

STATUS

A NORDIC INVESTIGATION OF ART MUSIC

With generous support from



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**NORDISK
KULTURFOND**

Vision

STATUS is a new collaborative network of music centres in the Nordics, founded with the aim to strengthen Nordic collaboration in classical and contemporary music starting with research into the classical and contemporary scene in the Nordics.

STATUS explores, analyses and shares insights into the Nordic scene in classical and contemporary music. Initiated by Art Music Denmark, the network includes Iceland Music Information Centre (IMIC), Music Finland, Music Norway and Unga Tankar om Musik (UTOM, Sweden). The network was developed in 2021 to strengthen the collaboration of the Nordic art music scenes.

The first joint project of the network is the following report: A preliminary investigation into the environment of contemporary and classical music in the Nordic countries.

This will include a comparison of infrastructures in the Nordic countries, as well as the artistic and social status of the genre and aims to identify new possibilities for collaboration and the development of classical and contemporary music in the Nordics.



Project partners



Art Music Denmark

is the national centre for contemporary, experimental music, sound art and classical music in Denmark.



Iceland Music Information Centre

is the Icelandic national agency for Icelandic contemporary music.



Music Finland

Music Finland is an organization dedicated to promoting the success and awareness of Finnish music at home and abroad



Unga Tankar om Musik (UTOM)

is an independent network that takes advantage of the wealth of ideas, potential and voices that young people active in the professional music life possess.



Music Norway

Is a Norwegian music industry's export facilitator and promotional organisation

Futures Design

The project is structured around Bespoke's Futures Design methodology. Bespoke is a Copenhagen-based design studio who helps organisations uncover their future landscapes by scanning their industries and detecting new trends and tendencies that potentially will impact their organizations in the future.

Bespoke's Futures Design methodology divided the project into four phases:

- **Situate** Identify research theme and narrow scope of heme
- **Search** Search for industry trends that impact the art music scene
- **Sense** Make sense of research and articulate insights
- **Scale** Pick out opportunity spaces and launch new projects

The STATUS network hopes the following findings will result in new local and international opportunities, especially between the Nordic countries.



Organisations & involved partners

Art Music Denmark

Catherine Lefebvre

Regin Petersen

Alexander Julin Mortensen

Laura Dalgaard Christoffersen

Iceland Music Information Centre

Valgerður Guðrún Halldórsdóttir

Music Finland

Merja Hottinen

Minna Huuskonen

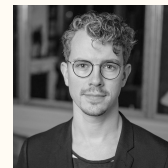
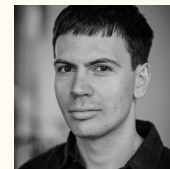
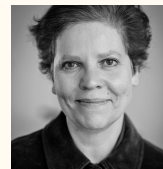
Unga Tanker om Musik

Max Låke

Josefin Kahraman

Music Norway

Agnes Hvizdalek



03

INSIGHTS & SIGNALS



Insights & Signals

The following pages present STATUS' insight catalogue. The catalogue consists of 17 insights containing 2-3 signals representing interesting and inspiring examples relevant to contemporary and classical music in Nordic countries.

We use the term *signal* to stress that it is not necessarily a trend, but rather a sign of a possible future that might blossom if given time and attention.

Research scope

To uncover the landscape of art music in the Nordics, we selected five themes to narrow our research scope

Audience

Behaviour — Motivation — Expectations — Demography

Production

Distribution — Digitization — Recording — Mixing & mastering

Collaboration

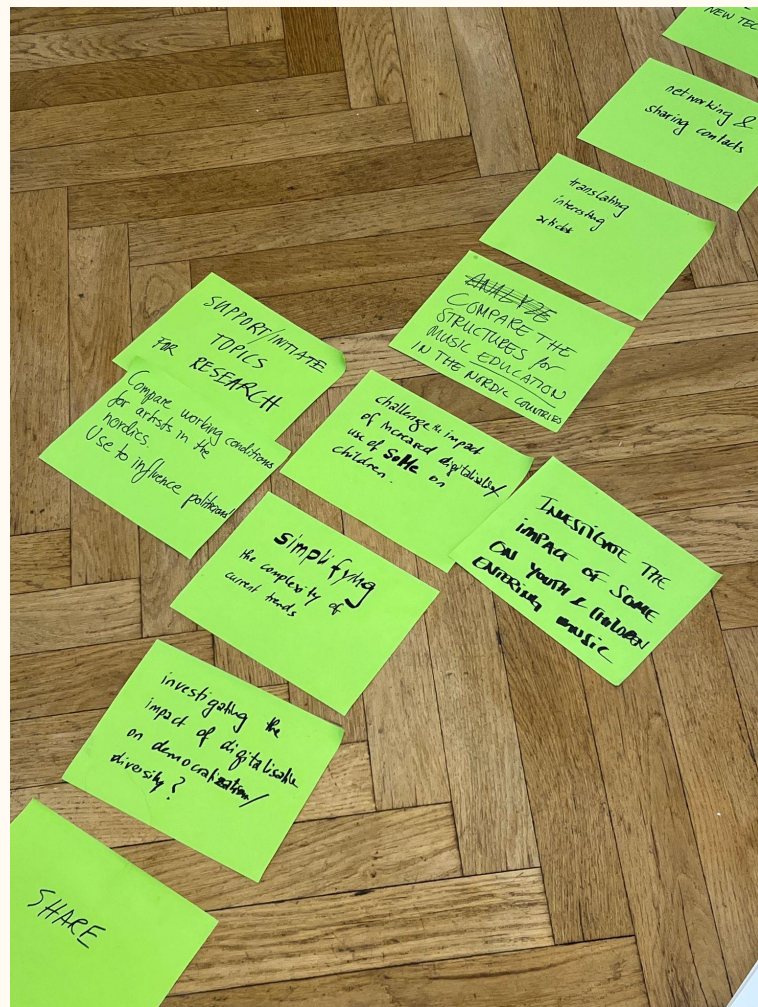
Network — Multidisciplinary — International — Formats

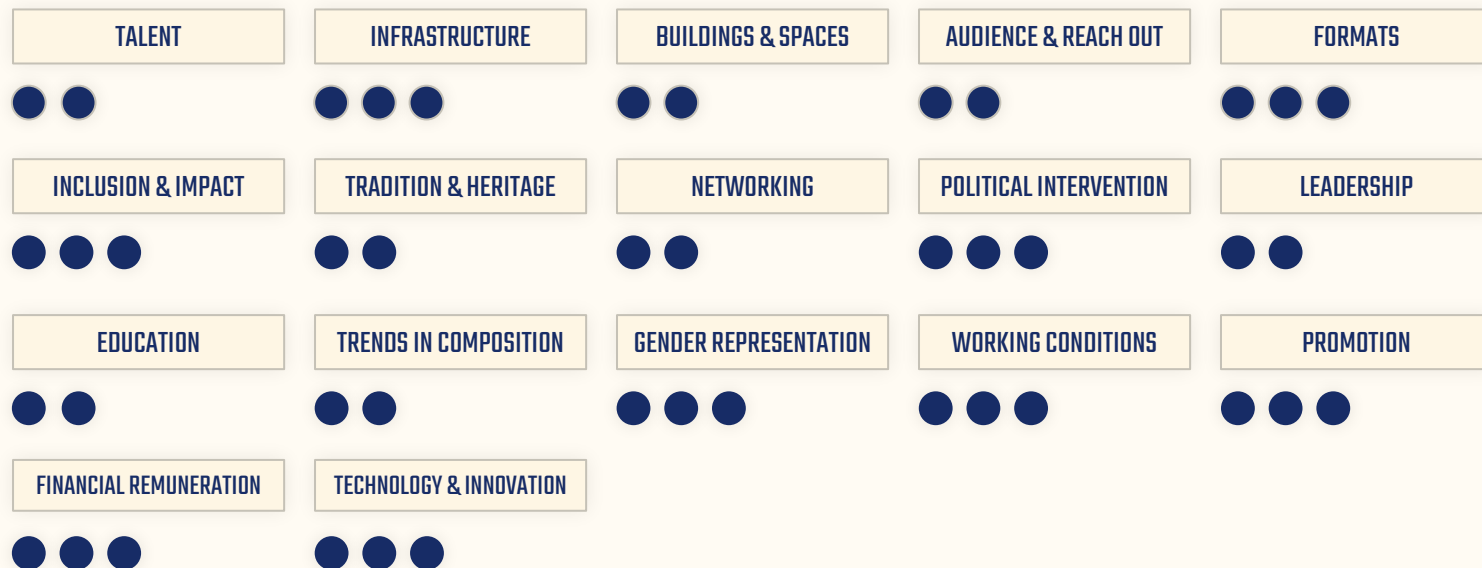
Structures

Education — Support systems — Legal — Financial infrastructure

Values

New norms — Gender — Purpose — Leadership







INSIGHT 01

Talent & Collaboration

INSIGHT 01

Talent & Collaboration

For all of the Nordic institutions, talent building is of great importance. It does not necessarily have to do with education - but could have - and is a vital factor in order to develop quality and collaboration.

