

RPM

**New
Cultural
Governance
for Music**

Rethinking Public Music - Issue 2

New Cultural Governance for Music

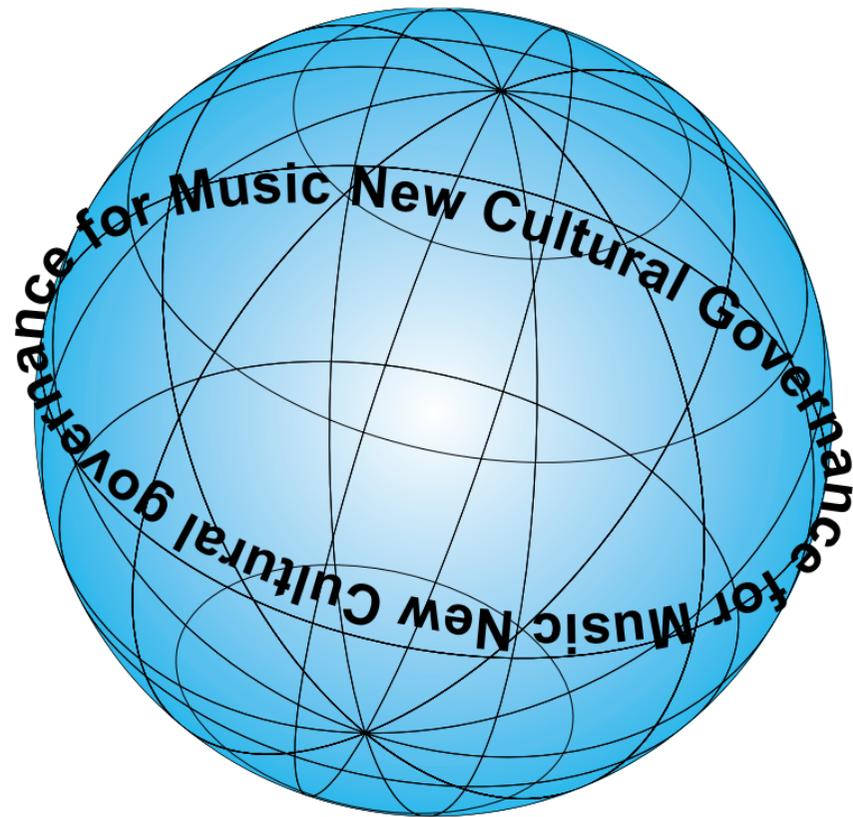
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New Cultural Governance for Music is an exemplification of how the public sector can develop and provide musical mediums in order to nurture new experiences and values in the music world. The mediums that we've designed are built on values surrounding current practice in the Norwegian public sector.

“Public Music” is a general term that can be applied to the public body of any nation, where we suppose that there are many different shapes and practices beside what we have in Norway.

As told in Musical Currents, Moodsic and user-centric platforms have an impact on how we get access to music, what is made, its significance and how we listen. This issue will address how and why the public cultural sector could play a logical role as facilitator for new musical mediums.



What's going on with public music

We'll begin with a short brief on public musical currents, and the Norwegian public sectors position in the music world. We'll mainly look at the Norwegian Broadcasting Association (NRK) as they play a big role here in Norway.

NRK is built out of the same characteristics as the BBC, a Public Service Broadcaster. NRK is meant to serve its purpose through being an ideal content provider in contrast to commercial actors in the music industry.

This is done through information, enlightenment and entertainment, aiming to fulfill purpose through quality, not metrics, as a fundamental attribute.



Is also an issue

MUSIC

«NRK feilvurderer betydelige lyttergrupper»

NRKs musikklekning fikk kross kritikk fra flere hold i Kringkastingsrådet. Selv tok NRK-ledelsen klagen med krusende ro.



[1]

NRK underverder sine musikkelskende lyttere. Er det noen i ledelsen som bryr seg?

