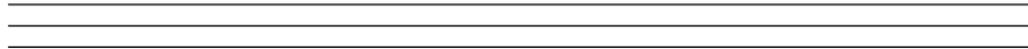


Rethinking Public Music



Report

Intro- duction



Music is a free artform that a large number of us have a huge connection to. As listeners, we use it for things; to amplify feelings, to express our identity, to find connections or to experience an event, to name a very few of the things.

As musicians, we create music for many of the same reasons, whether it's for the benefit of ourselves or for millions of other people, the connection between consuming and creating is vital in ecosystems in order for new music, cultural production and ideas to flourish.

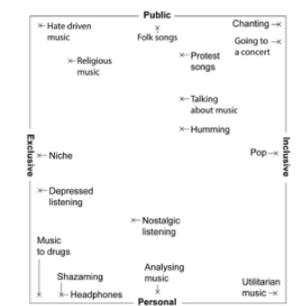
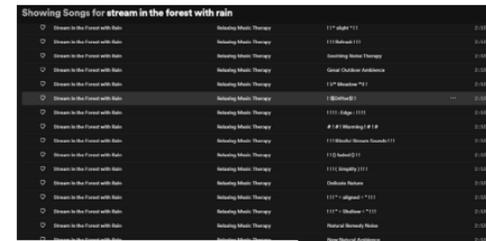
Rethinking Public Music has consisted of an explorative process, where we've toured the inner world of music through a design lense, discussions and research.

We've investigated and designed services and products that are meant to raise awareness on what we have chosen to deem as one of the most significant connections between musicians and listeners today; musical mediums. In RPM, mediums entail the middle step, such as streaming platforms, venues and channels through which musicians provide music and the listener gets access.

Digital musical mediums have a massive influence on our ability to explore, and have music recommended to us. In that sense, mediums are the mediators of what content we have access to, which in turn shapes the general demand for music (Morreale, 2020).

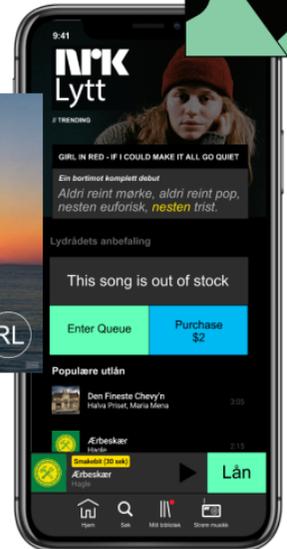
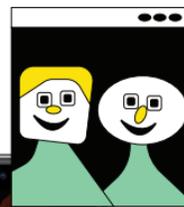
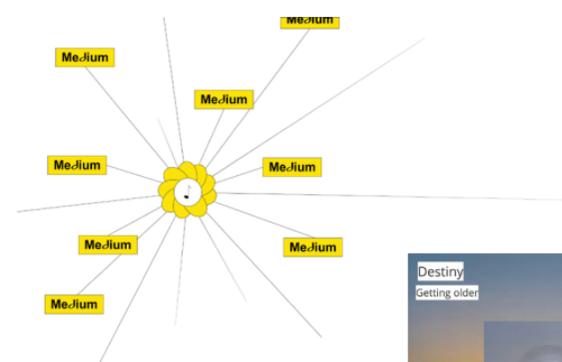
Our role as designers has been to rethink and redesign musical mediums, and how they impact listening experiences and motivations for creating music.

In a period of closed music venues, and general cultural famine, a dispute has been sparked backstage in the music world, fueled by the current pandemic. Musicians are questioning the



NRK må slutte å tro at de kan konkurrere med Spotify
 Hvis du ikke Norsk Komponistforenings klage, vil de elske dette.





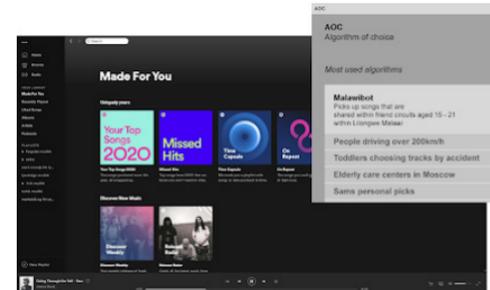
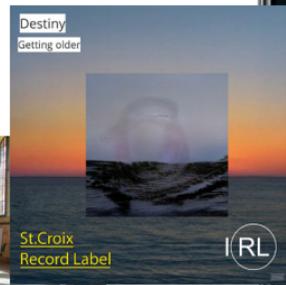
nature of medium ownership, their rights to fair payment and on recommendation engines that mediate the distribution of music like never before. This debate has a twofold focus; to investigate and improve the conditions of payment and distribution of music in existing mediums (Justice at Spotify, 2021), and whether we should transition over to other mediums with new mechanics and ownership models (Dryhurst, 2021).

The motivation for our interventions is to *challenge conventions* and propose *alternative listening experiences*, in order to achieve *inspiring creative practices* and *attractive experiences*.

By inspiring creating practices we mean things that engage musicians to make music, and with attractive experiences we mean the things that make a musical experience memorable and relevant to listeners.

Accordingly, this project is divided into two parts, one that conveys the outcome of an explorative design process on musical mediums, and one that explores how and why the Norwegian public sector can provide new musical mediums to cater for music-cultural ecosystems and equity in national creative economies.

The purpose of Rethinking Public Music is to raise awareness about the *musical medium* as a tool for the modern musician and consumer, and to facilitate discussions on ownership and control in mediation of music. The project shows practical design concepts that questions the role that policy makers *can* have in contributing to the ongoing debate



Contents

About us	8
Vocabulary	10
Scope vol.1	12
Our design process	16
Research through chapter 1	18
Choosing not to work with the industry	19
Readings	22
Circumstances: creating, exploring and listening	24
Ecosystems: creating, exploring and listening	26
Interviews and discursive concepts	28
Survey: How do you listen?	36
Conclusions and key findings from chapter 1	42

Scope vol. 2	44
Research through chapter 2	46
Defining “public music”	48
The NRK debate	52
Designing NRK scenarios	56
Background noise	60
Music singularity	62
The Norwegian Meadows	64
NRK scenarios conclusion	66
Designing public musical mediums	67
Sound councils	70
IRLs	72
NRK Lytt	78
Music Halls	84
Final delivery	90
Graphic profile	92
Final conclusions and reflections	94
Sources	98

About us

Through our design studies at AHO, we've both been balancing our engagement with music on the side, with occasional attempts of merging two seemingly different creative fields together.

engaging with aspiring musicians in international networks as an illustrator and graphic designer.

In the music world, designers have conventionally taken on the role of creating elements surrounding the music, such as branding material, album art and marketing campaigns (Gosling, 2016). We found this project to be a good opportunity for exploring where we see potential in design interventions within the music world, and accordingly make it clearer to ourselves how we want to practice design beyond the theme of music.

The context of "music design" has been a term that we've been wanting to uncover and define for ourselves, and the exploration of where our design skills can be put to good use in the music world has been our main motivation throughout this semester.

Mats Georg has a long past with going to concerts, playing concerts and engaging with subcultures within hardcore and punk rock in Norway and in international circuits.

Herman has played very few concerts, but has been making computer music since he was 8, posting music and connecting with musicians online, as well as



Herman Freng Billett



Mats Georg Søfting

Design students at AHO,
4th year masters,
Self programmed semester.

Vocabulary

Some of the terms we've used can be confused with their usage elsewhere.

We've set up the following vocabulary in order to distinguish the exact meaning of the terms we use for RPM.

RPM -

Rethinking Public Music

Musical medium -

A channel that gives musicians access to share music, and consumers access to the music

Streaming platform -

A digital musical medium where music can be streamed

Public music -

Music that is created for and accessed by the public, through musical mediums driven by the public sector

The music industry -

Business networks for making money off music

Music-economy -

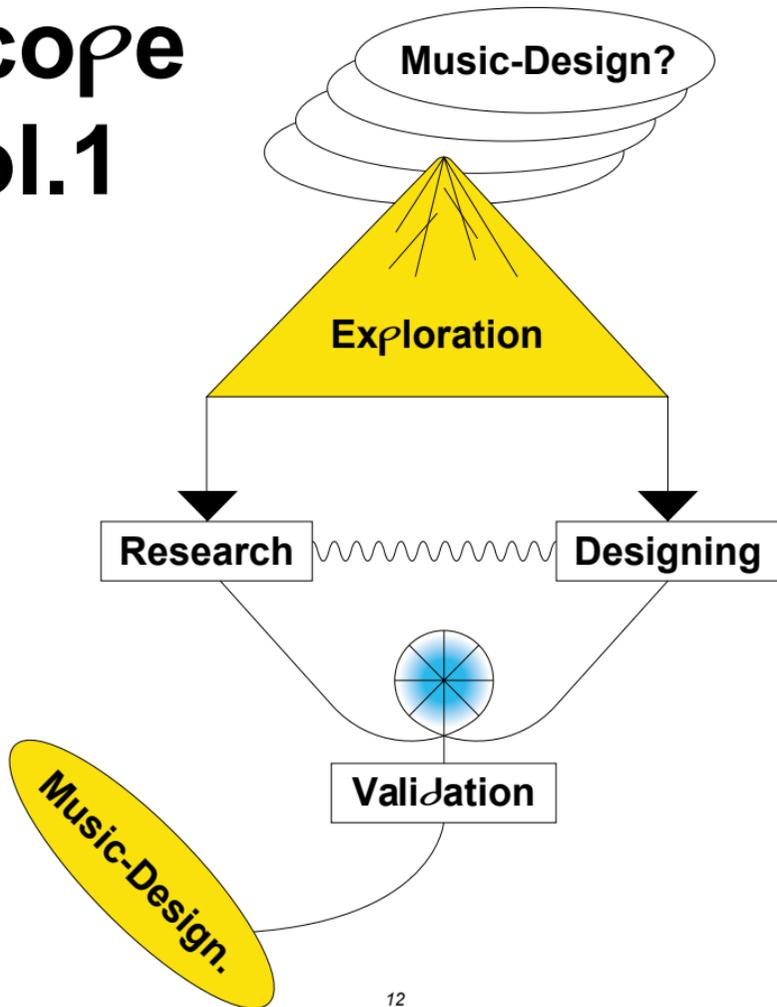
Cultural ecosystems that allow for music to be created and listened to

Music-culture -

Ideas, preferences and social behaviour connected to music, for a people or society



Scope Vol.1



This project has had a more non traditional approach as opposed to how projects at AHO are normally set up.

Usual practice consists of defining a clear problem statement early on in the project that we would explore and propose design interventions for.

We wanted to define our role and scope as music designers, and we wanted to get closer to an appropriate framing of the term through an open research & design process.

We were made aware of a general risk around “self-programming” at AHO as something that can quickly end up with “too much research - too little design”. This was something that we wanted to steer away from, by aiming towards winding up with a specific problem statement and proposal underway in the project, that would give us a clear basis to what we would design, and why.

In order to guide us in our exploratory process, we've followed 3 questions to help us make decisions and frame the project underway;

How can we apply our design skills to provide for creation, exploration, and listening to music?

What does democratization of music entail, and what role can designers play here?

What distinguishes the musical landscape of a post-streaming era?

The initial phase of our project represents the issue "Musical currents" -in our delivery. This process mainly consisted of uncovering areas and themes according to the three questions . Our process consisted of browsing, reading, watching and listening to content, as well as surveying and interviewing experts, musicians and consumers.

In parallel with our research, we held a consistent approach of designing artefacts and concepts as manifestations of our current stand in the project. We visualised the artefacts underway and presented them to the experts, musicians and consumers that we interviewed.

The discussions that emerged out of this approach gave us inputs and further references, as well as honest reactions to our ideas. This was crucial for us in order to navigate the project and find directions to take.

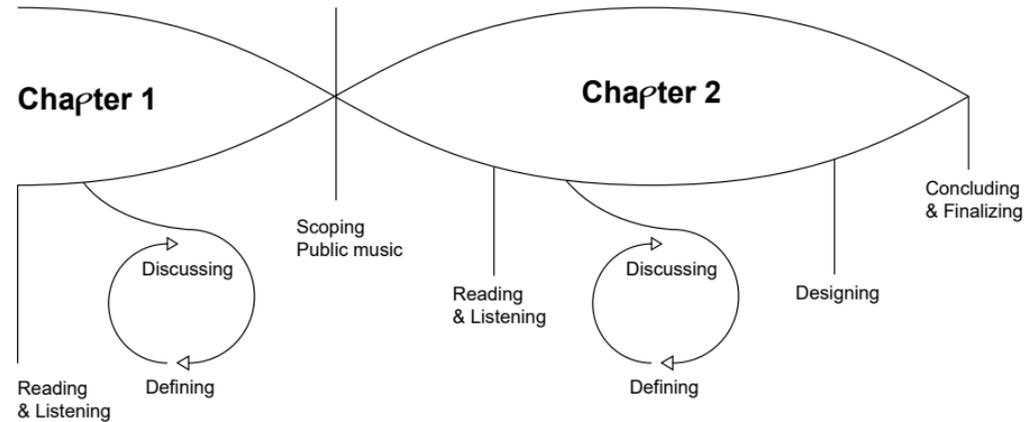
Once we felt contempt with the insights we had gathered in Chapter 1, we segmented our process into a Chapter 2, which represents the issue “New Cultural Governance for Music” - in our delivery.

In Chapter 2 of the project we decided to set clear boundaries, and create testable design concepts. The concepts are the result of the insights we gathered in Chapter 1, and exemplifies what interventions around Public Music could be.

We decided on the title “Rethinking Public Music” because it summarizes the proposal we conclude with in Chapter 2, which is aimed towards rethinking and imagining of how a specific actor (Policy Makers) can cater for engagement with music through composing new musical mediums. We will get into why we made this decision later on in the report.

Our Design Process Consisted of:

🎵 *Understanding* the current shape and form of the music world, and researching how we listen to music today.



🎵 *Defining* how we can design for musical creation, exploration and listening.

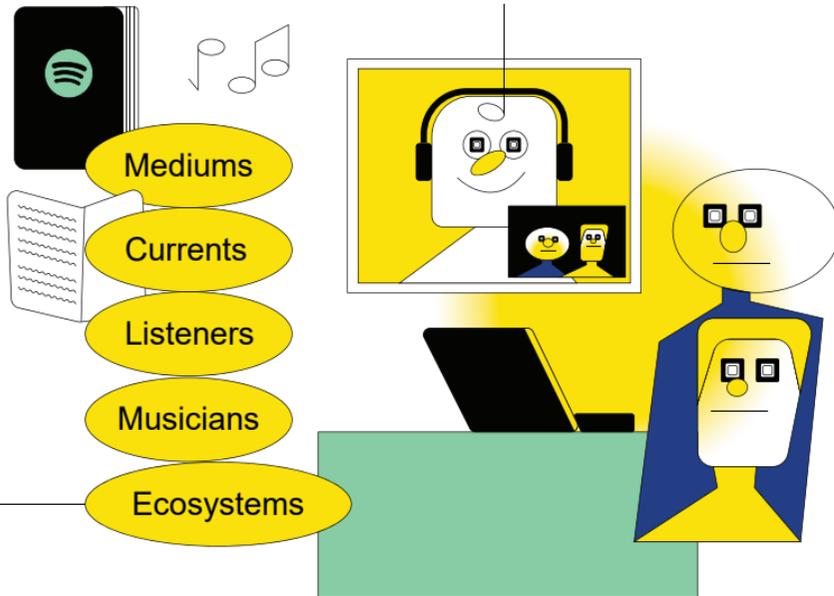
🎵 *Iterating* design artefacts to manifest what designing for musical creation, exploration and consumption could be.

🎵 *Rescoping* our project towards designing Public Music.

🎵 *Researching* the cultural public sector.

🎵 *Designing* exemplary concepts for Public Music in a norwegian context.

