-Based Advocacy:** Researchers can produce empirical evidence that supports the need for fair and transparent practices within the music ecosystem. Their findings can be used to advocate for policy changes, industry reforms, and ethical standards.
- o **Awareness and Education:** Researchers can contribute to raising awareness about the importance of fair and transparent ecosystems through academic publications, conferences, and public lectures. Their work can educate stakeholders and the general public about industry challenges and potential solutions.
- o **Interdisciplinary Collaboration:** Researchers from various fields, such as law, economics, sociology, and technology, can provide diverse perspectives on fair and transparent ecosystems. Collaborating with interdisciplinary researchers enhances the project's holistic approach.
- o **Evaluation and Assessment:** Researchers can assess the effectiveness of implemented changes and initiatives, providing feedback on whether fair and transparent practices are achieving the intended outcomes.

2.3 MEASURES AND CHANNELS

To effectively communicate and engage with the diverse target groups, we have tailored a comprehensive content strategy that harnesses various channels, tones, and approaches to ensure meaningful interactions. We have listed below the channels and venues (online and on site) that will be used for communication, dissemination, and exploitation. The goal of targeted strategy is to enhance the engagement with each target group.

	Communication	*Dissemination*	*Exploitation*
DIGITAL/ONLINE			
<u>Website</u> o Music360 website o Consortium partners' websites	X	X	
<u>Social Media</u> o Music360 LinkedIn page	X	X	

o Consortium channels			
Newsletters			
o Consortium partners' newsletters	X	X	X
o Artist-exclusive newsletters	X	X	
Scientific Journals		X	
Music360 data platform			X
Policy briefs (see also Annex 4.5 & 4.6)		X	X
(ON SITE) EVENTS			
Scientific conferences		X	
E.g. Festivals (e.g., 'Los moros y cristianos de Torrent', see Annex 4.1: Event Tracker)	X	X	
E.g. Music Industry events (e.g., EuroSonic, Noorderslag and Westway lab) see Annex 4.1: Event Tracker)	X	X	
Events with relevant stakeholders (e.g., branch organisations, like SCAPR, CISAC, WIPO, IFPI) see Annex 4.1: Event Tracker)		X	

More detailed version for V2, deliverable 7.2 (August)

A note on Social Media: Social media platforms enable online interaction with stakeholders and enhance the project's outreach. These platforms provide opportunities to showcase project updates and results, thereby contributing to the project's overall impact. However, selecting the appropriate social media channels is crucial, as preferences can vary by region and country. Based on the first project year the communication and dissemination team has decided to focus on LinkedIn as a

social media platform, given the target audience (professional) and the acquired results that suit LinkedIn and are less appropriate for Instagram/Facebook etc. The team will evaluate later on when more project results come in, whether other platforms can also play a role in the project outreach. Lessons learnt are re-posting, linking different pages and news and tagging partner organisations in news outlets as well as using existing social media platforms of the partner organisations to promote the Music360 project.

🎵 Dissemination Strategies

★ Increase frequency of blog posts to bi-weekly to keep stakeholders updated on project progress and findings (see Annex 4.2).

★ Develop a timetable for producing academic papers to ensure timely dissemination of research results. See next 2.4 and Annex 4.3 with an overview of published scientific publications and planned for RP2.

★ Emphasize the true value of music in communication materials and consistently reinforce this message across various platforms. Here we create a blogpost, which will be made available on the Music360 website and through Music360 Linkedin.

★ Update the KPI tracker, including mitigation measures and persons responsible (see Annex 4.4 for the KPI tracker RP1).

★ Explore websites/magazines as important industry media for outreach of articles and results. We will use our intermediary publications (articles, blog posts, etc.) to touch base with these important distributors of music industry insights in order to build a network to ensure that the final project outcome receives a proper dissemination among industry experts.

