



# MUSICAIRE FINAL PUBLICATION

LESSONS LEARNED, EVALUATION AND RECOMMENDATIONS





Co-funded by the  
European Union

MusicAIRE is co-funded by the European Commission Directorate-General for Education, Youth, Sport, and Culture under the Music Moves Europe Preparatory Action of the Creative Europe Programme. Grant agreement n° EAC-2021-009. The information and views set out in this document are those of the author(s) and do not necessarily reflect the official opinion of the European Union. Neither the European Union institutions and bodies nor any person acting on their behalf may be held responsible for the use which may be made of the information contained therein.

# Contents

# Page

<b>FOREWORD</b>	<b>4</b>
European Music Council	4
INOVA+	5
<b>PURPOSE OF THIS PUBLICATION</b>	<b>6</b>
<b>SECTION 1: MUSICAIRE IN BRIEF</b>	<b>7</b>
<b>SECTION 2: EX-POST ANALYSIS</b>	<b>14</b>
Key findings	15
Recommendations from the ex-post analysis	18
<b>SECTION 3: ADDITIONAL INSIGHTS FOR THE NEXT GENERATION OF EU FUNDING SCHEMES</b>	<b>20</b>
Learnings from MusicAIRE	21
Recommendations for Music Moves Europe	22

## European Music Council

Dear Reader,

In July 2020 in the middle of the COVID-19 pandemic, the European Commission issued the call for an “Innovative support scheme for a sustainable music ecosystem (EAC/S15/2020)”. This call was highly important as it acknowledged the massive impact that the COVID-19 pandemic had on the music sector and it signified that diverse support mechanisms are and were needed to help the music ecosystem to emerge from the crisis even stronger. The approach to focus on the digital, green and just & resilient recovery of the music sector was foresightful as it not only looked at immediate recovery instruments but also how to lead the music sector out of the crisis in a sustainable and resilient way – a way that is oriented towards the future.

The funding model for this programme was completely new territory for everyone involved. Following various online meetings with the music sector at large, the EMC decided to team up with INOVA+ to apply for this and to test the new concept of a cascading grant for the music ecosystem.

The MusicAIRE journey surely was an adventure, we had to climb steep hills to overcome administrative issues, we sailed stormy waters before finally publishing the first call for projects for which we were accompanied by music sector experts that helped us shape the content for the calls to really reflect the needs of the music ecosystem. The jury members took on more than a marathon to fairly evaluate the unexpected high amount of project applications. At the end of the journey, we were rewarded with excellent projects that demonstrated that also small-scale projects have the power to change and can lead by example to find ways to recover from the COVID-19 crisis in manifold ways, often combining green, digital and just & resilient elements.

We would like to thank everyone who accompanied us on this path, the European Commission and the European Parliament for making the funding available and their help in navigating this new scheme, the think tank and jury members for their expertise and patience, the music sector at large for their interest and input and for applying to the scheme despite the low success rate, the funded projects for their great work and last but not least INOVA+ for being such a supportive and experienced partner and for embarking on this journey together with us.

It has been a great experience and while the project has already come to an end, it feels like we are just getting started.

**Simone Dudt,**

*On behalf of the European Music Council*

## INOVA+

To all MusicAIRE stakeholders,

It is with great pleasure that the MusicAIRE consortium presents the “Report with policy recommendations on future measures / next generation of EU programmes”, a compilation of the incredible and dedicated work conducted over the past 30 months. This endeavour has been an inspiring collaboration, and we wish to extend our gratitude to all those who have contributed to its realization.

On behalf of INOVA+, we first and foremost must acknowledge the invaluable support of the European Music Council. Their profound understanding of the European music landscape, coupled with their steadfast dedication to the project, has been pivotal in shaping MusicAIRE. We are immensely thankful for their enduring partnership throughout this remarkable journey. We also express our sincere appreciation to the European Commission for entrusting the consortium with this significant undertaking. Your confidence in us has empowered us to make a meaningful impact on the European music ecosystem.

Without a doubt, our deepest gratitude goes out to the 51 remarkable MusicAIRE beneficiaries. Your unwavering passion and dedication have been the driving force behind our journey. It was about going beyond mere financial support; it was about fostering growth, cultivating collaboration, and strengthening the network for everyone involved. Your achievements are truly commendable, and we extend our warmest congratulations to each of you. As you continue to nurture your projects and organizations, we wish you nothing but the best. The success of MusicAIRE owes everything to your invaluable contributions and commitment.

As for INOVA+, coordinating MusicAIRE has been a profoundly enriching experience. Through this project, two distinct entities came together and leveraged their strengths for a common goal: the betterment of the European music sector at a crucial pivotal time. Through MusicAIRE, we have gained and shared invaluable insights into the sector’s needs and aspirations. This newfound knowledge must be a cornerstone as we develop future initiatives focused on nurturing innovation and fostering growth. We sincerely hope that the findings shared within this report are not only embraced, but actively applied to the continual enhancement and advancement of the European music ecosystem as a whole.