Research Through Chapter 1



"The dream is definitively to be able to live off music, but I've realised more and more that it's unrealistic, at the very least I have to live inside this "music-industry", whether it's as an artist, songwriter or with film music

(...) If you're not in the right place at the right time, then it's hard, especially when anyone can jump right into the industry nowadays."

(Aurora, 18, Fredrikstad)

Choosing not to work in industry

The music industry is a business model that is constrained by stakeholders, actors, investors, laws etc. (Music industry, 2012) beside everyone directly engaged with the creation of music. The industry is relatively opaque in relation to consumers' experience of music, and is widely regarded as the "backstage" of the music world, while the consumer experience is regarded as "frontstage". (Keunen, 2015).

This project has not taken the music industry into explicit account. We see the music industry as a mechanism that operates for the purpose of making money from music, and that it is separate from the ways in which culture and music emerges in an everyday

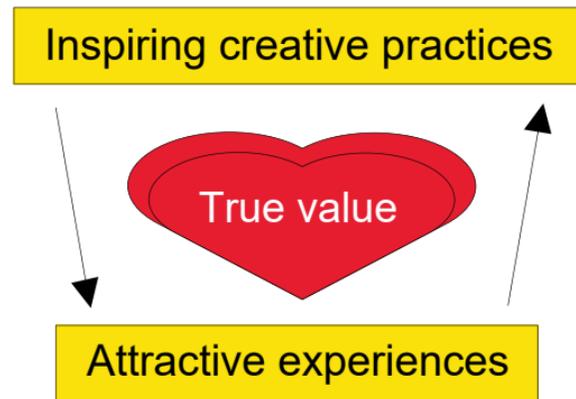
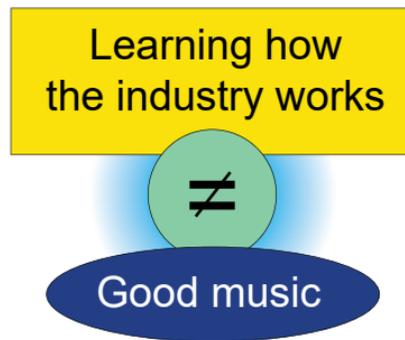
context. Further, the music industry can, and has been summed up in business models as an ecosystem that is relatively rigid as of now (Taxi, 2019), although undergoing changes (Musicindustryblog, 2021). Regarding the current industry model, we chose not to scope this project around the purpose of living off music, however we did take current problems coming out of the industry into account when designing our concepts.

During our research, we were mainly concerned with the motivations, ideals, cultural movements and political area of music, which we uncovered through a qualitative design approach by conducting interviews, discussions on design material, and user tests of prototypes. Even though these areas may overlap with the music industry, we have angled our research on the premise that in order for new industry

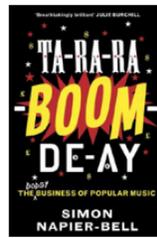
structures to emerge, new models and movements around *inspiring creative practices* and *attractive experiences* must be proposed first.

Another finding we had was that the ropes of the music industry was something that musicians felt they needed to learn, although we argue that the conventional music industry represents one of the ways in which you can make a living from music.

We wanted to encourage the readers of this project who are engaged with music, not to take the most evident road, but rather establish their own and look for alternatives within the emergent changes and establishment of new mediums.



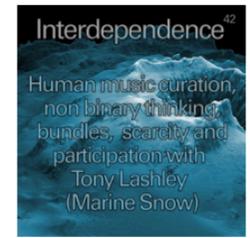
Readings



Ta-ra-ra-boom-de-ay is a book by Simon Napier-Bell, taking you through a narrative of events that has occurred in music business, as well as all of the underlying reasons to why and how changes have occurred in the music world. Ta-ra-ra-boom-de-ay was a useful read as it goes through the entire history of recorded music, its cultural impacts and role models. The book also shows how technological innovation has historically had a massive impact on our relationship with music, from sheet music, to gramophones, CD's, mp3's and streaming (Bell, 2015).



Spotify TearDown is a research report by Anna Johansson, Maria Ericsson, Rasmus Fleischer, Patrick Vonderau and Pelle Snickars. The book is the result of a practical investigation of Spotify, consisting of “interventions” used both to test the mechanisms of the Spotify streaming platform, and to spark discussion around the power and cultural impact that Spotify has. The book gave us insight and information around the mechanisms of Spotify with regards to exploration, and how the platform uses algorithms to recommend and shape musical preferences, which in turn defines what music is demanded from musicians (Eriksson, 2019).



Interdependence is a podcast by Holly Herndon and Mat Dryhurst. Together with experts, creatives and musicians, they conduct interview sessions on industry, music economy & culture, possibilities with emergent technology on changing societal models and establishing new connections between musicians and consumers.

This podcast features many prominent experts within politics, technology and music, and has been a source of inspiration and reference to relevant material for this project (Dryhurst, 2021).

Circumstances of creating, exploring and listening

Our initial focus in chapter 1 was aimed towards the more phenomenological aspects of creating and listening to music. In order to understand how our design skills could be applied to the music world, we had to get a grasp where music is put to use.

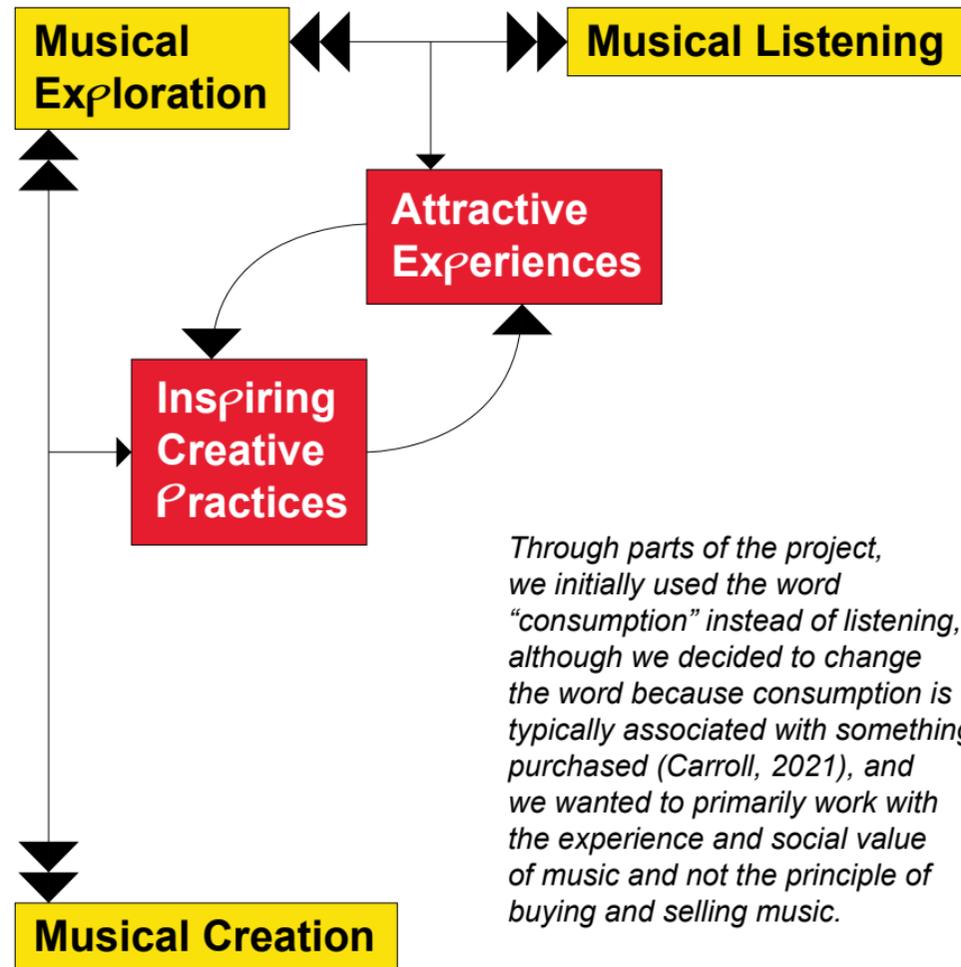
We chose to segment this into three categories; Musical Creation, Exploration and Listening.

🎵 Musical creation is the circumstance where one creates music.

🎵 Musical exploration is the search and finding of music, based on one's predetermined understanding of what music is, and what good music is to them.

🎵 Musical consumption is the circumstance where one listens to music.

We chose these categorizations because the creation and consumption of music is essential for music to exist, and the exploration of music would add a playful dimension that would affect inspiration-for-creation and motivation-for-consumption.



Musical ecosystems of creation, exploration and listening

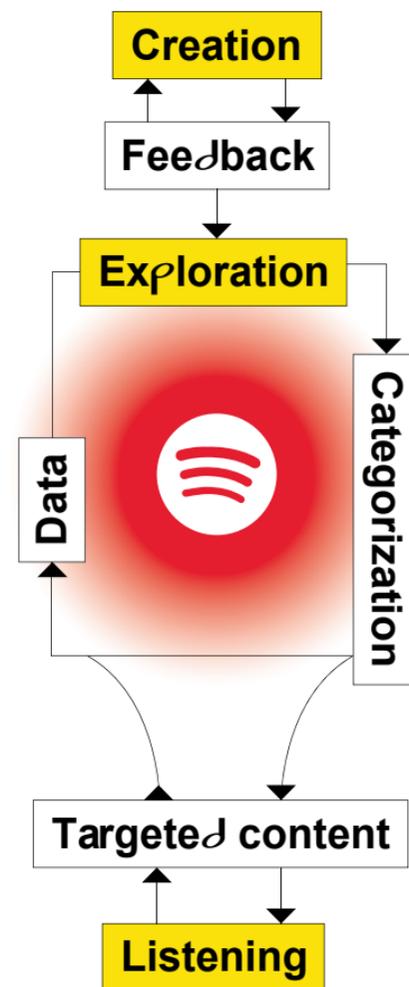
A realisation that came out of this segmentation is that the three categories are strongly interdependent. The event of someone creating music, to a place and time when someone finds it, to another circumstance where they may revisit it and listen to it, can occur in wildly differing contexts and situations. The narrative behind this connection has a strong effect on the relationship we end up having to a song or a musician.

In designing for music, we had to take the ecosystems of motivation for creation and inspiration for lis

tening into account. We categorized musical mediums as a general term for describing a channel where creation and listening meet, this definition resonated well with musical ecosystems.

A designed musical medium, or several connected mediums can cater for a connection between musicians and listeners that both serve as motivation and inspiration. This means that designing musical mediums indirectly shapes the music, and the values revolving around the experience of the music.

Further on, we found that the connection between creation, exploration and consumption could be used to analyse existing musical mediums, and how a strong ecosystem consisting of these elements can generate a more predetermined outcome to what we consume.



Spotify is a brilliant example of a musical medium that attempts to loop an ecosystem for financial gains.

Their platform contains a massive bank of music, a recommendation engine that lets you explore new music based on categorized suggestions, while it captures your listening patterns in order to fine tune their recommendation engine further, and again have a say in what types of music that there's an ongoing demand for. (Morreale, 2020) (Eriksson, 2019).

Interviews and Discursive Artefacts

We constrained the design artefacts by playing with the idea of new power relations in the music economy.

These actors already play a significant part in the music economy already, so that the concepts themselves weren't necessarily introducing new roles (Music industry, 2012). What they proved to do very well was to highlight the value of their existing roles by intensifying their agency.

When visualising the artefacts, we imagined how the actor roles would have an impact on how we create, explore and listen to music.

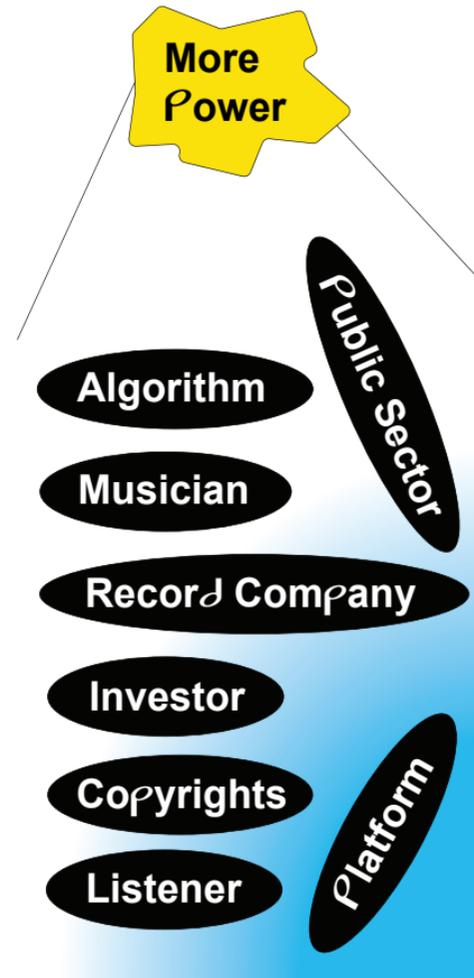
The experts were:

Fredrik Olofsson - Composer and interaction designer. Olofsson composes music in the coding software Supercollider.

During chapter 1, we arranged discussions with musicians, as well as experts in the field who are researching the current music culture and economy.

Between each discussion, we visualised design artefacts for new musical mediums. The artefact visualisations had characteristics that we felt could change how we create, explore and consume music.

When discussing the visualisations, we conveyed them as scenarios of events that would occur if such a medium was used.



Erik Ljunggren - Musician. Ljunggren owns a studio where his number one rule is that every instrument, tool and technology must be analogue.

Maria Ericsson - Author and researcher, Humlab Umeå University. Maria Ericsson researches history of everyday digital technologies. Maria is a co-author of the book "Spotify Teardown"

Fabio Morreale - Lecturer on music technology, University of Auckland. Morreale researches and lectures on musical creation, learning and consumption in relation to emerging technology.

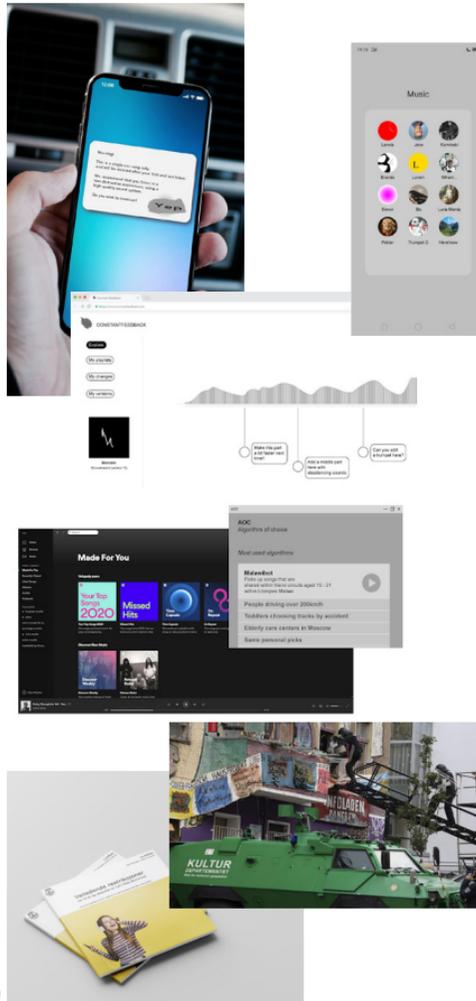
Kyle Devine - Associate Professor on Musicology, UIO. Devine researches culture around media, technology in relation to music production. Devine is currently occupied with researching the climate impacts from digital music.

We designed and visualised concepts for the following actors:

More power to:

- 🎵 Musicians
- 🎧 Listeners
- 📱 Platforms
- 🧠 Algorithms
- 🏛️ Public Sector

Our primary goal with the discussions was to identify relevant issues to scope our design proposal around later on.

