



MINISTRY OF CULTURE
AND NATIONAL IDENTITY

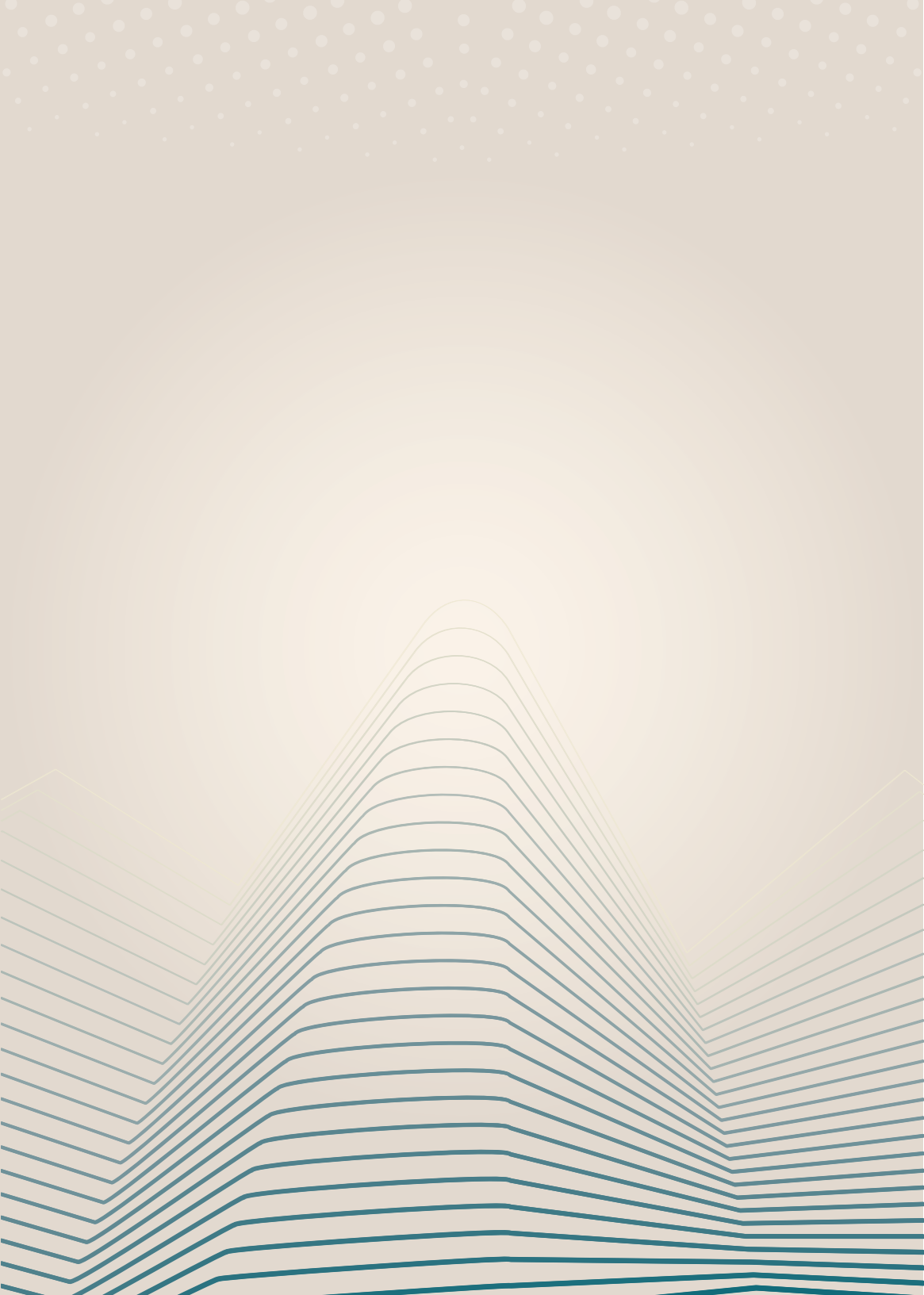


JUNE
20-21, 2019
BUCHAREST

MUSIC MOVES EUROPE

OPPORTUNITIES AND CHALLENGES OF THE MUSIC SECTOR IN THE DIGITAL AGE

CONCLUSIONS OF THE ROMANIAN PRESIDENCY
OF THE COUNCIL OF THE EU



CONCLUSIONS OF THE ROMANIAN PRESIDENCY

The Romanian Presidency organised the conference *Music Moves Europe - Opportunities and Challenges of the Music Sector in the Digital Era* in Bucharest, on 20-21 June 2019.

