



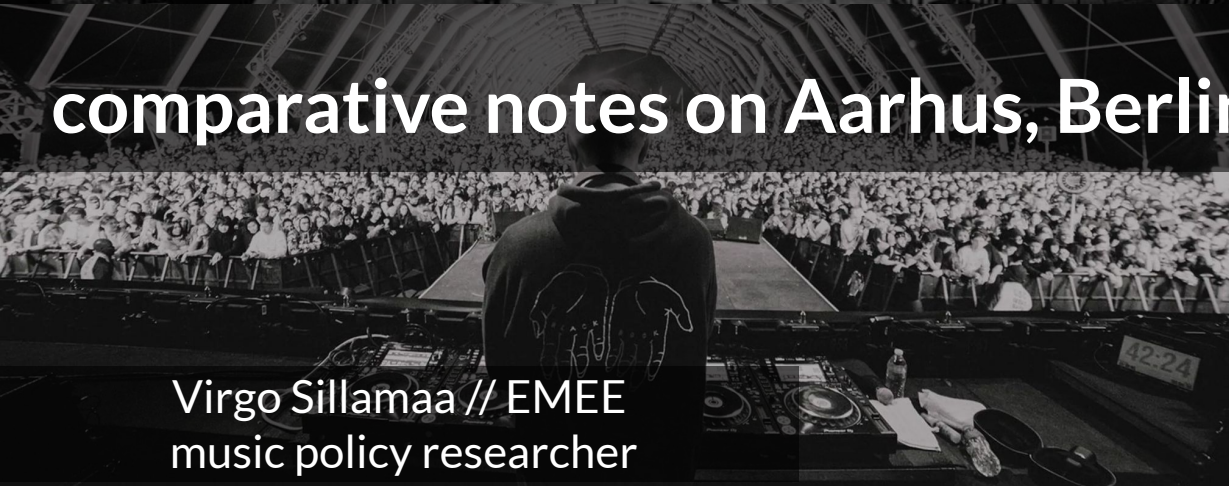
Source: <https://www.bl.uk/collection-guides/classical-music>



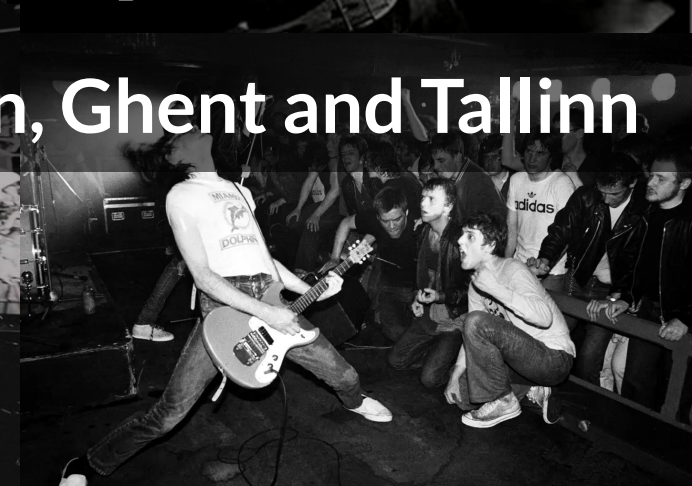
Source: <https://www.roadside.com/review/show/738990202>

Cities as music ecosystems

comparative notes on Aarhus, Berlin, Ghent and Tallinn



Virgo Sillamaa // EMEE
music policy researcher



Source: <https://www.liveabout.com/history-of-punk-rock-2803345>

Source: <https://edm.com/news/chris-lake-black-book-astralwerks>

Hello,

I'm Virgo Sillamaa

Music policy researcher

EMEE research coordinator

PhD student at Erasmus University Rotterdam

Junior lecturer at Viljandi Cultural Academy (Estonia)