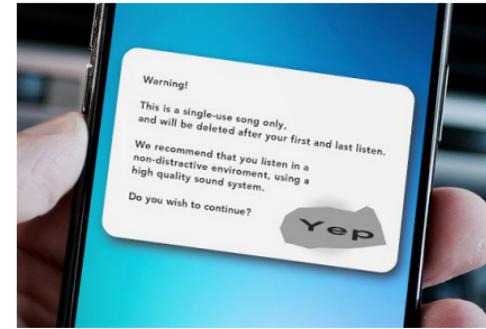


More power to Musicians

We imagined that musicians can have control over more than the sound of the music. In such a scenario, musicians are able to use musical mediums in order to set boundaries for who, where and how people listen to their songs.

With this power a musician can do things like excluding people that earn a certain income to listen to their music, or limit the number of plays a piece can have before it disappears forever.

Music could also be constrained to a specific human pulse range, or a minimum altitude above ground. This would make the listeners' access to music more scarce as it would be harder to access, and possibly enhance the experience of listening through more actions around the experience.

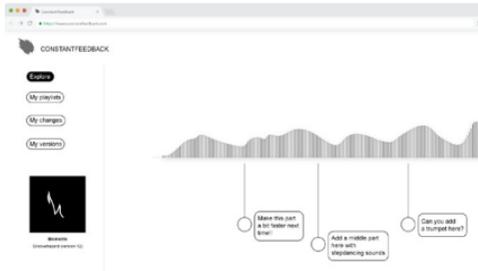


“One of the things that recording and streaming does well is that it removes scarcity in relation to music. Streaming, downloading music makes music not scarce anymore. You’re talking about introducing one way of artificial scarcity into music again.”

“Musicians often have a very limited playroom when it comes to publishing music on platforms, maybe this would open up for more creative possibilites, how we make music and how we listen.”

More power to Listeners

Here we visualised a platform where the listeners can alter a piece of music based on what they miss, or want to change. The screenshot shows a soundwave of a finished track, where listeners have commented on where they want changes to be made.



“If you leave more power and responsibility to listeners, how can they be more environmentally conscious? (...) Streaming has a larger climate impact than from when we used to press LP’s”

“This is kind of similar to musician tools, as a shortcut for commanding what musicians should make, instead of shortcuts for making your own music. Continuously, I’m insecure if the threshold is too high for people to use it.”

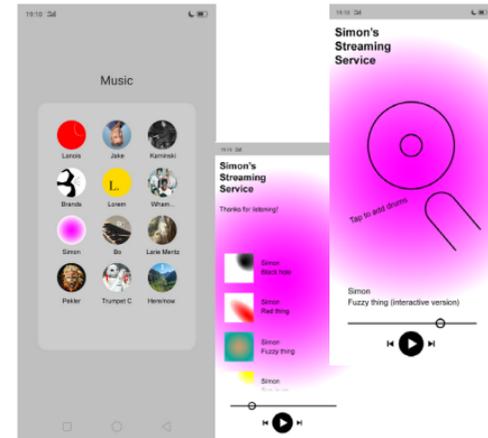
In such a scenario, musicians would have to constantly change their music, and their work would never truly be finished. Instead, a single song would evolve through endless iterations, always adapting to the current musical desires of consumers. Music would stop being released as songs and shipped away, and instead become work-in-progresses that are completely dependent on communication and feedback from listeners.

More power to Platforms

Streaming platforms already have much power from the fact that they’re widely used (Porter, 2021). We chose to look at how their power could be given a new form.

The visualisation shows an app folder on a smartphone with multiple apps in it. Every app in the folder is a music platform that is assigned to its own musician. This would require listeners to download a new platform every time they wanted to listen to the work of a specific musician, and musicians would have to manage their own platform and its content.

This would also give musicians more control over their own platform. The second photo shows a musician that has inserted a drumpad into one of their tracks. Listener can add their own rhythms into the song as they listen to it.



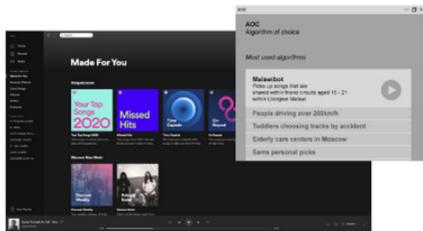
“When people only bought records, you had a limited number of artists that you support. This would be a similar experience to that.”

“I really wonder how this would be received by listeners.”

“This is quite extreme, and not practical. maybe a hub Not practical but maybe a hub Maybe the hub can be controlled by the government

More power to Algorithms

Algorithms also have quite a lot of power today, as they're used to dictate what music that should be recommended to you (Ausiello, 2013).



Here we also looked at a new form of power, we imagined what would happen if the algorithm was upfront about the data it had, as well as the possibility of allowing users to introduce and experiment with new algorithms that would give you a specific pattern of recommendations. This would allow algorithms to become more like tools that musicians and consumers can use to generate interesting and unexpected music recommendations.

The artefact was visualised as a Spotify plugin that could remotely control your song queues.

“Trust in the algorithms happens in the moment when they give you something you like.

My friends may say they like a song, but they don't know why they are being recommended it”

“Recommendations on Spotify are essentially sponsored content. However they're not honest about it, it should be more honest and open to everyone.”

“It's difficult to evolve your taste in music when you don't know why you're getting something”

“(…) Like, why doesn't Spotify just have a randomize button?”

More power to the Public Sector

We visualised a brochure by Oslo Commune with guiding restrictions to how we are allowed to create and listen to music. We also visualised a call for musicians to create theme songs for the national postal service.



Music that is accessed and created through public rules and services would immediately make the government an active facilitator for music. Even though the ideas we visualised give a questionable amount of power to the government on dictating personal preference, we saw potential in the possibility how the public sector could represent collective responsibility. Their services would also have to be aiming for social values, which means that the core values of musical creation and listening would be at the heart of the public interest for exercising power.

“Seeing this from a public sector point of view was really refreshing.”

“The current streaming subscription model is an individualistic model. The way that we think about it is comparable to “I don't eat meat”. The individual impact is completely ineffective.”

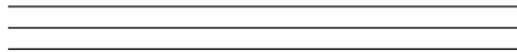
“It's like with car culture. You don't need a car when you have public transportation. Okay, if streaming is sort of like individual car culture, what is the musical equivalent of collective traffic. It might be radio? Or it might be something else?”

Survey: How do you listen?

After we got a grasp of some general issues and topics going on backstage in the music world, we changed our angle towards music consumers, and what their perception and motivations were for listening.

We did this by conducting a survey. 80 participants were asked to reflect on why and how they listen to music, as well as describing what mediums they use and their most significant musical memories.

A finding that surprised us from the survey was how uniform many of the participants' relationship to music is. A majority were using streaming platforms, primarily Spotify for accessing music.

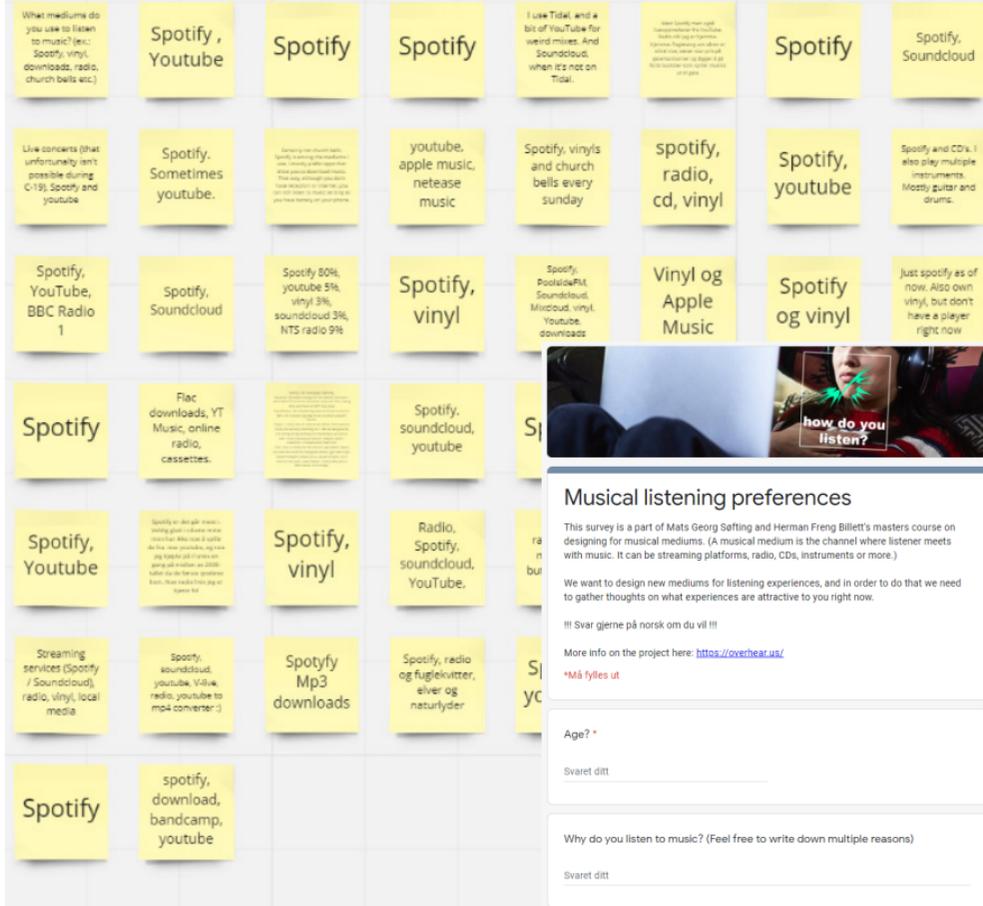


The same counted for discovery and exploration of music, where a majority of the answers were that they get music recommended to them primarily from Spotify.

“Find existing playlists, make a playlist out of similar songs that Spotify gives me”

In order to get a general understanding of the current way we listen to music, we conducted a thematic analysis of the survey answers around why we listen, and segmented each category into 4 personas that have differing ways that they consume music.

What mediums do you use to listen to music?



We categorized the preferences into personas that we named Utilitarianists, Mood Magicians, Psychedelic Poets and Soundhunters.



Utilitarianists

Listens to music to change or amplify a mood for the sake of an achievement.

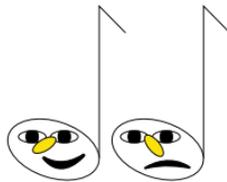
Keywords

Gaining motivation
Concentration
Tasks
Efficiency
Support

“Energises me. Makes me more productive and able to focus on my work”

“Workout, School, Job.”

“When reading, or sitting on / waiting for the bus.”



Mood magicians

Listens to music to change or amplify a mood for the sake of a personal or collective feeling.

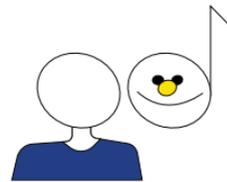
Keywords

Feelings
Socialization
Wellbeing
Contemplation
Meditation

“Both out of habit and necessity. Music helps me sort my feelings.”

“To get into or emphasize a desired state of mind.”

“(…)create a social mood, atmosphere where you can ‘bond’ over the music.”



Psychedelic Poets

Listens to music to escape reality.

Keywords

Disconnecting
Daydreaming
Imagining
Fantasy
Story-telling
Nostalgia

“It brings me joy, peace, makes me daydream (which i enjoy)”

“Music gives me some sort of stimulation I can’t really describe. It’s like hearing a story for the first time, or taking part in an auditive adventure.”



Soundhunters

Listens to music to look for new aesthetic impulses & sorting music types.

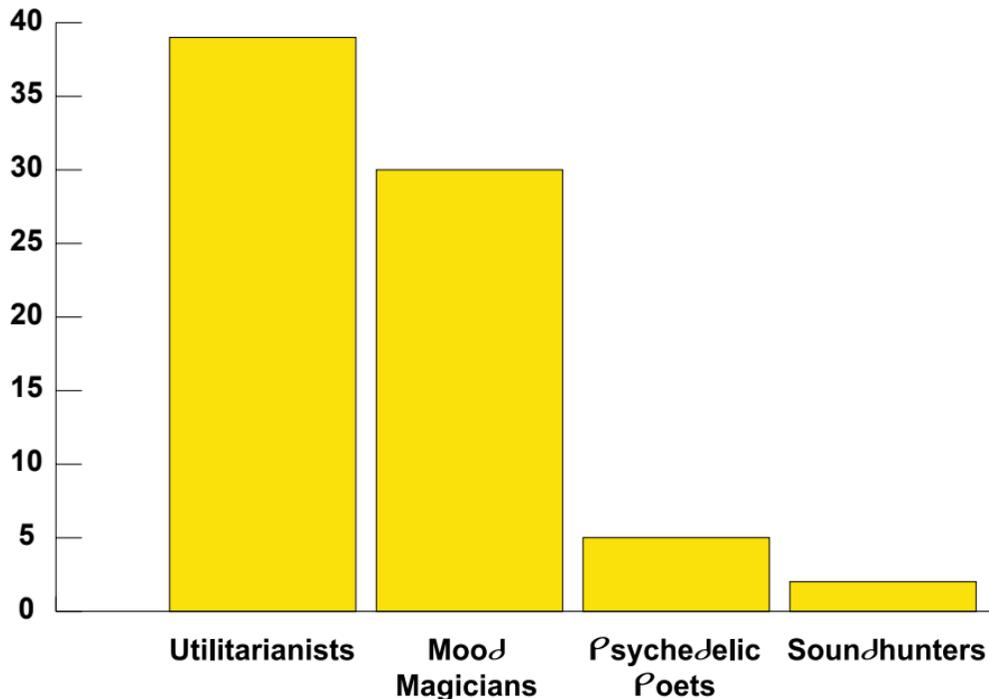
Keywords

Exploration
Aesthetics
Categorization
Identity & identification

“(….)I have more of a relationship to which artist I’m listening to.”

“(….)t’s fun to explore new and different music. “

“(….) to discover myself, to connect with my past and future identities, to inspire my fashion choices (….)”



The majority of the answers related the most to Utilitarianist listening habits. The answers reflected the most on listening while doing something, and in second place are those who listen for mood’s sake.

As mentioned, many of the answers overlapped with the other categories. We sorted them by looking at what aspects of listening that each answer would emphasise first, and the most.

The categorization of listening habits helped us in terms of understanding the ways in which we typically listen. This gave us a broader understanding of the musical landscape from the listeners point of view.

Conclusions & key findings from Chapter 1

All of the information we had gathered on the current state of the music world as well as how people approach creating, exploring and listening to music, helped us draw a picture of where our design-musician skills could be put to use. The material of our project was going to be musical mediums, this term embodies more than just streaming platforms, which enabled us to design more situationally appropriate concepts.

We researched the music world through reading, discussing, designing artefacts and surveying. Before rescoping our brief, we gathered the key findings we had come across along the way, which we took with us into chapter 2.



Our listening habits are primarily revolving around the use of music streaming platforms.



The impacts from the COVID19 pandemic on the music world has revealed a number of underlying issues around musician payments in current musical mediums¹.



Musicians and industry people are independently developing new musical mediums that function differently from streaming platforms².



The popularity of streaming platforms results in climate footprints from energy usage³.



Music is widely accessible, and the loss of scarcity has led to changes in how we listen and use music⁴.



Current musical services are excessively user-centric and algorithmically managed, which decreases the balance between musician & listener interactions⁵.



User-centricness increases the individualistic aspect of listening, which means that making changes to how we want to listen becomes an individual and not a collective task⁶.



The internationality of streaming platforms has made music less locally bound, and many musicians are aiming for creation towards an international audience⁷.

- 1 - (Impact of the COVID-19 pandemic on the music industry, 2021)
- 2 - (Dryhurst, 2021)
- 3 - (Devine, 2019)
- 4 - (Dubber, 2007)
- 5 - (Fripp, 2021) (Ausiello, 2013)
- 6 - (Krukowski, 2018)
- 7 - (Hilton, 2019)

Scope Vol.2

Chapter 1

Public
Music

After our process of iterating minimum viable prototypes, and discussing these with experts, we gradually got closer to a definition of a problem statement that we wanted to design for.