The aim of the conference was to launch cooperation among Member States and with sector representatives in the field of music, by discussing topical subjects of relevance to public policy-making, both at EU and national level.

In line with the Work Plan for Culture 2019-2022, in which music was included for the very first time as a priority action at Council level, the Romanian Presidency conference contributed to a better understanding of current challenges and facilitated closer cooperation between the relevant stakeholders and the policy level.

Building further on the European Commission's *Music Moves Europe* initiative, the Bucharest conference gathered professionals from the industry, representatives of music networks and organisations, copyright experts, and funders and policy-makers from across Europe, who were invited to explore solutions benefitting the sustainable development of the music ecosystem.

The conference included a workshop on *Copyright in the music sector*, with two panels, namely *Music licensing in tomorrow's Europe* and *Education for copyright – young people as important music consumers*.

The main part of the conference started with a presentation from the Commission of *Music Moves Europe* and its most important components in terms of policy, funding, legislation and dialogue. This second day of the conference consisted of a further five panels: 1. *Music for the cities – festivals and urban development*; 2. *Promoting European musical diversity – good practices and challenges*; 3. *Creating a level playing field in the music sector*; 4. *Challenges and obstacles to the cross-border circulation of music*; 5. *Fostering the entrepreneurial dimension of the music sector: exchange of know-how and mentoring initiatives*.

The conclusions of the conference, summarised by the Presidency below, highlighted that there is **a strong potential for cooperation in an EU context, among Member States, with the Commission and with the sector, to ensure the competitiveness of the European music sector and foster its rich diversity**. It also generated some ideas for **future policy work at EU level regarding public support** to the music sector.

MUSIC LICENSING

The key players in the music sector considered that the adoption of the Copyright Directive was a major step in ensuring fair remuneration for right-holders in the digital environment. It was highlighted that the Directive created a comprehensive framework, in keeping with the new online business models, that brought benefits for the entire sector: it strengthened the position of right-holders in negotiations with online platforms; it established a principle of appropriate and proportionate remuneration for creators; it included a transparency obligation to give creators more information about the exploitation of their works and performances; it established a contract adjustment mechanism to allow creators to obtain a fair share when the remuneration originally agreed becomes disproportionately low, as well as a mechanism for the revocation of the rights, enabling creators to take back their rights when their works are not being exploited.

It is therefore of utmost importance that **Member States implement the provisions of this Directive in a swift and efficient manner, including in the field of music, following an extensive dialogue with the relevant stakeholders.**

In the opinion of the panellists, the adoption of a legal framework aligned to technological developments, together with the *Music Moves Europe* initiative, create an optimistic future for the music industry in Europe. Data collection on the music industry is of vital importance, including through the establishment of a European Music Observatory, as a core strategic resource to drive relevance and value for future policy actions in the music portfolio. The latter was indeed currently tested through a feasibility study launched by the Commission in the context of the 2018 Preparatory action on music.

EDUCATION FOR COPYRIGHT

Given that young people are the main audience for music, it is essential to **raise awareness of the importance of intellectual property rights** through various tools such as distance learning courses, summer schools, competitions, workshops in high schools, seminars or traineeships for students. Several Member States have introduced IP education into their national curricula. In this regard, Romania represents a best practice example, with the optional courses on intellectual property rights, introduced in high schools as a result of the collaboration between relevant authorities.

All these actions and initiatives can reduce illegal music downloads and contribute to a better cross-border promotion of the European repertoire.

MUSIC FOR THE CITIES AND MUSIC FESTIVALS

Discussions on this topic highlighted that music can ensure sustainable urban regeneration and development, increasing the attractiveness of a place and helping the local economy and tourism to flourish. At the same time, from an individual perspective, music can improve the quality of life, foster social inclusion and create wellbeing for citizens. Music can also be used to meet important sustainable goals such as gender equality, decent work and economic growth, as well as the long-term development of cities.

Local policies and strategies can therefore significantly benefit from being music-friendly and musician-friendly. In order to tap the full potential of music, a transversal and all-encompassing approach is needed at local level. Several courses of action could be taken into consideration by local authorities when designing effective policies for the sector.