While MusicAIRE has come to an end, we look forward to witnessing the lasting positive impact it has on the European music landscape, ensuring its continued vibrancy and success.

**Miguel Sousa,**

*On behalf of INOVA+*

## Purpose of this publication

The MusicAIRE initiative was established with the vision of fostering a long-term, thriving music ecosystem. This report aims to serve as a testament to MusicAIRE's commitment to a sustainable music landscape. By examining the project's impact and outlining potential future actions, the report seeks to pave the way for a more resilient and flourishing music environment for all. It is structured into three sections. The first provides an overview of the MusicAIRE project, followed by a summary of the independent evaluation. Drawing on the insights gathered, challenges overcome and lessons learned, section 3 compiles a set of policy recommendations for future actions. MusicAIRE's team has identified key areas where further measures can be taken to solidify the sustainability of the music ecosystem. These recommendations will be a valuable resource for policymakers and stakeholders invested in the long-term health and vitality of the music industry.



Section 1

# MUSICAIRE IN BRIEF

MusicAIRE - An Innovative Recovery for Europe, is the beneficiary of the European Commission's Call for Proposals EAC/S15/2020 "Innovative support scheme for a sustainable music ecosystem" within the Music Moves Europe Preparatory Action (2018-2020). The call aimed to support the music ecosystem to emerge from the COVID-19 crisis focused on three areas: green recovery; digital recovery; just and resilience recovery.

Launched in September 2021, MusicAIRE was a 30-month initiative implemented by the consortium composed of INOVA+ and the European Music Council (EMC). After the launch of two Open Calls for Proposals, 2.2 million EUR were re-distributed to the music sector through the selection of 51 projects. Grants were distributed for micro (15.000 EUR), small (30.000 EUR) and medium (55.000 EUR) projects with a co-funding rate of 90%. In general, the project's duration was 10 months.

MusicAIRE has been implemented through turbulent times for the music sector and society overall:

- COVID-19 Recovery** MusicAIRE was a direct response to the pandemic's devastating impact on the music sector.
- Shifting Policy Landscap** Increased awareness of working conditions in the cultural sector led to policy changes, such as efforts towards an EU framework for artists and cultural workers.
- Green Transition** The project adapted to new insights and tools for environmentally friendly practices within the music sector.
- Technological Advancements** MusicAIRE navigated rapidly evolving technologies and related legislation, such as AI.
- Economic Hardships** The music industry faced inflation and an energy crisis while still recovering from the pandemic.
- Global Conflict** The war in Ukraine and the Middle East further impacted the sector.

Important to note, MusicAIRE was the first large-scale cascading grant scheme for the music sector on a European level, redistributing EU funds through open calls. With the background that Music Moves Europe is now part of the Creative Europe programme 2021 - 2027, this paper is based on lessons learned from the consortium, the external evaluation and further feedback from MusicAIRE-funded projects, as well as music sector stakeholders involved in the think-tanks. It offers key findings and policy recommendations to optimise future cascading grant programs for the music sector.

## MUSICAIRE IN NUMBERS





## SUPPORTED ACTIONS

To find more, please consult the MusicAIRE booklet, available here [Musicaire-project-booklet-digital.pdf](https://www.musicaire-project.eu/Musicaire-project-booklet-digital.pdf).

MusicAIRE-EAC-2021-0090-1stCall				
NAME OF THE ACTION	BENEFICIARY	STRAND	COUNTRY	THEMATIC
IMPALA Climate Training and Standards Project	IMPALA - Independent Music Companies Association AISBL	Medium (EUR 55.000)	Belgium	Green Recovery
Empowering EU creator, manager and collecting Societies to improve music royalty data-handling for Fairer Remuneration post COVID-19	FXR BV	Medium (EUR 55.000)	Netherlands	Digital & Just and Resilient Recovery
European Music Policymaker Exchange	Music Cities Network e.V.	Medium (EUR 55.000)	Germany	Just and Resilient Recovery
European Music Business Training	Hamburg Music Business e.V.	Medium (EUR 55.000)	Germany	Green & Just and Resilient Recovery
Tune Green	Društvo Lojtra Društvo za osebni in poklicni razvoj	Medium (EUR 55.000)	Slovenia	Green & Just and Resilient Recovery
METE	Butik s.r.l. Impresa Sociale	Medium (EUR 55.000)	Italy	Just and Resilient Recovery
MUSIC IN THE COUNTRYSIDE	Enterprise Z - Kultur- & Eventverein zur Realisation von intermedialen Projekten im und für den öffentlichen Raum	Medium (EUR 55.000)	Austria	Just and Resilient Recovery
An active contribution to the ecological transition of European culture by strengthening the sustainability of music festivals and their ecosystem through experimentation and the sharing of activities committed to decarbonization.	FLaP Association / Cabaret Vert Festival	Medium (EUR 55.000)	France	Green Recovery
EEnlarge Europe - Growing meadow at the grassroots	Kulturális LABOR Alkotóművészeti Szociális Szövetkezet	Medium (EUR 55.000)	Hungary	Green & Just and Resilient Recovery