We changed our focus and began working towards the following question:

What is public music, and what musical mediums can be delivered by the public sector?

Research Through Chapter 2



A general conclusion we arrived at in Chapter 1, was that the music industry is undergoing a number of larger changes based on issues that relate to a lack of viable alternatives to the currently most used musical mediums (Dryhurst, 2021). The facilitators currently developing these alternatives are commercial actors that are bound to compete against other musical mediums (Audius, 2020) (Resonate, 2021) (Ampled, 2021).

What fascinated both ourselves and the experts that we interviewed was how and why the public sector should cater for this development. Current popular musical mediums that encompass creation, exploration and listening to music are mainly privately driven, so what potential can we find in viable public music alternatives?

Music encompasses cultural values that are vital for societies and the people, such as social and economic development, learning, personal development, diversity, as well as personal and collective well being. (Gilmore, 2014)

In chapter 2 of our design process, we designed public musical mediums for the norwegian public sector. The insights we gathered in chapter 2 and the strategy we built our concepts on were primarily based on our own redefinition NRKs current strategy (The Norwegian Broadcasting Association) (St.meld. nr. 6 (2007-2008)). This is because NRK plays an important role to norwegian public music, and is owned by the government. Some of the concepts that we've proposed are meant to be driven by public departments outside of NRK, but are still connected to the proposals directly meant for NRK. We will get to this shortly.

Defining “Public Music”

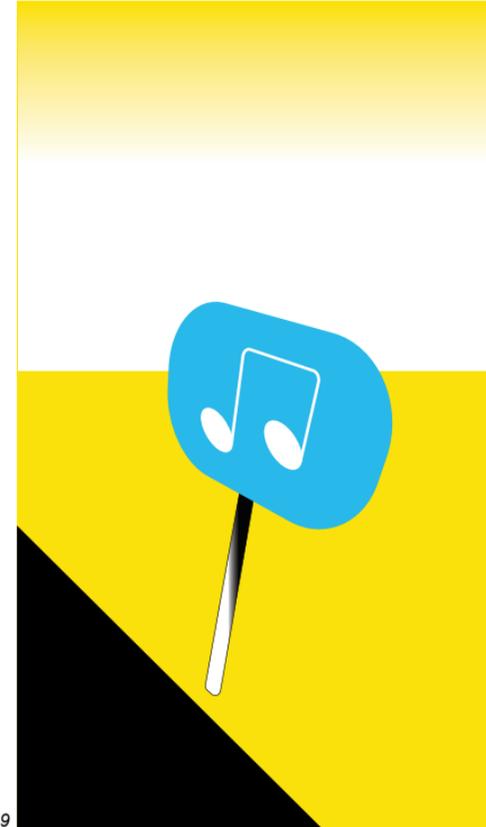
We decided to explore “public music” further, based on the current issues and developments in the music world, because we saw a lack of a clearer definition to why the norwegian public sector is engaged with music in the first place, and wanted to define what a non-commercial driving force of music-culture could be. Our aim with Chapter 2 was to look at how and why new public musical mediums could provide for inspiring creative practices and attractive experiences.

We scoped our design brief towards the Norwegian public sector, and looked into how they provide for music-culture today.

The norwegian public sector is an actor in the music world through promotion and financial support (Meld. St. 8 (2018–2019)). Financial support is managed through a council called Kulturrådet (“The Cultural Council”), where musicians can apply with a project description and budget, and get a stipend for the specified amount that they need (Om Kulturrådet, 2020). This also counts for music festivals, where the cultural council hands out large subsidies every year.

The promotion part happens through public channels, mainly The Norwegian Broadcasting Association NRK. (St.meld. nr. 6 (2007-2008))

Their agenda as an actor in the music world is to promote norwegian musicians in their main channels (Radio, TV, Web-TV), and act as a springboard for aspiring musicians as a secondary medium called Urørt (“Untouched”) (Urørt, 2021). Urørt is a type of streaming platform where anyone can upload music. Uploading music to Urørt gives NRK rights to play your tracks in their mediums in exchange for promotion.



Based on our grasp of what we can deem as the main norwegian public actors in the music world(The culture department, The cultural council, NRK), there are a few factors that are defining what we see as public music.

Current norwegian public music consists of:

🎵 Giving musicians and musical events financial support¹

🎵 Promoting Norwegian musicians and events, through editorial content, discussions and news²

🎵 Playing music from Norwegian musicians on Radio and TV²

🎵 Promoting aspiring musicians on springboard platforms³

- 1 - (Meld. St. 8 (2018–2019))
- 2 - (St.meld. nr. 6 (2007-2008))
- 3 - (Urørt, 2021)

In terms of what the value of public music is, we took inspiration from NRKs own rule-plaque, which addresses their societal mission²:

🎵 Public music is not created or conveyed with a commercial intention, and is free.

🎵 Public music offers services that act as sources of insight, reflection, experiences and knowledge.

🎵 Public music offers content with a large breadth in genre and themes.

🎵 Public music is aimed towards both larger and smaller audiences, with an intention of mirroring the diversity of the people.

🎵 Public music can offer content in the same manner as with commercial actors, but with an exclusive focus on the societal value of music rather than the commercial.



← The NRK Poster →

The NRK Debate

In the midst of restructuring our project into Chapter 2, the Norwegian Composer Union filed a complaint against the Norwegian Broadcasting Association (NRK), on the lack of relevant musical content and curation in their current mediums (Radio, TV, and streamed media) (Karlstrøm, 2021).

“The Norwegian Composer Union (NKF) hereby declares a complaint towards NRKs music profile to the Broadcasting Council. We ask the Broadcasting Council to evaluate to what degree NRK fulfills their cultural mission as a public broadcaster. Music is in our opinion an artform that has to a large degree disappeared from NRK, something that especially impacts the breadth of norwegian music. The editorial music coverage is also nearly absent” (Karlstrøm, 2021)

The complaint was mainly critiquing the content (and lack of content) that NRK provides in their existing mediums, as well as the way that they evaluate what content is relevant to the norwegian public.

This sparked a general debate across many of the biggest norwegian news sources, on the relevance of NRK with regards to music. Among many facets, questions and discussions, the debate questioned the relevance of NRK radio as a public musical medium, and how NRK could provide music for the public that responded to their societal mission stated in their own guidelines (“The NRK Poster”) (Komponistforeningen [NKF], 2021).

NRK

«NRK feilvurderer betydelige lyttergrupper»

NRKs musikkdekning fikk kross kritikk fra flere hold i Kringkastingrådet. Sele tok NRK-ledelsen klagen med kusenende ro.



NRK

NRK må slutte å tro at de kan konkurrere med Spotify

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



Musikkfeltet synger ut i samstemt frustrasjon over NRKs kulturdekning, men opplever ikke å bli hørt:

SURE TONER FRA MUSIKERNE

REDER Thomas Espevik og Dag Eivind Undheim Larsen



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

Erling E. Gulbrandsen
Professor i musikkstudier, musikkritiker, tidligere medarbeider i NRK P2

13. mars 2021 12:57 | Sist oppdatert 13. mars 2021



Debat | Musikk

NRK oppfyller ikke sitt musikkmandat

Jørgen Karlstrøm
Forsker på norsk komponistforening

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



Bla med piltastene



Debat

Vi krever endring, NRK!

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

What we realised when we read about the complaint was that the underlying issues to the accusations were complex.. Whether these are issues or just current tendencies is (actually) up for debate.

We chose to narrow them down and take them into account due to the fact that a decreasing amount of people in Norway listen to music through public mediums, which is primarily radio (Statistics Norway, 2021)

NRK does not have a clear and open goal orientation in relation to their own rules.

NRK takes a competitive position against other (commercial) media providers and mediums.

NRK primarily measures listener engagement in data and numbers.

NRK uses radio, tv, and web-tv as their main mediums, which are used by only a portion of the norwegian population (more people in Norway listen to music on streaming platforms than on radio) (Statistics Norway, 2021)

We argue that the dissatisfaction towards NRK among norwegian musicians are partly due to lacking relevant content, but perhaps primarily because it is difficult to follow a goal orientation for public music when there is no general consensus of what public music is in relation to commercial music.

NRK has to compete and work around commercial actors, as many existing actors in the music world operates in the private sector (Kulseth, 2021). In order for NRK to not just be relevant, but flourish, they need the ability to sustain a non-commercial musical ecosystem



Poor musical content

Lack of methodology to how listening preferences are measured

Standalone centralised non-commercial music provider

Major changes in how people listen to music

Big streaming platforms & new musical mediums

Underlying issues in the music industry

Hypercommercialization of digital music

Based on our findings in chapter 1, we realised how the debate was primarily focused on the content itself, and not necessarily on the mediums that the content is accessed through. From the insights we had now gathered about norwegian public music and the NRK debate, we moved onwards to a design process where we explored and conceptualised new public musical mediums.

But first, we had to define a strategy in order to steer the intention of the concepts in a specific direction.

Designing NRK scenarios

In order to specify the direction we wanted to take with our design concepts, we conducted a foresight exercise and created 3 future scenarios for NRK.

This exercise was heavily inspired by a specific foresight methodology that was introduced in the 2019 norwegian parliament report (Scenarioer for offentlig sektor i 2040, 2019). The report imagined scenarios for the norwegian public sector in 2040. Each scenario was built with certain and uncertain tendencies to come, where the outcome of the uncertain tendencies would define the difference between the resulting scenarios.

In the report, the uncertain tendencies were “degree of trust towards the public sector” and “technological advancement”.

We built our NRK scenarios on the same process but changed the certain tendencies to be our findings from Chapter 1, and picked out two uncertain tendencies that we felt would have a significant impact on NRK and norwegian public music.

Certain tendencies

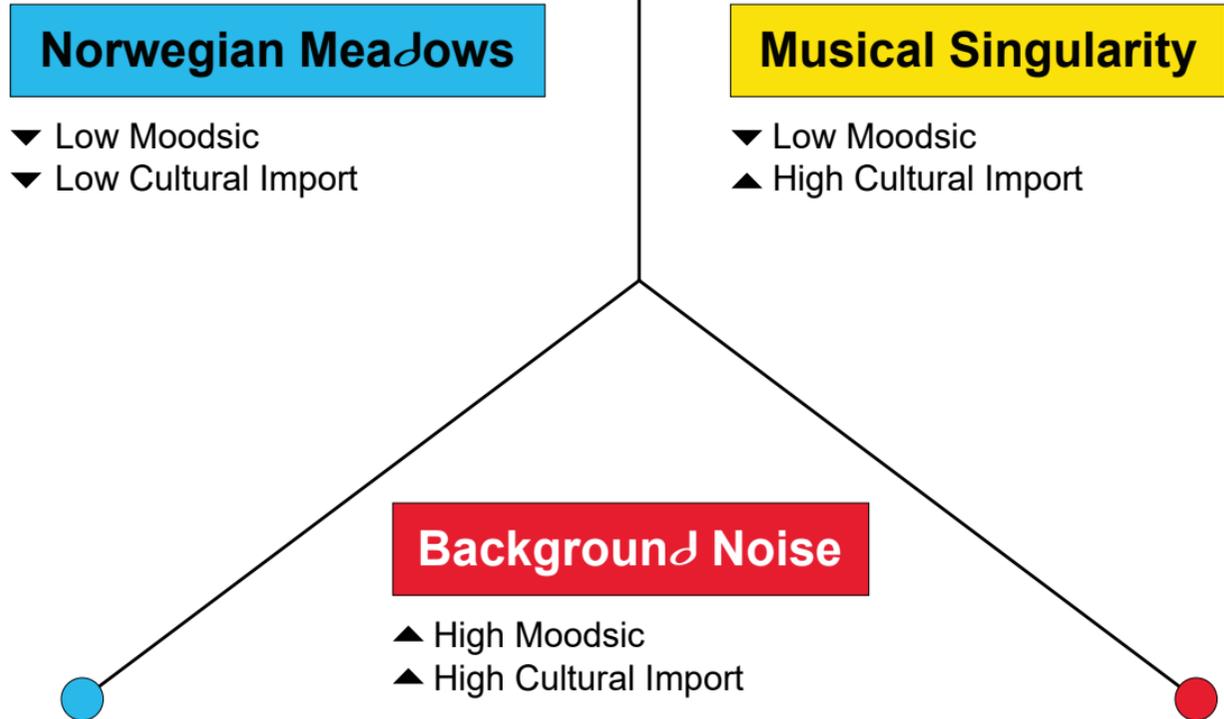
-  **Overconsumption**
Music is extremely accessible, and this affects the pace of new music emerging, as well as keeping the use value and scarcity low.
-  **Digital consumption**
Norwegians mainly stream their music, and listening behaviour relies on digital mediums and platforms.
-  **Globalisation**
Distribution of music happens internationally and is less bound to geography.
-  **Climate footprint**
The overconsumption of digital music leads to high energy usage from hosting.

Uncertain tendencies

-  **Moodsic**
Music gets a more narrow and utilitarian role to listeners.
-  **Cultural Import**
Music-culture is created and listened to from international driving forces, and less from national and local communities and preferences.

The resulting scenarios were differentiated by high/low levels of the uncertain tendencies, while all embodied the certain tendencies. We ended up with three different scenarios, and gave them their own names.

The stories describing the context of each scenario are exaggerated to clarify some major tendencies to the future of the music world and NRK.

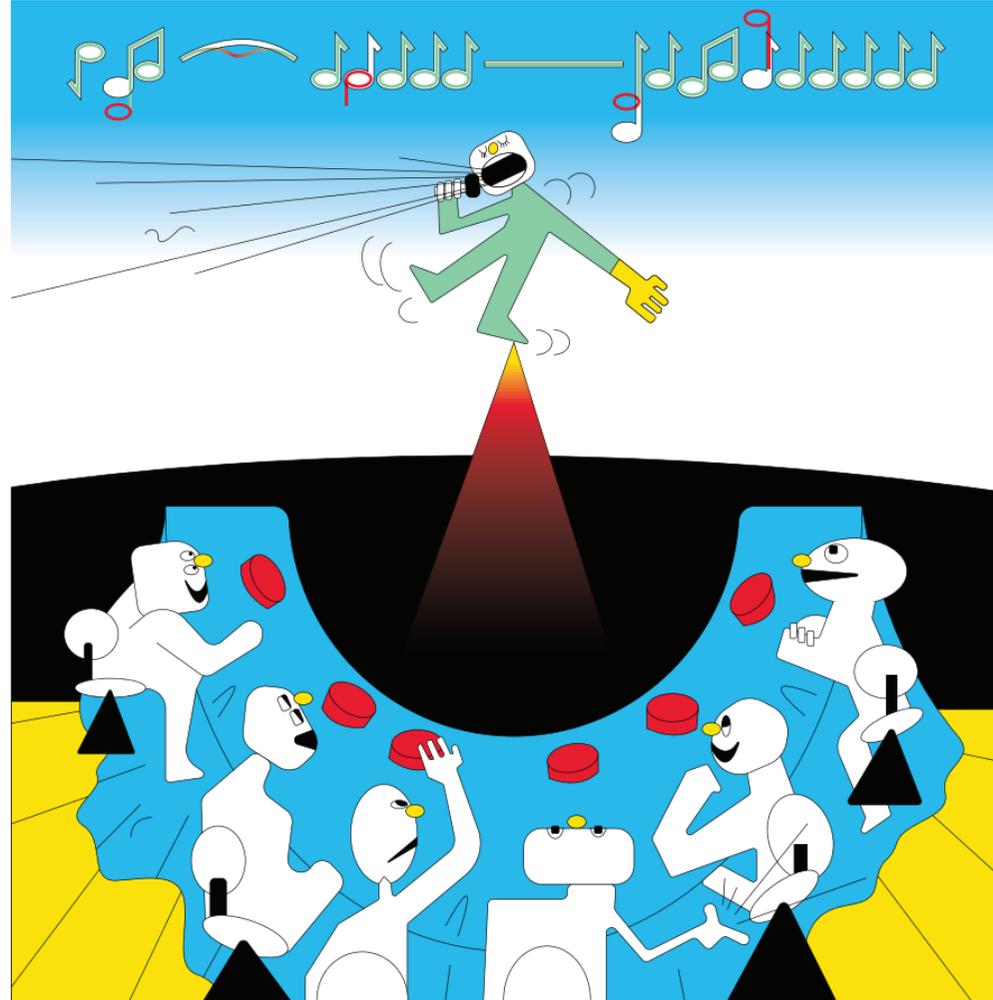


- ▲ High Moodsic
- ▲ High Cultural import

Background Noise

Music becomes increasingly commodified, and easy to sell. The major streaming platforms grow, and common norwegian preferences in music become inseparable from preferences in any other country. Anyone who wants to be heard, needs to adapt to an international market, with a narrow needle eye to enter.