First of all, it is crucial to provide the **relevant infrastructure**, through music venues and institutions, as important elements of a city's governance. Offering financial support to music initiatives and festivals is necessary, but is not enough to ensure the sustainable development of the music sector. **Enhanced cooperation at local level is also needed**, involving stakeholders from a variety of complementary fields, such as planning, licensing, tourism and transport. Local governments working on urban development and regeneration plans should include 'music urbanists' in their teams to make sure that music is suitably taken into consideration and well reflected in the overall vision and infrastructure of the city. The small city of Gabrovo, in Bulgaria, was cited as a best practice example, with an infrastructure that was also developed with the support of EU structural funds.

Secondly, successful experiences show that **local governments should respond to the needs of the artists inhabiting a city**, including by helping them to find affordable housing, thus encouraging them to live there and contribute to a thriving cultural community.

Financial support to **music education** is also important, as access to music education and training from an early age has a positive impact on interpersonal communication and social development.

Last but not least, the **international dimension** and the promotion of cooperation, networks and alliances among cities around the world are of particular importance for the music sector. From this perspective, international music festivals provide recognition, popularity, economic development and tourism growth. To help them develop sustainably, city authorities should invest in new and modern infrastructure, promote **public-private partnerships** and ensure a **consolidated dialogue with the business sector**.

Best practice examples of successful international festivals with a large audience and impact at European level have highlighted the need for close **cooperation between local and central authorities**, including from a financial perspective. Even if public authorities do not always directly fund the festivals, they can encourage public government companies to sponsor them. Support is also needed in terms of providing access to the relevant infrastructure. At the same time, the involvement of public authorities in the international promotion of festivals is of particular importance for their success.

The MENT Festival in Ljubliana (Slovenia) as well as the UNTOLD Festival in Cluj (Romania) were cited as best practice examples of cooperation between the music industry and local or/and national authorities.

PROMOTING EUROPEAN MUSICAL DIVERSITY

Europe has a lot of artistic talent and its music market is growing very fast. However, the experiences of Member States can vary, depending on the size of their markets, the support granted to the sector, their capacity building, or cooperation at regional level.

The panellists identified several challenges in promoting European talent and diversity, especially when planning a music venue or a festival. There is a lot of talent on the music scene, but adequate infrastructure and financial means to support these gifted authors and performers are lacking. Small clubs especially face many challenges, since they are bound by limited space, logistics, and operational capacity – e.g. small teams. For these reasons, small clubs generally book small to medium live acts from the European sector and choose to promote emerging artists, rather than ‘big names’.

Sometimes it can be difficult to promote European artists, as medium and small-sized festivals need competitive musicians, in order to sell tickets and attract audiences.

At the same time, a lack of trained and specialised music managers was identified as a particularly relevant issue, especially since most artists manage themselves and do their own bookings. Providing capacity building to the sector is therefore a stringent need. This need is also being addressed in the “training calls”, launched by the Commission in the context of the 2018 and 2019 Preparatory action on music.

In order to find appropriate solutions to the challenges that have been highlighted, the identification of transferable best practice examples is of utmost importance. Against this background, the key role of **music export offices** in showcasing European musical diversity abroad was recognised by the participants. There is a lot of potential for cooperation between Member States in

this area. Several Member States have already established music export offices, in general co-funded by industry players and national governments, supporting the sector through education, training and mentoring programmes, networking resources and funding. Artists and managers are therefore provided with the necessary knowledge and tools to start or to enhance their international careers and export their music more strategically. One successful example in this respect is *Volüüm*, a mentoring programme carried out by Music Estonia.

Music export offices also facilitate networking among artists and music professionals, fostering cross-border projects.

At the same time, it was highlighted that several export offices establish thematic or genre-based playlists that they constantly update on their websites, in order to gain more visibility for national artists on streaming media. This practice facilitates a selection of the finest national pieces of music, developing tools specifically adapted to new modes of consumption in the digital age. Some best practice examples are provided by Finland and France (*What The France* list).

Last but not least, music export offices make an important contribution to country branding, especially since the development of strategies involves cooperation between the music sector and institutions from different fields (foreign affairs, commerce, copyright, tourism). Financial support offered to export projects, not only from Ministries of Culture, but sometimes also from Ministries of Economy, can increase the number of new openings, projects and contracts, as well as the number of shows and performances of national artists. The *Aus Finland* project targeting German-speaking countries, carried out by Music Finland, is a showcase for action in the field.