Fostering talent building and collaboration leads to more creativity, which again leads to more experimentation, performances and might eventually lead to a change or evolvement.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

Seeing and supporting talent is vital for society as a whole. We see it as an investment in moving forward on many levels. The same could be said about collaboration which is generating all sorts of positive energy and inspiration for the local scenes. For supporting talent the industry surrounding art music needs support.

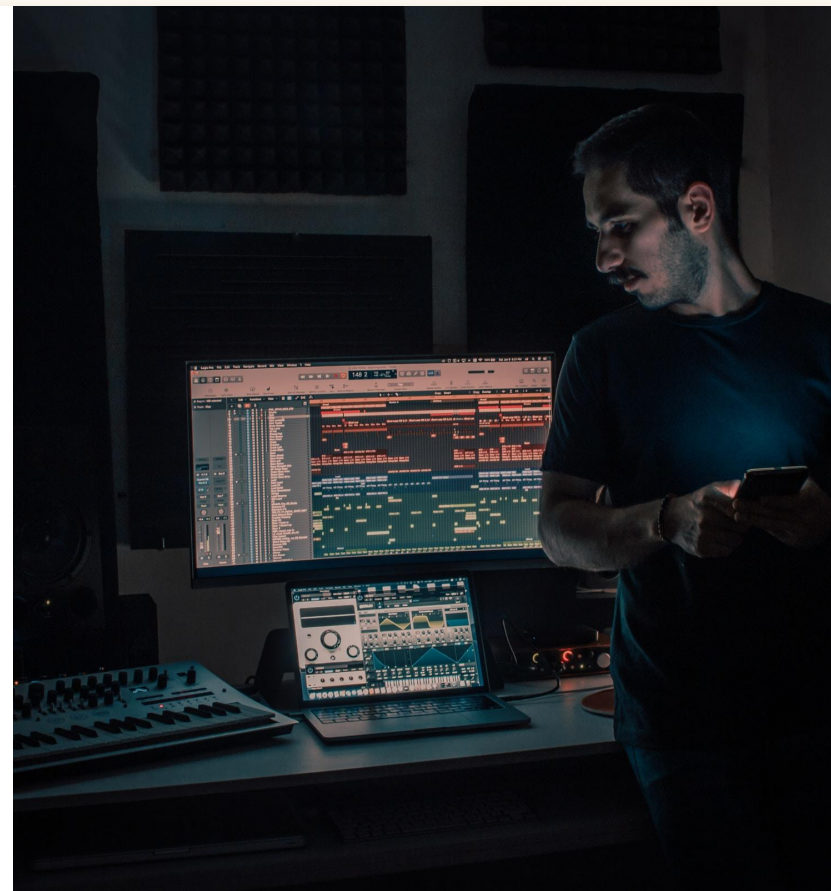
A talent program for a professional career

KUPP is a talent program that teaches young composers how to network. Each composer will get to write music for a professional orchestra as part of their training

With KUPP, Norsk Komponistforening and Music Norway teaches young Norwegian composers skills and tools within marketing, sales, and networking nationally and internationally.

Each round runs over one year, where seven composers are selected to go through a program in four phases. The target group is newly qualified composers under the age of 35 with the potential for an international career.

Participants receive professional meetings and mentoring sessions where they are taught to express themselves about their work in physical meetings with, e.g., publishers, festival leaders and current clients, and for a larger audience, social media, etc. Both the professional meetings and the meetings with contact persons will be adapted to the needs and work of the individual participant.



Novo Quartet creates inter nordic concert series for young musicians

**Novo Quartet brings young musicians from Sweden, Denmark and Norway together
Collaboration with the Scandinavian Cello School**

The Danish Novo Quartet contacted Art Music Denmark to inform on a new inter-Nordic concert project that they are establishing. She wrote: "We have gathered 10 young musicians from Denmark, Sweden and Norway to four concerts in Copenhagen and Oslo. As introduction, we invite the musicians for a residency and rehearsals at the Scandinavian Cello School (Stevns, Denmark)



SOURCE: EMAIL CORRESPONDENCE BETWEEN ART MUSIC DENMARK (FORM. "SNYK") AND NOVO QUARTET



INSIGHT 02

Infrastructure

INSIGHT 02

Infrastructure

Understanding the infrastructure (or lack thereof) of the Nordic music scene is vital. Creativity and openness seems to prevail although both the educational structure, support system and the industry aspect of the art music scene is very different between the Nordic countries.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

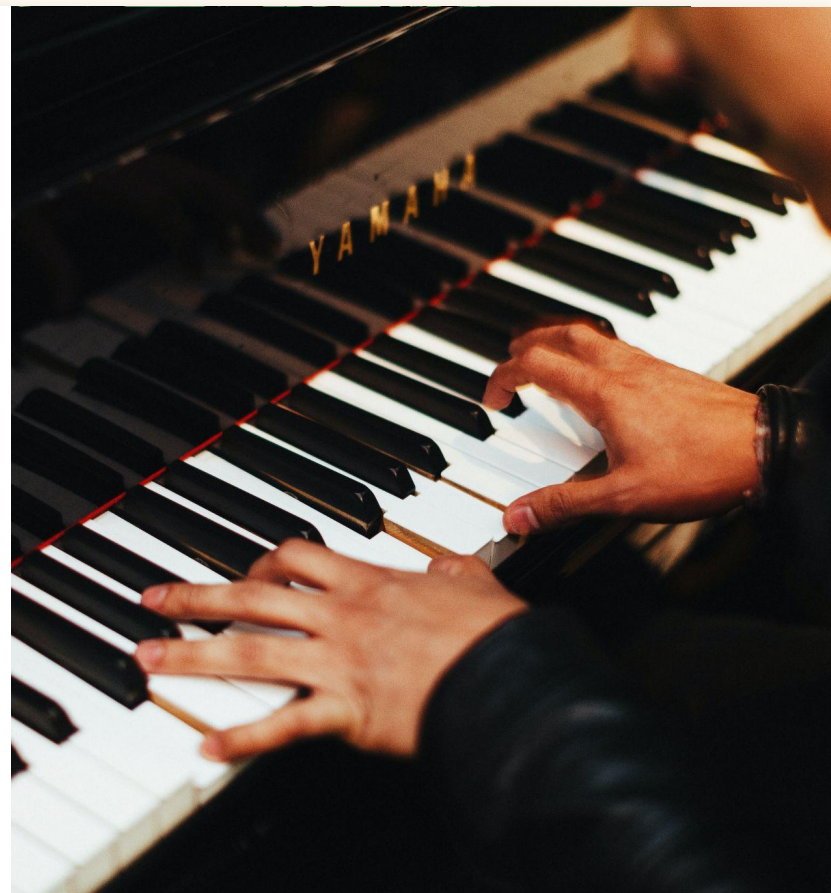
It is important to remember that infrastructure has and will influence how the local Nordic scenes develop. Although the concept of infrastructure as such represents a void structure, it generates content.

Lack of Nordic publishing houses

Finnish composers are looking for foreign publishers as the options are very few in Finland. Even on Nordic level there are not many to choose from, therefore many composers are signed by European or overseas publishers.

Composers' main aim is to get their works published and performed. Based on the discussions with Finnish composers, many are looking for European and even North-American publishers as the options are very few in Finland and Nordic countries.

Those few publishing houses are dominating the market and are perhaps too routinised to serve their clients in a tailor-made way, e.g. what comes to marketing and personal strategies.



New music centre founded in Iceland

Initiated by the Ministry of Culture

Presently there are two music centres in Iceland: Iceland Music Information Centre and Iceland Music. In late 2020, Iceland's Minister of Culture formed a working group of several individuals from the music sector to form a proposal for a new music centre. Among other things, the group looked at the music centres in the Nordics. The group filed a report proposing the structure of a music centre that would take over the operation of Iceland Music (the music export office) and a large part of IMIC's operation, namely the sheet music library. In addition to this, there would be an 'interior department' focusing on the music sector at home.

The Minister of Culture has hired a project manager to organise and oversee the foundation of the new music centre, which will, in all likelihood, be funded in large by the government. However, the new music centre will be a non-profit NGO since that is the way all newly formed art centres have been founded.





INSIGHT 03

Buildings & Spaces

INSIGHT 03

Buildings & Spaces

Repurposing old buildings is one of the ways new spaces occur taking sustainability into account. Music buildings speak to opportunities given to live music in communities. Despite the fact that everything is online, there is still a need for local, accessible venues. Take a look at the new music buildings in Stockholm or Copenhagen to get an idea.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

The global movement of gentrifying areas and spaces has also reached the music scenes, and new spaces occur in old, industrial buildings where others find a new home in old palaces and beautiful areas in the big cities. Rural or urban new venues are being created to host art music of all genres. From capitals to countryside retreats.

A new venue for art music in Copenhagen

Music House Copenhagen

The beautiful, old building formerly the Museum of the City of Copenhagen, has been taken over by an association in order to make it a new hub for art music in the city centre of Copenhagen.

