



HUMANISTINEN  
AMMATTIKORKEAKOULU

OPINNÄYTETYÖ

## **Boosting Music Exports**

How could the music export office develop the exports of the independent music scene in the Czech Republic?

*Julia Palmu*

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**ABSTRACT**

<b>Author</b> Julia Palmu	<b>Number of Pages</b> 57 and 1 appendix
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<b>Supervisor</b> Jyrki Simovaara	
<b>Subscriber and Mentor</b> The Arts and Theatre Institute, Eva Žáková	
<b>Abstract</b> <p>Developing music exports is a current topic in the Czech music scene. The Czech Republic does not have an export office supporting the music exports and there is not compiled information about the internationalization possibilities available. Furthermore, the topic is narrowed down to the independent music scene, which is especially lacking the support in the Czech Republic.</p> <p>The purpose of the study is to provide views to music exports and look for suggestions as to how the Czech music export office could improve the exports of the independent Czech music. The thesis aims to contribute the export office project, and hence, develop the Czech music exports via elaborating the state and needs of the Czech music Industry as well as via examining the Finnish music export strategies and Music Finland. In addition, the study considers the value and requirements of music exports in the global music industry.</p> <p>The thesis was commissioned by the Czech Arts and Theatre Institute, which in addition, is one of the leaders of the export office project. The development need emerged during my internship at the organization in the autumn 2015. The study was accomplished in October 2015 – April 2016.</p> <p>The main research methods used in the study were interviewing, observation and benchmarking the Czech and Finnish music export strategies.</p> <p>Among the others, the study considers the impacts of history and cultural differences on the music exports, the needs of the Czech music export office as well as the founding story of Finnish music export office and the importance of music exports in the global music industry. The interviewees consisted of Czech and Finnish music industry professionals including managers, agents, artists and representatives of the export office and record labels.</p> <p>As a result, the study provides an overview to the music export strategies. Besides aiming to contribute the Czech music export office process, the study offers information to anyone interested in the topic.</p>	
<b>Keywords</b> cultural exportation, export promotion, music industry, music trade, music policy, internationality	

# HUMANISTINEN AMMATTIKORKEAKOULU

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<b>Tiivistelmä</b> <p>Musiikkivientitoimiston perustaminen on ajankohtainen aihe Tšekissä, jossa vastaavanlaista toimijaa ei ole toistaiseksi ollut. Aloite vientitoimiston perustamisesta käynnistettiin konkreettisesti alkuvuodesta 2016 ja vientitoimistosta käydään parhaillaan neuvotteluja. Lisäksi Tšekin musiikkiviennistä tai kansainvälistymismahdollisuuksista ei ole juurikaan tarjolla kirjoitettua tai koottua tietoa tšekiksi tai englanniksi.</p> <p>Opinnäytetyön tarkoituksena on tarjota näkökulmia musiikkivientiin, ja pohtia kuinka vientitoimisto voisi parhaiten edistää Tšekin musiikkivientiä. Työ on rajattu koskemaan itsenäisen musiikin ”independent music” kenttää, jolle ei ole juurikaan tarjolla tukimuotoja Tšekissä. Työ pyrkii edistämään hankkeen etenemistä sekä Tšekin musiikkiviennin selvittämällä Tšekin nykyisen musiikkikentän ja viennin tilan sekä tarpeet ja luoden katsauksen Suomen musiikkiviennin strategioihin ja Music Finlandiin. Lisäksi työn tarkoituksena on pohtia musiikkiviennin merkitystä murroksessa olevalla musiikin kentällä. Työn tuotokset esitellään Tšekin musiikkivientitoimistoon liittyvässä keskustelutilaisuudessa Prahassa.</p> <p>Työn tilaajana toimi Tšekin valtion rahoittama taideinstituutti, the Arts and Theatre Centre, joka on yksi vientitoimistohankkeen vetäjistä. Työn tarve kävi ilmi syksyn 2015 aikana ollessani työharjoittelussa kyseissä organisaatioissa. Ulkomaalaisesta tilaajasta johtuen työn toteutus tapahtui englannin kielellä ja suoritettiin Prahassa loppuvuoden 2015 ja alkuvuoden 2016 aikana.</p> <p>Keskeisinä kehitystyön tutkimusmenetelminä olivat asiantuntijahaastattelut, havainnointi sekä Suomen ja Tšekin vientistrategioiden benchmarking-vertailu.</p> <p>Työn pohjalta syntyneissä näkökulmissa tulivat esiin muun muassa maiden kulttuurillisesta ja historiallisista syistä johtuneet vaikutukset musiikkivientiin, Suomen musiikkivientitoimiston perustaminen, vientitoimiston tehtävät ja Tšekin viennin kehitystarpeet, musiikkiviennin merkitys, mitä se vaatii ja asema globaalissa musiikki busineksessa. Näkökulmia vientitoimiston tarpeellisuuteen antoivat niin suomalaiset kuin tšekkiläisetkin viennin ammattilaiset, vientitoimiston johtajat, musiikkialan yrittäjät, artistit ja vientitoimistojen asiakkaat.</p> <p>Tulokset tarjoavat katsauksen musiikkivientiin, vientistrategioihin sekä musiikkivientitoimistojen merkitykseen. Sen lisäksi, että työ pyrkii edistämään vientitoimiston neuvotteluja Tšekissä, se tarjoaa jokaiselle aiheesta kiinnostuneelle tietoa.</p>	
<b>Asiasanat</b> kulttuurivienti, viennin edistäminen, musiikkiteollisuus, musiikkiala, musiikkipolitiikka, kansainvälisyys	