Collaborative platforms grouping several export offices together can also foster European musical diversity. NOMEX, which combines five Scandinavian music export offices – Finland, Sweden, Denmark, Norway, Iceland – was mentioned as a best practice example.

However, music export offices are not equally distributed all over Europe and relevant structures do not yet exist in all Member States. There are currently 23 national and regional Music Export Offices in Europe working together in the **EMEE network** (European Music Exporters Exchange) to increase the circulation of European music, both inside and outside the continent. They provide information on their country's music business while helping to develop long-term strategies for artists' careers and the companies that represent them. EMEE also organises networking sessions and workshops and provides support schemes for European artists and music professionals. It is also involved in research and studies on the export and circulation of European music.

During the conference, the positive effects created by the music export offices were also acknowledged by some of the countries which have not yet established a music export office, but intend to do so: There is a lot to gain from closer cooperation in an EU context to address such structural gaps.

Encouraging **music journalism** and supporting the mobility of journalists, who should be invited abroad to attend music events and festivals on a regular basis, can also consolidate the promotion of music content.

At European level, **several EU-supported initiatives** were mentioned as having particular relevance for the sector. From this perspective, *ETEP (European Talent Exchange Programme*, co-funded by Creative Europe) offers incentives for festival organisers to book acts from other European countries and to facilitate more mobility and exchange of artists across Europe. *ETEP* also helps emerging artists get media exposure and develop their careers at an international level. *Europavox* is another EU-funded collaborative music project, focused entirely on the promotion of European diversity at music festivals and other music events across Europe, on the visibility of European acts and on supporting the development of international careers for artists with the potential to transcend national borders.

Finally, the ongoing study on developing a European music export strategy, launched by the Commission to implement the 2018 Preparatory action on music, was mentioned as a promising first step to help promote European musical diversity in and beyond Europe.

A LEVEL PLAYING FIELD IN THE MUSIC SECTOR

The panel identified other challenges that the European music industry is currently facing. Besides the lack of specialised training, especially in the legal field (copyright and contract law), the following aspects were also mentioned: fragmentation of the sector; despite recent progress, the absence of gender balance (women are underrepresented); the parallel (secondary) ticket market; the gap between the music education system and the actual functioning of the sector; last but not least, the difficulties in building bridges between music and other disciplines.

With regard to young artists, challenges arise from geographical and linguistic barriers, the high competition in the European music sector and the high costs of promotion in another country during live events (also in light of the increasing number of security measures that festivals and live music venues need to take when organising events). Emerging artists need financial support in order to perform in front of foreign audiences.

Reflecting on those concerns, the panel provided possible solutions to these specific challenges, with a particular focus on the role of public authorities in creating the appropriate framework for the growth of the music sector.

In order to enable all music genres to thrive in a highly competitive environment, various public support measures have been implemented in Member States, such as **tax exemptions, financial support for music operators** (e.g. funds for creation, funds for market access, funds for export, various schemes to adapt to the digital shift) or **investment support measures** (e.g. tax credit for phonographic producers in order to facilitate the broadcasting of more national content). A best practice example, in the Netherlands, refers to continuity in the subsidies provided for the music sector. This example has a four-year cycle of subsidising cultural operators, and in the period 2021-2024 it will focus on several goals, such as: providing audiences with a diverse cultural offer; ensuring a variety of cultural organisations; reaching new audiences; encouraging innovation and talent development; and promoting fair remuneration. In Germany, there is also a new Music Fund which supports the making, distribution and mediation of contemporary music.

In France, the establishment of a **National Music Centre** will provide access to funding, mainly through the implementation of several financial schemes. In Germany, the federal government funds a **National Music Information Centre**. The Federal Chancellery of Austria financially supports **MICA – the Austrian Music Information Centre**, facilitating the export and the promotion of national music abroad. These national music centres function as complementary tools with export offices, thus fostering the diversity and the competitiveness of national music industries.

In terms of content, **broadcasting quotas** for national music content are also implemented (for instance, a minimum of 40% French content). The panel confirmed the positive effects for France, but also noted that a quota system might not be realistic and ultimately work in all countries.