Eurotoire Equaliser	Vzw Oude Beestenmarkt	Medium (EUR 55.000)	Cyprus	Just and Resilient Recovery
The Digital Path To Market: Capacity Building for the Independent Sector	Associação de Músicos Artistas e Editoras Independentes	Medium (EUR 55.000)	Portugal	Digital & Just and Resilient Recovery
The Zero Measurement Project	vzw Oude Beestenmarkt	Small (EUR 30.000)	Belgium	Green Recovery
Harmonised Survey Tools for Music Industry Stakeholders	SINUS Markt- und Sozialforschung GmbH	Small (EUR 30.000)	Germany	Digital & Just and Resilient Recovery
LIOS labs Sustainable Music Event and Certification Model	onEarth Foundation	Small (EUR 30.000)	Poland	Green Recovery
Challenges and opportunities of AI in the creation and consumption of music	Universitat Pompeu Fabra	Small (EUR 30.000)	Spain	Digital Recovery
A Capacity Building programme for a Thriving Music Ecosystem	SOUND DIPLOMACY, SLU	Small (EUR 30.000)	Spain	Just and Resilient Recovery
Music is the answer	Music Export Ukraine	Small (EUR 30.000)	Ukraine	Just and Resilient Recovery
AVANT Learn - Advanced Music XLR8R	Sud Sonico Associazione Culturale	Micro (EUR 15.000)	Italy	Just and Resilient Recovery
Listen Local Lithuania	Muzikos eksporto fondas VšĮ	Micro (EUR 15.000)	Lithuania	Digital & Just and Resilient Recovery
Environmental input-output assessments for music organizations	Reprex besloten vennootschap	Micro (EUR 15.000)	Netherlands	Green & Just and Resilient Recovery
PIANO EN FLEUR (2nd edition) June-September 2022	La Compagnie Nine Spirit	Micro (EUR 15.000)	France	Green & Just and Resilient Recovery
CLASSIC UNLIMITED. THE LADIES AND THE PIANO	CLASSIC UNLIMITED ASSOCIATION	Micro (EUR 15.000)	Romania	Digital & Just and Resilient Recovery

MusicAIRE-EAC-2021-0090-2ndCall				
NAME OF THE ACTION	BENEFICIARY	STRAND	COUNTRY	THEMATIC
Green Music and Entrepreneurship: environmental awareness for young musicians	Fundación Albéniz	Medium (EUR 55.000)	Spain	Green Recovery
Lost Souls of War	Tocas das Artes-Núcleo Cultural	Medium (EUR 55.000)	Portugal	Just and Resilient Recovery
Development of the accessibility: technological and service innovation	OPERA DE LILLE	Medium (EUR 55.000)	France	Just and Resilient Recovery
WEB3EU: Navigating the new digital paradigm through registration, distribution and monetization of music rights in Web3.	Copyright Delta	Medium (EUR 55.000)	Netherlands	Digital Recovery
Music Practice for Visual and Hearing Impaired Communities	Associação Música, Educação, Cultura - O Sentido dos Sons	Medium (EUR 55.000)	Portugal	Just and Resilient Recovery
Music Unified Strategies for Environment	TIBER UMBRIA COMET PROGRAMME - TUCEP	Medium (EUR 55.000)	Italy	Green Recovery
Female Music Producers for Equality and Inclusion Program - Phase 1	Karton-Karikatúra és Képregény Múzeum Alapítvány	Medium (EUR 55.000)	Hungary	Just and Resilient Recovery
Music4Coop - Strengthen the cooperative mindset in the music sector for local development.	Wazo Sociedad Cooperativa	Medium (EUR 55.000)	Spain	Just and Resilient Recovery
JMI Digi Bazar	JM International	Medium (EUR 55.000)	Belgium	Digital Recovery
BREAK IN CASE OF EMERGENCY: a survival kit for independent artists and label managers in the emergent digital environment	Navalha - Associação Cultural	Medium (EUR 55.000)	Portugal	Digital Recovery
European Spatial Sound Exchange	MONOM Sound GmbH	Medium (EUR 55.000)	Germany	Digital Recovery
Constellations	JazzLab Series vzw	Medium (EUR 55.000)	Belgium	Just and Resilient Recovery
Creating Children's Choirs as Safe Spaces (through protection, prevention and promotion of self-efficacy)	Deutsche Chorjugend e.V.	Medium (EUR 55.000)	Germany	Just and Resilient Recovery