NRK hosts a number of music shows and programmes, exclusively song competitions with judges working in international music businesses. The competitions act as a public springboard for the people wanting to enter the powerful music industry. NRKs talent shows are the only way that NRK caters for access to Norwegian music, and contestants who don't make it dissapear into the unheard ocean of those who tried.

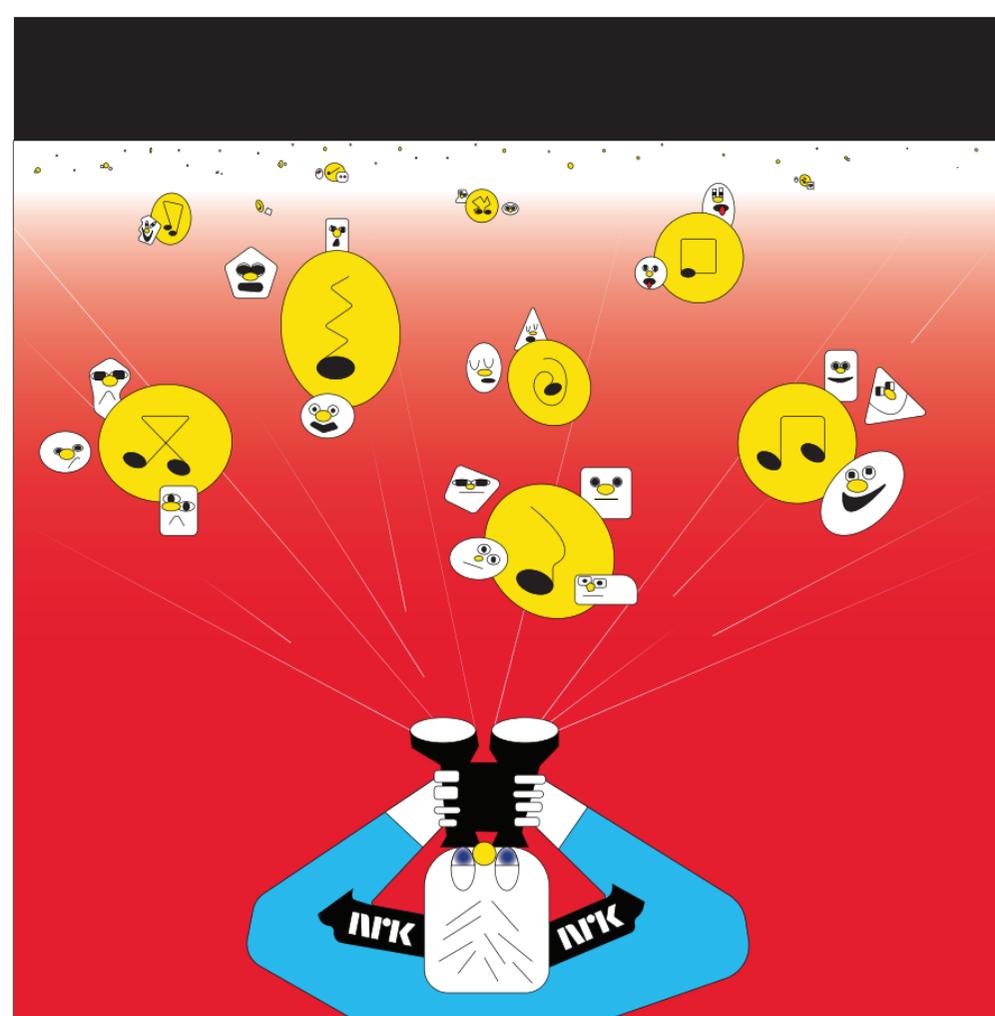


- ▼ Low Moodsic
- ▲ High Cultural import

Public musical services can no longer impact or mirror how people create and listen to music, as it's mainly influenced from inspiration and communities that exist online.

Listeners are being served alternative listening experiences from an explosion of new and attractive mediums with their own communities, and are disappearing from the major streaming platforms. Here they can sustain their own musical needs and wishes.

NRK decided to follow on the changes, and took on the role of promoting the Norwegian share of musicians within the international communities. NRK no longer have their own mediums to share music through, as too few people use them, they're taking on a role of promoting and sharing knowledge about online music communities to the Norwegian people, and vice versa.

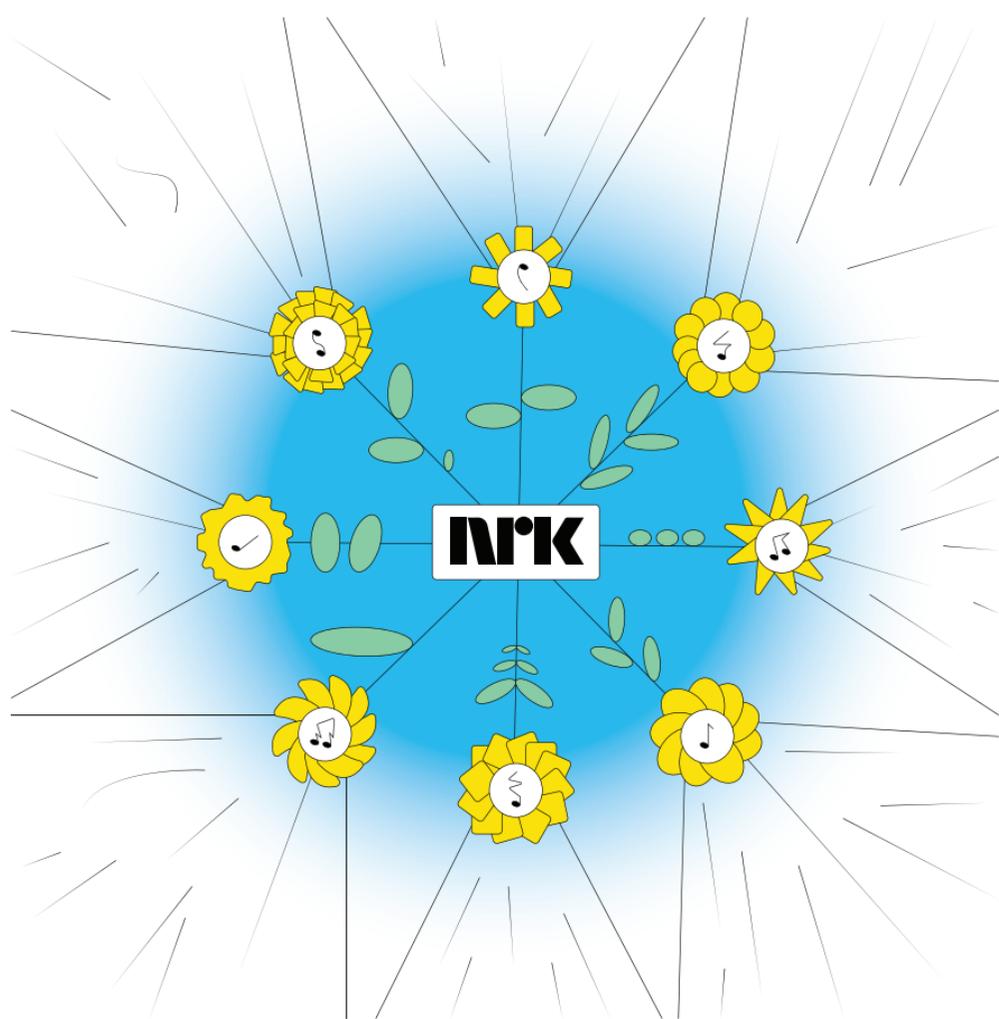


- ▼ Low Moodsic
- ▼ Low Cultural import

The Norwegian Meadows.

Behind all the fuss of new technology, industry models and ideals, one thing remains 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 had in 2021 and their immediacy, these most important memories and values of music resurfaced and flourished.

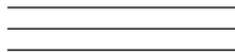
NRK plays an active role, not in providing music to the people, but as player in letting the people provide for themselves, to experience community, diversity and sharing of musical preferences and memories. Instead of being bound to one medium, NRK provides diverse channels for musical experiences based on situation and local culture.



NRK scenarios conclusion

The situations we describe in these scenarios aren't representative of capturing an entire music-culture, they are meant to describe exaggerated versions of possible futures, and NRKs situational positioning in these futures.

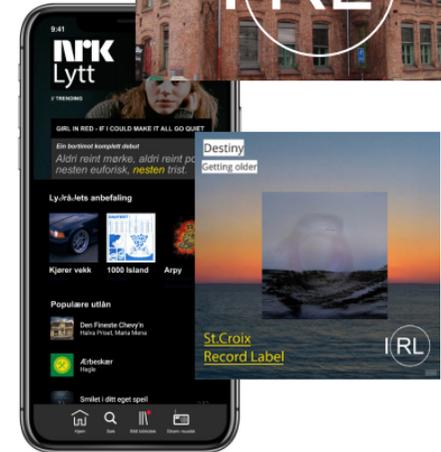
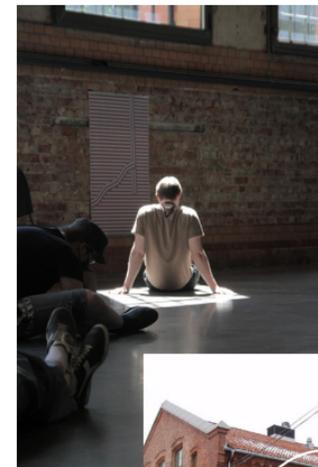
Creating the scenarios helped us define the possible directions that we'd imagine current practice to move towards, and selecting one of them gave us a solid backdrop to base our concepts on. We decided to build our design concepts on "The norwegian meadows" scenario, because we believed that it resonated well with existing social values in the norwegian public sector, though as a more extreme version which could be useful to highlight the values of our proposals.



Designing Public Musical Mediums

In designing concepts for the norwegian meadows, we conducted a similar approach to what we did in Chapter 1; creating minimum viable prototypes for discussion, although we eventually narrowed the concepts down to 4, that we tested and proposed as our final design concepts.

We sketched out a number of concepts based on our definitions of public music. This time, we constrained the concepts by taking inspiration from existing non-musical public services, as well as imagining "public versions" of existing commercial musical mediums. We did this because we now had the definitions we needed to design for public music which we



defined in the beginning of Chapter 2.

Basing the concepts of existing services and mediums would make it easier for us to exemplify to others what public music could be. Our initial concepts were looking at musical mediums that could be driven by NRK, as well as more general concepts that we imagined would be administered by directorates within the cultural public sector.

To name a few of the concepts; one of them revolved around designing uniforms for the NRK staff to highlight their role as musical curators in public musical mediums. In another concept we looked at NRK having their own music truck, driving around the country playing norwegian music as a sort of national pop-up festival. We looked at a concept where the norwegian public sector could

host a registry for all the current norwegian musical subcultures, in order to pick up talents that they could subsidize.



We chose the following 4 concepts, because they cater for different aspects of musical creation, exploration and consumption in a public context. It was important for us to propose concepts that could be connected and coexist within the same ecosystem, in order to make up a more holistic and thorough musical public sector.

The concepts represent musical creation, exploration and consumption in themselves, while some emphasized one of these three aspects more than others. Related to creation, exploration and consumption, the concepts are:

Sound Councils, public directorates that cocreates public musical offers together with the public body. Sound Councils cater for musical exploration.

IRLs public record labels that act as a portal into publishing public music. IRLs primarily cater for musical creation, and exploration to some degree.

NRK Lytt a public equivalent to streaming platforms. NRK Lytt caters for musical exploration, as well as creation and listening to a significant degree.

Music Halls public venues for active listening. Music Halls cater for musical creation, exploration and listening in a relatively balanced manner.

Sound Councils

Sound Councils represent a public counterpoint to algorithmic music recommendation. It exists within the cultural sector of governments and consists of bureaucrats, musicians, music experts and music-designers.

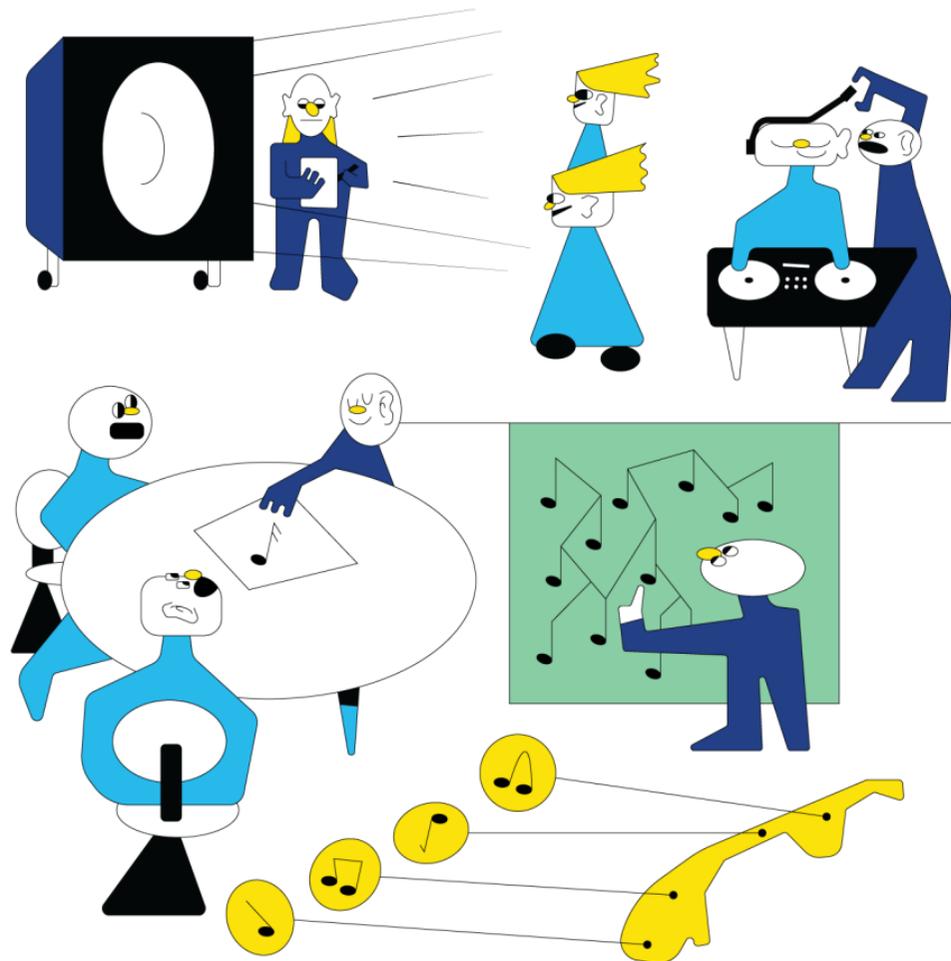
The core principle of sound councils is to involve inhabitants into the public sector's work on creation and alteration of public musical mediums.

Instead of receiving musical content based on your data, Sound Councils actively involve you into the process of shaping what's offered to you through workshops, interviews and testing. Sound Councils are vital parts of a nation's music-culture because they understand music-economy through insight, and can in turn shape the musical ecosystems by providing public music.