# **BOOSTING THE MUSIC EXPORTS**

## **Developing the exports of independent music scene in the Czech Republic**

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## 1 INTRODUCTION

### 1.1 Background

Developing music exports is a very current topic in the Czech music scene at the moment. Unlike many European countries, the Czech Republic does not have an export office or other systematic strategies supporting the music exports. Furthermore, especially, the independent music scene is lacking support and there is demand for developing music exports.

When the study was made at the beginning of 2016, the Czech Arts and Theatre Institute, the commissioning party of this study, announced that a group of Czech music industry professionals is negotiating about an initiative of the Czech music export office. The thesis aims to provide views to music exports and looking for suggestions as to how the Czech music export office could improve the exports of the independent Czech music.

I moved from Helsinki to Prague few years ago. From my point of view as a Finn and a foreigner, I knew only the successful Czech composers such as Smetana and Dvořák, but I did not know anything about modern Czech music. While doing an internship at the Arts and Theatre Institute in the autumn 2015, it turned out that there was not a strategy for music exports in the Czech Republic and this was seen as a developmental target. In addition, Czech music industry professionals are lacking information sources of the internationalization possibilities. My participation in Nouvelle Prague, an international music conference in November 2015, enabled me to observe the current topics and discussions in the Czech music scene as well as the attitudes towards music exports. As a result, it strengthened the impression of needed progress.

Furthermore, during my internship at the Arts Institute, the commissioning party showed interest towards the cultural export solutions and strategies made in the Nordic countries. The Finnish version of music export office is called Music Finland, of which, in addition, I have been a client due to my work-experiences as an agent. Via

examining the export solutions made in Finland as well as the needs of the Czech music scene, the goal of the study became to look for ideas and suggestions as to how the aforementioned Czech music export office could support and develop music exports in the Czech Republic.

## 1.2 Commissioning party: The Arts and Theatre Institute

The thesis were ordered by the Arts and Theatre Institute (Divadelní ústav - Institut umění), a state-funded organization founded by the Czech Ministry of Culture. The Theatre Institute was founded in 1959, and the Arts Institute in 2005 at first as an independent organization before the departments merged into one institute in 2007 and changed the name to the Arts and Theatre Institute (ATI). (Arts and Theatre Institute 2016.)

The mission of ATI is to provide Czechs as well as the international public a range of services in the field of theatre and other art forms. In addition, ATI is the headquarters of Czech Office of the EU Culture Programme and the secretary of the Czech Music Council. The Head of the Arts Institute is Eva Žáková, and Lenka Dohnalová represents the Music section. (Arts and Theatre Institute 2016.)

The Arts Institute operates as an information, advisory, education and production centre in fields of dance, theatre, music, visual arts and literature. The activities include, for example, maintaining online portals and databases, consultations about funding possibilities for cultural projects and coordinating the Artist in Residency Programme. (Arts and Theatre Institute 2016.)

The Music Section of ATI provides information and promotion services related to Czech music culture and coordinates events, implements pilot projects and maintains an online database and international networks. Moreover, the Music Section publishes material and CD compilations of Czech music. (Arts and Theatre Institute 2016.)

One of the tasks of ATI, is to promote Czech arts abroad. The institute is, for example, representing Czech music at the international music conferences like Womex, Eurosonic and Midem. In addition, ATI has supported international showcases and

competitions. In the discussions of Czech music export office, ATI is consulting the plans concerning the structural and financial model of the export office. (Arts and Theatre Institute 2016.)

### 1.3 Goals

The goal of the thesis is to add perspectives to the current discussion of the Czech music export office, and hence, develop the music exports of independent Czech music. The topic is narrowed down to the independent music scene, which is especially lacking support in the Czech Republic. Therefore, the study excludes the classical music scene as well as the major music companies.

The study aims to examine the importance of music exports in the global music industry as well as how a music export office could develop music exports. Additionally, in order to develop the Czech music exports, the purpose is to elaborate the state of the Czech music industry and the needs of the music industry professionals working in the field. Moreover, the aim is to take a look at the music export solutions made in Finland and use Music Finland, the Finnish version of the music export office, as a case study example.