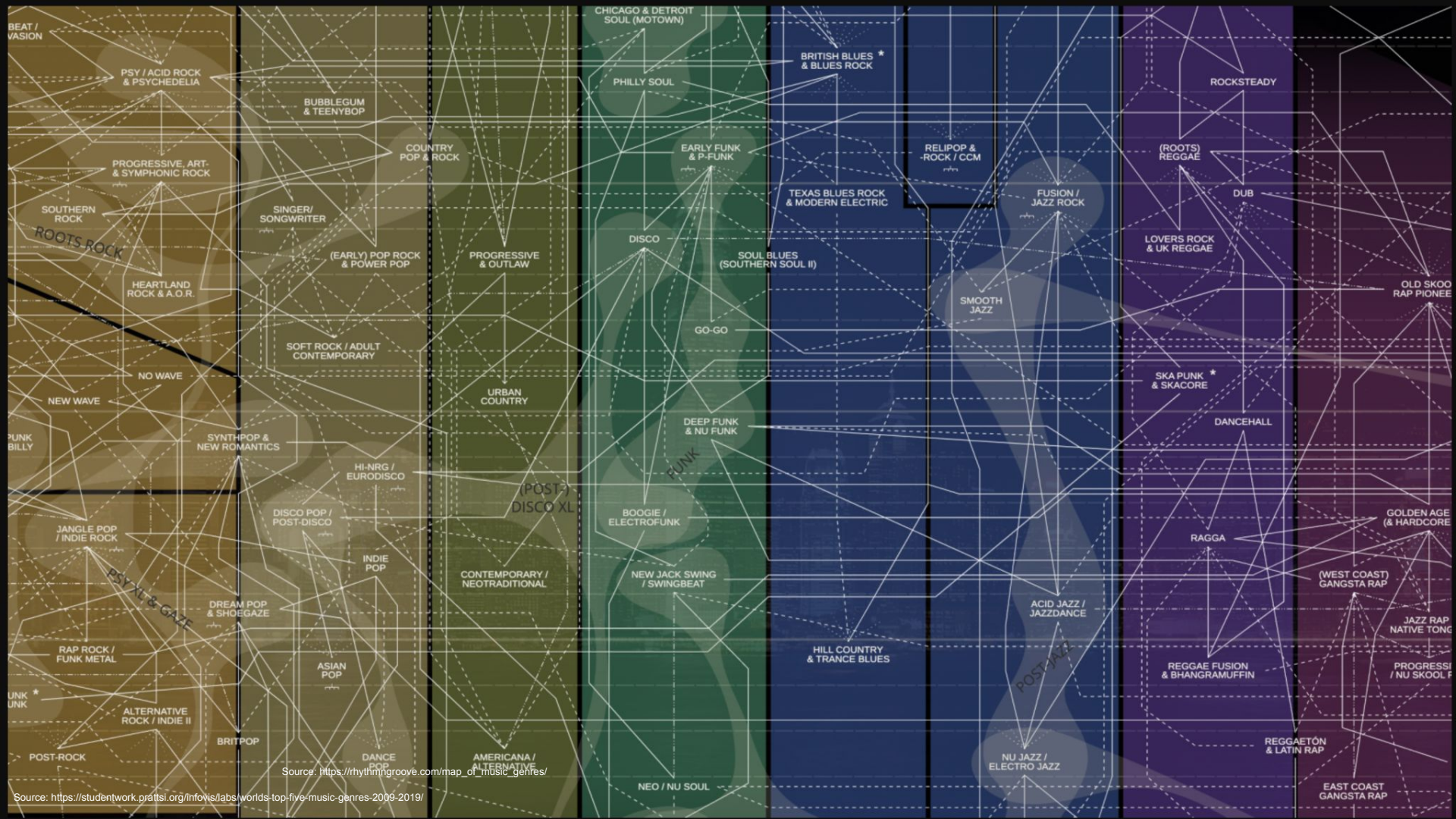
Managing director of Music Estonia, 2014-2020