List of potential websites/magazines as important industry media:

➜ Billboard: https://www.billboard.com/c/business/
➜ CMU: https://completemusicupdate.com
➜ Music Week: https://www.musicweek.com
➜ Music Business Worldwide: https://www.musicbusinessworldwide.com
➜ Digital Music News: https://www.digitalmusicnews.com
➜ Music Ally: https://musically.com
➜ Creative Industries News: https://creativeindustriesnews.com
➜ Hypebot: https://www.hypebot.com
➜ Music Think Thank: https://www.musicthinktank.com

2.4 VISUAL IDENTITY

Maintaining a strong visual representation is essential to any dissemination strategy, as it helps establish a clear and recognizable project identity. Visual identity includes a

range of graphic elements, such as color schemes, fonts, and templates, as well as the logo and icons. To that end communication material has been developed (such as posters, banners, brochure), updated and approved by the project team - respecting the EU-guidelines. A link to the material can be found on the Music360 website: https://music-360.eu/communication-material/

Also using the project logo in all communication efforts:

2.5 PUBLICATIONS AND COMMUNICATION STRATEGIES

There are several strategies in place with regards to achieving the KPIs for publications as well as communication and dissemination strategies. The taskforce builds upon the lessons learned during the first project year. Firstly, we follow the following publication procedure.

Music360 publications and conference proceedings

1. Acknowledgment of financial support

All publications and conference proceedings resulted from MUSIC360 must include the Horizon Europe logo and the following acknowledgement:

Unless the Commission requests or agrees otherwise or unless it is impossible, any dissemination of results (in any form, including electronic) must:

● display the EU emblem (when displayed together with another logo, the EU emblem must have appropriate prominence):

●
● include the following text (Disclaimer):

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2. <u>Approval procedure for publications</u>

According to Article 14 of the Partnership Agreement, "the partners will take steps to guarantee that all staff involved in the project will respect the confidentiality of the confidential information, will not disseminate it, furnish it to third parties excluding to affiliated companies of disclosing partner, or use the confidential information without the consent of the lead partner or the partner that supplied the confidential." Therefore, a publication approval procedure will be implemented to allow partners to review the content of publications and protect sensitive or confidential information. **All MUSIC360 project partners must be consulted for the approval of MUSIC360 publications;**

1. The review procedure takes place via email: the author sends an email to the MUSIC360 Project lead, attaching the draft publication/conference proceedings and indicating the full name of the Journal /Conference and deadline for submission.
2. The submission to MUSIC360 must take place **at least four weeks** in advance of the deadline for article submission and **at least two weeks** in advance of the deadline for conference proceedings;
3. The **MUSIC360 Project Lead partner will distribute the publication within 24 hours** to all the MUSIC360 partners (review parties), requesting approval or objections within the stated deadline;
4. The MUSIC360 project office will also send a **mid-term reminder** (after two weeks for publications and one week for conference proceedings) to all review parties. Nevertheless, the MUSIC360 project office will not actively pursue the partners for approval or discussion of their objections. Any such initiative will be taken by the author him/herself;
5. Any objections to publication have to be sent by the review parties to the author(s), always informing the MUSIC360 Project leader.
6. If no objections are made, the author will receive an e-mail from the lead partner to confirm that the paper may be published. **No response within the indicated period for review means tacit approval.**
7. The final version of papers that are accepted for scientific journals, as well as the conference proceedings must be sent as a pdf file to the lead partner, within 24 hours of the submission deadline.

The approval procedure (steps 1 through 7) takes **four weeks** in total for publications , **two weeks** in total for conference proceedings and **One week** for blog entries and website news/material. If in the approval procedure an objection is raised, the publication will be put on hold until the issue is resolved, or -in case of possible new IP- the filing of IP has been adequately secured.

Second, we keep track of the publication via a "**the Publication tracker**", See Annex 4.3. This includes the status (In preparation, Submitted, Accepted) and the timeline, as well as the conferences with the dates to ensure that each research team will reach the set targets.

Third, after the publication is accepted, the publication will be made available on the MUSIC360 website, a LinkedIn post will be made and the article will be discussed during the bi-weekly cluster meetings WP7 incl. all partners to discuss additional outreach measures and opportunities.