We proposed Sound Councils early on in Chapter 2 because we wanted to clearly define an umbrella term for the practice that we were going to undertake in RPM, on designing public musical mediums.

The way we tested Sound Councils was to give ourselves the title "Lydrådet" ([ʎw̥yːdrɑːdə] - "The Sound Council" in norwegian) while testing concepts, discussing musical preferences and gathering insights through Chapter 2. As you will see, the title also reoccurs within some of the concepts.

When proposing Sound Councils in expert interviews, the fresh aspect of a governed council sparked interest, and further laid out the framing of our scope. The appeal of cultural governing therefore shaped the work for the rest of the project.



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 institution. 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. This means that IRLs can be drivers of insight, reflection, experience and knowledge around the ropes of recordings and distribution.

IRLs can both pledge for public financial support on pressing physical copies of music as well as the possibility of digital distribution, through either conventional public musical mediums such as radio and TV, or through alternative musical mediums which we'll get into in the concepts following this one.

The musicians among us can either create music for the sake of personal and social benefit, or they can use the knowledge gained in distributing through IRLs to get a deeper understanding of commercial record labels before deciding on entering the music industry.



Testing IRLs

In order to test an IRL, we contacted St.Croix in the norwegian city of Fredrikstad. St.Croix is a culture house, norwegian culture houses typically contain a myriad of cultural offers, such as workshops and classes on music performance, singing, dancing, painting, theatre, literature, poetry and much more.

We got in touch with 3 teenagers using the current offers at St.Croix related to music, and arranged a digital Sound Council workshop taking them through an IRL process.

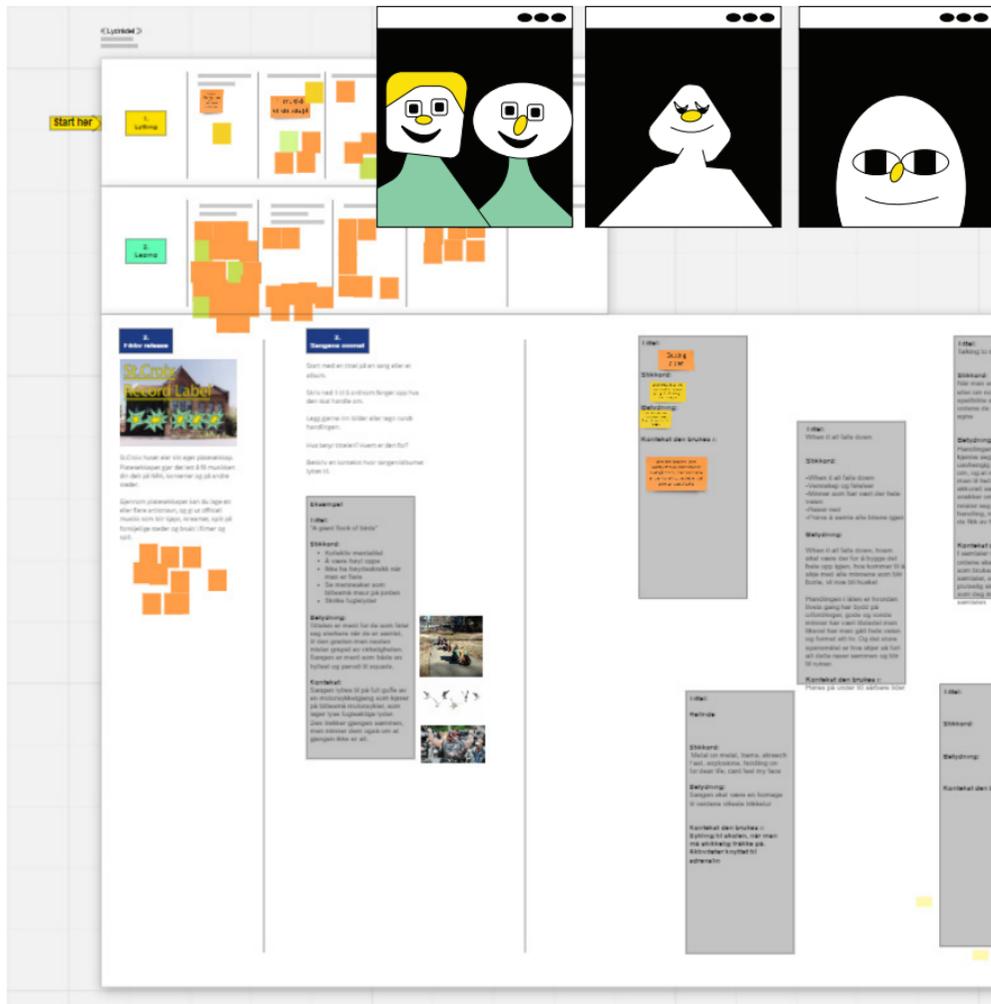
The process consisted of a template where the teenagers could build the concept of a song, by defining the title, keywords linked to the song, as well as the purpose and message of it.

We then created our own cover art for the tracks, as well as giving ourself an artist moniker.

“We have offers here where we learn how to perform music on a stage, and we also have a music studio where we can create songs, but we don’t have anything that has to do with actually publishing and finalizing songs”

“I’ve had a writers block for a while now, and writing a track through this process just cured me”

“I have published one song before, which I managed to do from a song competition where I won the opportunity to record and release a track from a studio. I was given a .wav file of the track afterwards, luckily my father had a friend from a record label which gave me the opportunity to publish the song on streaming platforms”

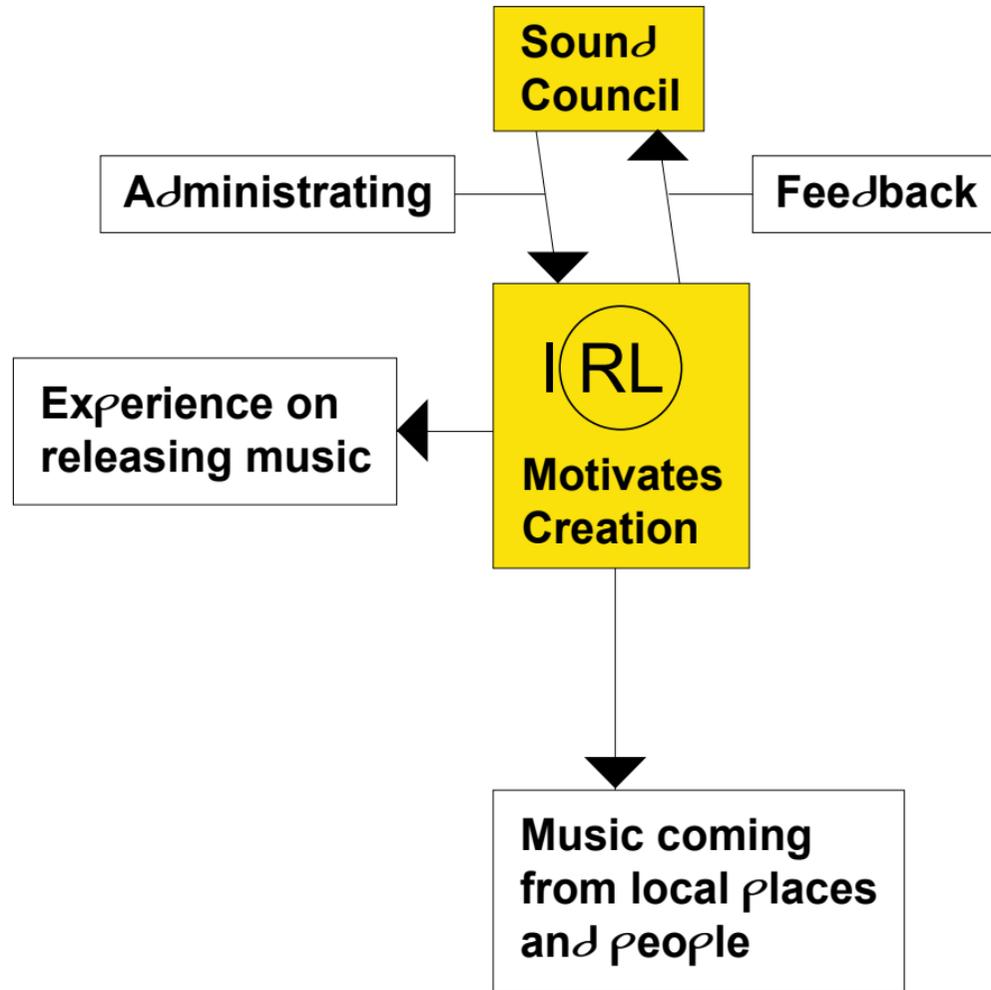


IRL: Conclusive thoughts

The process of recording and distributing music turned out to be a missing part of St.Croix music offers.

This was no surprise, because record labels are typically part of the music industry, and norwegian public institutions are non-commercial (Record label, 2018).

In order for public music to be driven forwards and flourish, it needs to exist within its own non-commercial ecosystem of musical creation, exploration and listening. IRLs represent a public answer to drive motivations for musical creation, and is a medium through which musicians create music, and the norwegian people, and public sector listens.



NRK Lytt

A Digital Public Music Library

NRK Lytt is a public equivalent to streaming platforms. In creating NRK Lytt we took inspiration from the functionality of public libraries, where you can loan songs for free instead of leasing or purchasing them.

We wanted to introduce an entirely new functionality in comparison with existing digital musical mediums, in order to create an interesting and engaging concept that would spark interest and discussion on the topic of public music.

Beside spreading knowledge and information, libraries also play an important role in promoting local and national cultural content (Mcguire, 2011). Even though

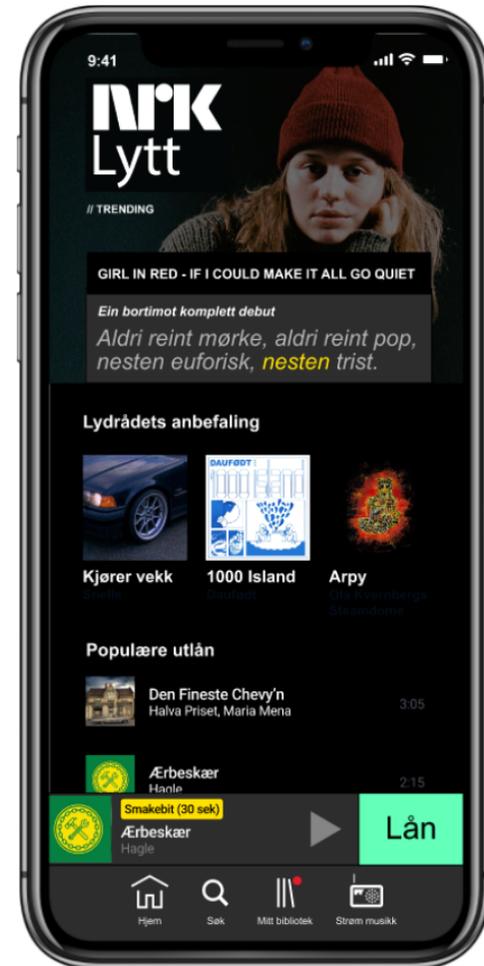
we distanced ourselves from the music industry in this project, we did include an option to purchase music in this concept, which was inspired by how long queues to loan books can make you decide to just purchase the book instead.

In designing NRK Lytt, we had two conversations with the U.S.A-based entertainment Lawyer Henderson Cole. Cole works as an attorney for musicians within the music industry. Beside his primary occupation, Cole has been working on a side project on defining a public streaming platform he calls “The American Music Library” (The American Music Library, 2021).

NRK Lytt would be a free service driven on tax money. Instead of giving users unlimited access to music, NRK Lytt has a limited stock of each individual track on the platform, where users can loan tracks for one week at a time.

Say that NRK Lytt 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 NRK Lytt 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.

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.



Testing NRK Lytt

In order to test NRK Lytt, we created a mockup of the interaction that we user tested on 3 people. The interaction gave an introduction to what NRK Lytt was, and encouraged the users to explore the app and figure out the functionality underway.

“This could be a really good archive for older music.”

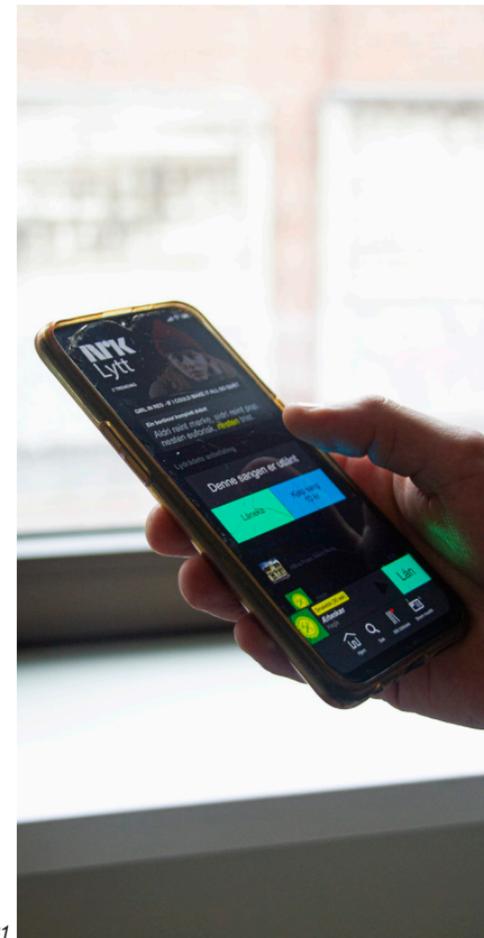
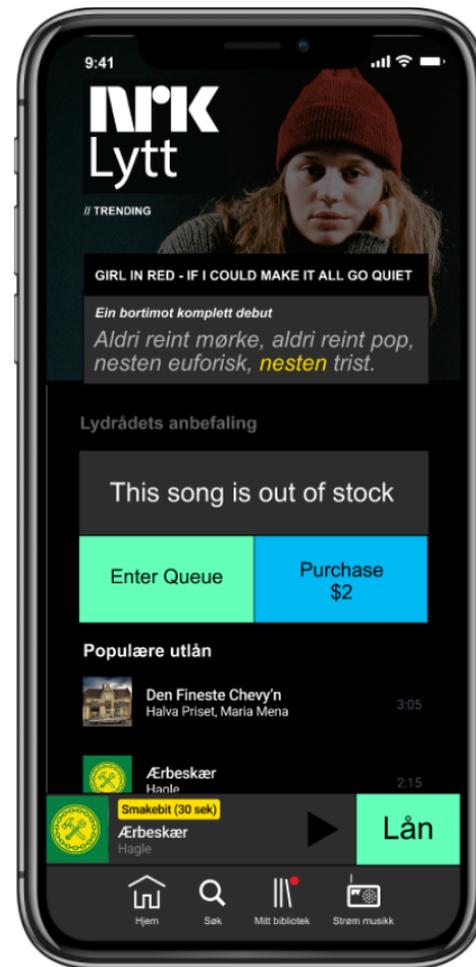
“Isn’t this digital? Why are there limited copies??”

“Having to loan a song feels a bit goofy compared to the seamless experience you get with Spotify.”

“When I explore music, I usually skip through the tracks until I find something. That could be a good dynamic to find out which songs I would loan.”

“At events like valentines day, all the romantic songs would be empty, I would have to start scheduling what music I want to listen to.”