The building will host at least 3 stages and lots of facilities for the art music industry. The aim is to strengthen the presence of art music in the city.



Musikaliska Kvarteret - a new cross over scene in Stockholm

Sweden's oldest concert venue is becoming a hub for acoustic music from all genres

The property Musikaliska Akademien at Nybrokajen 11 is Sweden's first concert hall designed by the architect Johan Fredrik Åbom and inaugurated in 1877. The main stage is Sweden's first concert hall and the first twenty-six Nobel Prize awards were also held here.

The idea of a musical block is old, but Musikaliska Kvarteret has started in 2022 as a cluster of stages, restaurants, bars and event areas with the entire property run by Musikaliska Kvarteret in Stockholm AB. In addition to the traditional Stora Scen, there is also the Clara Schumann Hall, the Blind Tiger, the Stable, the Piano Bar and the outdoor stage in the courtyard in the summers.

Within the buildings, Blåsarsymfonikerna and Stallet for world music, Unga tankar om musik and The Royal Swedish Academy of Music have their offices and scenes.





INSIGHT 04

Audience & reach out

INSIGHT 04

Audience & reach out

The importance of audience and reach-out is immense for all the local Nordic scenes, and we encounter huge creativity and ingenuity in reaching out. The Bergen Festival breaking down barriers, and the age-friendly orchestra as well are examples of reach-out programmes. The challenge is to have quality in focus when designing reach-out programmes and activities focused on audience building.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

Reaching out is not only about building up new audiences in order to reach higher audience numbers. It is also about involvement – connecting, networking and making the scenes visible to the world. But in the end, the most important feature should be to aim for the highest quality.

Another round of a mentor programme

Bergens festival for experimental music Borealis is presenting another round of its mentor programme Borealis Ung Komponist.

Bergens festival for experimental music Borealis is proud to present another round of its mentor programme Borealis Ung Komponist with 4 versatile music creators who are in the starting phase of developing as a composer. Borealis work to promote a wide range of voices and role models – and want the future of experimental music to be characterized by many different perspectives. The mentor programme runs from August/September 2021 to March 2022 and is remunerated. Participants must write a work of approx. 15 minutes that will be performed at the festival in 2022. Participants must be able to attend all the workshops.

Over the course of the programme, each participant will create their own work/piece of music, which has its world premiere at Borealis 2022 (March 16-20), in Bergen. Borealis is also working to take the music on tour in the region after the festival.



***The age-friendly orchestra* manual aims to help seniors to reach orchestral concerts**

Finnish orchestras develop a manual for audience outreach work aimed at senior citizens

"This manual is devised to support the planning by orchestras of services for senior citizens that are produced outside concert venues. It is also intended to stimulate discussion about audience outreach work by orchestras specifically for senior citizens. This manual can help orchestras improve their accessibility and produce meaningful musical experiences for listeners of all ages.

The manual focuses primarily on visits to social welfare and health care facilities and on digital content, these two having been identified as essential channels for reaching those senior citizens who are no longer able to attend concerts at concert venues."



An abstract painting with a textured surface, featuring a mix of green, red, and white colors. The brushstrokes are visible, creating a layered and expressive effect. The colors are distributed across the canvas, with green forming the base and red and white adding contrast and depth.

INSIGHT 05

Formats

INSIGHT 05

Formats

Are the formats, such as festivals, benefitting the music sector? That is a question that needs to be addressed. In general, there is a great focus on new formats in the art music field. The rise in the number of festivals, and the willingness to create new, particular and site-specific formats are important. The rebirth of Svensk Musikkvår, the rise of micro-festivals and the creation of the Scandinavian Cello School are just a few of the many signals showing this.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

Are formats sometimes standing in the way of artistic expression and creation? Is it possible that the framework of a format is a limiting factor? We think that these questions have to be posed as we, at the same time, are proud to see all the flourishing formats coming to fruition in the Nordics.

Rebirth of the festival Svensk Musikvår "Spring of Swedish music"

As a result of the need for Swedish music to be more performed the Stockholm Saxophone Quartet 2016 restarted the old festival 'Svensk Musikvår' with focus on contemporary music

With a focus on contemporary Swedish art music, Svensk Musikvår created a forum where composers, musicians and audiences have the opportunity to meet and where the music is performed and spread.

Svensk Musikvår wants to draw attention to both older and younger Swedish composers and musicians. They also do occasional historical flashbacks to show connections and explain how the music was created, shaped and developed. In this way, they want to safeguard a valuable cultural heritage and an important link in our musical tradition. By putting their work in a historical perspective, they show how constantly current and urgent our art form is. As our music reflects and reacts to our time, we are now creating a new important story to tell in the future.



Residential course brings together composers and musicians

Collective INU4 creates a residential course bringing together composers & musicians

The musicians behind the project noticed a need in the Danish music environment for a course bringing together composers and performers. The course consists of five days of rehearsals, workshops, events, discussions, and seminars that approach the creation of new music from several different angles. In addition, performers and composers will work together to stage several events featuring works created before and during the course.



The background of the slide is a dark blue gradient. Overlaid on this is a rectangular image showing a close-up of water ripples. The ripples are dark teal and black, with some areas reflecting a bright orange light, creating a shimmering effect. The text is centered over this image.

INSIGHT 06

Inclusion & societal impact of contemporary music

INSIGHT 06

Inclusion & social impact of contemporary music

There are many ways of addressing topics of inclusion and social impact, but in the signals, we encounter a diversified and proactive way of dealing with and recognizing these important features. These ways are for instance represented both by Ukrainian refugees being welcomed by The Goldschmidt Music Academy and by engaging audiences through hashtags and other social media activities.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

Naturally, like everywhere in society, the topics of inclusion and social impact are very important in the field of art music everywhere in the Nordics. These topics are being treated in numerous ways, and embrace the actual, global situation calling for inclusion after pandemic times, #me-too and movements on a general scale about inclusion such as Black Lives Matter.

Goldschmidt's Music Academy offers free musical education to Ukrainian refugees

A Danish Music Academy reaches out to war refugees

Goldschmidts Music Academy, located in the neighbourhood of Nørrebro in Copenhagen, offers refugees from Ukraine the possibility to participate for free in musical education, while they're in Denmark. Children can get free musical teaching while trained musicians from Ukraine are offered the opportunity to teach. The teaching is free for children.

Music has a lot to give when it comes to social impact. Integrating refugees through the means of music is a beautiful way to help people in need while providing them with the circumstances to familiarize themselves in new environments, meet people and engage them in meaningful activities.



Multi-discipline collaboration is leveraged to address difficult ailments of musicians

The Musicians' Clinic at the Music Centre in Helsinki has been in operation since 2012, and recently the concept has also been introduced in Turku and Tampere.

"At the Musicians' Clinic, there may be anything up to a dozen physicians or other health care professionals on a patient's case at any given time. The team includes specialists in occupational medicine, internal medicine, rehabilitation medicine, neurology, rheumatology, orthopaedics and traumatology, hand surgery, ophthalmology, otolaryngology, psychiatry and general practice, and also a physiotherapist and a psychologist.

The actual team roster depends on the case at hand and the health care professionals' schedules, but the underlying principle is that each case is considered from multiple expert perspectives. The patients given this treatment are instrumentalists and singers with difficult and complex health problems; those with limited or straightforward health issues are dealt with by the relevant specialists at their individual surgeries."



Inclusion in concert programming and a more diverse classical music field

Including minorities, active reflection of identities, and topics of environment and diversity will be shown in ambitious concert programs in Finland.

Dean Emilie Gardberg from Sibelius Academy states the topic in an interview published by TeoStory of Finnish Composers Copyright Society (01/2022). She talks about composition education mainly.

Composers, instrumentalists, in fact, all players of the field aim for more statement-type of doing and making. There are a lot of opinionated works, strong societal discussions are raised and communication is being considered. For instance, including minorities, an active reflection of identities, and topics of environment and diversity will be shown in ambitious concert programs.

This does not necessarily shake the structures of classical music, but it is possible to play with the ideas to which classical and art music can be used. It can be a tool, e.g. health and self-expression, and offer more varied ways to consider the professions typical for the genre, let alone speaking to different audiences.





INSIGHT 07

Tradition & heritage

INSIGHT 07

Tradition & heritage

A rise of focus on tradition and heritage in contemporary music is to be found in the Nordics. This focus fosters new initiatives, energy and formats. The roots for this attention are not only to be found in the Nordics but can also reach out to other parts of the world for instance in collaborations with music festivals. This tendency covers features from the Sami *joik* to the Frequenz Festival in Kiel.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

It would be interesting to evaluate the impact of heritage on art music as we see Nordic heritage increasingly having an impact on popular culture.

Nordic classical music is big in Germany

According to Artistic director of Frequenz Festival, Nordic music is leading the way in classical music because of its multidisciplinary approach to composition

Frequenz Festival is a new festival in Kiel, Germany, which focuses on contemporary music. Its founder, Sherif El Razzaz, is highly engaged in Nordic contemporary music and presents multiple Nordic acts at the festival.