2.6 TONE OF VOICE AND APPROACH

♪ CMOs	**Tone of Voice.** Collaborative, informative, and solution-driven. **Approach.** Sharing insights on optimising collective management practices, showcasing success stories, and addressing challenges through interactive discussions.
♪ Right-holders	**Tone of Voice.** Empowering, appreciative, and artist-centric. **Approach.** Spotlighting artists' stories (behind-the-scenes), providing educational resources on rights and royalties, fostering peer-to-peer connections, and celebrating their creative journeys.
♪ Right-users	**Tone of Voice.** Informal, relatable, and enthusiastic. **Approach.** Showcasing the value of supporting artists, and encouraging user-generated content that expresses their connection to music.
♪ Policy-makers and Legal entities	**Tone of Voice.** Authoritative, evidence-based, and collaborative. **Approach.** Presenting research findings on the economic and cultural significance of a transparent music industry, inviting them to shape policies, and fostering dialogues with legal experts.
♪ Academics and researchers	**Tone of Voice.** Scholarly, inviting, and knowledge-driven. **Approach.** Offering access to project data, facilitating research partnerships, and hosting academic symposiums to share findings and insights.

3. EU Rules, Regulations, and Guidelines

3.1 INCLUSIVE LANGUAGE

To ensure that a wide range of audience feels included and represented in the project, particular attention will be paid to the use of inclusive language. The language used in all communication will try to avoid any bias or assumption regarding the recipients that might make some people feel excluded because of age, race, gender, profile. Therefore, the following strategies will also be adopted:

♪ **Use of multiple communication channels.** To reach a wide range of stakeholders, we will use multiple communication channels such as social media, emails, text messages, radio, and television.
♪ **Use plain language and avoid jargon.** Using simple language that is easy to understand by everyone is important. Avoiding technical jargon and acronyms will make the communication more accessible.
♪ **Engage with local communities and stakeholders.** Engage with local communities and stakeholders by involving them in the project and seeking their input. This will ensure that their voices are heard and that their needs are taken into account.
♪ **Ensure accessibility.** Make sure that communication materials are accessible to people with disabilities. For example, by providing materials in large print formats, when needed.
♪ **Monitoring and evaluation of the communication strategy.** Regularly monitor and evaluate the communication strategy to ensure that it is effective and that the needs of all stakeholders are being met.

3.2 DATA PROTECTION AND GDPR

Since May 2018, anyone who collects or in any way uses personal data of individuals for professional purposes must comply with the General Data Protection Regulation (GDPR). All data collected and used within the project will be handled according to this regulation.

3.3 EU EMBLEM

All recipients of EU funding have a legal obligation to explicitly acknowledge that they have received EU funding. It is required that all recipients, managing bodies, and executing collaborators of EU funding ensure the prominent display of the EU emblem and funding acknowledgment statement on all communication materials, dissemination efforts, as well as any equipment, infrastructure, vehicles, supplies, or outcomes that are financed through the grant.

How to display the EU emblem and funding statement

Add the funding statement next to the official EU emblem:

Funded by the European Union	This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement.

4. Annexes

4.1 EVENT TRACKER - Dissemination Tracker_Music360

See the updated overview on the next page.

Access upon request:
https://docs.google.com/spreadsheets/d/1Q0jZwjJWZzys6kubJ4L2KTNmL7eJ1bmg/edit?gid=581623136#gid=581623136