A professional musician & nano-entrepreneur, 2003-2016



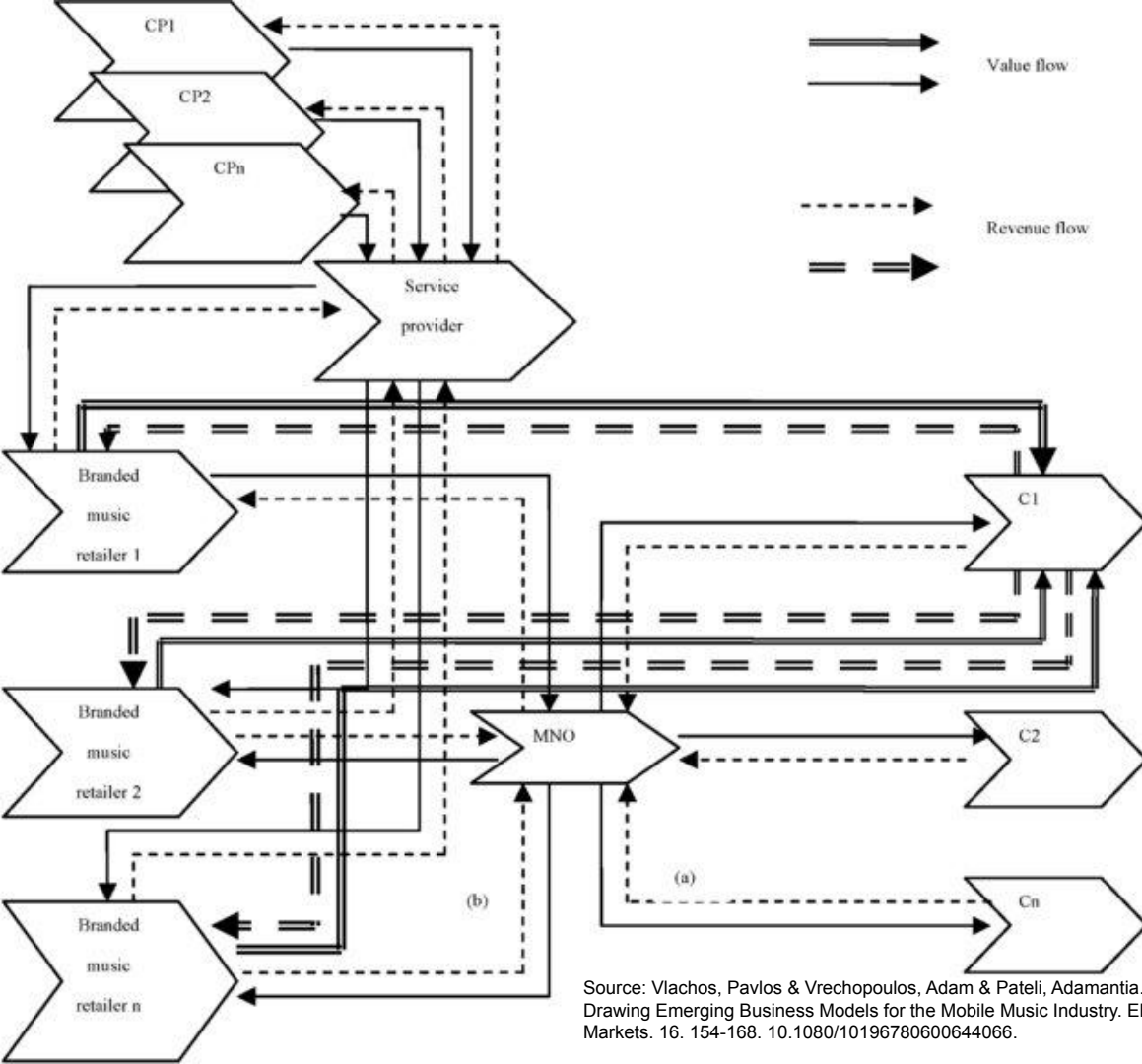
What will I talk about?

1. Music and the ecosystem concept
2. Comparative studies of 3+1 cities
3. Considerations for policy making



Source: https://thyminggroove.com/map_of_music_genres/

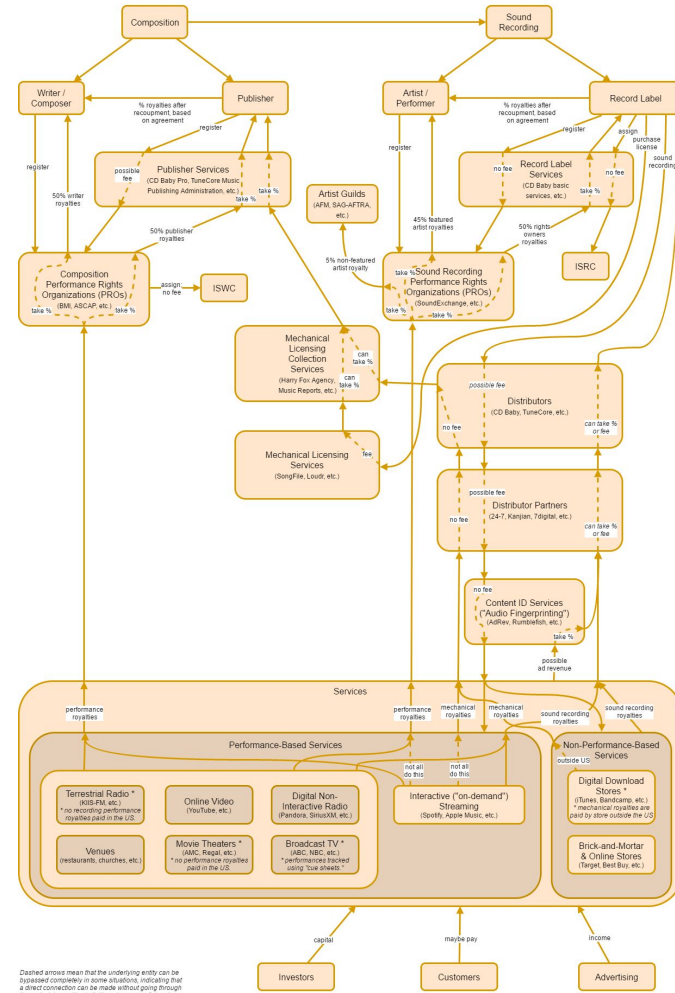
Source: <https://studentwork.prattsi.org/infowis/labs/worlds-top-five-music-genres-2009-2019/>



Source: Vlachos, Pavlos & Vrechopoulos, Adam & Pateli, Adamantia. (2006). Drawing Emerging Business Models for the Mobile Music Industry. *Electronic Markets*. 16. 154-168. 10.1080/10196780600644066.