In an interview with Seismograf, Sherif El Razzaz points out that he really enjoys the Nordic emphasis on multidisciplinary of the music education: *“Where composers, instrumentalists and conductors can study sound art and explore how to collaborate with a dancer or a singer. [...] In Germany, people only started promoting the type of composition studies a few years ago, where composing is not just about writing a score. This has been the case for approximately 15 years in the Nordic countries”*.

Nordic music is spreading across national borders and is, according to Sherif El Razzaz, leading the way in classical music because of its innovative and collaborative approach to sound and performance.



The new era of *joik*

The joiking traditions are being revitalised. There is a growing awareness, especially among younger generations

Passed down from generation to generation, the chanting song of the Sami people has survived through centuries. Some of the oldest joiks we know today were recorded by priests and missionaries in the 1700s and 1800s. However, according to oral traditions, the Sami got their joik from fairies and elves of the arctic lands. Joik used to be a vital tool for delivering knowledge and stories. It is neither possible nor fair to tell the story of the joik without including a very dark chapter in Norwegian history. For centuries, the Sami culture lived under intense pressure from the Norwegian government. According to the Great Norwegian Encyclopedia, it started with missionary work in the early 1600s.

For a long time, the Sami people weren't allowed to speak their own language and were forced to learn Norwegian under strict assimilation policies. Elle Márjá Eira, a multi-talented artist from Kautokeino in Northern Norway, joiked before she could talk. "Joik is the language of the heart. It's pride. Personal. Complexity. Identity. Memories. Soul. Spirituality."



The background of the slide is a close-up photograph of crumpled, metallic foil. The foil has a complex, textured surface with many sharp folds and creases, creating a variety of highlights and shadows. The colors are primarily metallic, with shades of silver, grey, and blue. The overall effect is one of depth and complexity. The text is overlaid on this image.

INSIGHT 08

Networking

INSIGHT 08

Networking

Networking remains a crucial and vital force both between the Nordics and on a broader scale. Networking touches all activities and naturally sets the scene for developing collaborations, from the possibility of a new music cluster in Reykjavik to more involvement from the music export offices in the Nordic Music Days. Stressing the importance of networking is also a way to put forward the importance of exchange and collaboration.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

Networking has been affected by the Covid-pandemic like the STATUS network has experienced first-hand. Taking global environmental issues into account, it would be interesting for the future to investigate and try out an alternative approach for networking - especially when it comes to meetings, conferences etc.

Nordic Music Days seeks more collaboration

Nordic Music Days and Nordic Composers Council seek more collaboration with the Nordic export organisations

During the Nordic Music Festival 2021 held at the Faroe Islands, the Nordic Composers Council reached out to all the nordic export centres to discuss a new way of organising Nordic Music Days. This process is ongoing and is unresolved at the time of writing.



A Music Cluster in Reykjavík

City of Reykjavík examines the viability of the foundation of a Music Cluster in Reykjavík

In an effort to support the music industry in Iceland, Reykjavík Music City (on behalf of the City of Reykjavík) has initiated a feasibility study of the foundation of a music cluster in Reykjavík.

The main goal of the music cluster would be to build the business side of the music industry, seeing as that side is somewhat limited. There are prominent record labels operating in Iceland but few publishers and still fewer managers, sync agents, music supervisors, and booking agents. Sheet music publishers are few, with Iceland Music Information Centre being by far the most prominent but IMIC is a non-profit organisation. International publishing houses have no operation in Iceland and no Icelandic publisher promotes e.g. composers at a commercial level. As a result, few Icelandic composers have a publishing contract.



A photograph of a woman with dark curly hair, wearing a black crop top and a backpack, shouting into a blue and white megaphone. She is outdoors at what appears to be a protest or rally. In the background, other people are visible, some wearing face masks. A sign with the text 'SM!' and 'LINESHATTER' is partially visible on the left. The image is overlaid with a dark blue background and white text.

INSIGHT 09

Political intervention & support

INSIGHT 09

Political intervention & support

Political intervention and support of the contemporary music sector in the Nordics appears in various forms, ranging from direct stipends from individual persons of authority to government propaganda campaigns and projects championing the arts (e.g. Creative in Iceland) to fully state-run operations in the field of the arts (e.g. theatres, operas, broadcasting services). In recent years political intervention and support have revolved around the Covid-19 pandemic. The pandemic has changed the landscape somewhat and leaves us with a new perspective on how things were before C-19 and an opportunity for reevaluation and even change in the future.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

The pandemic has shown how important the culture industry is and how dependent it is on its audience. As a result, governments were discussing and handing out crisis grants, in particular to performance arts. The pandemic raises the question of how governments of the Nordic countries are supporting the music sectors and how sustainable the working environment of artists is. It is highly important to collect and gather comparative data on governmental support in the Nordics.

National restart investigation ended up as a long wish list

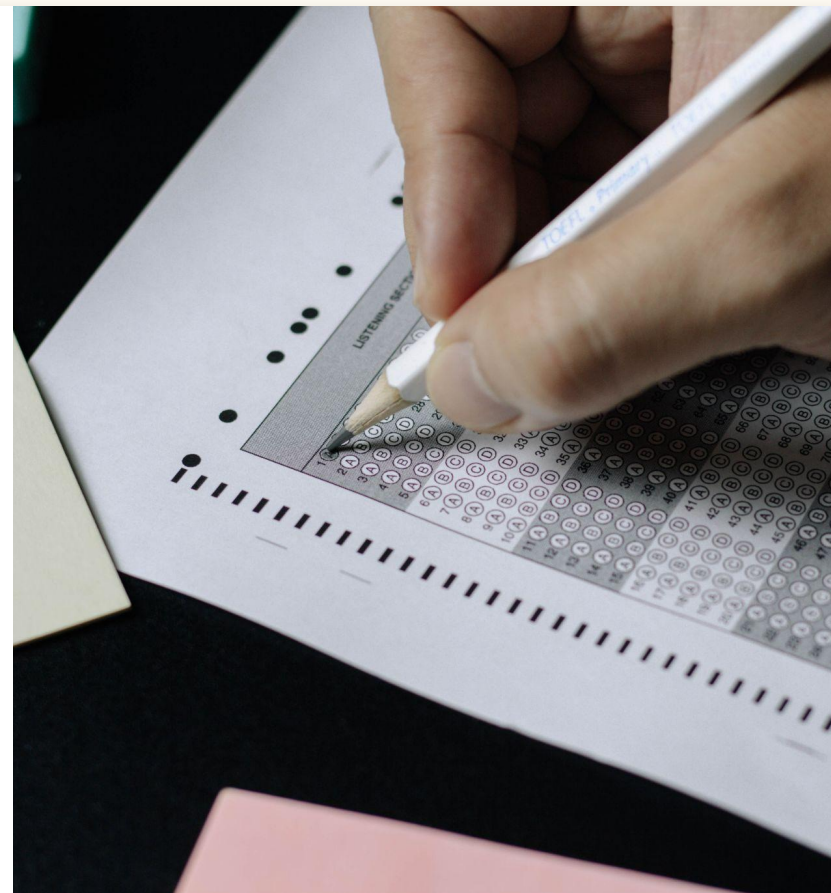
The Swedish government ordered a state funded investigation researching the conditions for restarting after COVID-19.

The result of the Swedish investigation "Återstart för kulturen" published in 2021 was a long wish list of the deepest dreams for culture creators.

Examples from the proposals of the investigation worth over 3 916 million SEK:

- Support artists through restart grants
- Introduce restart and development support for arts and culture organisations
- Issue culture vouchers for all the population
- Strengthen the performing arts alliances
- Strengthen support for music presenters
- Strengthen international exchanges and cooperation
- Strengthen social security systems
- Make use of the opportunities digitalisation offers
- Strengthen music and arts schools and culture in schools

The pandemic has shown how important the culture industry is, and how dependent it is on its audience. And all of a sudden several billion SEK could be paid out as crisis grants.



Creative in Iceland

Business Iceland to lead a marketing initiative for the creative industries

A new marketing initiative for the creative industry in Iceland launched on 10th August 2021. The project seeks to increase awareness of Icelandic art and creative industries amongst consumers in selected international markets. The initiative aims to boost the export revenue of Iceland's arts and creative industries by developing and incentivizing attractive options for creative people and companies in Iceland.

Look no further if you're looking to be inspired by Icelandic music, art, literature, films, performing arts, design, architecture, and gaming!



New think tank in the Nordics for art, policies and the creative fields

Anordic is founded to rethink how cultural policy is thought and practiced in the Nordics

Part of the think tank is Anordic's *Living Catalogue*, a knowledge engine consisting of a continuously updated bank of 'signals' — examples and initiatives pushing and impacting the cultural landscape in the Nordics and beyond. The knowledge engine works as a catalogue of trends cherry-picked by selected stakeholders with practical, administrative, or political expertise within the art and culture scene.



A photograph of a young Black girl with her hair in small braids, wearing a white long-sleeved shirt with the word 'GRIFFIN' printed on it. She is making a peace sign with her right hand and looking towards the camera with a slight pout. The background is a plain, off-white wall with some visible texture and a horizontal crack. The entire image is set against a solid dark blue background.