Roma Jaming	Nisville Foundation	Medium (EUR 55.000)	Serbia	Just and Resilient Recovery
DumBO Green District	Open Event srl	Medium (EUR 55.000)	Italy	Green Recovery
Soulstone Gathering Route - toolset of activities for a fairer and more professional independent rock music market	Fundacja Soulstone Gathering	Medium (EUR 55.000)	Poland	Just and Resilient Recovery
STAGE 4 EVERYONE - Full artistic participation	Ccer Mais - Cooperativa Para A Criação e Promoção Cultural, Marketing e Intervenção Social, Cooperativa de Responsabilidade Limitada	Medium (EUR 55.000)	Portugal	Just and Resilient Recovery
European professional meetings for gender equality in the music sector	Sturm Production	Medium (EUR 55.000)	France	Just and Resilient Recovery
ECHOS - inclusivE european youth orCHEstras fOr Social cohesion: Building just and resilient music ecosystems	Sistema Cyprus	Medium (EUR 55.000)	Cyprus	Just and Resilient Recovery
"ROAD TO META-STAGE: A Web3 Training For The Music Industry "".	Antonio Cabanelas Justo	Medium (EUR 55.000)	Spain	Digital Recovery
SHARPE music festival & conference 2023	LALA Slovak music export o. z.	Medium (EUR 55.000)	Slovakia	Just and Resilient Recovery
Sustainable Tools for Online Music Practices - A Practical Guide for Musicians	The Green Room - Arts, eco-responsabilité et participation	Small (EUR 30.000)	France	Green Recovery
European Folk Day - pilot project	European Folk Network	Small (EUR 30.000)	Belgium	Just and Resilient Recovery
Sound river system	Association Urban Boat	Small (EUR 30.000)	France	Just and Resilient Recovery
Sounds of the Free Breeze (Outdoor Concerts and Masterclasses)	Varna Municipality, Culture Directorate, Varna Summer International Music Festival	Small (EUR 30.000)	Bulgaria	Just and Resilient Recovery

Cooperative local scenes	Association Stigmergie	Micro (EUR 15.000)	France	Just and Resilient Recovery
The Path Is Yours	Off the Beaten Path Foundation	Micro (EUR 15.000)	Bulgaria	Just and Resilient Recovery
Envirofest Bečva Času 2023	Zdravá Bečva z. s.	Micro (EUR 15.000)	Czechia	Green Recovery
NFTs as a mean to Enhance Musicians' Digital Resilience	KGI STAVE ENCRYPT	Micro (EUR 15.000)	Cyprus	Digital Recovery



## Section 2

# EXTERNAL EX-POST ANALYSIS

KOLEKTIVA for Social Innovation and Culture led an independent evaluation of MusicAIRE. A team of external experts analysed the program’s redistribution scheme and the impact of its “sustainability actions.” The evaluation focused on qualitative data to understand the program’s narrative of change. It also included quantitative analysis to provide a comprehensive picture and support the qualitative findings.

## KEY FINDINGS

### Effectiveness

The MusicAIRE initiative was very efficient in achieving its objectives. It was timely and responded to the pressing needs of the sector post-Covid. Especially for organisations from countries where recovery mechanisms for the cultural sector were less significant, the initiative was appreciated as a recognition of the needs of the sector. The high number of applications received to both calls is indicative of the interest among organisations in the music sector for funding that is easily accessible, responds to their needs while tackling priorities that are also informed by policies. MusicAIRE contributed to building the confidence of organisations less experienced with European funding to build in the future bigger scale projects and apply for further European grants. The 51 supported projects reported a high satisfaction from the way the grant scheme was implemented. For many project leaders, MusicAIRE appeared as a first step in their approach to the European Union, its networks, and its calls for projects. Some of them explained that MusicAIRE had given them the size, the knowledge and above all the legitimacy to apply for other European calls for projects in the future.

The main takeaways from the external evaluation are as follows:

- Timely and responsive** MusicAIRE addressed the music sector’s urgent needs following the pandemic.
- High demand** The large number of applications (over 700 applications) reflects the need for accessible funding that aligns with both sector needs and policy priorities.
- Confidence building** MusicAIRE empowered less experienced organisations to pursue larger projects and future European grants.
- Satisfaction with implementation** The 51 funded projects expressed high satisfaction with how the grant scheme was implemented.
- Valuable consultation** The MusicAIRE consortium effectively involved the music sector in project design and gathered recommendations for EU support programs under Creative Europe 2021-2027 and in the future.