The study utilizes development research and consists of four main parts which are: 1) Theoretical Framework: music exports in the global music industry, 2) Czech music exports – the state and needs, 3) Finnish music exports – export solutions and the impacts, and 4) Conclusions. Each of the chapters is supposed to answer the following research questions:

- Why investing in music exports is important, what does it require and what is the role of the export office?
- What are the current state and needs of the independent Czech music industry and its exports?
- What are the strategies of Music Finland and Finnish music exports? Where are they based on and what are the impacts?
- How could the Czech music export office develop the exports of Czech music?

Besides providing views to the initiative of the Czech music export office in the literal form, the study results are supposed to be presented at the music export office panel discussion events in Prague in 2016. In addition, the thesis provides information for the Czech music industry and anyone interested in the music export.

#### 1.4 Methods

The study methods are defined according to the research questions. In order to answer to the questions “how” and “why”, the methods of qualitative research served the purpose to collect considerable amount of qualitative data. The main research methods used in the study were interviewing, observing and benchmarking. (Ojasalo, Moilanen & Ritalahti 2009, 94.)

The implemented interviews were semi-structured, unstructured and informal interviews. The same themes repeated in the interview questions, however, the emphasis varied according to needed information, the interviewee and the emerged questions during the interviews. As a result, the method provided comprehensive amount of in-depth information about opinions and behaviour. More information is provided in the following chapter “1.5 Implementation of interviews” and the interview questions are attached to the study as an annex. (Ojasalo, Moilanen & Ritalahti 2009, 41-42.)

Observing in the study field is an effective method in order to collect data that provides additional information about non-verbal interaction (Ojasalo, Moilanen & Ritalahti 2009, 42). During the research I attended to two international music conferences: Womex and Nouvelle Prague. Womex is an annual world music trade fair, which was held in Budapest in October 2015, and Nouvelle Prague, is an international music conference and a showcase festival held in Prague in November 2015. The events provided an opportunity to meet music industry professionals and listen their conversations and thoughts related to music exports.

Benchmarking, on the other hand, is a method based on the interest of how the others operate and prosper (Ojasalo, Moilanen & Ritalahti 2009, 163). In the study I examined the Finnish music export strategies as well as Music Finland as an example of a music export office. The purpose of benchmarking, was to find out where the

export solutions made in Finland are based on, as well as the opinions and impacts of the music export office. Nevertheless, due to the cultural and background differences, the results of benchmarking - even the well-operating models - are not always applicable in the reality (Ojasalo, Moilanen & Ritalahti 2009, 164).

The study was accomplished in October 2015 – April 2016. The background work and collecting data started already in the autumn 2015 and the research and development work and writing was made in Prague in the beginning of 2016.

#### 1.4 Implementation of interviews

In order to obtain data for the study, I interviewed in total six representatives of the Czech and Finnish music industry. The interviewees were chosen according to the research questions.

The interviewees from Finland were Paulina Ahokas, the director and one of the founders of MUSEX, Music Export Finland, 2002-2012 and current CEO of Tampere Hall, Tuomo Tähtinen, the Executive Director of Music Finland and Riitta Huttunen a freelance producer. The Czech interviewees were Premysl Stepanek representing Indies Scope record label, Hanka Vojtechova Podhorska representing Indies Production agency and Petr Dorůžka, a music journalist. Moreover, I made several anonymous and unofficial interviews of Finnish and Czech music professionals, which, however, are relevant from the viewpoint of the study.

Ahokas replied to the questions about the founding story of Finnish music export office. The interview was conducted via skype on 26<sup>th</sup> of January 2016. Tähtinen, on the other hand, gave information about the role of a music export office and its most important tasks. The interview was conducted via Skype on 22<sup>nd</sup> of January 2016. The interview of Huttunen was conducted in person in Helsinki on 5<sup>th</sup> of January 2016, and the questions were related to the value of music export and what does it require.

The original plan was to interview more Czech music industry professionals including representatives of different music industry enterprises to have a broad overview of the Czech music industry. However, during the study the plan changed and in the end I interviewed only three representatives of Czech music scene. The Czech interviewees replied to the questions about the state of independent music scene in the Czech Republic, the development needs of the Czech music exports and the opinions about Czech music export office.

In addition, I answered to some of the interview questions concerning the impacts of music export offices from my point of view as an agent. Due to my work-experiences as an agent, I also have experiences of music exports and being a client of the music export office.

Besides the conducted interviews, I used as a source material an unreleased background research of Czech music export office, which was made by interviewing Czech music industry professionals.

## 2 THEORETICAL FRAMEWORK: GLOBAL MUSIC INDUSTRY AND THE VALUE AND REQUIREMENTS OF MUSIC EXPORTS

Among its other aspects, music export means international trade related to artists and music, and with the aims to extend the markets of domestic music industry abroad. Despite the other benefits, the value of music export is often counted in its economic value. Therefore, the understanding of revenue logic in the changing global music industry constructs the theoretical framework of the study. The knowledge base of the thesis includes information about the independent music scene and its position in the global music industry as well as the phenomenon of music export offices. Moreover, the interview answers of the value and the requirements of music exports support the further parts of the thesis. (Muikku 2015, 6.)

