


Music Moves Europe

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**Introduction** 0 %

A consortium containing Panteia and KEA European Affairs are currently carrying out a feasibility study for a study for the establishment of a European Music Observatory for the European Commission Directorate-General for Education, Youth, Sport and Culture (DG EAC). The study will investigate the possible future full-scale establishment of a data collection organisation, called 'the Observatory' as a core strategic resource to drive relevance and value for future policy actions in the music portfolio and across the sector.

One of the main problems faced by the European music sector is the absence of objective and systematic data production mechanisms able to measure key industry trends, market phenomena, or funding gaps. For example, in such a fragmented, diverse and competitive market as the European music sector, data collection bodies that could be able to monitor flows of repertoire, sectoral employment and audience practices are missing from the picture.


As a result, there is no reliable and systematically collected information on Europe's music ecosystem, which hampers the efforts of an already fragmented and complex sector to measure the nature (and the scale) of the obstacles to its development and its international success. Examples of data relating to the music sector include employment by economic operators in the music sector, the circulation of the European repertoire and the gross value added and the sector's contribution to European GDP, amongst others.

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**General questions** 5 %

Please select which option(s) best reflects your position/interests within the music sector:

- Composer/performers/songwriters
- Artist/artist organisations
- Music management
- Music publishing
- Music production
- Music education
- Record label
- Rights management
- Amateur music
- Music venues
- Music festivals (live music)
- Music and technology
- Music/cultural organisations
- Broadcasting
- Other (Please specify):

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7 %

In which way are you involved in the Music sector:

- Professionally
- Semi-professionally
- Amateur


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Vroonhof, Paul  
Geaccepteerd: Interview with Gilles Fontaine (EAO) [PANTEIA-C12288]  
woensdag 27 maart 2019 14:00-15:30  
(UTC+01:00) Amsterdam, Berlin, Bern, I  
Outlook 2013

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10 %


In which country do you reside:

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**Data requirements**

Do you use data in relation to the Music Sector? 15 %

Yes

No


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**At what level(s) is the data that you use?** 17 %

Local

Regional

National

European

Global


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20 %

Please provide examples of sources and how you use this data (links and sources if possible):


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22 %

Are you involved in the collection of data that is related to the music sector?

Yes

No


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24 %

Please provide the types of data that are collected:


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27 %

Would you be willing to share this data with a future European Music Observatory?

- Yes
- Yes, but under certain conditions
- No


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32 %

**Types of data**  
A future European Music Observatory (EMO) could provide data on a number of different subject areas. From the examples provided below, please indicate whether you feel that it would be useful, or not useful for you if an EMO would collect data on the following topics. If you don't know whether a particular type of data is useful to you, or when you don't know what this topic could mean to you, please indicate this too.

**The Economic Value of Music**


	Useful	Not useful	Don't know
Sales/revenue along the value chain	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Employment in the EU Music sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The flow of the various music rights across the EU	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Size and characteristics of audiences / consumer patterns	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Composition of the sector Incl public bodies, private non-profit, private commercial, SMS	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gross value added of the music sector to EU GDP	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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34 %

From the examples provided below, please indicate whether you feel that it would be useful, or not useful for you if an EMO would collect data on the following topics. If you don't know whether a particular type of data is useful to you, or when you don't know what this topic could mean to you, please indicate this too.

**Cultural diversity and Music**


	Useful	Not useful	Don't know
Cross border circulation of repertoire	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cross border circulation of live performance	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Audience numbers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Audience diversity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Linguistic diversity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Export of European music	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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37 %

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**Music and society**


	Useful	Not useful	Don't know
Participation in the music sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Employment (incl volunteers)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music associations, NGOs and charities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music education and professional training	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gender gap in the music sector	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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39 %

From the examples provided below, please indicate whether you feel that it would be useful, or not useful for you if an EMO would collect data on the following topics. If you don't know whether a particular type of data is useful to you, or when you don't know what this topic could mean to you, please indicate this too.

**Innovation and the Music sector**


	Useful	Not useful	Don't know
Technological evolutions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
New legal models	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
New business models	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Policy innovation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Audience behavior	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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Data needs 41 %

Are you satisfied or not with the current level of availability of data relating to the European music sector?

Yes

No


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44 %

Does the lack of availability of data have an impact on the effectiveness of your work?

Yes

No


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46 %

Please indicate how precisely it impacts the effectiveness of your work:


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49 %

Are there any types of data that have not been included above that you feel a future European Music Observatory should collect and disseminate?

[Click here to see an overview of the previous indicators](#)

Yes

No


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Thoughts on a European Music Observatory 54 %

The purpose of a future European music observatory will be to identify trends and tendencies in the European music sector, along with monitoring relevant events and the dissemination of the results to the public. This will help those working within the sector to create strategies for further development and shape future European and national policies. To achieve this goal a future European music observatory could potentially carry out the following functions:

- Establish indicators for the music sector;
- Collect relevant data and information, create collections of resources in in hard copies and digital form;
- Process and analyse data, attract attention to important facts, identify trends, make conclusions and recommendations on policy and solutions;
- Carry out research work to obtain special data required for solving specific problems;
- Provide expertise, consultations, conduct monitoring, preparatory work, selection or editing of diverse projects;
- Dissemination to key target groups (including artists);
- Involvement in music, cultural and other relevant events, for instance, conferences, articles, political developments etc. for experts in the sector;
- Take an active part in the educational process from one-day workshops to full-term training course.


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56 %

From what you have read about the European Music Observatory (EMO) in the above description, can you imagine you would use EMO as a provider of data?

Yes

No

Don't know


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59 %

Would a future European Music Observatory be similar to other providers of music related data you know of?

Yes

No

Don't know


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63 %

Do you consider it important to know that a European Music Observatory would be available to you?

Yes

No

Don't know


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71 %

When you reconsider what you've heard, about the existence of European Music Observatory, are you interested to try EMO as data provider?

- yes
- no
- don't know


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73 %

Will a future European Music Observatory differ from other data providers?

- yes
- no


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76 %

To what extent will a future European Music Observatory differ from other, similar data providers you are aware of?

- will differ a lot
- will differ a bit
- will not differ
- don't know


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80 %

Suppose you would talk with someone you know about data sources or data providers in the music sector, would you tell him/her about European Music Observatory?

- yes
- no
- don't know


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83 %

There is the option that a future European Music Observatory could have several parties involved in the governance of the body. Do you have any ideas or suggestions on which parties should be involved?

- Yes. I have ideas and suggestions
- No. I do not have ideas


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88 %

What do you expect from the functioning of the organization of the future European Music Observatory? Think for example of the different tasks and roles within the organization, which are essential from your perspective.

- No. I do not have specific expectations at the moment
- Yes. I have specific expectations about the functioning of the EMO.


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93 %

Would you be willing to discuss a future European Music Observatory in more depth through a telephone interview?

- Yes, I am interested
- No, I am not interested

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