Some Member States have adopted **regulatory measures that aim at creating a level playing field across the whole value chain**. As the digital shift has led to the disappearance of many small and medium enterprises, the French government issued a Protocol Agreement in 2015 and subsequently a law to ensure a fairer relation between all music stakeholders. Its three main principles are: transparency of contracts, fair remuneration and non-discrimination between actors (artists, record labels and online platforms). An important element of this law is the creation of an ombudsman (*'Médiateur de la musique'*), whose task is to settle disputes between artists, record labels and online platforms.

Strategies for music export, involving close cooperation between the relevant authorities in the field of music, copyright and commerce, were also mentioned as effective support policies. In this respect, governmental support for music export centres was considered by several panellists to be a key to success.

Some panellists considered that governments should consolidate the **education programmes** for music professionals and connect them to the reality of the music industry. In this sense, it is important to bridge the gap with music programmes that are in keeping with current tendencies. As a best practice example, Estonia and Finland focus on capacity building in the sector, with training programmes dedicated to national music professionals, aimed at tackling the silo effect between education and industry.

Governments should also support **more projects fostering innovation**. At the same time, more money should be invested in projects fostering **gender equality**. For instance, the Austrian government has established a programme entitled *Speed Meeting*, where young female composers of experimental contemporary music can meet and talk to representatives of large institutions, concert halls, festivals, and intermediaries, so as to facilitate possible future collaborations.

Cooperation with stakeholders, including at inter-ministerial level in discussions on challenges and strategies for the sector and the organisation of events, was also mentioned as an important step in creating a level playing field.

With regard to the **measures supported by the EU**, the Liveurope platform, created in 2014 and co-funded by Creative Europe represents a good example of showcasing European cultural diversity. The platform brings together 15 concert venues from 15 European countries in order to enable these venues to promote the diversity of the European music scene. Thanks to EU funding, Liveurope introduced an incentive mechanism for their music venue members which book and showcase European emerging artists. The more European emerging artists they book, the more funding they receive; this is one way to create a level playing field in Europe's cultural scene.

CHALLENGES AND OBSTACLES TO THE CROSS-BORDER CIRCULATION OF MUSIC

The lack of data and metadata is a well-known problem in the music industry. On the one hand, the music sector in Europe is characterised by the absence of reliable and systematic data to measure its main trends and thus facilitate cross-border circulation. On the other, metadata (also called information data or description data, including details on publishers, song writers, producers, performers, label owners etc.) are of paramount importance for the discoverability of European content in the digital environment.

In terms of impact, the shortage of data can be noted on two levels: first of all, at the level of policy-making, as data are necessary to substantiate thorough research and policies; secondly, at an individual level, as data are needed by artists and music professionals to make informed decisions and strategies for their own careers and businesses.

The gap between the needs of industry professionals in terms of data and the data they receive or have access to could be addressed through appropriate tools designed by policy-makers, including in an EU context.

Data should be collected both at EU and national level; the main issue here lies in the methodology used in order to ensure a consistent approach. A database at EU level could provide for the reliability and sustainability of the data collected.

As regards metadata, the discoverability and accessibility of European online cultural content remain important challenges for the music sector. The internet provides wide access to a huge amount of music, but in fact one witnesses only a few genres from a few countries becoming globally popular. The “discoverability” of the variety of Europe’s rich musical offer remains a key issue. One main aspect here is that label companies should send accurate and complete metadata to music streaming aggregators in order to **guarantee optimal discoverability of a musical work**. However, nowadays, the type of data that label companies aggregate and offer to their artists/clients is mostly financial data: e.g. income earned from the digital market and publishing or information on the split releases with other labels. Access to more substantial data, such as indicators referring to the success outside the home country or the popularity on digital platforms, could help artists and managers to plan a more strategic cross-border promotion of their works.

As far as access to metadata is concerned, Croatia was mentioned as one of the best practice examples: label companies give their artists and authors permanent access to information about their songs’ performance on streaming platforms. In this way they are able to analyse this data and promptly decide on the strategy to be followed.

The promotion of local language music or niche music (such as folk, heritage or traditional music) outside national markets represents another significant challenge which also involves the use of metadata. This requires capital, the right context, relevant contacts, partners including arenas (for instance, niche music can be promoted in connection with important industry events), as well as market insights and advice (including from local partners). Similar experiences and examples from other countries are also useful and inspiring. Although niche consumers generally pro-actively search for niche music on their own, in order to increase the discoverability of such music and artists by other audiences, it is important to provide the correct metadata that accompany the respective music work and to index it properly.