INSIGHT 10

Leadership & power structures

INSIGHT 10

Leadership & power structures

In mapping out the power structures in Nordic contemporary music we need to ask (among other things): Who are the leaders in Nordic contemporary music? What does the power structure in Nordic contemporary music look like? How is the gender balance in positions of authority? Where are the deals made? As with many of our insights, this could foster whole separate research. As the man said: So much to do, so little time!

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

The signals hint at changes in values in contemporary music and society, with collaboration, diversity and dialogue getting to the forefront and with new hires to influential positions showing the relevance of contemporary music in the interdisciplinary arts field.

A New Direction in Leadership

New artistic director of Tampere Biennale wants more collaboration with composers, musicians & audience

Composer Minna Leinonen was selected as Tampere Biennale's Artistic Director in April. She commented on her future focuses by saying that her aim is to make contemporary music more communicative and alive by creating new space for composers, musicians and audiences.

"This can be achieved by meetings, collaboration and sharing. At the same time we can update and modernize the iconic image of a composer", Leinonen says.

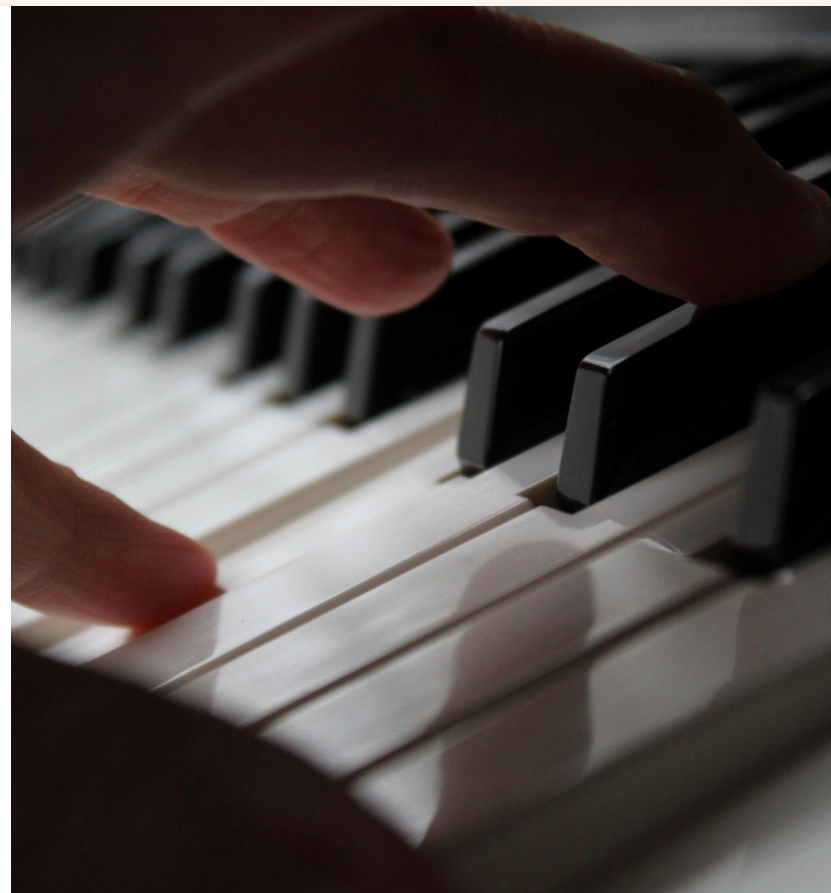
Leinonen is an interesting choice since she is a local composer from Tampere, involved in the local music scene and teaches composition. She has highlighted the communicative and emotional nature of music while she also makes ambitious works that take on new areas, for example, a kinetic opera which was also nominated for the prestigious Finnish Teosto Prize, "The ALMA".



Composer as Artistic Director

Lars Petter Hagen announced as Director of the Bergen International Festival

Lars Petter Hagen (born 1975) is a composer, a curator and has held a number of leading positions at Norwegian cultural institutions. His most recent roles are as Head of Development at the Oslo Philharmonic Orchestra and Chair of Arts Council Norway, and he has previously been the leader of the Ultima Oslo Contemporary Music Festival, the Ny Musikk Society and Nordic Music Days. As a composer, he has written works for some of the world's leading orchestras and has won prizes including the Arne Nordheim's Composer's prize and two Norwegian Grammy awards. He is also a writer, mentor and lecturer.



A photograph of a classroom scene. In the background, a young woman with long dark hair is looking down at a large sheet of paper she is holding. The paper has some text and a drawing of a building. In the foreground, the back of a student's head and their raised arm are visible. The arm is wearing a grey and purple patterned sleeve. The background is a plain white wall.

INSIGHT 11

Education

INSIGHT 11

Education

Music education in the Nordics faces a multi-faceted challenge. Art education is expensive and among the first to feel the impact of funding cuts. In order to make music education accessible to all and sustainable, there is a definite need for it to be a valued part of the curriculum and the education system – as opposed to an extracurricular activity and there is a need to make music education diverse and accessible to all children.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

The education of young musicians is crucial for the future of classical and contemporary music. The Church, with countless choirs and ambitious music programs as well as being an employer of musicians, plays a significant role in education outside the conventional music education system. The signals point to a need for comparative research into how large a role the Church generally plays in the music education system in the Nordics and how it is funded.

No music lessons during day time

The Swedish authority "Skolinspektionen" punish municipalities who let children leave regular lessons for music studies.

At least 25,000 children in Sweden today get time off from regular school teaching to participate in music education. Skolinspektionen wants to regulate the cultural activities to before or after school time. Limiting the possibility for children to get music education during day time, would lead to a marked deterioration and unequal access to the cultural school according to many cultural school principals.

If Skolinspektionen changes the system the activities would to a greater extent be available to children living in bigger cities and to children with committed parents/guardians. It would also become more difficult to attract teachers with the right skills to the cultural school.

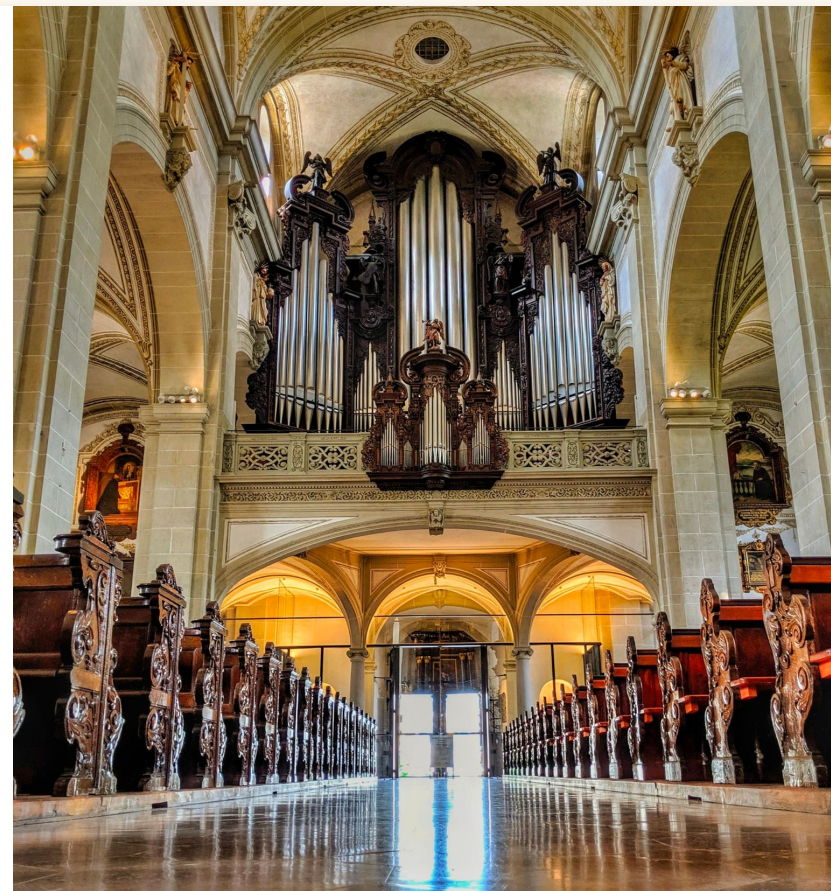


Sweden's oldest independent education for church musicians is threatened

The Swedish Church cuts funding for the education at the same time as there is a need to recruit 700 church musicians until 2030

Sweden's oldest independent education for church musicians at Sköndals Högskola in Stockholm is threatened. Until 2013 the Swedish Church funded the education with 5 million Swedish kroner per year but since then this funding has been cut. The Swedish Church states that they should not be responsible for the funding but that it should be a national interest (and therefore the state should provide funding).

Over 60 percent of all church musicians are today over 51 years old and will retire within the next 10 years. The Swedish Church calculates that they will need to recruit around 700 church musicians by 2030.