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Name of Event	Type of Event	Date	Objective	Location	Number of participants	Target group	Main Partner	LINK
Les Rencontres	Conference	15-6-23	Dissemination	Tourcoing	150	Music and Mus	BMAT	https://www.youtube.com/watch?v=7UYd8QqU0J4&list=PL92M8pPHw-
CAISE 2023	Conference	12-16/6/2023	Dissemination	Zaragoza	200	IT Sector, Rese	UPV	https://caise23.svit.usj.es
BMT 2023	Conference	13-15/7/2023	Dissemination	Valencia	50	Researchers fr	UPV	https://bmt.webs.upv.es https://doi.org/10.4995/BMT2023.2023.173
El rall (Apunt r	Radio program	11-10-2023	Dissemination	Valencia	42.000	Public regional	UPV	https://www-apuntmedia-es.cdn.ampproject.org/c/s/www.apuntmedia
Living lab Torre	Press news	3-8-2023	Dissemination	National press	3.988.582	Spain audience	UPV	See VRAIN report
UPV participati	Press news	8-9-2023	Dissemination	Valencia	32.000	VRAIN and UPV	UPV	https://vrain.upv.es/primeros-avances-del-proyecto-que-medira-el-valo
SENA RvT en R	Study day	13-11-2023	Dissemination	Hilversum	20	Decision makers		
Disrupt Open (	Hackaton	16-12-2023	Dissemination	Barcelona	30	Music and Mus	BMAT	https://culturehackbcn.com/
Music and IA a	Conference	16-11-2023	Dissemination	Barcelona	50	Students and d	BMAT	https://paral-lel62.cat/en/programacio/tarda-de-musica-i-ia-einesselle
POEM	Scientific Conf	- Dec 1, 2023	Dissemination	Vienna	13	Scientists		
ESNS 2024	Conference	19-1-2024	Dissemination	Groningen	50	Music industry	BumaStemra S	ESNS Conference - The value of your music
Measure of Mu	Conference	25-2-2024	Dissemination	Online	3500	Music industry	BMAT	https://conference.measureofmusic.com/talks/measure-of-music
EC conf event	Conference	22-2-2024	Dissemination	Brussels			TVE	https://www.linkedin.com/feed/update/urn:li:activity:71660384894598
Berklee visit	Presentation	29-2-2024	Dissemination	Barcelona	25	Music industry	BMAT	https://www.linkedin.com/feed/update/urn:li:activity:71689356328519
Finnish Living I	Press release	28-3-2024	Dissemination				GTM	https://www.musiikkiluvat.fi/tutkittua-tietoa/suomalaisissa-kauppakes
Finnish Living I	Press news	28-3-2024	Dissemination				GTM	https://www.vantaansanomat.fi/paikalliset/6661294
Finnish Living I	Press news	28-3-2024	Dissemination	Feedbackly			GTM	https://www.feedbackly.com/blog/feedbackly-helps-research-the-influ
Finnish Living I	Press news	28-3-2024	Dissemination	Several newspapers			GTM	https://drive.google.com/file/d/1ECRrxmf2qntdlhtussEnlfkQZH5QafRm
WestWay Lab	Conference	12-4-2024	Dissemination	Guimarães	20	Music industry	GDA	https://www.westwaylab.com/en/evento/20240412-gda-presents-musi
Harbour of Mu	Conference	19-4-2024	Dissemination	Espoo Musiikir	participants	Music industry	GTM	
FILAIE	Conference	25-4-2024	Dissemination	Guatemala	30	Music industry	GDA	https://drive.google.com/open?id=11QBGogrlswpqbzdGv0DsXpSBRocA
IEEE CBI 2024	Conference	10/09/204	Dissemination	Vienna	50	IT Sector, Rese	VU, TVE	https://conferences.big.tuwien.ac.at/biweek2024/agenda.php
AECR 2024	Conference	16-18/10/2024	Dissemination	Cuenca (Spain)	200	Researchers	UPV	https://reunionesdeestudiosregionales.org/cuenca2024/programa/
AECR 2024	Conference	16-18/10/2024	Dissemination	Cuenca (Spain)	200	Researchers	UPV	https://reunionesdeestudiosregionales.org/cuenca2024/programa/
Montréal-Barc	Keynote	12-07-2024	Dissemination	Barcelona	70	Students	BMAT	https://ecole-ete.hec.ca/en/program/

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4.2 TIMELINE CONTENT DELIVERY

Partner	Next Website Blog	LinkedIn Post	Contact	Mail	Following post
BMAT	1-5-2024	*adapt from Website	Denis Guilhot	dguilhot@bmat.com	15-11-2024
GTM	15-5-2024	*adapt from Website	Lauri Ogawa	lauri.ogawa@musiikkiluvat.fi	1-12-2024
TVE	1-6-2024	*adapt from Website	Roel Wieringa	roel@thevalueengineers.nl	15-12-2024
GDA	15-6-2024	*adapt from Website	Franciso Galope	francisco.galope@gda.pt	1-1-2025
IMRO	1-7-2024	*adapt from Website	Lisa Nichoisdealbha	lisa.nichoisdealbha@imro.ie	15-1-2025
BUMA	15-7-2024	*adapt from Website	Frank Lucassen	Frank.Lucassen@bumastemra.nl	1-2-2025
UPV-IT	1-8-2024	*adapt from Website	Oscar Pastor	opastor@dsic.upv.es	15-2-2025
VU-Business	1-9-2024	*adapt from Website	Ingmar Leijen	ingmar.leijen@vu.nl	1-3-2025