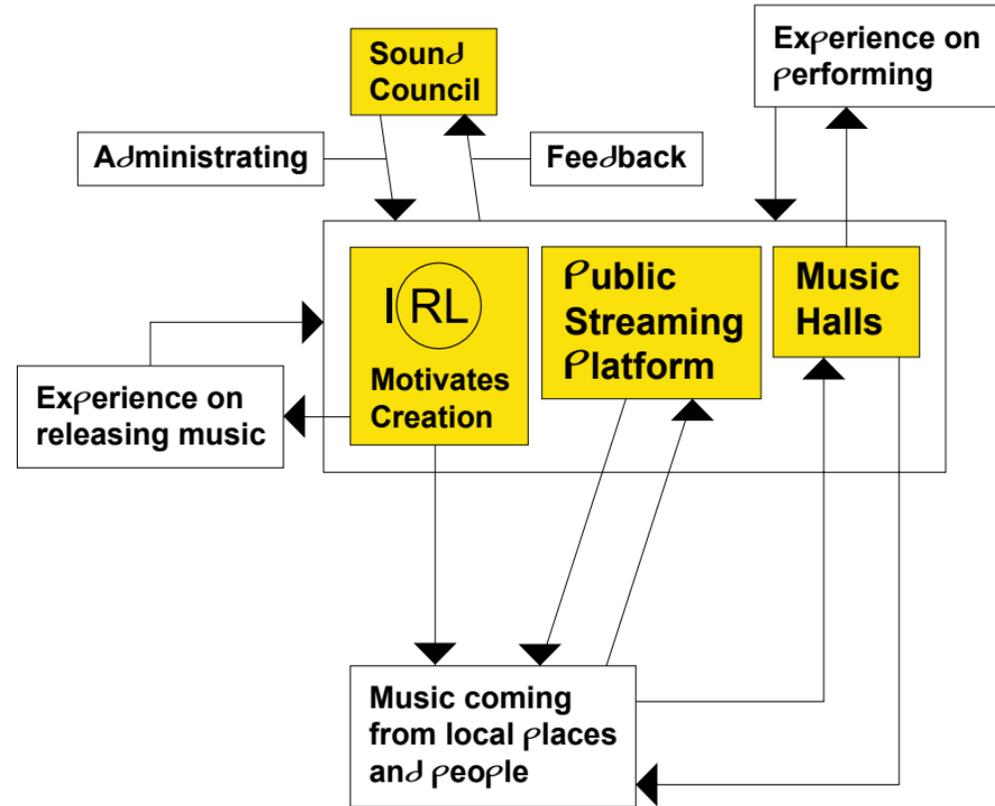
“Could the music offered here be more linked to your local area? Maybe different communes could buy repositories of music from each other?”



NRK Lytt: Conclusive thoughts

A problematic aspect of public streaming platforms is that even though they may fulfill a valuable role as a public musical medium, they turned out to have strong similarities to existing commercial services that are much more seamless to use, and don't require you to stand in any queue or buy songs. With that taken into account, a public streaming platform would encounter issues on sustaining itself as an isolated service, and it would have to be connected to local culture, Sound Councils and IRLs in order to build up its repository of local-non commercial music and steer their content recommendation and curation based on direct engagement from local communities.

What we realised upon creating NRK Lytt, was that the idea of a public streaming platform is completely plausible if it reflects the values of public music, and is connected to other actors within a non-commercial musical ecosystem.



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.

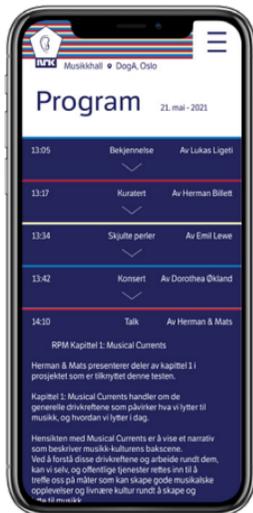
The local community around a Music Hall can intervene in the program by either requesting songs to be played in the Hall, or by playing live music. Music Halls can also host talks and workshops related to music, in order to spread insight, reflection, experience and knowledge about music.

The categorization of content in music is as follows:

- Curated music by NRK.
- Song requests on music that is sent in by listeners.
- Music that is sent in, which is created by local inhabitants.
- Live music performances.
- Open talks and conversations on music.
- Open workshops on creating music.

We imagined Music Halls in Norway to be a public service that is driven by NRK, and we branded the concept around “The NRK Music Hall”. Music Halls can be accessed nation-wide, where multiple Music Halls are situated around the country.

When we imagined how music Music Halls would be experienced, we thought about how they could be something completely separate from other physical places where music can be accessed, such as concert venues, and places with Moodsic playing in the background(e.g.: shops and cafes).



Testing The NRK Music Hall

where users could stay updated on and read about the content as the program was running.

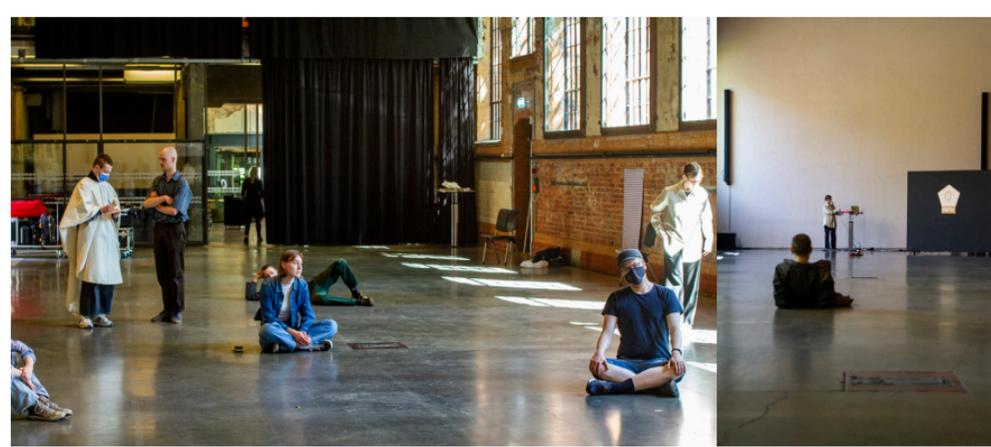
This was the only physical test that we managed to conduct throughout our semester's project, and we got the chance to invite 10 people for a private gathering to test the NRK Music Hall.

In the program, we presented 3 songs that one of the participants had strong connections to, and where they had described their own relationship to the songs. We presented curated content that we as "NRK Music Hall staff" had prepared. One of the participants played an improvisational live show, and we rounded the whole program off with a talk on Music Halls and public music.

The test was conducted in the largest conference hall in DogA's facilities (The public centre for Design and Architecture Norway). In the test, we embellished the hall with elements that drew references to a sacred place, and we dressed up as Music Hall staff members by wearing robes, in order to separate the spatial feeling of the hall from other types of venues.

Between each feature in the program, we sat down with the participants and talked about our experience, which gave us a lot of input around the appeal of Music Halls, and how the participants would see themselves using it.

We prepared an exemplary program with content that went through the Music Hall category types, and made an application



"I understood the concept quickly. It's nice that anyone can participate and send in music."

"The front stage is like a music altar, it feels like a signifier and a preaching symbol of music."

"I actually recently mentioned this to my friend: there should be a place where you can drop in and just listen to music"

"It's hard to talk about the music, and I would rather just focus on it, it's hard to start multitasking."

"I like that there are no tables and no bar, it really changes the way you use this place and the focus you have on the music."

"If somebody else started a conversation about the music, I would love to join in."

"This would make NRK stand out with its own thing that is physical."

Music Halls: Conclusive Thoughts

We found The NRK Music Hall to be a service that works well as a public musical medium for physical lean-in listening (lean-in listening means to focus more explicitly on the music) .

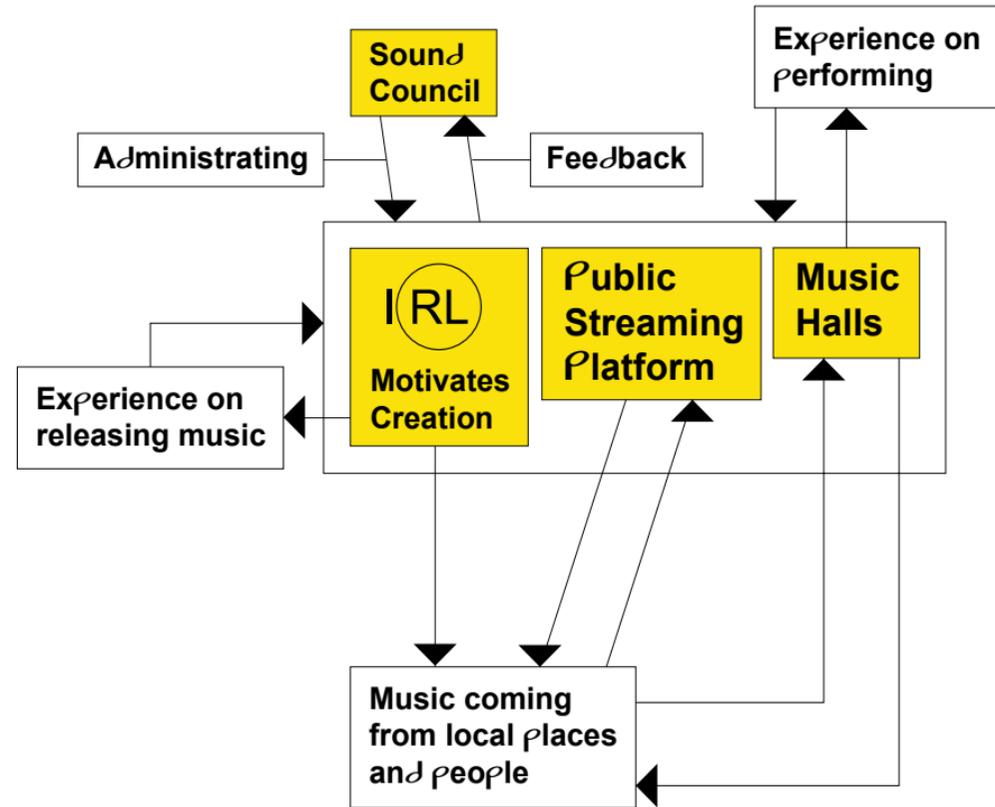
Music Halls hold great potential for new types of interactions with music around creation, exploration and listening.

The participants found that this was a good place for discovering new music by following the program, as well as a place where musicians could test the response of their own music without the listeners knowing that the musician is actually present. The sacred feeling of The NRK Music Hall gave the

participants an intuitive feeling of the Music Hall being quite formal and serious. We imagine that the feeling of Music Halls situated in different geographical locations would also embody different musical experiences, both in terms of the local song requests of a given Music Hall, but also in terms of the spatial features in the Hall itself.

Finally, music halls would be a great addition to Public Streaming Platforms and IRLs, as they would be a musical medium that caters for the physical experience of music, and would be music that is distributed from IRLs.

Music Halls would also serve as an experiential counterpoint to the more introverted listening experiences in Public Streaming Platforms.



Final Delivery

Because our process was segmented into 2 chapters, we decided to include the insights gathered in each chapter as its own delivery, that consists of two issues. We wanted the report that you are reading right now to give an extensive overview over the entire project, while our delivery would be a simplified and visualised version of each chapter that would be easier to read and comprehend.

The resulting design delivery is a two-issue narrative that conveys the insights we gathered in Chapter 1, and the insights plus design proposals from Chapter 2.

Intent

We wanted to spread a message with our delivery, and figured that we had to write the delivery as anecdotes, where the language would be vocal and simplified, with

many visual elements in order to make the read an engaging and fun journey.

Contents

The first chapter of our final delivery conveys a narrative of the tendencies, power relations, issues and debates in the current music world. The narrative introduces a number of neologisms that we've come up with underway in this project, and proposes a change in strategy and mentality towards creating and sustaining new musical mediums in order to reach a music world that is alternative to streaming platforms.

The second chapter exemplifies the contents and intent in chapter 1, towards the norwegian public sector. This is both to inspire the public sector in Norway and other countries to do the same, as well as taking the reader through how new musical mediums can be designed.

The titles

Chapter 1 is called Musical Currents, as the title embodies "the current state of music" as well as capturing the way in which music-culture flows and evolves.

Chapter 2 is called New Cultural Governance for Music, referencing "New Public Governance". New Public Governance is a contemporary model of running the public sector, where public services are run solely by public actors. This was a counterpoint to "New Public Management" where the public sector would utilize private actors to deliver public services (Dickinson, 2016). We felt that the title resonated with what we're proposing in RPM, as we've been looking at how public music could coin itself as an actor running exclusively on public values and services.

Format

Chapter 1: Musical Currents and Chapter 2: New Cultural Governance for Music are made in the same format as CD-booklets(4,75") that can be placed on the inside of CD-covers.

In that sense, we wanted to play with the idea of our delivery being a physical music album release. Instead of releasing music, we're releasing anecdotes around music-design. We also did this so that we could print physical copies of RPM to be sent around to those interested, and the possibility of exhibiting the project physically.

The album has its own tracklist, which is shown on its rear side. The tracklist represents each page of the booklets and the sequence of points it makes along the way. When putting each track name together, it makes up a description of the two chapters.

**Rethinking
Public
Music**

**Musical
Currents**

**Rethinking
Public
Music**

**New
Cultural
Governance
for Music**

Graphic Profile

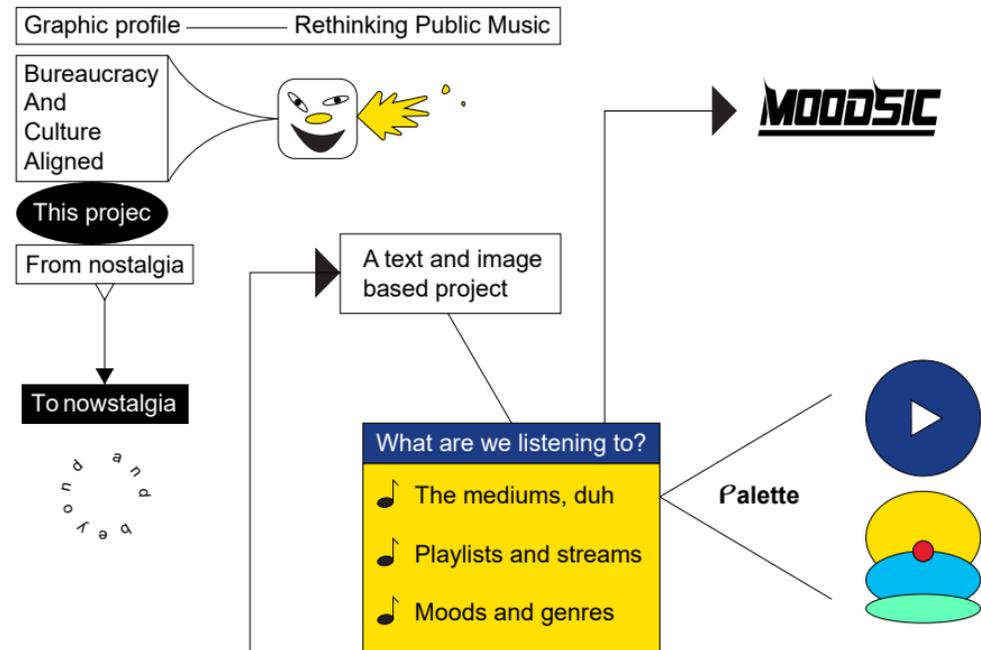
We wanted to create a playful aesthetic direction, with colours and clear visual elements that we could reuse for both illustrations and models that we wanted to explain when conveying this project.

When creating the visual style of RPM, we drew references to infographics that we stumbled upon when searching for stakeholders and actors within the music industry.

Primitive graphical boxes, arrows and lines are often used in visualising strategies and business models (Y2S Consulting, 2021), and we wanted our project to draw upon this reference, though with a more playful tone.

The purpose of the RPM graphical profile is to convey this as a project that deals with strategy and the connection between actors, as well as using a visual language that is both accessible and recognised by people, contributing to a more popular tone.

The RPM font is a basic Arial font, where we've replaced the "p's" and "d's" with music notes. We did this in order to literally set a more playful tone in our typography and give the overall look of RPM more distinctiveness.



Arial RPM

Pp Pp
dD Pd
Pd

Intro

This project will not fulfill your expectations when it comes to music. Although, it might make your expectations to yourself (as a listener) a bit clearer. You will be taken through the driving forces (both creative and commercial) within the world of music.