Erling E. Gulbrandsen
Professor i musikkvitenskap, musikkritiker, tidligere leder for NRK P2

13. mars 2021 12:17 | Sist oppdatert 13. mars 2021



[2]

NRK oppfyller ikke sitt musikkmandat

Jørgen Karlstrøm
styrelse, Nord komponistforening

2. mars 2020 10:16 | Sist oppdatert 2. mars 2021



[4]

Bla med piltastene

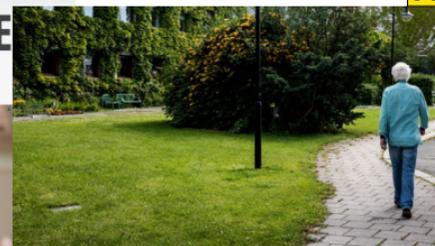
KRONIKK

NRK må slutte å tro at de kan konkurrere med Spotify

Heis da likte Norsk Komponistforenings klage, vil da elske dette.



[3]



Debatt

Vi krever endring, NRK!

Vi trenger et NRK som tar våre respektive felt på alvor, og mangfoldet, bredden, og vitaliteten i norsk musikk-, kun

[5]

In February 2021, The Norwegian Composer Union filed a complaint towards NRK, signed by 18 other associations and unions in Norway.

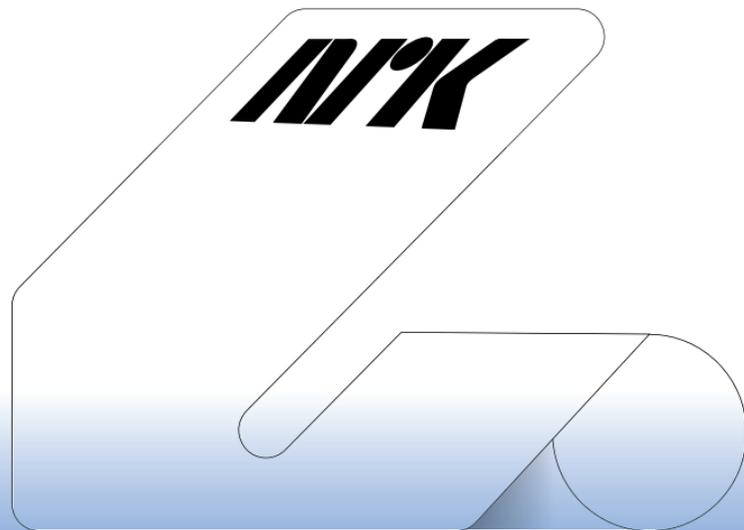
The complaint argued that NRK aren't following their own policies that they have defined in their own societal mission statements called "The NRK-Poster", and that the breadth of the music they provide is gradually disappearing.

The complaint stated that if NRK doesn't take the role of providing access to a broader spectrum of Norwegian music, then many artforms of music will disappear from norwegian listeners completely.

So what's going on?

Firstly, the probably most recognised public musical medium; radio, has been heavily affected from the music-cultural earth shock of streaming platforms. Our listening habits have changed.

Secondly, NRK is a good example of a public music provider that has to navigate within a privately driven field, pushing them to keep pace through competition, gathering listener data and serving music to the people by attempting to interpret our listener data.





As the music world is primarily built on private forces, then what defines “Public Music?”

We see it as non-commercial ecosystems of musical creation and listening. Public Music does not operate on financial value. Instead, it caters for social values, such as insight, reflection, experiences, knowledge, as well as symbolic and cultural capital.

This means that Public Music is a good testing ground to work on the basic human values associated with music, where mediums can be built from the motivation to create experiences and not financial income.

- And if you must know, the social values of Public Music are inevitably compatible with commercial practice, as The People are naturally free to use knowledge gained from Public Music for their own benefit. However, that is not in the hands or interest of Public Music providers themselves.



Public Musical Mediums can be anything from Public Streaming Platforms, to Goodnight Lullaby National Anthem registries, to the people who actively seek out and connect musicians and listeners as an exclusive service.

Further, Public Musical Mediums need to exist interdependently in their own ecosystem that operates outside of the music industry, otherwise our novel public-institutions will be singing into a moneysmelling void.