Not only the promotion of music in the digital environment triggers challenges, but also the traditional cross-border circulation of music requires the intervention of policy-makers. Talent, good quality music, investment in production and touring at national and European level, in small or large venues, are highly relevant for the successful circulation of repertoire across the continent. In this context, another challenge identified by the panellists referred to **avoiding the ‘talent exodus’**. Policy-makers should support local music talent and local

business talent, ensuring that the talent is exported, while also providing incentives for artists to remain in the country. There is also a crucial need to support the development of local music publishers, music managers, record companies, etc. that build talent and businesses in each country.

FOSTERING THE ENTREPRENEURIAL DIMENSION IN MUSIC

Experience in music entrepreneurship should be combined with specific education and training (academic training, technology-based learning such as webinars, podcasts, workshops, on-the-job training etc.) throughout the career in the field, so as to ensure growth in the sector.

Access to knowledge and professional networks are particularly useful, especially for emerging young music entrepreneurs, as they have limited opportunities to access funding schemes because of their lack of operational capacity. Moreover, certain grants in some countries are not available for entities which have existed for less than two years; this is problematic because most organisations need funding at the beginning of their activities.

Since entrepreneurship in the music business has a strong creative dimension and it also involves risk-taking in an increasingly competitive global marketplace, in addition to academic learning, the entrepreneurial education path should include networking opportunities, inter alia through workshops and conferences aimed at sharing knowledge and expertise. Coaching is highly important: from group discussions and tutorials, to role playing and games focused on creativity, problem-solving and innovation, to case studies and suggested reading. Some of the challenges identified are indeed currently addressed in the context of *Music Moves Europe* and the specific calls to implement the 2018 and 2019 Preparatory action on music.

Regional competence centres for knowledge and professional resources in the music business, with training courses delivered by international experts, could be an important asset.

Export offices also make a key contribution to capacity building in the sector, as many provide funding for training activities not only for the creative and artistic side, but also for the managerial and business side. An example of this is HOTS (The Hungarian Oncoming Tunes).

Cooperation between public authorities and music networks could also be envisaged, as music organisations consist of a large variety of members, fostering horizontal exchanges of knowledge and of successful and unsuccessful experiences in terms of negotiations and contract management or income flows.

ANNEX – THE AGENDA OF THE EVENT

Thursday, **20 JUNE | 2019**

WORKSHOP: COPYRIGHT IN THE MUSIC SECTOR

10:00 → 11:00 | **Registration and welcome coffee**

11:00 → 11:30 | **Opening speeches**

SPEAKERS:

Mihai Alexandru Cherghe -State Secretary, Romanian Ministry of Culture and National Identity

Bogdan Ștefan Trîmbaciu -Director, Project Management Unit, Ministry of Culture and National Identity

Doru Adrian Păunescu -Director General, Romanian Copyright Office

Marco Giorello -Head of the Copyright Unit, DG CONNECT, European Commission

Virag Halgand -Head of Section for Central European and Baltic States and Mediterranean Countries, Department for Transition and Developed Countries, World Intellectual Property Organization

11:30 → 13:00 | **PANEL 1: Music licensing in tomorrow's Europe**

SPEAKERS:

John Phelan -Director General, ICMIP
(International Confederation of Music Publishers)

Xavier Blanc -Secretary General, AEPO-ARTIS
(Association of European Performer's Organisation)

Marc du Moulin -Secretary General, ECSA
(European Composer and Songwriter Alliance)

Matthieu Philibert -Public Affairs Manager, IMPALA
(The Independent Music Companies Association)

Burak Özgen -Senior Legal Officer, GESAC (European Grouping of Societies of Authors and Composers)

MODERATOR: Fabien Miclet -Specialist in European cultural funding, policy and project management

13:00 → 14:00

LUNCH BREAK

14:00 → 15:30 | PANEL 2: **Education for copyright – youth, important music consumer**

SPEAKERS:

Virag Halgand -Head of Section for Central European and Baltic States and Mediterranean Countries, Department for Transition and Developed Countries, World Intellectual Property Organization

Irina Lucan-Arjoca -Deputy Director General, Romanian Copyright Office

Paul Popovici -Associate Professor, PhD, Dimitrie Cantemir University in Cluj-Napoca