INSIGHT 12

Trends in composition

INSIGHT 12

Trends in composition

Are there trends in contemporary music? Even in the compositions by Nordic composers? Do the Nordics have a sound? Are certain terms or themes trending?

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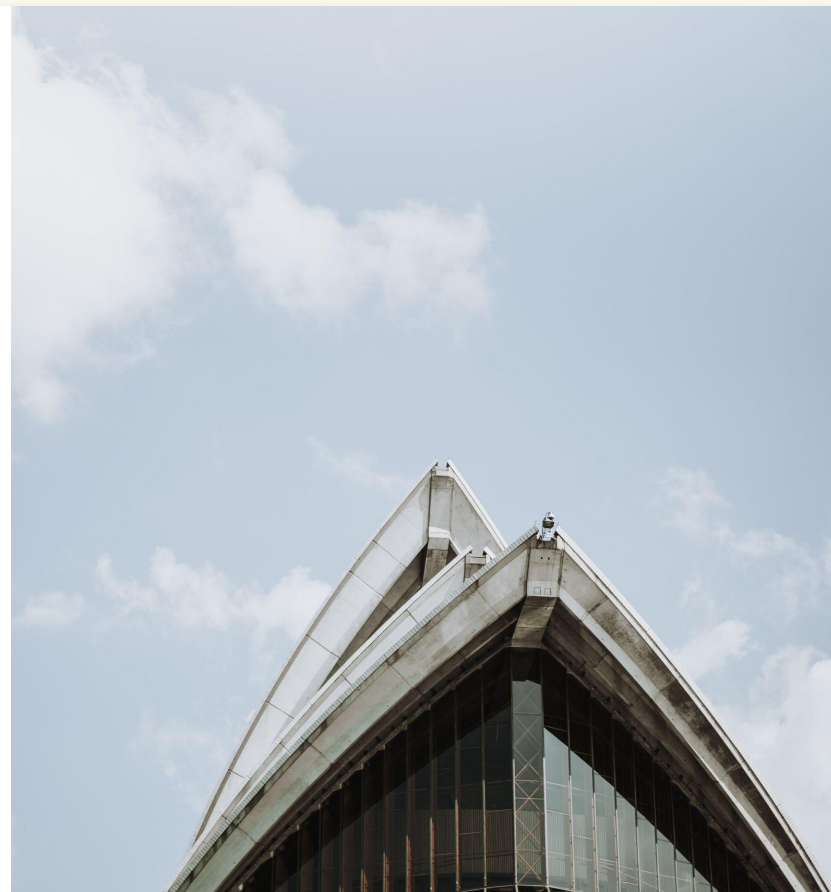
The signals point to sustainability as a prominent emphasis in music and performance production. In discussions among the STATUS network diversity, nature, gender representation and environmental issues are also prominent themes. It would be interesting to look at if and how trends in contemporary music come about and if they, e.g., lead to more competition — as trends often do — for instance, increased production budgets.

Sustainability in the Opera houses

The Swedish Royal Opera's attempt to work with sustainability in the Opera "The Promise"

An article in the OPUS Magazine investigates sustainability work in the Opera Houses. One concrete example is from The Royal Opera and the making of the new opera Löftet - The Promise. The scenographer Sven Haraldsson was asked to recycle old sets. As several of the operas might be restaged he instead started thinking about how to make the scenography as simple as possible by using projections, movable podiums etc. The costumes in the opera were second-hand and treated with plant-based colours. Critics say that recycling can lead to needing larger budgets as it can be more time-consuming than producing new. Critical voices state that it's not the arts but the industries that need to lead the change to a sustainable society.

Scenographer Annika Brombergs has written a thesis about sustainability in the performing arts - "Klimatet, vår viktigaste berättelse. Den (o)hållbara scenkonsten. She states that Denmark and Norway have gotten further in involving even temporarily contracted scenographers and costume designers in the long-term development of sustainable production processes.



Sustainability developed by small festivals together

Meidän Festivaali (Our Festival) has grouped small classical music festivals to develop their ecological sustainability

Our Festival (in Finnish: Meidän Festivaali) is renowned for its fresh approach to the arts and crossover events. The festival has highlighted environmental themes for a long time already, and now Kone Foundation has given the grant to build a larger sustainability project together with other similar-sized festivals in Finland. The aim is to develop and test different tools and ultimately become carbon-neutral.

The project also has firm links with other projects developing ecological sustainability in live music, for example, to carbon-free touring piloted with jazz groups, and the development of a digital platform to develop new sustainability tools for all live music fields or arts and culture in general.



A photograph of a crowd at a Pride parade. In the foreground, a large rainbow flag is held up, featuring the text "GET USED TO IT" in white, bold, sans-serif capital letters. The flag has a black border and a white triangle on the left side. The background shows a diverse group of people, some wearing face masks, and a woman in the foreground wearing a white long-sleeved shirt and a pearl necklace.

INSIGHT 13

Gender representation

INSIGHT 13

Gender representation

Role models and visibility are crucial when it comes to gender issues. It is important to support statistics collecting on gender representation and gender ratio in music projects, not least when it comes to compositions –especially regarding commissions, performance and leadership.

Programmes such as Keychange support the representation of all genders and should be applicable to all music genres.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

The underrepresentation of certain target groups in the music industry is global. Striving for equality and diversity in the music industry is vital for making role models for the future. Gender stereotypes affect us already in the formative years and have an impact on the development of our interests in later working life. However, stereotypes also affect cultural and structural conditions in the labour market and can lead to limited opportunities and discrimination against people due to their gender.

Swedish organisations for music gender equality

KUPP, KVAŠT, Jämställd festival etc. are working for equality between men and women in the music industry

KUPP (Women up on the conductor's podium), KVAŠT (The Swedish Association of Women Composers), "Equal festival", Popkollo (for young girls and non-binary) and Keychange are examples of organisations that work for a more equal music industry. Some of the organisations have been active for more than 30 years while others are quite new.



Gender representation in Danish music

Analyse & Tal lays out (eschewed) gender balance in Danish music with new report: 20% of Koda's members in 2020 were woman; 10% of the total payments from Koda went to female composers and songwriters

An unequal gender balance among performing and creative musicians is well documented. Figures from Koda show that 20% of Koda's members in 2020 were women. During the same year, female composers and songwriters' music played to the extent that meant that they received just 10% together of the total payments from Koda. For the first time in ten years, Gramex in 2020 got one woman in the top-10 over most played musicians in Denmark.

Existing research shows that inequality in the labour market must to a large extent be understood in relation to socially narrow gender stereotypes and restrictive norms of appropriate characteristics and behaviour in men and women (Bloksgaard, L. & Faber, S.B. 2004; Muhr 2019).



Represent the Underrepresented

KeyChange is a movement fighting for a sustainable music industry

KeyChange: *"Support[s] talented but underrepresented artists and encourage organisations to take a pledge for gender equality".* As KeyChange manifests this goal together, they champion statistics, achievements, and a roster of talent, allies and leaders. In an interview with Refinery29, Shirley Manson, singer in Garbage and ambassador for PRS for Music states: *"I remain utterly outraged by the depressing statistics surrounding female representation in every aspect of the global music business. We absolutely and urgently must put it to rights. We are doing a great disservice, not only to women of all races and socio-economic backgrounds, but to all genders, cultures, and society in general by allowing the status quo to continue."*



INSIGHT 14

Working conditions



INSIGHT 14

Working conditions

For the growth of the contemporary music sector in the Nordic countries, we need to implement working conditions that ensure remuneration for artists, both composers and performers. Project-based freelancing is a prevalent state of employment with few claims to legal rights, with signs that women and non-binary genders are hit first when the going gets tough, e.g. in Covid-times. The rest of the world looks to the Nordic countries as an example for welfare and wellbeing, this should extend to the working environment in the classical and contemporary music sector as well.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

Knowing that the Nordics often serve as an example for the whole world, we should also be aware of keeping up the critical sense as to a continuous upgrading of working conditions. When being an example, one also has to commit and aim high. In order to achieve the highest level, support from structures relating to working conditions is crucial.

A Swedish form of employment for artists

Musikalliansen, the Swedish alliance for music has announced 10 new full time positions for musicians.

Musikalliansen's main task is to provide professional freelance musicians with basic security in the form of conditional temporary employment. Musikalliansen also arranges training, lectures, courses and seminars to support freelance musicians gaining competence and market value. The activities of Musikalliansen are financed by Government Grants through the Swedish Arts Council. Musikalliansen is run in the form of a limited company and its owners are Svensk Scenkonst, Svenska Musikerförbundet, Symf and Teaterförbundet. Musikalliansen is not a commercial agency for performers. Recently Musikalliansen has announced 10 new positions.

In Sweden, there are currently three alliances in performing arts for musicians, actors and dancers.



The dependency on volunteers

Volunteer organisation Arena: Klassisk is an important classical music initiative that organises showcase concerts for all industry stakeholders to network and collaborate

There are a lot of volunteering people in the creative industry, not least in the music domain. An example of an important initiative in classical and contemporary music in the Nordics is Arena: classical (NO: arena:klassisk) which is the meeting place of the classical music industry where musicians, organizers, festivals, producers, agents and the media meet for professional development, building networks and exchanging experiences.