SENA	15-9-2024	*adapt from Website*	Ralph van Hulzen	rvanhulzen@sena.nl	15-3-2025
VU-IT	1-10-2024	*adapt from Website*	Jaap Gordijn	j.gordijn@vu.nl	1-4-2025
UPV-Business	15-10-2024	*adapt from Website*	Maria de Miguel	mademi@omp.upv.es	15-4-2025
AEPO-ARTIS	1-11-2024	*adapt from Website*	Nick Yule	nick.yule@aepo-artis.org	1-5-2025

See all blog posts also on the our Music360 website: https://music-360.eu/blog/

Blog Posts:

December 27, 2023	Nice To Meet You – Kickoff at VU Amsterdam
January 25, 2024	Meeting in the Aisle – First Workshop in Valencia
February 7, 2024	It's been a hard days night – Technical workshop @BMAT
March 1, 2024	Happy Birthday
March 8, 2024	This woman's work – IWD
March 15, 2024	Rockin' Shopping Center – Finnish Living Lab
April 18, 2024	Valencia General Assembly
April 30, 2024	Know your rights – Understanding the Rights Landscape in the Music Industry
May 16, 2024	Feeling good – Emotional experience and value of background music as powerful tool for business premises/venues
June 4, 2024	Listen to me – The music streaming ecosystem
June 17, 2024	Digital witness – MUSIC Ecosystem and Data
July 1, 2024	Harmony – Does Music Strike the Right Chord in Creating a Harmonious Workplace?
July 15, 2024	The True Value of Music
August 1, 2024	Software Engineering and AI for Improving Music Valuation

4.3 SCIENTIFIC PUBLICATIONS (tracker)

Published:
- Model-driven gap analysis for the fulfillment of quality standards in software development processes, Giovanni Giachetti, José Luis de la Vara & Beatriz Marín. Software Quality Journal. nr 23. 2023. https://link.springer.com/article/10.1007/s11219-023-09649-x
- Fluxing between conceptual models - An experiment from e3 value to BPMN Conference. Torres, Isaac; Fantinat, Marcelo; Gordijn, Jaap. Proceedings of the 4th International Workshop on Blockchain and Enterprise Systems (BES 2023), 2023.
- Music360: Modeling the Value of Music. Giovanni Giachetti, Daniel Catalá, Blanca de Miguel, Conrado Carrascosa, María de Miguel and Oscar Pastor. https://ceur-ws.org/Vol-3413/paper15.pdf
- The economic value of music: a literature review. de-Miguel-Molina, María; de-Miguel-Molina, Blanca; Catalá-Pérez, Daniel; Carrascosa López, Conrado; Pastor López, Oscar; Giachetti Herrera, Giovanni Andrés (2023). EN 5th International Conference Business Meets Technology (BMT 2023). (101 - 106). Valencia, España: Editorial Universitat Politècnica de València. http://ocs.editorial.upv.es/index.php/BMT/BMT2023/paper/viewFile/16709/8477
- Music360: Assessing the true Value of Music. Denis Guilhot, Gonçal Calvo, Jaap Gordijn, Anna Bon, Roel Wieringa, Sander Teekens, Frank Lucassen, Giovanni Giachetti, Daniel Catalá, Blanca de Miguel, Conrado Carrascosa, María de Miguel, Oscar Pastor, Bruno Gaminha, Lauri Ogawa, Piia Moore, Lisa NiChoisdealbha, Ioan Kaes. Open Living Lab Days. Timisoara, 2024.
- Roel Wieringa & Jaap Gordijn - Extraction mechanisms in digital business models. Presentation conference Vienna; https://conferences.big.tuwien.ac.at/biweek2024/agenda.php?cbi. Publication in the Proceedings of the 2024 26th Conference on Business Informatics (CBI), IEEE.

Planned for reporting period 2:
- Intelligent Software Engineering for Assessing the True Value of Music
- Advances in Knowledge-Centric Systems Engineering
- Combining Model-Based Systems Engineering and Knowledge-Centric Systems Engineering in Practice
- Ontological perspectives for Interoperability in Music Valuation
- Model-Driven Engineering for Valuation of Non-Monetary Music Value
- Extraction Mechanisms in Digital Business Models

- Requirements Engineering in Digital Ecosystems - The case of music intellectual property rights
- A use case for secure multi party computing - Analyzing digital business ecosystems.
- Analysing Cultural and Social Values in the Consumption of Music. A Literature Review.
- Valor Social y Cultural de la Música de Moros y Cristianos.
- Análisis cualitativo de los valores social y cultural de la música en un supermercado. De-Miguel-Molina, María; De- Miguel-Molina, Blanca; Catalá-Pérez, Daniel; Carrascosa-López, Conrado; Giachetti- Herrera, Giovanni; Pastor López, Óscar.