**52.2%**  
hadn’t received any support from other EU funding programmes in the past

**97.5%**  
reached out to the audience foreseen (with 40% reaching more than 1k people), including sector-specific audiences and the wider public

**100%**  
of music sector stakeholders consulted mentioned that a funding scheme like MusicAIRE should continue

## Efficiency

From the 714 project applications received, more than half of the applicants never had access to EU funding. Out of the submitted applications, only 51 projects were funded due to the limited available budget. Therefore, a more ambitious overall budget would have been needed to fully reach the initial call objectives and to maximise the impact that such a funding scheme for the recovery of the music sector in Europe can have.

The amount of the grants dedicated to the action was relatively small for the needs of the sector at that specific moment- especially because in most European countries there were none or little targeted measures for the music sectors' revival. Nevertheless, the scheme was appreciated as a political commitment to supporting the sector from the side of the EU.

There was also a consensus on the importance of the simplified application processes to allow new players, organisations and collectives to have access to EU funding, as the majority of them look at these funding schemes as the entrance door for Creative Europe and other -European collaborations.

The cascading grants scheme is considered the best framework to allow for a more democratic and decentralised process, less bureaucratic and more accessible, so new ideas can be tested and smaller emergent organisations may give it a try.

## Relevance

The MusicAIRE calls for proposals were designed to support innovative projects for the music sector in Europe in the post COVID-19 global context. Despite the diversity of players represented, each of the different projects that have been supported reflects the story of this shared experience, which some have described as "a real trauma for the music sector".

While the focus of public funding had moved on from COVID-19 recovery, the core themes of MusicAIRE (digital, green, just and resilient transition) remained highly relevant for the European music sector, and society as a whole. As such, the evaluation results emphasise the need for more initiatives that facilitate the exchange of successful strategies among music organisations tackling these themes. Additionally, it was agreed that MusicAIRE served a vital purpose by providing funding that is often unavailable at the national level, especially in countries with limited cultural support programs. Thus, underscoring the essential role of EU funding for many music organisations.

This European initiative was highly appreciated to complement national recovery plans, especially as schemes set up at national level were deemed to be "diverse and unequal across Europe".

## Coherence

The evaluators found that MusicAIRE closely aligned with European Commission policy priorities, reflecting the focus outlined in the EU Call for Proposals. Additionally, it recognized how MusicAIRE found a valuable niche within the broader Music Moves Europe initiative. As stated in the final report:

MusicAIRE found its place as an initiative that was open to the whole sector and gave opportunities to a wide variety of organisations to apply. While other Music Moves Europe actions are more focused on the industry side of the music sector, MusicAIRE was conceived as an inclusive and all-encompassing initiative that gives opportunities to all organisations active in the field valuing their contribution to the sector regardless of their size and business model.



## EU added value

Along with being innovative and having the potential to scale, the proposals presented under the MusicAIRE framework also suggest their contribution for an European added value, as reflected by the theme the projects (which goes beyond the local or national framework), audiences envisaged and engaged (concerning several sectors and countries), sense of belonging and unity (alignment and emphasis on European values and successful navigation within the fragmented policies regarding the music sector at the national level).

MusicAIRE created to a large extent a community. By communicating the supported projects through a single platform and organising the final networking event, MusicAIRE contributed to raising the awareness about the different projects and their results and an entry point to understand what are the responses of the sector to these priorities. In this way, the project had an evident European added value that goes beyond the local reality of most projects. Withdrawing EU intervention would mean losing a momentum for a more knowledgeable, inter-connected and strong music sector community in Europe.

## QUOTES FROM THE BENEFICIARIES

**“The MusicAIRE grant enabled the beginning of Tune Green, a very promising initiative in our community which has the potential to greatly expand the professional capacities of musicians (professional and young) in Slovenia and opportunities for listenership and musical participation in rural areas to expand. As a youth organisation, it’s not that easy for us to gain access to cultural funds so this was a unique opportunity for us to get our foot in that door. By working with young people in rural areas, we are putting roots in the musical ecosystem of Slovenia, which is essential for its fruitful continuation. More calls please!”**

**Robbie T Hoppety, Tune Green - Društvo Lojtra Društvo za osebni in poklicni razvoj mladih**

**“The robust health of the European music ecosystem rests significantly on the symbiosis of creators and the systems supporting them. Thanks to MusicAIRE we could complete our project, a collaborative effort with CMU, which resulted in a whitepaper that offers valuable insights into the hurdles and challenges that music creators face when it comes to understanding their music royalties, and allowed us to give creators access to tools that helped them spot royalty payment errors caused by unclear, missing, or incorrect data.”**