Arena:Classical is an example out of many, but it nevertheless represents the need and dependency on volunteers. Volunteering can be a nice step into the industry, but the dependency also signals the unregulated and precarious working conditions. More awareness, organisation and unionising might be the way forward.



Art and Culture in Balance

The Guide of Argumentations is now out in Danish

In order to focus on equality and diversity in the cultural business, a group of more than 35 art organisations in Denmark have conducted a learning project in 2021 and 2022.

The initiative is a reaction to the current debate about sexism and abuse of power in the art and culture industry. The goal of the initiative is to create positive behaviour change, idea development and competence expansions.

This will continue in the coming years, and from Norway comes the inspiration from Balansekunst covering more than 80 Norwegian institutions and The Guide of Argumentations, which was just recently published in Danish.





INSIGHT 15

Promotion & communication

INSIGHT 15

Promotion & communication

The promotion of classical and contemporary music differs from the promotion of other genres. A single work might be performed multiple times in concerts and multiple recordings may be done of the same one-piece, each one is different from the other, with the audience experience completing the process. The promotion of art music revolves around getting the works of the composers performed, otherwise, they will not be heard since composers are rarely performers as well. This is a significant difference from other music genres.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

The marketing of classical music differs from the mainstream commercial genres. With global environmental and health issues affecting travel and challenging international collaborations, new ways are needed in promoting contemporary works, performers and performances. Is there a way to promote Nordic art music collectively?

Marketing classical music

Classical music works differently compared to pop, however recent report from music:alley highlights untapped ways to improve marketing of classical music

Key ideas of the article which talks about marketing classical music:

- More people are listening to classical than ever, boosted by music streaming: whether it's listeners digging deeply into the music, or a lean-back audience that wants the kind of mood-driven music that classical excels at providing.
- Classical music requires education, community and context: and this gives marketers a unique opportunity to be creative and thoughtful as they reach out to new audiences.
- Alternatives: Classical still sells significant quantities of physical media, and relies strongly on radio and the friend-recommendation effect

The marketing of classical music is different from the mainstream commercial pop and rock but if the audiences' needs and habits are taken into consideration it is a fruitful task as there are more components to use.



Highlighting music projects at festivals

Streaming and using Project Pitches

Dark Music Days and Iceland Music Information Centre initiated the project pitch event PODIUM, which took part in the festival's programme for the first time in January 2022. The event consists of several project presentations (pitches), aimed at presenting Icelandic contemporary music projects to festivals, conductors, artistic directors of music ensembles and concert halls, foreign and Icelandic alike.

PODIUM also takes place in hybrid form, guests are welcome to attend the project pitches at the Nordic House in Reykjavík and the event is streamed live. The presentations cover a variety of contemporary music projects and programmes and guests are able to meet the relevant artists or project leaders afterwards. Project leaders (artists, composers, producers etc.) produce an 8–12 min. video presentation outlining their project, relevance, aims and contacts. They introduce the project in person, have a short talk with a moderator and play the presentation. Afterwards, the presentation along with contact info is accessible on IMIC's and DMD's websites and platforms such as Youtube.

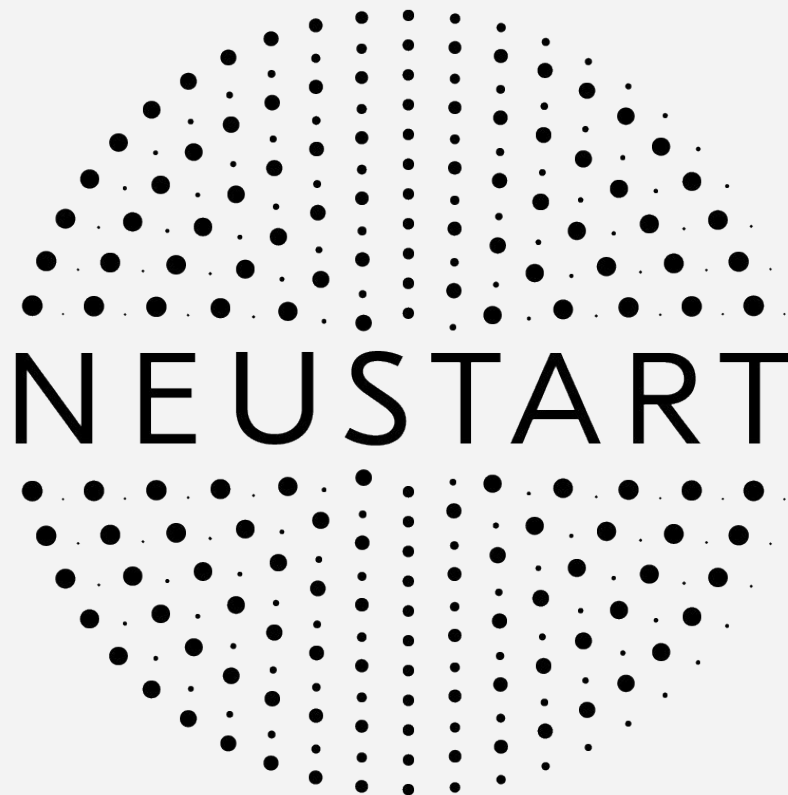


Neustart: A Danish-German musical collaboration

Post-pandemic international initiative to share music and get started again

NEUSTART is a joint initiative by the Danish genre organisations, Music Export Denmark and the Danish embassy in Berlin. The purpose of the initiative is to help a new start for the music scene and strengthen the cooperation in music between Denmark and Germany.

NEUSTART is a Danish 2022 initiative for the music scenes and businesses on both sides of the German-Danish border. The initiative supports music in many genres and will help amplify new voices, sounds and ideas.



INSIGHT 16

Financial remuneration — Trust & transparency



INSIGHT 16

Financial remuneration — Trust & transparency

With streaming becoming the main platform for recordings, the structure for financial remuneration for composers and performers needs to change. That, along with the recent revelations of a prominent streaming company using fake artists to increase their own income, has opened the eyes and minds of stakeholders. Increased transparency is needed to build trust between the creative side and the business/industry side of the music sector.

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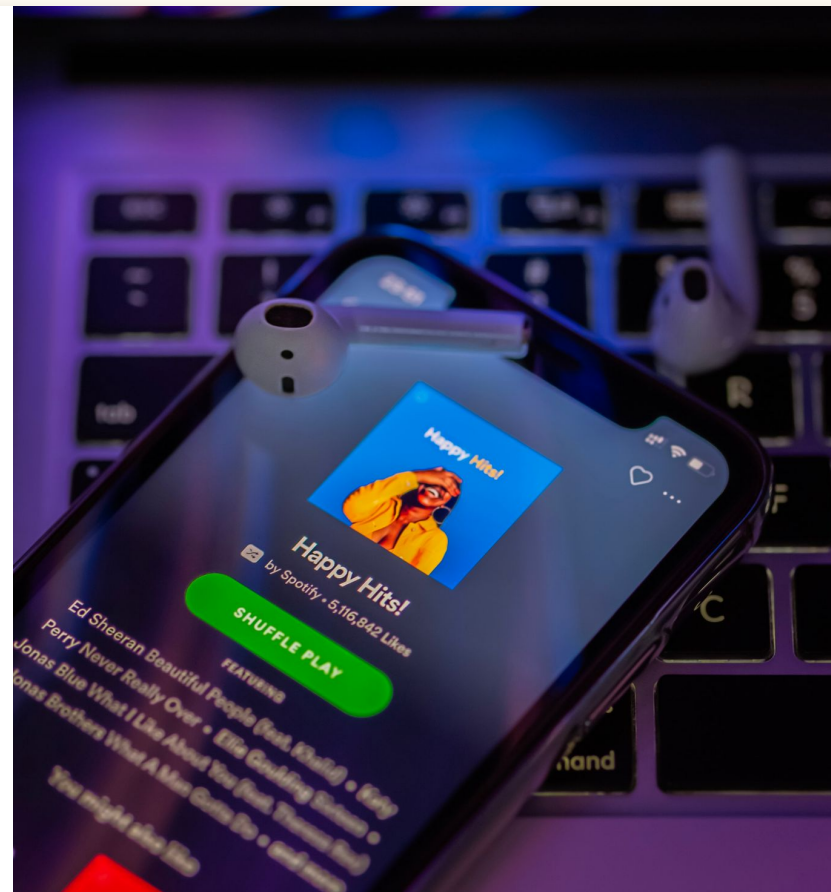
Trust between partners has always been a pillar in the Nordic countries. With streaming, the music industries have to be ready for a global scene as well as preserve trust. Could we influence the world with our structures and ways of doing?

A growing number of artists remove their music from Spotify

An initial reaction by a few world known artists towards Spotify's editorial policy has spread to a more general movement amongst smaller artists to try other platforms such as Tidal.