### 2.1 Changing Global Music Industry

The music industry is considered to be constituted of three parts: recording, publishing and live performing (Gehrken 2013, 7). These three parts are representing the main sources of the music industry's revenue generated from artists' intellectual property. In addition, music education, merchandise, instrument and device sales, studio rents and the other services increase the revenue of music industry and music exports.

The global music industry has undergone rapid and massive changes during the last decades and the logic of revenues in the business has turned upside down (Tenhunen-Marttala 2009, 10). The global trends are strongly driven by consumers' demand and the change seem to be the only stable thing in the future too. Therefore, only adjustable companies and artists who are following the global trends of industry structures are able to see to the future and response to the demands of consumer driven markets (Tenhunen-Marttala 2009, 10).

## 2.2 Record Sales

Record sales include the retail record sales of digital and physical copies. The ubiquitous nature of internet, digitalization and development of technology have changed dramatically the role of record labels and caused the dive of physical album sales. (Vänttinen 2010.)

According to the IFPI's latest report, in 2014 the industry's global digital revenues increased by 6.9 per cent and for the first time, the industry derived world-wide the same proportion of revenues from digital channels (46%) as physical format sales (46%) (IFPI 2014). In some markets, such as India, Sweden and the US, digital sales already outstripped physical revenues few years ago. (IFPI 2012). In Finland the swift happened in 2014 and in the Czech Republic, despite the decrease of the sold copies, the physical sales are still bigger (64%) than the digital. (Music Finland 2015, Kultur mapovani 2015.)

Moreover, the digital record industry is also passing through a new transition. The digital download sales are decreasing and the revenues from streaming and sub-

scription are growing rapidly. Despite the downloads still constituted 52% of the global digital sales in 2014, the shift from music models based on ownership towards those based on access seems to continue in the future as well. At the same time the consumers' behaviour is moving towards instant - real-time - anytime-anywhere - access habits. In other words, this means the shift from PC towards mobile phones and tablets. (IFPI, 2014.)

The role of record labels have traditionally been based on the revenue from the record sales. Because of the dive of record sales, the labels have extended their activity and services to the field of live music and companies have become music companies rather than record labels. So called 360° services mean that the company is taking care of the live performing in addition to the record sales and rights. The record labels world-wide have bought shares from the agencies and management companies. Where in the past, artists were touring in order to promote their new albums, now the live music is the main source of income and it is common to release an album in order to promote and market the upcoming tour. (Vänttinen 2010; Ailamo 2013, 12-18.)

Exporting records often requires international partnership with a right distributor or a label that can arrange the distribution of the records in the target region. Primarily, the exportation of recorded music happens via distribution deals and licences between the domestic and foreign company. In the distribution deals, both of the sides agree about the rights of the music. (Mäenpää 2009, 52-54.)

Digitalization has made the distribution a lot easier and cost-efficient. Today an individual artist can make his or her music available without the help of a record label. However, the streaming services like Spotify, Deezer and Itunes still requires an intermediary and do not allow individual artists to upload their music without a distributor. (Teosto 2016.)

### 2.3 Live Performing

Because of the record revenues are decreasing, the live performing has become more and more important source of artists' income. According to IFPI report, the per-

formance copyright revenues are growing and in Finland, for example, more than half of the total revenues of the music industry are coming from the live performances (Music Finland, 2015). Moreover, the amount of festivals seem to be growing as well as the amount of the attendances at the festivals.

Counting the total value of live music is complicated. However, the revenue of the sector mainly consists of sold tickets, concert fees, and copyright performance fees. In addition, artists can sell their CDs and merchandise products to the fans at the concerts. Besides the artists and bands, live music business involves also agents, managers, sound engineers and backline companies, tour, festival and concert production teams, venues and clubs as well as marketing and promotion companies.

Touring abroad requires resources. It is expensive because of the accommodation, travelling and tour marketing costs, backline-rents and agency fees. International tours are often organized by the agents who know the target markets and have established network in the target region. It is common that the international bands and artists have several international agencies who are focused on the markets of a certain region. International agencies know the promoter, producers, festivals, events and clubs in their target area as well as the promotional channels and media contacts. Therefore, the agency is often responsible for the tour marketing and communications as well. (Rytmi-manuaali 2014.)

## 2.4 Publishing

According to Randal Wixen, music publishing is the owning and exploiting of songs in the form of musical copyrights. In other words, publishers deal with the copyrights of music industry (Winogradsky 2013; Sorsa 2012, 6). The income of publishers consists of their share of the copyright derived income of songwriters, performing rights, mechanical rights, synchronization and print rights (Gammons 2011, 63; Sorsa 2012, 6).

Income from the performing rights is generated when a song is played in public including concerts and TV and radio shows. Mechanical rights income is derived from

the record sales and income from synchronization, comes from licensing music for TV, films, games and commercials. In addition, print rights create income when song lyrics are printed, for example, on a magazine, or when sheet music is sold (Gammons 2011, 9; Passman 2012, 244; Sorsa 2012, 6). Besides the subscribing and streaming, the synchronization has been considered as a growing source of income in the global music industry (IFPI 2014).