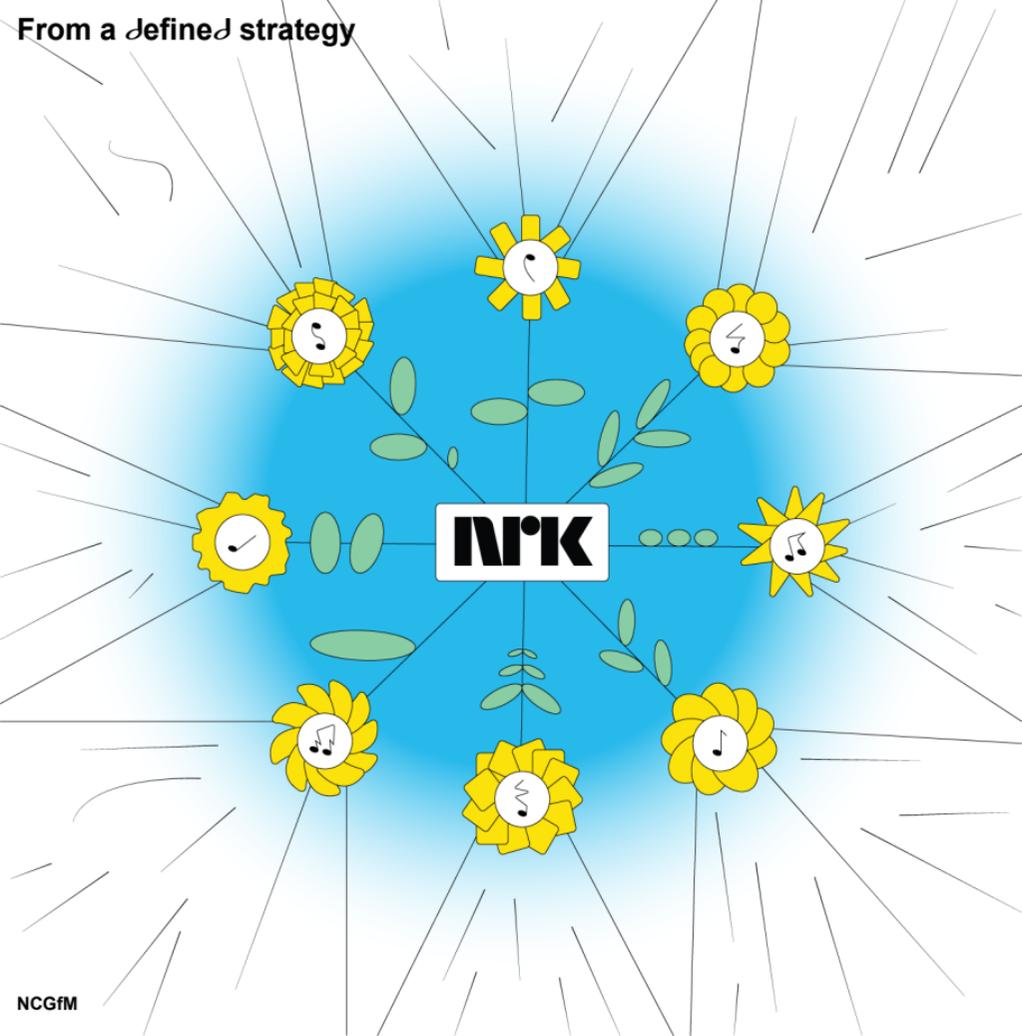
We can design public musical mediums

Designing musical mediums requires a strategy and a purpose. It's not enough to just spit out mediums, unless you're doing iterations.

This also counts for Public Music. The norwegian public sector works in it's own way, so we've adjusted a strategy for our case by creating scenarios of possible future NRK's.

The goal orientation we aimed for is based on a scenario called "Norwegian meadows". If you want to know how we did it, you can read the report.





Behind all the fuss of new technology, industry models and ideals, one thing remained clear; that music has a fundamental role in nurturing local community, identity and personal values. To Norwegians growing up, music is always available, but it is in the interactions between music, people, place and time that memories are manifested.