The Music Business: Life of a Sound Recording

by TheMusicMaze.com



Music is
complex

How do we deal with complexity?

RHYTHM SECTION
BRIGHT SWING Almost like being in love Lerner & Loewe

$\text{♩} = 168$
INTRO Gm^9 WALK $G\sharp^0$ $F\sharp^0/A$ $A\flat^0$

BRASS LINE - RHYTHM SECTION FREE - DRUM PHRASE WITH BRASS

Gm^7 C $C\sharp^9$ $E\flat$ D $B\flat$ C
Just 8ve 3

[A1] $B\flat^2$ $B\flat^0$ $A\flat^7$ Dm^7
fade off simile

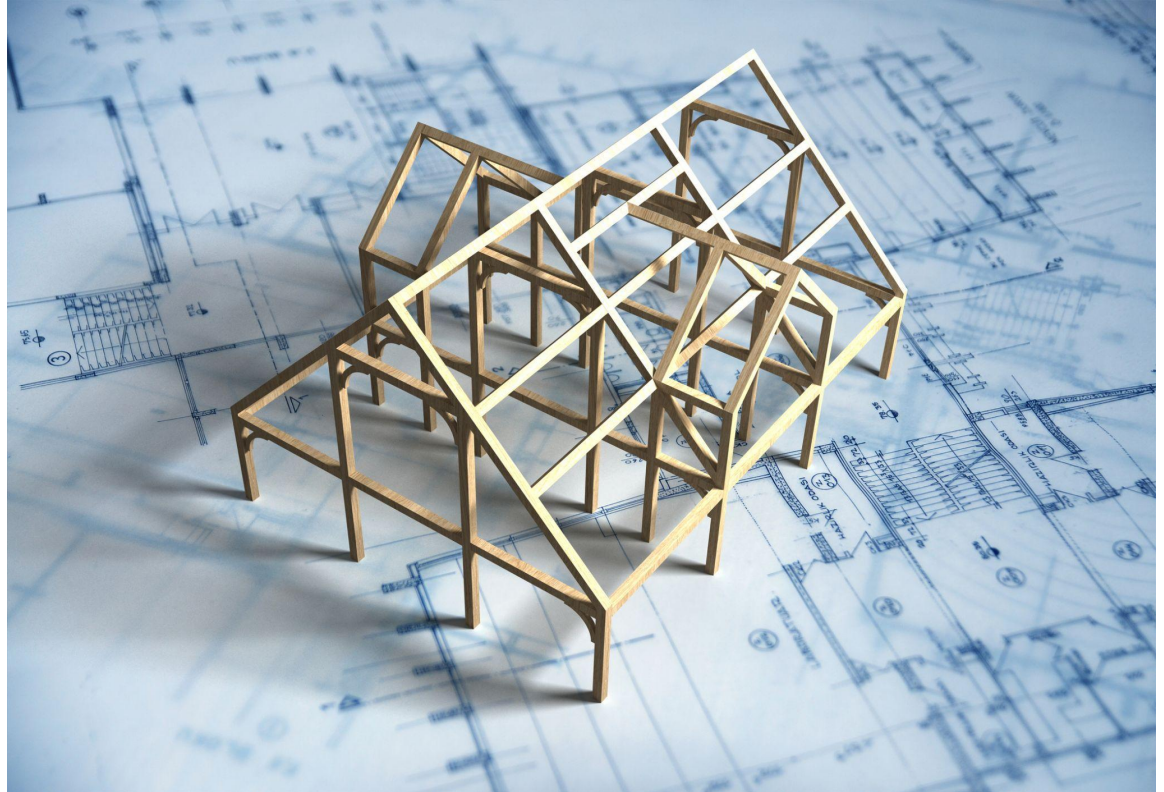
Gm^7 C F $D7\sharp^9$

[A2] $B\flat^2$ $B\flat^0$ (saxes) $A\flat^7$ Dm^7

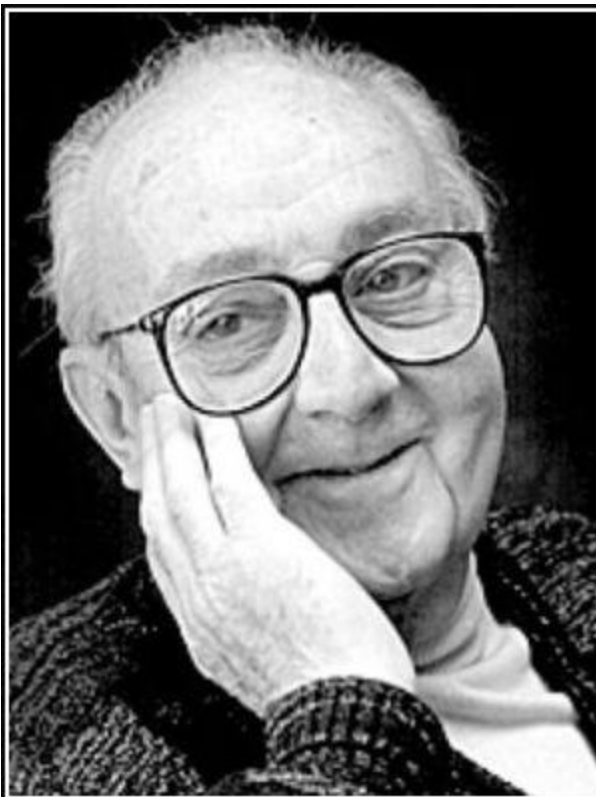
Gm^7 C $F\flat$

[Bridge] $E\flat^7$ A^7 $D\Delta$

Dm^7 $G13$ $A13$ $B7\flat5$



We build simplified models



All models are wrong, but some are
useful.

— *George E. P. Box* —

AZ QUOTES

New challenges,
old models?

Publicly funded culture

Carefully cultivated and protected..

Market funded culture



...vs the harsh conditions of the market



A false binary!



Photo: iStock Photos, Osarieme Eweka



Photo: iStock Photo Bart Poelaert



Self-funded, friends-and-family funded or community funded culture

Photo: iStock Photo Rene Notenbomer



Photo: iStock Photo Maya Shustov



Photo: iStock Photo FollowTheFlow



*“I have public music
education to thank for
everything”*

Max Martin



A photograph of a dense, lush green forest. The foreground is filled with various plants, including tall green irises and ferns. The middle ground shows a dense canopy of green leaves and branches. In the background, several tall, slender tree trunks rise vertically. The overall scene is vibrant and full of life.

We must maintain our cultural diversity also in the “wild”



Using the ecosystem concept



Ecosystem:

“The whole system, ... including not only the organism-complex, but also the whole complex of physical factors forming what we call the environment”