The copyright revenues are administered by the copyright collection societies such as OSA and Integram in the Czech Republic and TEOSTO and GRAMEX in Finland. Copyright royalties consist mainly of royalties collected by the copyright organizations abroad from the use of recorded and sheet music. (Culture Mapping Report 2015; Music Finland 2014.)

Digitalization has caused a lot of abuse of author rights, and channels like YouTube are full of unlicensed music and illegal copies. On the other hand, the total consumption of music has increased basically because of the same reasons and is compensating at least a bit the lost copyright revenues. (Music Finland 2014.)

## 2.5 Position of Independent Music Scene in Global Music Industry

According to Wikipedia and Brian Hrats, the independent music (indie music or indie) is music produced independently from major commercial record labels or their subsidiaries, a process that may include an autonomous, do-it-yourself approach to recording and publishing. In other words, independent music is music produced independently from the three major record companies – Universal Music, Warner Music and Sony Music. (Wikipedia 2016; Hrats 2012, 224-261.)

Independent labels have a strong reputation of promoting the benefits of artists. In fact, often the indie labels are actually the artists itself. During the past years, the Indies have been standing steadily by the artists sides for example in the debates about streaming and the artists' rights (Music business World Wide 2015). In addition, the independent music companies typically promote the artistic values rather than commercial purposes (WIN 2014). The majors have money and are investing on

artists, but the companies are specialised in the industrialisation of music with a purpose to reach as big audience as possible (Music business World Wide 2015).

According to Music Business World Wide, the majors' global market share is estimated to be 65%-70%. These companies have dominated the market for decades, and played the key role in the decisions affecting the global industry and have dictated the shape of the business. (Music business World Wide 2015.)

However, the recent events in the global music industry have changed the power dynamics between the major record companies and the independent music sector. Today anyone can upload music to online services and fans anywhere in the world can reach the music via digital distribution and social media. As a result, the exports and distribution of independent music have become easier and the Indies' share of the global music market is increasing. (Music business World Wide 2015.)

Associations like WIN, Impala and Merlin are representing and lobbying the indie scene. Individually, independent labels are no threat to the multinational corporations, but together they have power in the global music industry. (Music business World Wide 2015.)

## 2.6 Value of Music Exports – Why investing in music exports is important?

One of the key developments in the cultural industries over the last 30 years has been the further and accelerated intensification of international cultural flows. (Hesmondhalgh 2007; Gehrken 2013, 6.)

According to OMC, the working group of EU member states' experts on cultural and creative sectors, the creative industry is a very potent sector in the European Union (OMC 2014, 29). Most of the artists, art industry representatives as well as politicians agree that international art and culture cooperation and export are good for all the parties involved. Tuomo Tähtinen, the executive director of Music Finland and Riitta Huttunen, freelance producer and an experienced music exporter, answered to the questions about the value and the requirements of music exports. In the interview answers, the importance of music exports was based on both economic as well as other social values.

According to the interview material, global music industry means that the markets are everywhere despite the borders. As a result, international music is automatically available in the domestic markets and the domestic artists are automatically competing with the international artists, even though they would not be aiming to the international markets.

The economic profits of the music business – in the domestic markets as well as when it comes to music exportation – can be achieved only if there are interesting products. According to the interview data, culture does not develop without interaction. Therefore, international exchange and mobility supports producing music that is interesting and may draw international attention.

According to one of the interview answers, it is important to understand that the domestic market is part of the global industry and all the international products and companies are automatically competitors. The foreign music is also available in the domestic markets, even if the domestic artists would not aim to the international markets. In other words, internationalization – at least on the observation level - is a requirement in order to keep competitiveness in the global music industry.

Music exports are an opportunity to reach bigger audience and more visibility abroad, and thus, increase revenues as well as employment in the music industry (Kaupalehti 2011; Koskiniemi 2012, 8). Especially in marginal music genres, internationalization might be even a requirement because of the limited size of the domestic markets. In addition, the borders are no longer strict and the music listening customs are unifying.

Moreover, in the countries where academic music education is available, it is also relevant to support internationalization. According to the interview data, if the state is supporting the export it can have an impact that the management is not offshored and that the tax incomes do not end up somewhere else.

Furthermore, music as well as other arts have an impact to the country branding and tourism. Music export indirectly can help the country to look interesting to other coun-

tries and people. Despite the musical genres, the more there are Finnish musicians telling about Finnish music, the more people will know about it. For instance, Finnish metal music has inspired many foreign people to study Finnish language. According to a survey made in the university in Vienna, 97% of the students replied that Finnish metal music was their main reason to study Finnish language (Sipilä 2013, 13).

Often talking about the value of music exportation we see the possibilities of economic growth. However, according to the interviewees, the value of music export is not only that. Along with its economic aspects, music export connects nations and increases understanding and respect over the cultural borders and therefore contributes cultural diversity and peace.