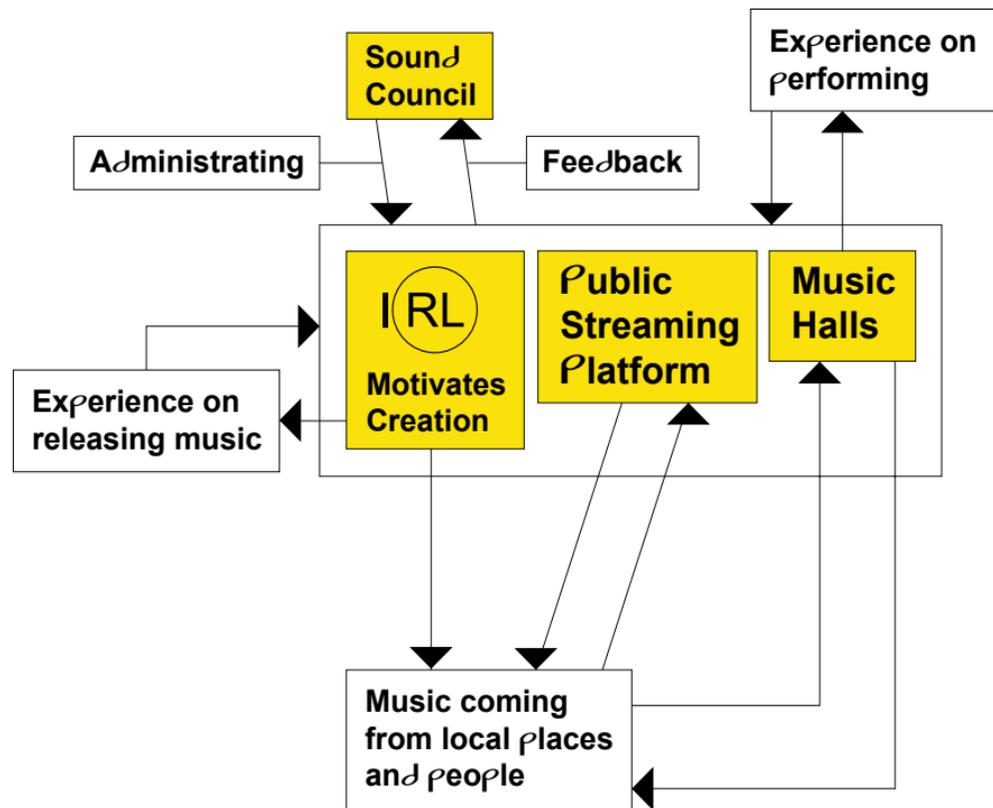
As a contrast to all the overly accessible music we have today and its immediacy, these most important memories and values of music resurfaced and flourished. NRK played an active role, not in providing music to the people, but as an active player in letting the people provide for themselves, to experience community, diversity and sharing of musical preferences and memories. Instead of being bound to one medium, NRK provided diverse channels for musical experiences based on situation and local culture.

That is situationally unique

These concepts are designed and tested as they were released by NRK and the norwegian public sector, and would exist within a norwegian context.

The way we've built them is based on norwegianness, and some of these are more translatable to the nation of your choice than others. Each concepts has been tested on its own by us (Disguised as bureaucrats in a Sound Council)

Some are more administrative and some are very practical. They are all Public Musical Mediums.