Sir Arthur Tansley, 1935



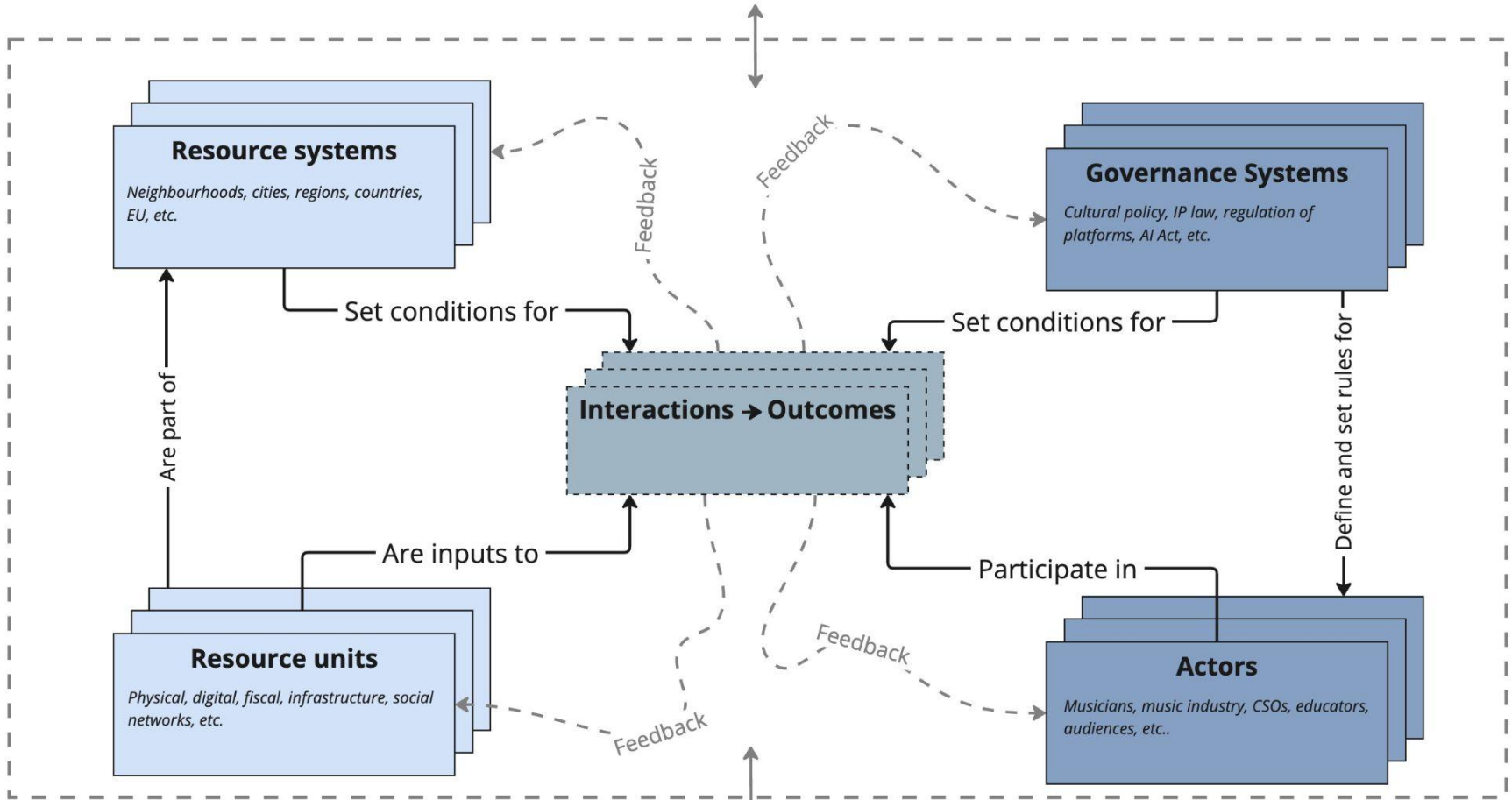
“A system is an interconnected set of elements that is coherently organised in a way that achieves something”

Donatella H. Meadows,
“Systems thinking” (2008)

Open systems' characteristics

- **Open** – interaction with the environment, always hidden variables
- **Feedback loops & non-linear relations** – unpredictability, delayed effects
- **Emergence** – the sum is more than its parts
- **Self-organisation** and adaptability, leads to **resilience**
- **Leverage points** – intervention with high influence

Social, Economic, and Political Settings



Resource systems
Neighbourhoods, cities, regions, countries, EU, etc.

Governance Systems
Cultural policy, IP law, regulation of platforms, AI Act, etc.

Resource units
Physical, digital, fiscal, infrastructure, social networks, etc.

Actors
Musicians, music industry, CSOs, educators, audiences, etc..