Furthermore, music exports are related to importing music and, in fact, they support each other. If all the countries focus on exportation without importation, there would not be any exportation nor importation happening. Music exchange is also a way to export music, and at its best, it decreases the costs of exportation too.

## 2.7 Entering to International Markets – What does music exportation require?

According to Pekka Himanen, a Finnish philosopher, the success in the global industry is based on the combination of three main elements: creative skills, production structures and the culture of creativity (Tenhunen-Marttala 2009, 9; Himanen 2007, 102). This can be interpreted to mean the quality of music, professionalism of intermediate level and an environment where the cultural exportation is supported and encouraged.

The quality of music is based on different things, for example, on creativity, history and music education. In order to export music, there needs to be demand for it - music needs to be good enough and ready for exportation.

According to Tähtinen, music exportation is always an investment and achieving visible results may take years. It is long-term working with many risks. It requires will to work hard and determination while the achievements can never be guaranteed.

Huttunen emphasises the importance of strategies. When there is a limited amount of money, the strategy becomes more and more important. The process of internationalization can be very exhausting. Therefore, it is important that the artist and the team behind artist including manager, agents and the label want to enter to the global markets and are all ready for international business.

The importance of networking appears in the interview answers many times. It is important to get to know the music scene and the people who are involved – it takes time and is a continuous process. Furthermore, internationalization often requires partnership.

In addition, according to the interview data, knowing the markets is very important too. If there is no demand, the export efforts will not succeed. Therefore, background work is important. For example, if the band aims to German markets, it makes sense to find out the statistics of live concerts, CD sales, radio, and the genres.

The environment that supports the creativity and encourages the cultural exports consists of different elements. For example, the ministry of culture might supports the internationalization and provides a grant system. In addition, there are umbrella organizations, like music export offices, with the purpose to support export and promote music from their region outside of the country.

## 2.8 Phenomenon of Music Export Offices

Export offices have been established around Europe and world during the past decades. The structure and financial model of the export offices varies from country to country. Normally, the offices are partly (50-70%) supported from the public revenues (Žáková et al 2015, 353).

Likewise, the support activities also depends on the office. Some organizations provide advisory and information services, while others are arranging also events and supporting artists and companies financially. Export office, for example, might provide mentoring and export and management education including information about

pitching, marketing or even visa issues, provides networking possibilities, invites music industry professionals abroad, coordinates showcase opportunities and collaborates with international organizations. (Shapiro, 2015.)

Besides national export offices, there are also regional export organizations like NOMEX, Nordic Music Expo (Nomex 2016).

### 3 CURRENT STATE OF CZECH MUSIC INDUSTRY, MUSIC EXPORTS AND DEVELOPMENTAL NEEDS

Development of music export is based on the knowledge of real situation in the field. It is necessary to know the current state of the industry as well as the state of the companies operating in the field. The results determine what kind of support activities and methods should be chosen and how the export training should be arranged in order to contribute the development of the exports (Tenhunen-Marttala 2009, 8).

#### 3.1 Czech Music Industry in Numbers

The data about the music industry and its value in the Czech Republic is based on IFPI reports (Žáková et al 2015, 341). The data includes information about the employment, structure, revenues, strengths and needs of the Czech music industry and was collected in Culture Mapping and Creative Industry report (Mapování kulturních a kreativních průmyslů v ČR) in 2015 and published by the Arts and Theatre Institute.

According to IFPI, in 2014 the value of Czech music industry was worth for 453 million Kč (approximately 16 778 000€). The revenue consist of physical record sales 45%, digital downloads 25%, synchronization 1% and performance copyrights 29%. (Žáková et al 2015, 341.)

The statistics are following the global trends of the music industry. Despite the dramatic decrease during the last years, the physical record sales are still dominating the market. Where the physical record sales were still holding 96% of the total sales in 2009, in 2014 the share was only 64%. At the same time, the digital sales as well as performance copyright revenues are increasing. (Žáková et al 2015, 341.)

Besides the changes in physical and digital sales, the structure of the digital sales is also corresponding to the international statistics. In 2014 the share of streaming was 58% and increased from the previous year when it was 48% of the total digital sales. According to CNS IFPI, the most popular streaming services in the Czech Republic are Spotify, Deezer, Google Play, YouTube and iTunes. (Žáková et al 2015, 341.)

According to Culture Mapping and Creative Industry report, Czechs are consuming a bit more foreign music (52%) than domestic. The consumption of foreign music is more significant in the digital sales (78%) than in the physicals (38%). The difference is most likely a sign of the age of the consumer. In addition, the consumption of classical music has been categorized separately and constitutes 6% of the total share. The Czech radios do not have regulations or support for the position of domestic music on the radio playlists. According to the report, especially, Czech marginal music is missing from the radios. (Žáková et al 2015, 342.)