The planned publications are submitted to the relevant Scientific venues such as the Conference on Advanced Information Systems (CAISE), the Requirements Engineering conference (RE) the Requirements Engineering and Software Quality conference (REFS/Q), the Practice of Enterprise Modeling (POEM) conference, and the IEEE Conference on Business Informatics (CBI). Which venues we will choose depends on the deadlines of these venues, thematic positioning of the venue, etc.

4.4 KPIs TRACKER STATUS RP1

Action	Stakeholders	Indicator	KPI	M12 status	Mitigation measure
Create a web page with information about the project, short descriptions and links to results, containing also a closed part of project members only.	Scientific peers, stakeholders and general public	Web page visits/year	25000	Views: 1231 Visitors: 441	More posts
We will create social media accounts on Twitter, Facebook, TikTok and other media to spread interesting results of our project. Weekly updates.	Stakeholders, general public	# of followers per account after 3 years	2500	LinkedIn: 103 followers, 3136 impressions Instagram???	Increase number of posts and engagement of the consortium members
Peer-reviewed scientific publications process using an Open Science approach.	Scientific peers	# of publications per year	10	2 Accepted; 2 Sent	Now that we start collecting results, present more papers (especially confs)
Wikipedia entry about resulting Platform.	General public, stakeholders	Visits/year	2000	0	Prepare Wikipedia entry
Presentations with demo at ESN/Noorderslag, Westwaylab, and other major music events.	Stakeholders	# of events presented at	6	0 with demo 12 without demo	Prepare demo

Inform and align with SCAPR, CISAC and other branch organizations about this project and its results.	Stakeholders	Presentation at member meetings	Half yearly	4 (1*GEMA, 3*sister projects)	Connect with entities
Create a 10-minute webinar in which stakeholders can learn about the Platform and its benefits.	Stakeholders	Number of times per year	2	0	Create webinar material
Create a 20-minute podcast to distribute information about the Platform.	Stakeholders	Downloads/year	1000	0	Create podcast material
Create a 5-minute video of the project, professionally produced, that will be made available via the outlets of the project (website, websites of the partners)	Stakeholders	Views/year	1000	0	Create video
Press releases for the printed press, radio, and TV.	General public	Frequency	Quarterly	2	???
Radio & TV appearance	General public	# of appearances	One each	1 (Oscar Pastor UPV)	

Demo at university scientific days of the prototype Platform at the end of the project	General public	# of demos per university	One each	0	

4.5 TEMPLATE FOR THE POLICY BRIEFS

Layout: Project corporate design

0. Project TITLE + Acronym + Logo

1. Introduction

- Description of the relevant policy problem.

- So what? Be as practical as possible in explaining what policy lines your work feeds into.
- It should not be an academic abstract or a summary of the project!

2. Evidence and Analysis

- Enumerate your most policy-relevant findings with basic contextual orientation.
- Avoid describing the whole project! Focus on the specific challenge you are tackling in the policy brief.

3. Policy Implications and Recommendations

- State the policy implications of your findings, lessons learnt or societal impact, etc.
- What are you trying to change?
- What else should change for that to happen? How does your evidence support this?
- If relevant offer recommendations being as specific as possible as regards avenues for their implementation.
- What knowledge gaps may remain?

4. Project Identity

- Coordinator: name, institution, city, country and e-mail address
- Funding programme
- Duration: Example: September 2014 – August 2017 (36 months).
- Website: Give the URL of the project website.
- Social Media:

4.6 INTERMEDIATE POLICY BRIEF

POLICY BRIEF #1
May 2024

INTRODUCTION

Since 2017, the online music streaming economy has become the largest source of revenue for the music industry. While this evolution started slowly, it accelerated during the COVID pandemic to represent 67,3% of the global recorded music revenues by 2023 (IFPI Global Music Report 2024).