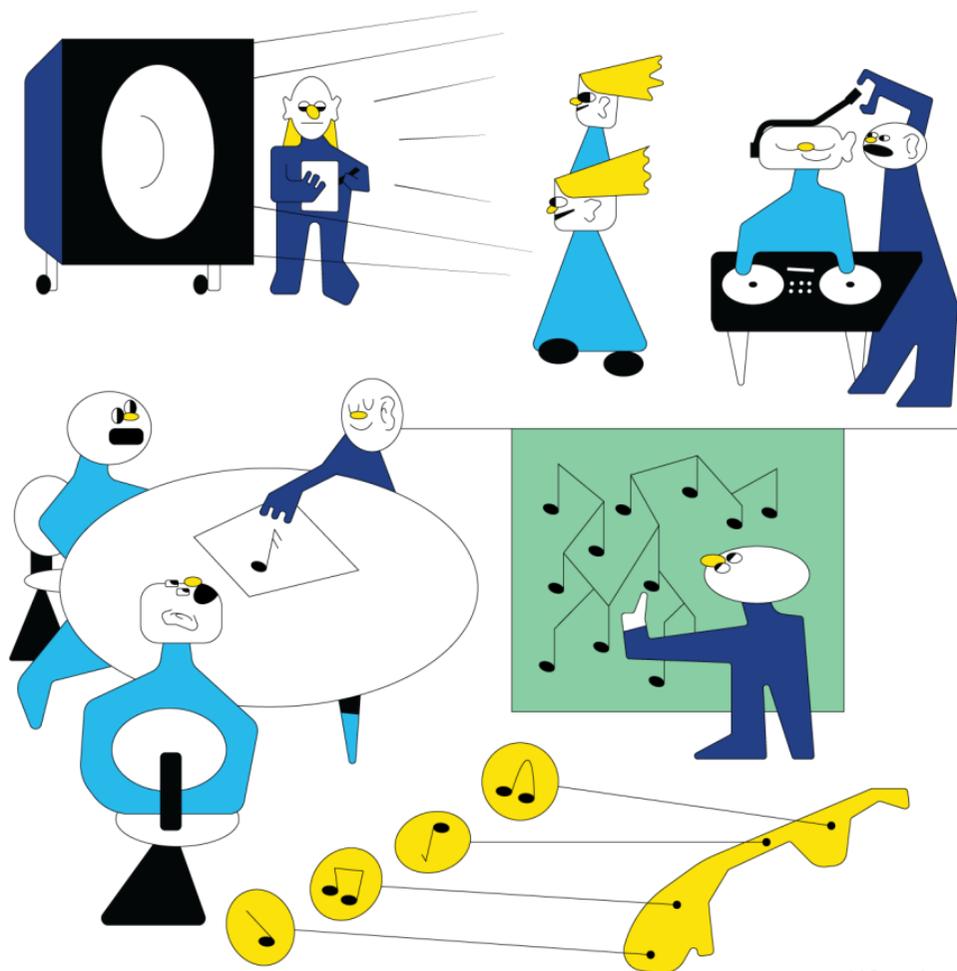
Giving us things like Sound Councils

A Sound Council is like human Public Music equivalent to algorithmic recommendation.

It's a public directorate whose main goal is to tie bureaucracy closer to music-culture.

Bureaucrats working in a Sound Council are active team players in local music communities. They play music with people, listen to music with people, hold workshops, do interviews, field work, recommend and structure how the people listen, by listening to them.

Sound councils can gather music-cultural information, and shape it by contributing with ideas and input. The information that The Sound Council gathers is used to launch public services and initiatives that meet the musical needs of the people, by giving the people an active role in making sure that it happens.



IRLs

Institutional Record Labels (IRL) are the public equivalent to record labels.

IRLs are built on the fact that musicians, singers, whistlers, hummers or any other performer or creator of music exists in every corner of society.

What IRL does is that it assigns a unique record label to every publicly owned institution, be it schools, culture houses, hospitals, campuses, kindergartens, religious places, mental institutions etc.

An IRL is driven by the people situated in an institution, and therefore becomes unique to the musical engagement within a given place. This means that some IRLs may be inactive where musical engagement is low, and other IRLs produce large amounts of music.

IRLs are non-commercial portals into music recording and distribution. Engaging yourself with recording and distribution of music is the core value and practice substantiating IRLs.

They can be drivers of insight, reflection, experience and knowledge around the ropes of recordings and distribution. IRL music can be released through existing public musical mediums.