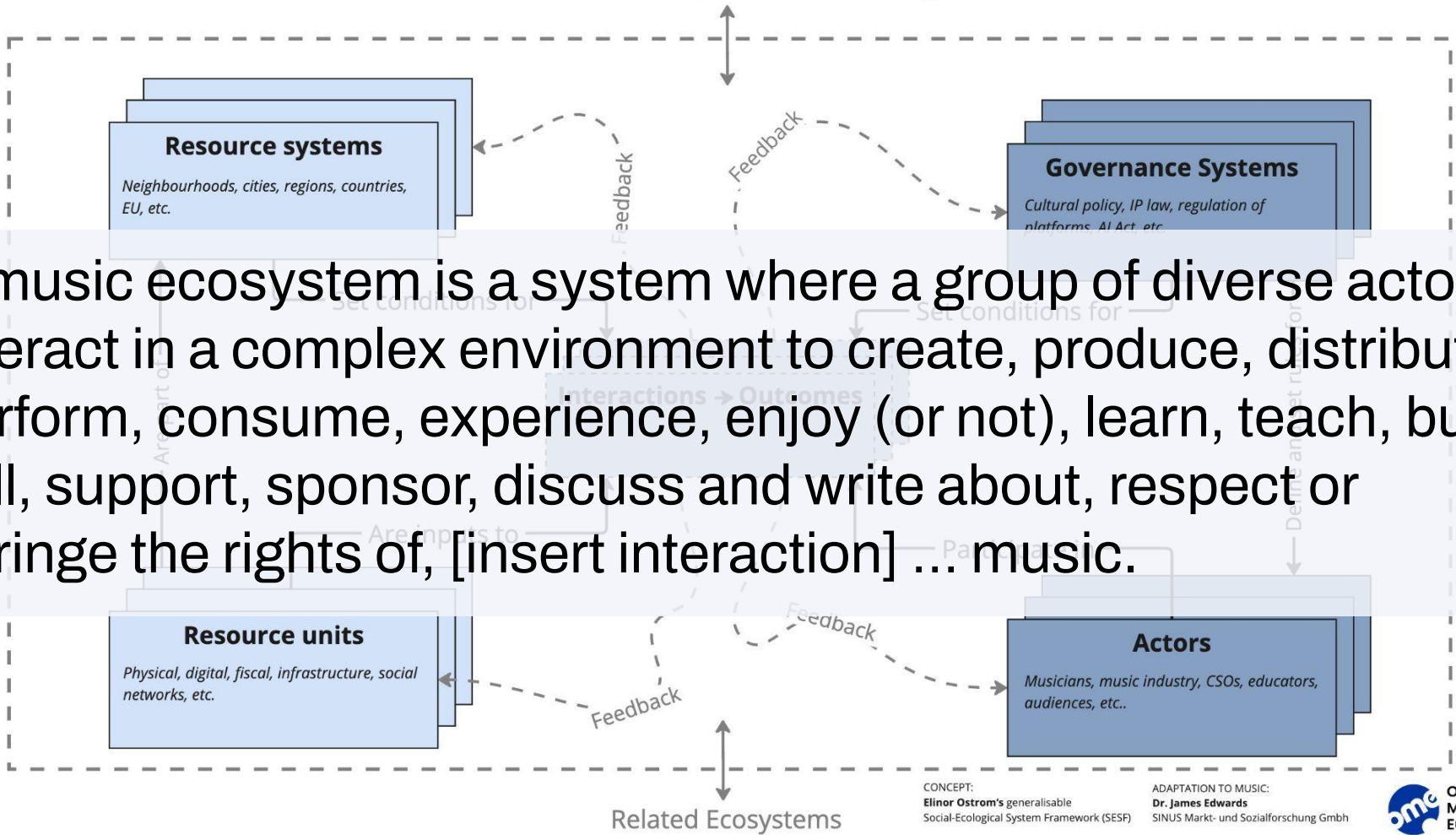
Interactions → Outcomes

CONCEPT:
Elinor Ostrom's generalisable
Social-Ecological System Framework (SESF)

ADAPTATION TO MUSIC:
Dr. James Edwards
SINUS Markt- und Sozialforschung GmbH



Social, Economic, and Political Settings



A music ecosystem is a system where a group of diverse actors interact in a complex environment to create, produce, distribute, perform, consume, experience, enjoy (or not), learn, teach, buy, sell, support, sponsor, discuss and write about, respect or infringe the rights of, [insert interaction] ... music.

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So what now?

The **problem**: how do we explain how music works in ways that takes into account the complex interactions?

A better understanding leads to better policy.

Traditional approaches:

- Value chain descriptions
 - Economic “impact” studies
 - Expert recommendations based on opinions
- How do we get there?*
-

*Why do we think they would work?
What's the theory of change?*

Other dimensions of music ecosystems

1. **Skills and knowledge profiling** – What are the nodes in this ecosystem that are key to growing and transferring competence?

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Other dimensions of music ecosystems

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The logical place to start with such analysis is not on the abstract map of nation states, but on the level where people actually live - the cities

Comparing cities

Aarhus, Berlin, Ghent,
Tallinn.

"Nobody gets lost." - Merci Voske
Steppe and Letterknecht © Michiel Devijver, CultuurGent

What is music policy?

Music policy is a synthesis of the important ways public power shapes, impacts, restricts or enables music life, whether through policies or other activities.

What to compare and learn?

The CITY as...

- Organiser of events and governor of institutions
- Supporter of projects and organisations
- Urban planner and governor of real estate
- Cooperation partner, locally, nationally, internationally
- Policy maker and implementer

Common issues

- Labyrinthine bureaucracy
- Siloing
- Slow processes
- Political volatility



Role of culture and music

AARHUS

Culture makes the city vibrant, it's the leading reason people want to live there. In order to have a sustainable music ecosystem, all aspects need to be supported – the **growth layers** concept. No music strategy (yet).

BERLIN

Famous cultural life draws people and businesses and helps Berlin thrive. But no real cultural strategy at all, rather a patchwork of various themes and active communication between stakeholders.

GHENT

Ghent is a “super-diverse” city. “We ensure that everyone can participate in the rich cultural and leisure life” (coalition agreement). Emphasis on community, access, diversity, inclusion. **Artistic backbone.**

TALLINN

City aims to provide world class culture to citizens through a diverse offer. No official cultural strategy. The new music strategy (unofficial) is an even collection of various ideas, concrete projects, vague aspirations.