The biggest music companies in the Czech Republic are the global majors: Universal Music 33,2%, Warner Music 22,2 % Sony Music 15,1%, and in addition, a Czech company Supraphon 16,3% mainly focused on classical music. Other well-doing music publishers are Popron music and Česká muzika. Furthermore, the Czech music scene consists of many independent publishers representing individual artists and groups and providing mostly 360 –artist services. The vast majority of Czech music companies are micro companies. According to the report, the number of employees is low as well as the salaries in the music industry. Most of the people are self-employed and working short-term and with projects. (Žáková et al 2015, 335-348.)

According to Bandzone.cz, an online Czech music database, there are almost 40 000 registered bands in the Czech Republic. Many of the registered bands, however, are amateurs or half amateur groups. (Žáková et al 2015, 340.)

The copyright administrator OSA is representing 8494 authors and publishers, of which 585 are members of the organization, and 324 are working with non-classical music (Žáková et al 2015, 344). In 2014 OSA collected 900 145 Kč (approximately 33 340€, +4, 81% to the previous year), and the revenue of domestic repertoire col-

lected abroad was 56 691 Kč (approximately 2100€). Apart from the copyright revenue, I did not find data about the value of Czech music exports.

### 3.2 Music Education in Czech Republic

Music education is a part of the curriculum of the Czech basic and high schools. However, the principal role in music education is played by the public Basic Arts School system arranging art education all around the country. (Dohnalová 2011, 50.)

The network of 17 conservatories is relatively dense providing high school –level music education with the professional aims. Besides the conservatories, there are two academies of performing arts and music in the Czech Republic. In addition, there are University programmes of musicology and pedagogic music studies. (Dohnalová 2011, 50.)

Until 2010, there was only academic education for classical music. At the Music Academy in Brno (Janáčkovy akademie múzických umění v Brně), the bachelor degree programme of Jazz music started in 2010, and the master degree programme in 2014. In Prague, HAMU (Music and Dance faculty of the Academy of Performing Arts) started a jazz programme in 2011. (Jamu 2016, Hamu 2016.)

In Cultural Mapping report, the Czech music education is claimed to respond to the demands with a delay and there are only few options for non-classical music education. Only recently, the interactive and experiential approach as well as technology have been included to the music education. (Eva Žáková et al 2015, 340.)

### 3.3 History and Impacts on Development of Czech Music Scene and Music Exports

The Czech cultural life has long roots in the history. Prague was one of the most prosperous European cities in the 14<sup>th</sup> century and it was known as the cultural capital of Central Europe. Many famous European artists and composers over the centuries have spent time in the current Czech Republic's lands and been inspired by Prague. The Czech folklore music is divided into Bohemian and Moravian folk music and

both of the regions have their own music traditions. The influences of the traditional music are also hearable in the music of the well-known Czech composers Bedřich Smetana, Antonín Dvořák and Leoš Janáček.

Nevertheless, communism and the political events of 1968 had a massive impact on the Czech cultural and music life, as well as Velvet revolution and the fall of the iron curtain two decades later.

After the invasion of Czechoslovakia by Warsaw Pact troops in 1968, the freedom of expression, including the creative and artistic work, were restricted by the communistic regime for two decades. Many talented musicians emigrated and many, on the other hand, stayed and faced serious professional restriction. Alongside the “normalised” culture, which tended to consist of musicians without higher artistic or critical aspiration, there were also some artists who refused to accept the conditions or signed the charter 77 and, consequently, were persecuted. (Dohnalová 2011, 27.)

Besides the censorship of Czech arts, imports and listening of foreign music were also restricted. It was almost impossible to hear music and take influences from the other side of Iron Curtain in the communistic Czechoslovakia. The foreign records were smuggled and sold at the black market. Petr Dorůžka, Czech music journalist, recalls the cruellest weapon during the communistic dictatorship was isolation. Music fans were not able to connect nor make friends with the people outside of Czechoslovakia. According to Dorůžka, in these conditions, having music of Dylan or Zappa was almost an exclusive feeling. (Dorůžka, 2014.)

Likewise, touring abroad was very difficult for the Czech bands. As a result of the restrictions of the era, the concept of “music exportation” had a completely different meaning. According to the interview data, exported Czech bands were not playing abroad because of the virtuosity, but the political loyalty. The Czechoslovakian groups, which were allowed to tour abroad, were normally performing folklore or classical music.

During the communism, Pragokonzert was a state owned agency that coordinated the international activities of Czechoslovakian musicians. According to the interview

data, the executive employees of the organization were under direct command of the party or secret police. Musicians were carefully interviewed before letting to cross the borders as well as after coming back, and sometimes the officers were also sent with the groups.

The Velvet Revolution in November 1989 and the end of the Czechoslovak Socialist Republic brought essential political, social and economic changes to Czechoslovak society, and in addition, changed the shape of cultural and music life. Besides the artists got the freedom of expression, the global music labels were also able to enter to the Czech market. Furthermore, in general, mobility and travelling brought a bunch of new opportunities. (Dohnalova 2011, 29-30.)