**Nitzan Hoffmann, FXR**

**The MusicAIRE programme has had a transformative impact on Fundación Albéniz by providing the opportunity to establish a solid educational framework in the Bachelor and Master of Music curricula. This initiative has enabled students to acquire and develop fundamental tools to embark on sustainable music careers. Thanks to MusicAIRE, Fundación Albéniz has been able to effectively integrate the environment into music education, preparing future musicians to face environmental and social challenges in the music industry. This innovative educational approach, driven by the MusicAIRE programme, has provided students with a solid foundation to thrive in a constantly evolving industry, as well as has strengthened Fundación Albéniz’s position as an institution committed to the environment.”**

**A. Araujo, GreenME - Fundación albéniz / Reina Sofia school of Music**

## RECOMMENDATIONS FROM THE EXTERNAL EX-POST ANALYSIS

The external evaluators concluded their assessment by outlining fourteen recommendations across five key areas:

### On the dialogue and coordination between the European Commission and the sector

#### **1. Regular and wider dialogue between the European Commission and the sector, including specific consultation when concrete actions are to be taken**

There is a need for a large and inclusive dialogue between sector representatives and the European Commission, in a constructive and informed manner, with special consultation whenever a concrete measure, action or call is to be launched to strengthen its adequacy and maximise its potential.

#### **2. Coordination between actions and timings for greater impact**

Due to the European Commission's complex decision-making processes and tight calendars, there is limited time to reflect and discuss findings from programmes implemented before launching new schemes and/or measures. Therefore, a closer coordination between actions is recommended. Moreover, within the same need for close coordination, the long time period between the decision-making process of the European Commission to design and implement a Call for Proposals, including a cascading funding scheme, and the moment when the first funded projects are implemented can be quite long and it is very challenging to remain actual in responding to the sector's needs.

### On setting priorities

#### **3. Finding a balance between policy agenda-setting and the actual needs and capacities of the sector**

The horizontal priorities (such as the green or digital transition, and gender mainstreaming) are relevant and should be transversal and integral to all project requirements and engineering; but not a stand-alone focus, allowing space for more artistic freedom and sector-specific concerns.

#### **4. To ensure balanced geographical representation (and gender, if applicable), specific quota and/or selection criteria/guidelines should be defined beforehand.**

A close articulation between the evaluation criteria and the geographical (and gender if applicable) balance objectives is crucial so as to make the selection procedure more effective.

### On the implementation of cascading grants

#### **5. Support through small-scale mono-beneficiary grants**

There is a need for a support scheme for small-scale funding and mono-beneficiaries designed and evaluated by the sector, adapted to their needs and aesthetics - to allow small emergent organisations to apply and test new ideas.

#### **6. Remaining need for larger-scale and co-production support**

The above demand should not overshadow the parallel need for larger scale and/or structural grants, allowing for larger transnational partnerships and reinforcing the European added value.

### **7. Funding schemes should be accompanied by investment in capacity building, information and promotional events to ensure inclusiveness and accessibility**

From application to implementation, side events and assistance are needed to inform, develop competencies and promote peer-to-peer learning and networking, targeting both applicants and funded project promoters. This need should be considered in the design of the Call for Proposals by the European Commission, allowing for the applicant Consortia to propose a plan.

### **8. Further make use of the capacity and expertise of think tank members**

The think tank, composed of sector representatives and experts, may have a valuable role throughout the whole process, notably at the level of mentoring and support (in case there would be budget availability which was not the case), in addition to consultation and participation in the decision-making of the whole project concept and implementation.

### **9. Promotion of networking is an inherent part of such initiatives**

Networking moments and events should be ensured throughout and not only at the end of implementation, in order to contribute to the European added value of the action, allowing the necessary synergies and mutual learning, as well as future partnerships sustainability. In this respect, dedicated budgets need to be defined already at the European Commission Call's level.

## **On communication**

### **10. Adopting a style and tone close to the sector' aesthetics**

Making sure that the calls and information material are attractive and understandable by the sector.

### **11. Wider visibility to the initiative experience and outcomes**

Giving more visibility to the process and outcomes of the projects would allow to sketch further the European added value of the projects funded and create a common storytelling, while raising the impact of the projects.