CITY AS THE ORGANISER

AARHUS

Doesn't organise much, let's the sector lead on this. The events department provides support services and information.

BERLIN

Doesn't organise much (as far as I could determine). Supports institutions, organisations, projects and, through certain frameworks, clubs.

GHENT

Doesn't organise much. An exception: the Gentse Feesten (since 1843). Some programmes: The city composer, "Artist seeks...". The events department provides support services and information.

TALLINN

City organises several big festivals and other events. Districts run their own events, no central curation nor overview of what's happening.

“Artist seeks...”

Citizens can choose an artist from a list and book them for a community event. The city pays for it.

CultuurGent, **Ghent**







Lara wijkt uit



Ghent City Composer Lara Rosseel travels to Ghent's neighborhoods and sub-municipalities.

Source: <https://cultuur.stad.gent.nl/activiteiten/lara-wijkt-uit>

CITY AS URBAN PLANNER

AARHUS

Culture not officially part of urban planning, but increasingly consulted. The **South Harbour** project including **Lydhavnen**, is the most recent one, important for music.

BERLIN

Many systems to map, coordinate and support the use of space. How well they're working is unclear. Workspace programme, Kulturräum Berlin, the Clubkataster as an example. Support for soundproofing clubs.

GHENT

10+ years of temporary space policy and support. Cultural infrastructure strategy in the making. Support for renovating rehearsal rooms.

TALLINN

The city does not have a clear overview of its own cultural spaces, the state and use of them nor has a strategy. Temporary use is happening, but outside of the city. There is a new urban planning competency centre of the city.



Lydhavnen/ South Harbour in Aarhus

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Workspaces



Sculpture workshop of the Kulturwerk in Wedding

A photograph of a city street in Berlin at dusk. The TV Tower (Fernsehturm) is visible in the background. The street is lined with buildings, some with lit windows and signs. A 'BIBLIOTHEK' sign is visible on a building to the right. A '30' speed limit sign is also present. The text 'KULTURRAUM BERLIN' is overlaid in large, white, sans-serif capital letters across the center of the image.

KULTUR RAUM BERLIN

Kulturraum Berlin gGmbH was founded in 2020 as a subsidiary of the public foundation for cultural education and cultural consulting to provide operational sponsorship for the Workspace program of the State of Berlin

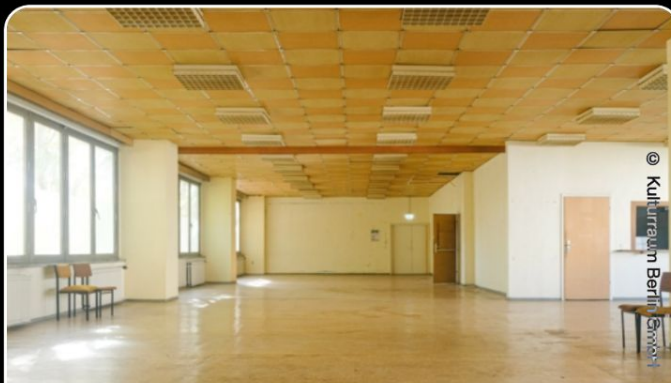
Kultur Räume Berlin

- News
- About Us
- Find rooms
- Rent temporarily
- Advice
- Offer rooms
- Newsletter
- contact

Alliance Space for Artistic Work in the Independent Scene



Berlin needs culture.
Culture needs space.
We secure the spaces.



News

→ Temporary rehearsal room in its raw state, Pankow

Kultur Räume Berlin – Alliance for Space for Artistic Work in the Independent Scene implements and further develops the workspace program of the State of Berlin. Our goal is to secure affordable workspaces and thus create a sustainable spatial infrastructure for artists in the independent scene in Berlin.

→ Our Mission



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Ghent

The Meubelfabriek in Ghent

Maker Faire/Gent

camBio
CarSharing-Station...



Music [culture] budgets

	Aarhus	Berlin	Ghent	Tallinn
Population	237 000	3 500 000	272 778	461 346
Culture budget	€101 mln	€1 bln	€61 mln	€23 mln
<i>Per capita</i>	€426	€306	€224	€51
Culture budget % of the entire budget	3.2%	3%	6.1%	4.1%
Music budget (support)	€4,7 mln	€68,5 mln	€4 mln	€4,8 mln



Implications for policy making

Source: GKO, <https://gentskunstenoverleg.be/agenda/klankbordgroep-gent2000/>

For policy consideration

1. Map the knowledge transfer, networking and infrastructure use dimensions of the music ecosystem in the city.
2. Create a music strategy.
3. Make music [cultural] infrastructure as part of urban planning more formally.
4. Empower international collaborations.

Questions?
Thank you!

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