This is a magic trend report on how things are, what is to come, and why everyone is accountable for not having to follow normative trends any more.

Final Conclusions and Reflections

This semester has been incredibly fun and challenging. We got the chance to do a project that was more open and exploratory, and we were able to distinguish our desired role as music-designers, through a process of designing musical mediums for the public sector.

We've built our design proposals in this project around NRK and their current strategy, based on conversations with staff from NRK and through reading. NRK has not been an official collaborative partner in this project, and we're insecure of what we would have missed out on if they were. We chose not to suggest a collaboration with NRK because the concepts we've proposed were

meant as general design examples for public music which could be translated to the public sector in other nations besides Norway. We used NRK, their brand and their existing position in norwegian music-culture to understand what public music could be, and we used their name in testing the concepts in order to make the concepts more real and approachable to users. The fictional realness of using existing brands also makes it easier to discuss the concepts and use them as arguments in the ongoing NRK debate.

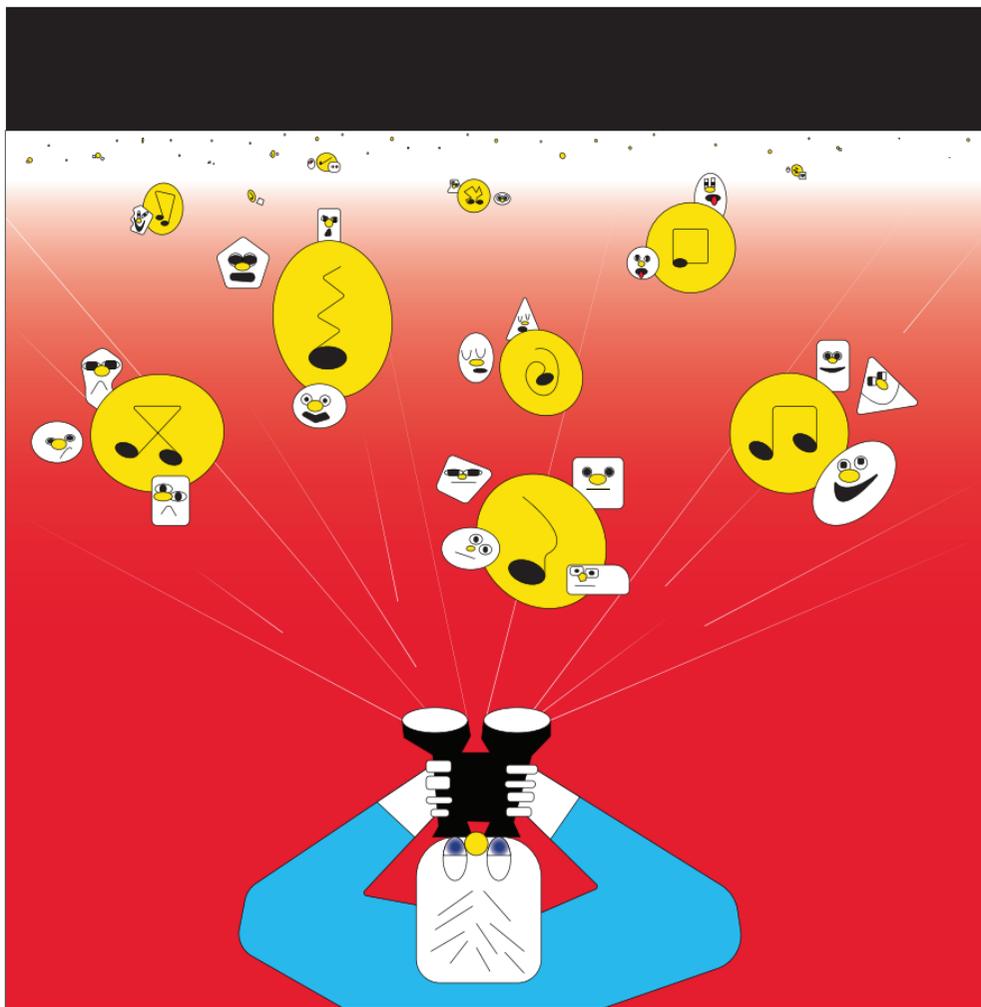
Several of the international experts have noted that many of our findings aren't necessarily specific for Norway. Accordingly, the idea of "public music" in the terms we have discussed in this publication wouldn't be farfetched, even quite reasonable, but that hopefully remains to be seen.

The COVID19 pandemic has had impact on the project along the way, both in terms of the information that we gathered in Chapter 1, where many of the tendencies have arisen from the consequence of closed music venues, but also in terms of our capabilities to test and iterate our design concepts. We've primarily worked in an isolated classroom at our campus, arranging video chats and reading material online. The public music tests that we conducted were primarily done by using digital tools such as Figma, Miro and Zoom. We were incredibly lucky and are eternally grateful for the opportunity from DogA on borrowing their facility to test the NRK Music Hall, which was a major breath of fresh air and inspiration to us.

Along the way, we tried to imagine how the relevance of RPM would endure changes that will inevitably occur in the music world when our societies open up again. The music industry would definitively regain some balance when things (hopefully) return back to the way it were, and we think the radical changes that followed the pandemic have contributed to shed light on issues that have been smoldering beneath the music world for a while now. We also hope that discussions on the principles and values around public music will be continued after the pandemic, and we will also continue our engagement with the experts that we've been in touch with on this topic after the project is over.

We've had to self manage this entire project, set all the dates, decide on our scope, materials and design process as we've gone along. This has been challenging, but also incredibly educational, and we will be taking the insights and knowledge with us, on both the scope we've designed for as well as the design methodology we've used to facilitate discussions and test our concepts with.

One thing that we'll keep in mind moving forward is to be more strict in keeping an oversight over our process along the way. We've been active with archiving material along the way in a shared google drive folder, but because our process was as open as it was, it had to do an extensive job of going through all the content to recall what we'd been doing throughout the project.



Finally, we would like to give a massive thank you to all the people that has helped us gather insight about the music world, those we've discussed with, tested our ideas on, surveyed, interviewed and engaged with.

Thank you, thank you, thank you.

Source list

Morreale, F. and Eriksson, M. (2020) "My Library Has Just Been Obliterated": Producing New Norms of Use Via Software Update. CHI '20: CHI Conference on Human Factors in Computing Systems.

Union of Musicians and Allied Workers (2021) *Justice at Spotify*. Available at: <https://www.unionofmusicians.org/justice-at-spotify> (accessed: 5 June 2021).

Dryhurst, M. and Herndon, H. (2021) Artist Led Pricing, Scene ownership and defecting from Spotify with Audius. [Podcast]. 16 February 2021. Available at: <https://interdependence.fm/episodes/artist-led-pricing-scene-ownership-and-defecting-from-spotify-with-audius> (Accessed: 5 June 2021).

Gosling, E. (2016) The Design + Music Industries are BFFs - They Just Don't Know it Yet. AIGA Eye On Design, 3 November 2016. Available at: <https://eyeondesign.aiga.org/the-vital-links-between-the-design-music-industries-how-can-they-enhance-one-another/> (Accessed: 5 June 2021).

Anonymous. (2012) Music industry, *Wikipedia*. Available at: https://en.wikipedia.org/wiki/Music_industry (Accessed: 5 June 2021).

Keunen, G. (2015) *Alternative Mainstream : Making Choices in Pop Music*. Amsterdam, Netherlands: Valiz.

Taxi. (2019) How does the music industry work?, *Taxi*, June 2019. Available at: <https://www.taxi.com/transmitter/1906/how-does-the-music-industry->

Mulligan, M. (2021) The music industry's centre of gravity is shifting, *Music Industry Blog*, April 16 2021. Available at: <https://musicindustryblog.wordpress.com/2021/04/16/the-music-industrys-centre-of-gravity-is-shifting/> (Accessed: 5 June 2021).

Bell, S. N. (2015) *Ta-Ra-Ra-Boom-De-Ay: The dodgy business of popular music*. England: Unbound.

Eriksson, M. et al. (2019) *Spotify Teardown: Inside the Black Box of Streaming Music*. Sweden: MIT Press.

Dryhurst, M. Herndon, H. (2021) *Interdependence*. Available at: <https://interdependence.fm/> (Accessed: 5 June 2021).

Caroll, C. D. (2021) *Consumption*. Available at: <https://www.britannica.com/topic/consumption> (Accessed: 5 June 2021).

Porter, J. (2021) Spotify premium subscriber count increases 21 percent to 158 million. *The Verge*, 28 April 2021. Available at: <https://www.theverge.com/2021/4/28/22405953/spotify-earnings-q1-2021-subscribers-average-revenue-per-user> (Accessed: 5 June 2021).

Ausiello, G. et al. (2013) *The Power of Algorithms: Inspiration and Examples in Everyday Life*. Petreschi: Rossella.

Anonymous. (2021) Impact of the COVID-19 pandemic on the music industry, *Wikipedia*. Available at: https://en.wikipedia.org/wiki/Impact_of_the_COVID-19_pandemic_on_the_music_industry (Accessed: 5 June 2021).

Devine, K. (2019) *Decomposed: The Political Ecology of Music*. Norway: MIT Press.

Dubber, A. (2007) *The 20 Things You Must Know About Music Online*. Available at: <https://newmusicstrategies.com/wp-content/uploads/2008/06/nms.pdf> (Accessed: 5 June 2021).

Krukowski, D. (2018) How to Be a Responsible Music Fan in the Age of Streaming. *Pitchfork*, 30 January 2018. Available at: <https://pitchfork.com/features/oped/how-to-be-a-responsible-music-fan-in-the-age-of-streaming/?fbclid=IwAR142cxKF08d6rorjtUHWLO6WVgMOcziCbR2RTiys5uTYtVnza6AlodvMvE> (Accessed: 5 June 2021).

Hilton, R. et al. (2019) The 2010s: The Globalization Of Music. *NPR*, 30 October 2019. Available at: <https://www.npr.org/2019/10/07/767904453/the-2010s-the-globalization-of-music?t=1623055295935> (Accessed: 5 June 2021).

Audius inc. (2021) *Audius*. Available at: <https://audius.org/> (Accessed: 5 June 2021).

Resonate. (2021) *Resonate*. Available at: <https://resonate.is/> (Accessed: 5 June 2021).

Ampled. (2021) *Ampled*. Available at: <https://www.ampled.com/> (Accessed: 5 June 2021).

Gilmore, A. (2014) *Raising our quality of life: The importance of investment in arts and culture*. Available at: http://classonline.org.uk/docs/2014_Policy_Paper_-_investment_in_the_arts_-_Abi_Gilmore.pdf (Accessed: 5 June 2021).

St.meld. nr. 6 (2007-2008) (2008) *NRK-plakaten — «Noe for alle. Alltid»*. Oslo: Kulturdepartementet. Available at: <https://www.regjeringen.no/no/dokumenter/stmeld-nr-6-2007-2008-ld488979/> (Accessed: 5 June 2021).

Meld. St. 8 (2018–2019) (2019) *Kulturens kraft — Kulturpolitikk for framtida*. Oslo: Kulturdepartementet. Available at: <https://www.regjeringen.no/no/dokumenter/meld.-st.-8-20182019/id2620206/> (Accessed: 5 June 2021).

Kulturrådet. (2021) *Om Kulturrådet*. Available at: <https://www.kulturradet.no/om-kulturradet> (Accessed: 5 June 2021).

Urørt. (2021) *Urørt*. Available at: <https://urort.p3.no/> (Accessed: 5 June 2021).

Karlstrøm, J. et al. (2021) NRKs kulturdekning – klage, Komponistforeningen, 26 February 2021. Available at: <https://www.komponist.no/nrks-kulturdekning-klage/> (Accessed: 5 June 2021).

Komponistforeningen. (2021) Er kritikken bred nok nå, NRK?, Komponistforeningen, 15 Mars 2021. Available at: <https://www.komponist.no/er-kritikken-bred-nok-na-nrk/> (Accessed: 5 June 2021).

Statistics Norway. (2021) *Norsk mediebarometer*. Available at: <https://www.ssb.no/kultur-og-fritid/tids-og-mediebruk/statistikk/norsk-mediebarometer> (Accessed: 5 June 2021).

Kulseth, M. (2021) NRK må slutte å tro at de kan konkurrere med Spotify. *Morgenbladet*, 31 March 2021. Available at: <https://www.morgenbladet.no/ideer/kronikk/2021/03/31/nrk-ma-slutte-a-tro-at-de->

kan-konkurrere-med-spotify/ (Accessed: 5 June 2021).

Kommunal- og moderniseringsdepartementet. (2019) *Scenarier for offentlig sektor i 2040*. (H-2447 B). Available at: https://www.regjeringen.no/contentassets/b77a320ef78c4c6bbcd261e1d49c68bd/scenarier_for_offentlig_sektor_i_2040.pdf (Accessed: 5 June 2021).

Anonymous. (2018) Record label, *Wikipedia*. Available at: https://en.wikipedia.org/wiki/Record_label (Accessed: 5 June 2021).

Cole, H. (2021) *The American Music Library*. Available at: https://docs.google.com/document/d/14Wu_2B8fOZAPSpRpiNujrURd94pCzGXVFKLQb8vHeU/edit (Accessed: 5 June 2021).

Dickinson, H. (2016) From New Public Management to New Public Governance: The implications for a 'new public service'. Available at: <http://press-files.anu.edu.au/downloads/press/n1949/pdf/ch03.pdf> (Accessed: 5 June 2021).

McGuire, H. (2011) WHAT ARE LIBRARIES FOR?, In *The Library With The Lead Pipe*, 20 April 2011. Available at: <http://www.inthelibrarywiththeleadpipe.org/2011/what-are-libraries-for/> (Accessed: 5 June 2021).

Y2S Consulting (2021) *Business Model & Strategy*. Available at: <https://no.pinterest.com/y2sconsulting/business-model-strategy/?autologin=true> (accessed: 5 June 2021).

Image Sources

[2] Guldbrandsen, E. E. (2021, March 13). NRK undervurderer sine musikkelskende lyttere. Er det noen i ledelsen som bryr seg? Aftenposten. <https://www.aftenposten.no/meninger/i/aP3z75/nrk-undervurderer-sine-musikkelskende-lyttere-er-det-noen-i-ledelsen>.

[5] Nettavisen, — G. S. i, Espevik, T., & Larsen, D. E. U. (n.d.). Sure toner fra musikerne. Klassekampen. https://klassekampen.no/utgave/2021-01-11/sure-toner-fra-musikerne?fbclid=IwAR0vF5c26IRY0g7r_AGFC_9YKrl7eE1Vq-816SBeL84b-MUhvNrczeED_VA. (tekst), M. B., Bjørnensen, M., (foto), M. F., Fiskum, M., & Buene, E. (n.d.). Å lære å lytte.

[1] Klassekampen. <https://klassekampen.no/utgave/2021-01-11/a-laere-a-lytte>. Bamle, P. (2021, June 3). "NRK feilvurderer betydelige lyttergrupper". Morgenbladet. <https://www.morgenbladet.no/kultur/musikk/2021/03/12/nrk-feilvurderer-betydelige-lyttergrupper/>.

[4] Aftenposten. <https://www.aftenposten.no/meninger/debatt/i/oA967R/nrk-oppfyller-ikke-sitt-musikkmandat>.

[6] Karlstrøm, J. et al. (1970, March 15). Vi krever endring, NRK! VG. <https://www.vg.no/nyheter/meninger/i/PRnMwe/vi-krever-endring-nrk>.

[3] Kulseth, M. (2021, April 29). NRK må slutte å tro at de kan konkurrere med Spotify. Morgenbladet. <https://www.morgenbladet.no/ideer/kronikk/2021/03/31/nrk-ma-slutte-a-tro-at-de-kan-konkurrere-med-spotify/>.