## **On future-looking policies and schemes for the music sector**

### **12. The operational capacity of the Consortium should not be lost, but reinforced**

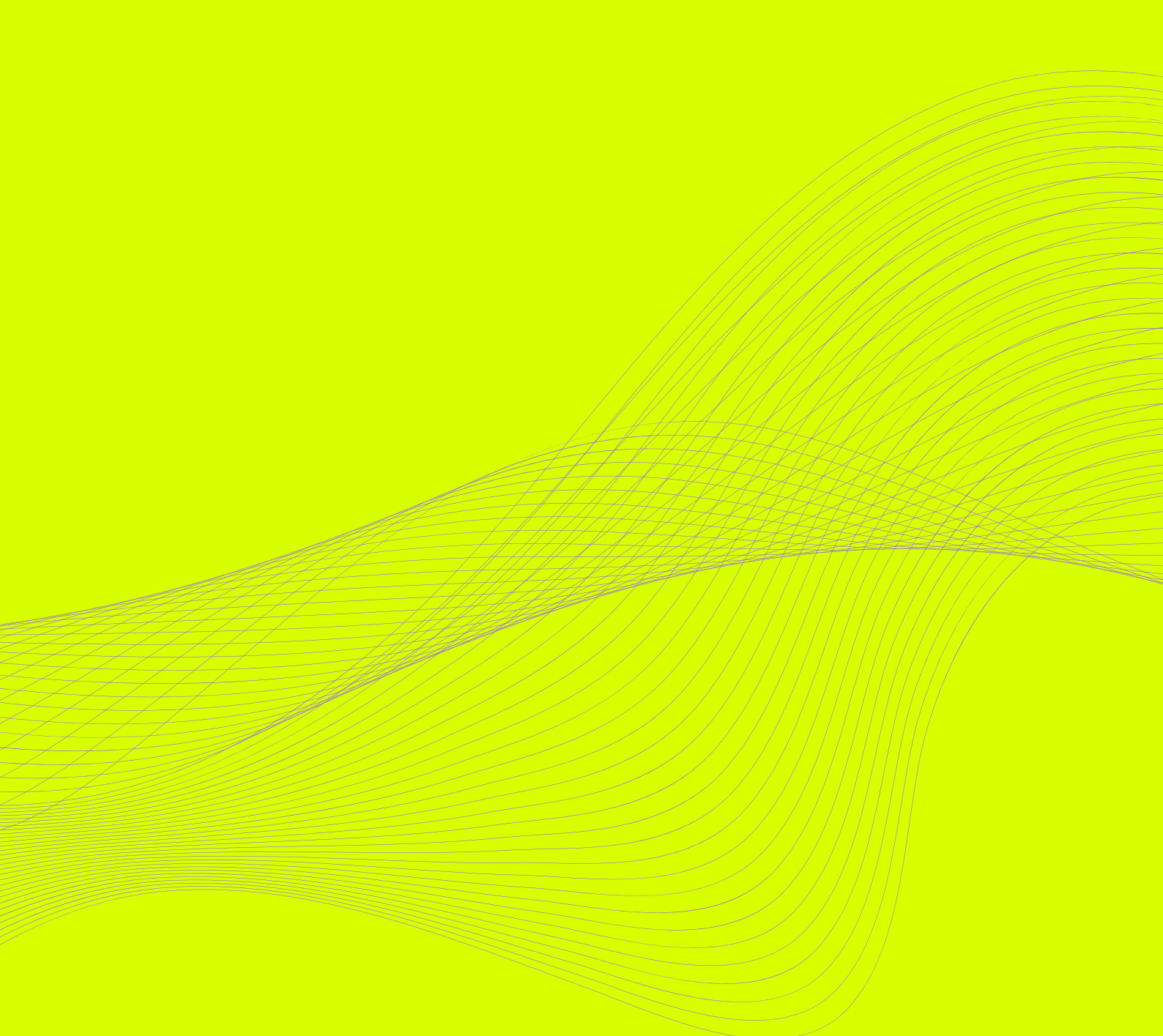
The management and coordination time dedication of such schemes should not be under-estimated, most especially for organisations that pursue other parallel roles. Thus, a specific and fairer budget that ensures a dedicated team should be guaranteed. Longer time-frames and the necessary operational resources are essential to reinforce and deepen the efforts made.

### **13. A cascading funding scheme requires a longer timeframe cycle so to exploit the results in view of peer to peer learning and exchanges**

A cascading scheme life requires a longer implementation timeframe, spanning conceptualisation and development, publication of calls, selection, awarding projects, and their implementation, reporting and final check. The timeframe requirements of this cycle should be taken into consideration for future cascading grant schemes as it affects the ability to make use of the learnings from one call to another but also the exploitation of the results of the funded projects (by the consortium) and overall evaluation of the cascading grant scheme.

### **14. Sustainable impacts and changes require continuity, longer time-frames and investment**

The initiative would require the continuity of regular calls to allow the sector to prepare and invest on projects and partnerships. It constitutes a learning process and an investment for both the Consortium and the participant stakeholders. Therefore, there is an increased expectation from the side of the sector for the continuation of this kind of grant.