Andreea Livădariu -Teaching Assistant on IP, Nicolae Titulescu University in Bucharest

Petre Leonte -High-school teacher, D. Gusti High-school, Bucharest

Adriana Nicoleta Sora -High-school teacher, M. de Cervantes High-school, Bucharest

MODERATOR: Cristian Florescu -Head of International Relations Department, Romanian Copyright Office

CULTURAL PROGRAMME

15:30 → 18:00 | **Visit of the Palace of Parliament**

(bus transfer arranged by organisers)

18:00 → 20:30 | **Music concert & Networking cocktail**

THE MONO JACKS

BYRON

LUCIA

Venue: **“Ion Dacian” National Operetta and Musical Theatre**

(no 1 Octavian Goga Blvd, next to the event venue)

Friday, **21 JUNE | 2019**

CONFERENCE: MUSIC MOVES EUROPE – Opportunities and Challenges of the Music Sector in the Digital Era

Event presenter and rapporteur: **Dan Fiñescu**

08:30 → 09:30 | **Registration and welcome coffee**

09:30 → 09:40 | **Opening speeches**

Mihai Alexandru Gherghhe -State Secretary, Romanian Ministry of Culture and National Identity

Bogdan Ștefan Trîmbaciu -Director, Project Management Unit, Ministry of Culture and National Identity

09:40 → 10:00 | **What is music for Europe?
EU's support to the music sector**

Susanne Hollmann -Deputy Head of Unit, DG Education and Culture, European Commission

10:00 → 11:30 | **PANEL 1: Music for the cities –
festivals and urban development**

SPEAKERS:

Tanya Hristova -Mayor of Gabrovo and Member of the European Committee of the Regions

Matjaž Manček -Project Manager of MENT Festival, and Manager and Vice-Director of Kino Šiška Centre for Urban Culture in Ljubljana

Edy Chereji -Head of Marketing & Communications, UNTOLD Festival

MODERATOR: Katja Hermes -Head of Projects, Sound Diplomacy

11:30 → 12:00

COFFEE BREAK

12:00 → 13:00 | PANEL 2: **Promoting the European musical diversity – good practices and challenges**

SPEAKERS:

Virgo Sillamaa - Director, Music Estonia

Kaisa Rönkkö - Executive Director, Music Finland, and Board Member of NOMEX platform

Tony Nartea - Events Manager, Expirat Club

Laura Coroianu - Director, Awake Festival

MODERATOR: Corinne Sadki - Head of study, communication and digital development, Le Bureau Export, and President of EMEE (European Music Exporters Exchange)

13:00 → 14:00 **LUNCH BREAK**

14:00 → 15:15 | PANEL 3: **Creating a level playing field in the music sector**

SPEAKERS:

Brigitte Winkler-Komar - Head of Unit 'Music and performing arts, art schools, general art matters', Austrian Federal Chancellery

Vevita Eichberger-Zandee - Policy advisor, Directorate of Arts and Heritage, Ministry of Education, Culture and Science in the Netherlands

Juko-Mart Kõlar - Advisor on Cultural Exports, Estonian Ministry of Culture, and Board Member in the Estonian Authors' Society

Laura Desille - Lawyer, Directorate General for Media and Cultural Industries, French Ministry of Culture

Elise Phamgia - Project Coordinator, Liveurope platform

MODERATOR: Fabien Miclet - Specialist in European cultural funding, policy and project management

15:15 → 16:15 | PANEL 4: **Challenges and obstacles to the cross-border circulation of music**

SPEAKERS:

Edvard Olai Brekke Værland -Public Relations Manager, Music Norway

Iulian Oană -Sociologist, Institute for Research and Training in Culture

Branko Komljenović -Board Member, RUNDA – Association of Independent Discographers

Anca Lupeș -Founder and Organiser, Mastering the Music Business

MODERATOR: Magdalena Jensen -Co-founder and Managing Partner, Chimes Agency, and Co-founder and Chair for education, EMMA (European Music Managers Alliance)

16:15 → 16:45 COFFEE BREAK

16:45 → 17:45 | PANEL 5: **Fostering the entrepreneurial dimension of the music sector – exchange of know-how and mentoring initiatives**

SPEAKERS:

Lucia Nagyová -Coordinator, HOTS (Hungarian Oncoming Tunes)