"The row over Spotify's editorial policy rages on as a growing number of artists leave the platform in solidarity with Neil Young. Home to 180 million subscribers, Spotify came under scrutiny after Young demanded the removal of his music from the platform over its continued relationship with podcaster Joe Rogan. Young – a polio survivor at the age of 6 – took issue with Rogan's podcast, 'The Joe Rogan Experience', which is hosted and funded by Spotify, for legitimising COVID-related conspiracy theories. A number of Young's musical peers such as longtime friend and fellow polio survivor Joni Mitchell have since followed his lead."

In Sweden, several smaller artists followed suit and changed platforms for their music. The discussion was then mainly about Spotify's low compensation rate to the artists. The alternative platform Tidal is being presented as an option with better sound quality and better compensation agreements for the artists.



An abstract painting featuring thick, textured brushstrokes in shades of white, cream, light blue, and dark brown. The colors swirl and blend together, creating a sense of movement and depth. The painting is set against a solid dark blue background.

INSIGHT 17

Technology & innovation

INSIGHT 17

Technology & innovation

Technology can be both a friend and a foe but when implemented it always means a change from what has always been. Tech can be a tool for innovation, both for performers, audiences and producers. It can build bridges between performers and audiences and offers the industry part of the music sector innovative ways of doing business.

Øjeblik | augnablik | ögonblick | øyeblikk | hetki

As a special point sheet music publishing has gone through changes through the ages from being handwritten to being typeset to being wholly digitised. Reducing the printing of sheet music has its benefits, but focusing on environmental issues alone only gives a small part of the picture. How is this change affecting performance?

Sheet music goes digital

Already 50% of the sheet music material is delivered digitally from Music Finland's music library.

Traditionally sheet music, parts and scores are printed and delivered to orchestras, ensembles and whoever orders them. In 2022 already 50% of the materials is ordered and delivered digitally. This goes hand in hand with the development of musicians playing more and more from tablets rather than have sheet music on music stands in front of them.



Social media destroys the fun for kids playing concerts

Since everyone has a camera and recording equipment in their pocket, a "first performance" means much more now than 15 years ago.

Every child has the power of publishing their fellow friends' performances on social media without asking. Children have been much more aware of the risk they take when they perform, and music teachers have the latest 10 years seen a decreasing wish to participate in school concerts. The theory is that the fear of being out with a bad performance makes students unwilling to take the risk.



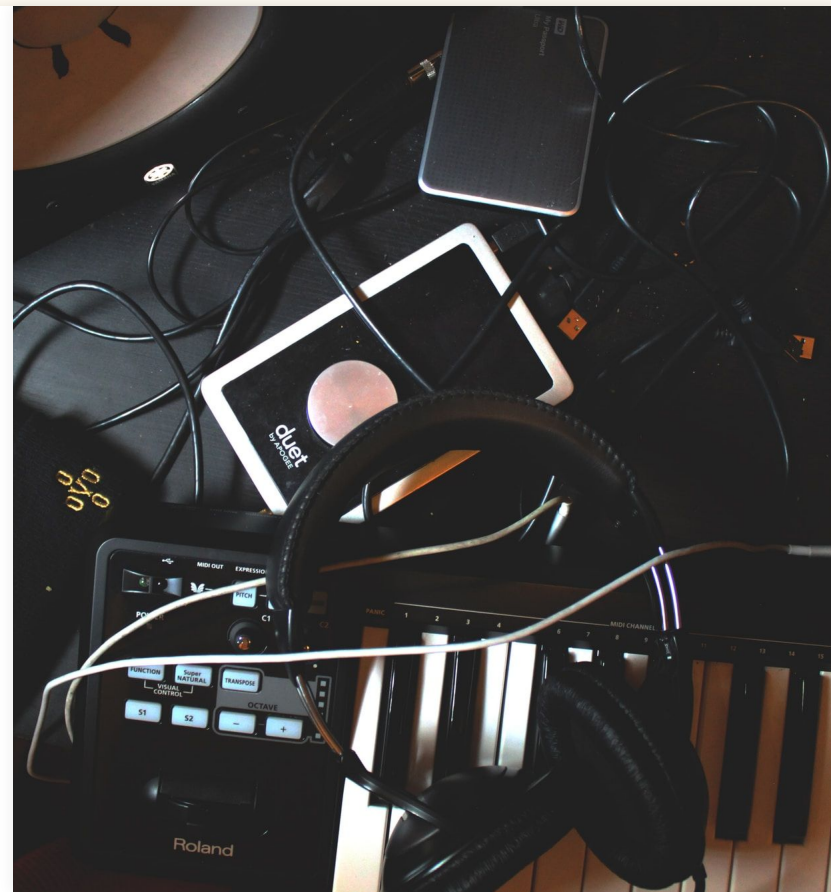
SOURCE: TESTIMONY FROM A TEACHER IN UMEÅ

Classical music & Digital transformation

Classical music scene is behind on the digital development, but Karajan Music Tech conference is a call to classical music to enter the modern music industry

Popular music has been at the forefront of digitalization and technical innovations (replacing albums, changing radio) which serve the modern digi-native audiences. Distribution, sales, fan bases, training, and performances can all be organized in a digital world. The classical music field has stayed put in the conventional working frames in which physical albums are still relevant, radio shows are on the air and performances are only gradually moving towards hybrid and virtual formats; e.g. Metropolitan Opera has been streaming their concerts.

Karajan Music Tech conference is an example of how the classical music field is now having a chance to enter the so-called modern world. The conference talks about these topics in a language known to classical music operators, even if the content is already familiar to mainstream music business people. By adopting some of the working methods, tools and activity platforms, traditional classical music can also find new ways to deliver the content to wider audiences and globally to more places.



04

FURTHER OPPORTUNITIES



FOR US AS NETWORK

SHARE INFORMATION & HELP EACH OTHER COMMUNICATE CASES AND RESEARCHERS

PUBLIC SUPPORT OF ETHICAL MUSIC BUSINESS BEHAVIOUR

KEEP AN EYE ON AND SHARE NEWS ABOUT RELEVANT TECH IN MUSIC

INTERNORDIC SHARING OF FORMATS

COMPARE THE STRUCTURES FOR MUSIC EDUCATION IN THE NORDIC COUNTRIES

TRANSLATING INTERESTING ARTICLES

NETWORKING AND SHARING CONTACTS

CHALLENGE THE IMPACT OF INCREASED DIGITIZATION/USE OF SOME ON CHILDREN

SIMPLIFYING THE COMPLEXITY OF CURRENT TRENDS

FOR OUR COMMUNITIES

COMMENTING AND REACTING ON THE TENDENCIES IN THE SOCIETY
[FORMATS]

GET INSPIRED BY GOOD EXAMPLES
[FORMATS]

SUPPORT LOCAL ENTHUSIASTS AND INITIATIVES [EDUCATION]

SHARE

NORDIC WORKING GROUPS ON COMMON THEMES, E.G. ENVIRONMENT

DEVELOP NEW THINK TANKS

FOR POLITICAL INSTITUTIONS

HELPING POLITICIANS TO ACT AND SEE THE IMPORTANCE OF MUSIC
[FORMATS]

TO PUT PRESSURE ON STREAMING PLATFORMS FOR FAIR REMUNERATION OF ARTISTS

MAKE POLITICIANS DEVELOP INSIGHTS AND POLITICAL IDEAS

LISTEN

PUTTING IN PLACE A CITIZEN SALARY SYSTEM FOR ARTISTS

PUSHING FOR A FOCUS ON MUSIC LAWS

SUPPORT RESEARCH IN THE FIELD OF MUSIC

Mapping music organisations in the Nordics

During our workshops in Copenhagen, we came to the conclusion that we wanted to map out all classical and contemporary music organisations, institutions and foundations in the Nordic countries.

Such a geographical outline will be our next project in STATUS. And as such, we hope to carry out a map that will enable all music organisations to identify, reach out, and collaborate with like-minded organisations.

The STATUS network has just begun and is here to observe and be a significant part of putting the music agenda on the front page in our respective Nordic countries stressing the importance of music to society as a whole.



STATUS – Nordic conference

We think it is important that Nordic stakeholders in the classical and contemporary music sector meet, discuss and work through the topics raised in our report. For this, we propose a Nordic conference to be held in 2023/24 bringing together colleagues from all over the Nordics. Apart from boosting the network as such, this would provide us all with the immensely important opportunity to interact, tap into this report and move forward from there.



Conclusion

The STATUS partners want to reach out to our local leaders in the Nordics. We have now created a new and vibrant network in new and classical music, and we feel the urge to point at the immense potential these fields represent to society. As a network, we find great value in communicating ideas, and experiences coming out of our local context. The Nordic countries are quite similar and very different!

Take a look at all the signals and what they say about initiative and energy in the Nordic scene. The signals should be seen as examples generating ideas, comparison and conversation. Society as a whole can easily tap into the world of music and through this art, there will be countless possibilities for development and growth. That is an important feature that we all share.

As well as being a highly specialised profession, classical and contemporary music touches our senses on a broad scale and makes us reflect on all-important issues. Some are mentioned in this report but many more can be found and many more will come. This is only the beginning.



The contributing institutions



with thanks to

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