## Section 3

# ADDITIONAL INSIGHTS FOR THE NEXT GENERATION OF EU FUNDING SCHEMES

## LEARNINGS FROM MUSICAIRE

MusicAIRE has shown that in addition to already existing funding schemes, there is a clear need for a funding scheme for the music sector that offers smaller grants with light administrative requirements for the application and reporting.

MusicAIRE has illustrated these benefits by providing:

**Lighter administration** in application and reporting, e.g. short application form and lump sums

**Co-financing rate of 90%** for the funded projects

**Mono-beneficiary** grants for projects

MusicAIRE has also demonstrated that small-scale funding offers a particular opportunity for upscaling of the capacities and skills of an organisation, their activities and audiences as well as for upscaling existing activities to other locations, countries and sectors.

These smaller grants can either be managed directly by the European Commission or by an external consortium as a cascading grant. The strong asset of a cascading grant is that the consortium implementing it has direct access to the sector and can consult with it and directly reflect its needs. In case the European Commission decides to manage these small-scale grants directly, consultation with the music sector at large should be guaranteed.

If these smaller grants are not directly managed by the European Commission but outsourced to an external consortium via a cascading grant scheme, certain adjustments are necessary to make full use of this potential. MusicAIRE demonstrates that the framework of a project funding for the consortium of a cascading grant is not ideal, as it entails big limitations in terms of flexibility, e.g. duration of projects etc.

Therefore, a cascading grant scheme should be based on the following elements:

- 1 When designing the framework and priorities of a cascading grant call for the music sector, the European Commission should ensure flexibility and openness to allow the consortium to establish the funding programme in a way that it reflects and answers the current needs of the sector.
- 2 It has to be taken into account that additional time is needed for the consortium to set up the calls and to administer the projects, also after the end of the funded projects.
- 3 Engaging a consortium needs to be understood as a service carried out on behalf of the European Commission, therefore a co-financing rate cannot be applied.
- 4 When setting up the financial framework for a cascading grant scheme the management fee needs to be appropriate to cover the expected tasks especially when it is expected to cover all costs except the "redistribution funds".
- 5 Other EU funding schemes, e.g. Horizon Europe allow for 100% EU funding and additional indirect costs of 25% of the direct eligible costs. It is strongly recommended to take the Horizon Europe funding as a model for cascading grants in the frame of Music Moves Europe.
- 6 The implementation of MusicAIRE and the subsequent evaluation and consultation with the project beneficiaries and wider sector have shown that schemes like this should include capacity building, information events and/or networking opportunities for the beneficiaries.

## RECOMMENDATIONS FOR MUSIC MOVES EUROPE

The MusicAIRE cascading grant scheme has proven to be an appropriate tool to support the resilience and longer-term sustainability of the music sector in Europe. Especially the smaller grants in combination with the mono-beneficiary nature of the funded projects allowed them to reach out to music projects that otherwise would not have benefited from EU funding. This smaller-scale funding should be continued in a funding scheme that will be open and flexible to respond to the needs of the music sector, be it through direct implementation by the European Commission or a re-distribution scheme. Such small-scale funding will be a valuable addition to the already existing Creative Europe funding opportunities in the culture strand, which are highly relevant and need to be maintained and further enlarged (e.g. in the next MFF starting 2028).

To fully explore the potential of such a funding scheme, we strongly recommend considering the following aspects for future funding schemes:

- 1 The EU should look into the potential of increasing the overall budget for music within the upcoming MFF. Funding should be increased in the frame of Creative Europe, and the specificities of the music sector should be well reflected in other funding programmes, e.g. Erasmus+, Horizon Europe, Single Market Programme, the European Social Funds and the European Regional Development Funds. Therefore, a strategic approach for Music Moves Europe should be developed in consultation with the music sector ahead of the future MFF.
- 2 If the funding scheme is outsourced to a consortium, we recommend a “call for tender” or similar that adequately reflects the services rendered by the consortium and not a “call for project” to identify the most capable consortium.
- 3 We strongly recommend to set-up a regular dialogue between the European Commission and the music sector. We highly acknowledge the work that is currently carried out in the frame of the “Strengthening the dialogue on music” project (EAC/2022/OP/0001). In addition to and especially beyond this project, we would like to highlight the need for a regular exchange between the European Commission and the music sector e.g. through an expert group on music that could meet twice per year to discuss the needs of the music sector and to reflect on current policy developments across the different policy areas.

The open and flexible design of MusicAIRE made it possible to address the quickly changing developments in the European societies and the music sector at large. It has also shown the importance to have a continuous exchange between the music sector and the European Commission to be able to jointly address such challenges now and in the future. The experiences gained and lessons learnt from MusicAIRE have shown that, the whole music sector as well as the EU can benefit from tailored funding schemes and ongoing political dialogue.

MUSICAIRE.EU/



Music  
moves  
Europe



Co-funded by  
the European Union

INOVA+