Despite the enormous macro-economic boost for the industry, the shift from analogue to digital has pushed the debate about fair remuneration of musicians and the value of music to the fore. Providing access to the world's catalogue for 9,99€ a month has proven not to be a sustainable business method to provide the artists behind this music with a proper remuneration. The recent increase to €10.99 has made no meaningful diYerence and in real terms the cost of a subscription has in fact declined since the advent of streaming. This pricing strategy has added to a general **devaluation of the value of music**, putting other sources of revenue equally under pressure.

Concerns regarding the value of music are not limited to the business model behind streaming only. They arise without a doubt regarding other forms of exploitation that are a source of income for musicians. One such source is **background music**, essential to the economic existence of musicians.

Background music isn't just ambiance. Background music played in shops, bars, restaurants and other venues contributes to their revenue, increases the well-being of customers, enhances brand identity and ultimately is an important source of revenue for the artist that makes the music. Background music contributes significantly to their professional income, frequently more than streaming platforms.

The **MUSIC 360° project** aims at generating information about the usage of background music and providing a model to conceptualise and measure the economic and societal value of music. The platform developed will collect data at a fine-grained level through five national Living Labs and a European one and make it available to diYerent stakeholders*.
* Stakeholders are researchers (academia), professional users of background music (private and public sector), the right holders (CMOs and musicians), and policy makers (public institutions such as the EC)

Providing quantitative, qualitative, and statistical analyses at national and EU levels will enable assessment of the economic and societal value of music in order to develop a competitive, fair, and sustainable European music ecosystem.

KEY FINDINGS

At the core of the MUSIC 360° project are the five living labs where precise music usage data is collected in venues by installing audio recognition devices equipped with music fingerprinting technology. This music fingerprinting is followed by data matching and metadata pairing and data enrichment allowing to measure the impact of background music on revenue and measure aspects of social, cultural and therapeutical value.

- The Finnish, Irish and Dutch labs investigate the effect of music on staff and customer emotions in differing venues, each for a specific type of user.
- The Spanish lab explores the cultural and societal values of music.
- The Portuguese lab concentrates on the fair distribution of revenues based on detailed music usage data.

With the labs set up and collecting, creating and comparing data, two findings are key.

- At the level of the right holders there is a variety of players – authors, composers, performers, producers - each with their own specific type of right, their own terminology and their own organisation with their own licensing practices. The lack of harmonisation of regulations surrounding background music throughout the EU is a challenge to the comparison of acquired data and the development of an accurate ecosystem design.
- Data on the actual value of music and the precise usage is created. For what concerns the data on the actual *value* of music this is new and previously unknown. For what concerns data on the actual music *usage*, a large amount of data exists, yet remains unavailable for the research. Digital music services are increasingly becoming a primary source used for background music purposes. While fingerprinting techniques are accurately tracking the music played within certain timeframes, the suppliers of the music services used, possess the same data, covering all timeframes, but do not make it available.

PRELIMINARY POLICY RECOMMENDATIONS

The creation of a level playing field and access to data is key for the eYectiveness of the ecosystem design and the development of a competitive, fair, and sustainable European music ecosystem.

- Awareness of the cultural and societal value of music must be increased.
- There is a need for harmonisation of the legal provisions that the different types of right holders in the music sector are given.
- There is a need for an EU wide policy on the unlocking of data created but retained by digital music service providers.

PROJECT IDENTITY

FUNDING SCHEME: Horizon Europe

PROJECT NAME: Music 360°

CONSORTIUM: The MUSIC360° consortium consists of **four Collective Management Organisations** (CMOs): *SENA and BUMA (Amsterdam, the Netherlands)*, *GDA (Lisbon, Portugal), and IMRO (Dublin, Ireland)* as well as **the European Association of Performer CMO's** (AEPO-ARTIS), **two research universities**: *Vrije Universiteit Amsterdam and Universitat Politécnica de Valencia*, a **fingerprinting company**: *BMAT (Barcelona, Spain)* and **a company on ecosystem design**: *The Value Engineers (London, UK).*

Coordinators: Jaap Gordijn, VU, Amsterdam, Netherlands: j.gordijn@vu.nl
and Roel Wieringa, TVE, Amsterdam, Netherlands: roel@thevalueengineers.nl
Project lead: Kohestani Lima: l.kohestani@vu.nl

Website : https://music-360.eu

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