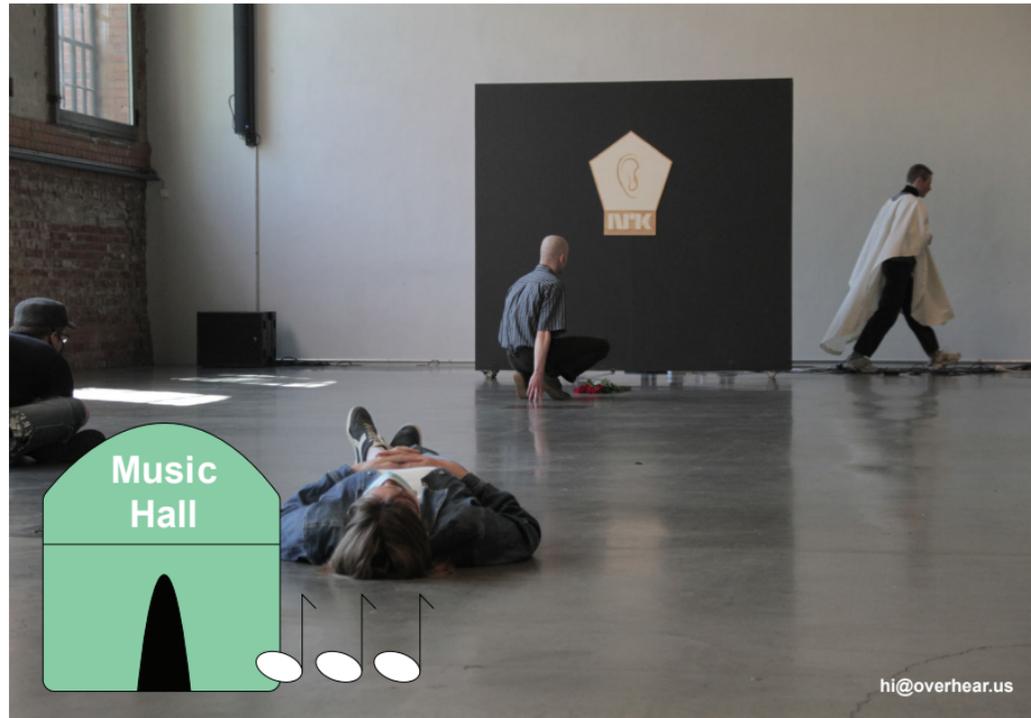
Music Halls

Music Halls are physical equivalents to radio, inspired by public museums with permanent installations and occasional events.

Music Halls are open public venues that play music 24/7 through a soundsystem situated in a large room. The content that is played in Music Halls are curated and sorted beforehand, and users can access a program that displays the content that is currently playing, and is scheduled to be played.

The local community around a Music Hall can intervene in the program by either requesting songs to be played in the Hall, or by playing live music. Music Halls can also host talks and workshops related to music, in order to spread insight, reflection, experience and knowledge about music. NRK music hall is both a venue for experiences and a place where you can share music of your liking on the soundsystem, and find common likers.

Music Halls are both a venue for personal experiences and a place where you can share music of your liking on the soundsystem to find common likers.



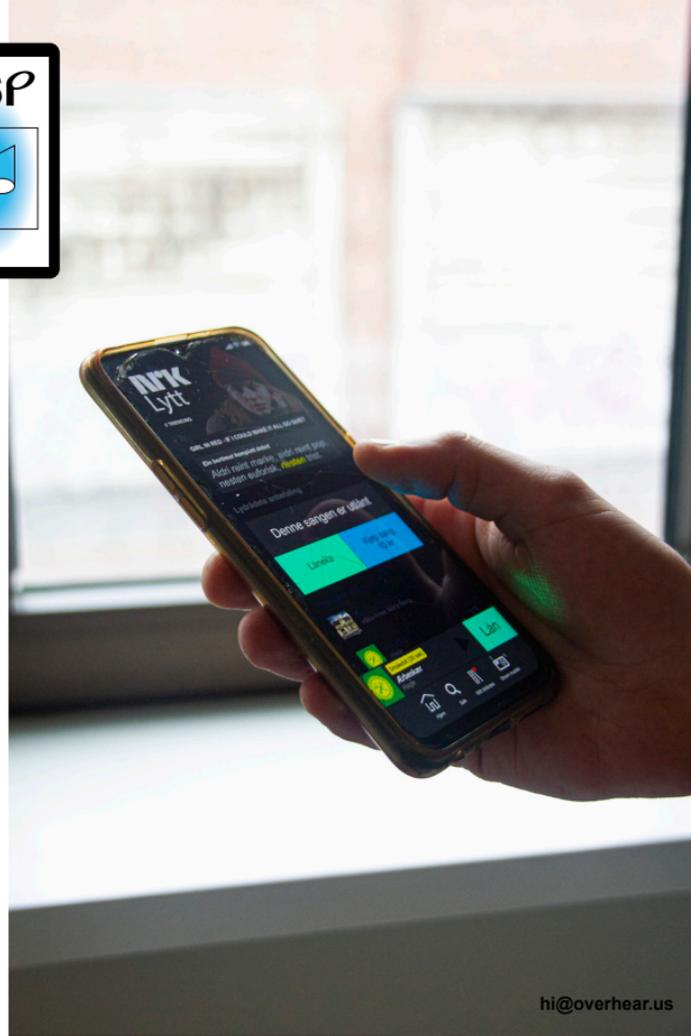
And Public Streaming Platforms

We've called this a Public Streaming Platform to grab your attention, but It's actually not a true streaming platform.