Zsolt Jeges -Founder, Mamazone Records

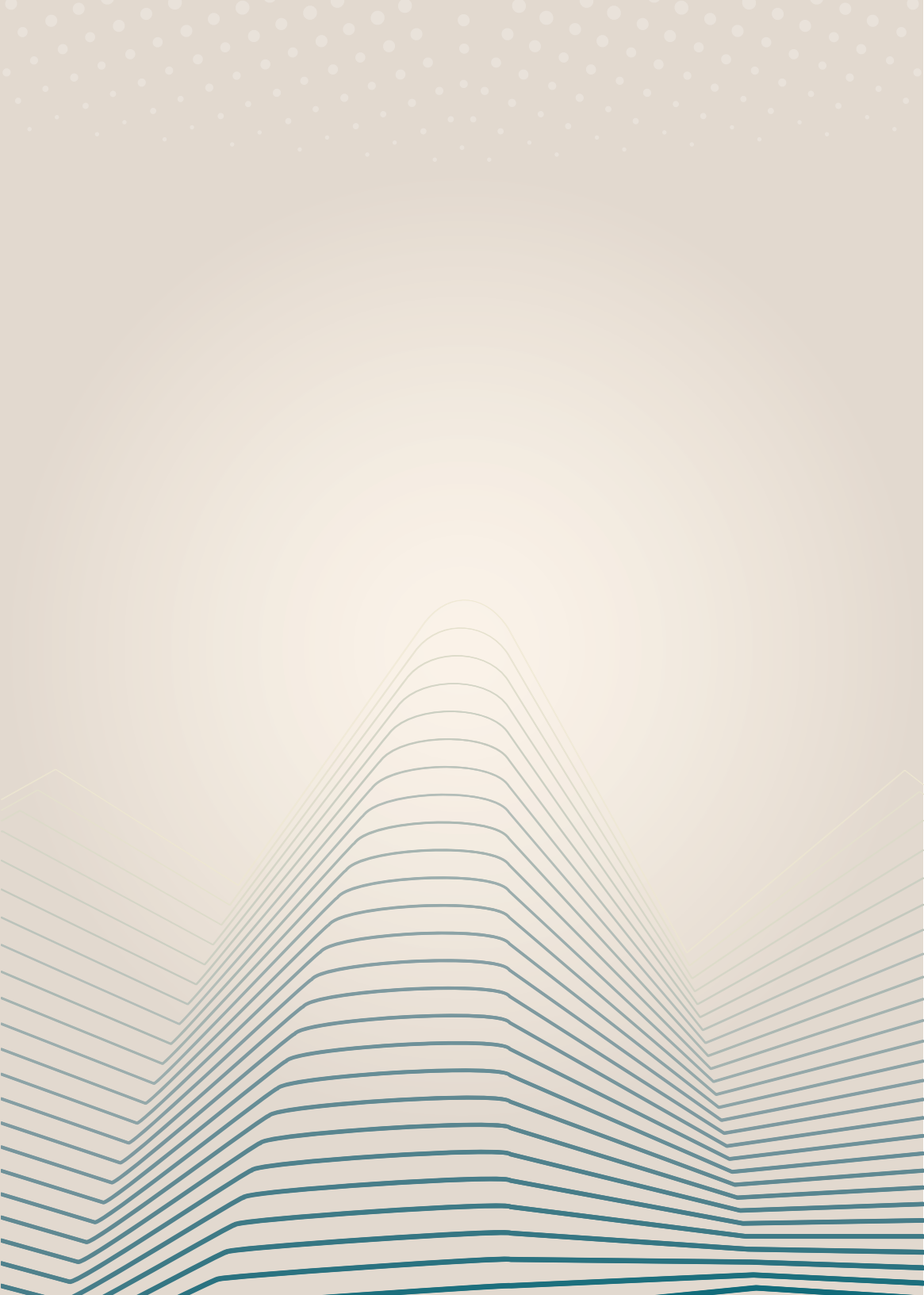
Didier Gosset -Communication and Membership Manager, IMPALA (The Independent Music Companies Association)

Cristi Ochiu -Co-founder, Music Managers Forum Romania

MODERATOR: Jake Beaumont Nesbitt -Advisor on copyright and new business models, International Music Managers Forum

17:45 → 18:00 | **Conclusions** by the event rapporteur

18:00 | **Networking cocktail**



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