The concept we created for NRK, called "NRK Lytt" is a digital musical equivalent to public libraries.

Beside spreading knowledge and information, libraries play an important role in promoting local and national cultural content.

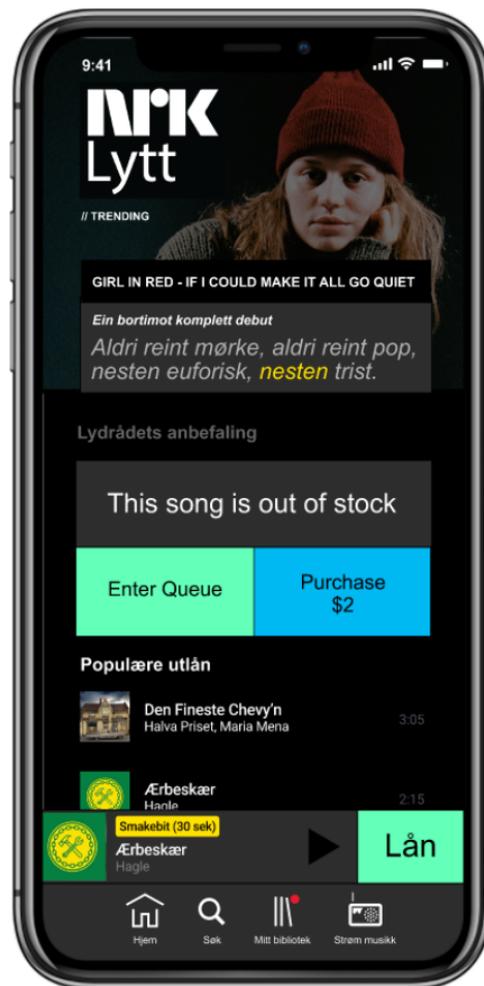
This PSP also gives you an option to purchase music, inspired by how long queues to loan books can make you decide to just purchase the book instead.



PSPs are free, and driven on tax money. Instead of giving users unlimited access to music, PSPs have a limited stock of each individual track on the platform, where users can loan tracks for one week at a time.

Say that a PSP has 500 digital copies of a track. A user can loan a track and listen to it as much as they want for a week, and the PSP would now have 499 copies available for the duration of the loan. After the week has passed, the track is automatically returned to the digital repository. (Yes, we also considered crypto here. But please do.)

If 500 people loans the track it would run out of stock. Now a user can either choose to enter a queue, or they can purchase the song. If they purchase it, the entire amount goes to the actors involved in the creation of the song.



To exemplify Public Music

At the point of publishing, we look back at our work both as a preliminary call to arms for a deeper NRK re-birth, but more than anything else, a way to approach music differently in the public sector through design. We want to show the potential of a medium-approach to the music world and industry in other nations.

As mentioned in Musical Currents, the focus on metrics and algorithms from the platforms gives the monopoly on music distribution an expiry date, making a possible public shift timely. Public broadcasting can't compete with commercial forces, so why should they?



Finally giving us all a voice in the musical currents

What a non-commercial actor like NRK, or non-commercial actors in general can provide is to broaden the defined area of Music Culture, and diversify the offerings provided to the public. If the public broadcasters look at what's trending on the biggest platforms, they will never win, at least not in the music world.

We view it in Norwegians, policy makers, international people and their policy makers best interest to spread awareness of Musical Currents and the potential of new Musical Mediums, especially at a time of cultural decline and absence. The issues that have surfaced aren't just a tendency of COVID, they've been here for a while.

We can work towards a post-streaming era that is democratic, interdependent, self sustained, equitable, and most importantly, giving us amazing musical experiences.



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