Until 1989, there was a dense network of ideologically controlled and endowed cultural facilities. At the beginning of the 1990s, all state institutions, including music industries and art agencies like Pragokoncert, underwent mass privatization and some of the state's ideological cultural institutions were closed. The denationalisation was a very important step in the process of democratisation. (Pavlava 2016.)

Alongside the events, Pragokoncert lost its monopoly too, and since the privatization, there has not been export policy for Czech Music. In addition, for the moment, the Czech Ministry of Culture does not have targeted policy to encourage exports. (Dohnalova 2011, 47.)

According to the institute of modern music (Institut moderní hudby), especially modern Czech music scene have been suffering from the long-lasting synergies. After the fall of Iron Curtain, the Czech Republic was suddenly part of the global world and its markets. Compared to the Western world, the Czech Republic's cultural life – as well as the whole industry - was in repression because of the censorship and overall standardization of all artistic work. Furthermore, according to the institute, the slow development of the music education and especially the lack of funding in the independent music scene have decreased the development and competitiveness of modern Czech music in the global context (Institut moderní hudby 2016).

### 3.4 Independent Music Scene in Czech Republic – The state and the needs

However, the region is definitely not lacking talent and creativity, and the independent Czech music scene is vivid. The interviewed Czech music industry professionals described their opinions about the independent Czech music scene and its developmental needs.

According to the interview data, there is a lot of good bands and music, and in addition, there are numerous festivals, events as well as pubs and clubs all over the country. In addition, the dense network of venues and events provides opportunities for young musicians to play concerts and improve their music.

However, despite the vivid music scene, cooperation between the music industry professionals is missing: “there is only separate companies, not a common power that would push things forward”.

According to the interview data, Czech bands are touring abroad, but it is neither reported in the Czech Republic nor abroad. Therefore, in addition, young artists do not have enough of information about the internationalization possibilities, and that might be one of the reasons why Czech music scene seem to be missing new ambitious and potential artists who would like to become internationally successful. One of the interviewees is claiming that there has not been new successful artists such as *DVA*, *Iva Bittova* or *Gypsy.cz* for a while. On the other hand, many bands are satisfied in the Czech market.

Compared to the independent music scene, the field of classical music is well-supported in the Czech Republic. In addition, it is more likely the way to make an international career than for example pop and rock music. As a result, one of the interviewees, is afraid that talented and ambitious musicians rather try to enter to the international markets via classical music.

In addition, the concern of lacking promotion of the Czech music outside of the Czech Republic emerged quite repeatedly during the interviews. According to the interview answers, after the fall of Iron Curtain the Western world was curious about

the music from Central Eastern Europe. However, now the situation is different and the Czech music is wished to be promoted more.

In the conclusions of Culture Mapping report, the support of non-commercial domestic music is also needed in the Czech Republic (Žáková et al 2015, 357). The low financial conditions are believed to be associated with the small size of the market as well as the low competitiveness compared to the production of non-classical music. Moreover, according to the report, the small companies are lacking sufficient information, business and law education and consultation services as well as promotional and financial support opportunities. (Žáková et al 2015, 355.)

### 3.5 Czech Cultural Policy and Funding Possibilities Supporting International Mobility

According to Czech Music Guide from 2011, the Czech Ministry of Culture's does not encourage or have targeted policy for exporting Czech music, and the Ministry's website does not have information concerning cultural exports (Dohnalova 2011, 47; Ministry of Culture 2009). On the other hand, contributing the cultural diversity, cultural exchange and international mobility as well as promoting the Czech culture abroad are mentioned in the cultural political strategy from 2009 (Ministry of Culture 2009, 17-42).

However, the Czech Ministry of Culture has a grant system and it is possible to apply funding for the creative sector's international activities. One of the interviewees had experiences of the system, and according to the interview in works "OK, but it could be better". The problem is that the grants need to be applied in September and the decisions are made in March. Therefore, it is already too late to plan anything for the forthcoming summer, which is the best festival and tour season. In addition, according to the interview, the grant system requires a certain type of accounting system from the applicant. Many people are working with the self-employed status and has a simple accounting system, and therefore are not able to apply for the Ministry's grants. The interviewee believes that changing the grant system could help developing the Czech music exports.

Moreover, according to the Culture Mapping report, EU and for instance Creative Europe project have funds for cross-cultural collaborations and mobility. There are also Czech centres that supports the mobility of Czech artists, located in different countries around the world. Furthermore, regional collaboration in the Visegrad area could develop the music exports of the region and increase the visibility. (Antal 2015.)

### 3.6 Export Activities in Czech Republic

When the study was made at the beginning of 2016, there was not a music export office established in the Czech Republic, however, a group of Czech music industry professionals were negotiating about an initiative of Czech music export office.

Nevertheless, there are several independent organizations, companies and individual people that have been arranging activities aiming to support the exports of Czech music. The collected data about the activities is from an unreleased background research, which was made in 2015 to support the initiative of Czech music export office and given to the Arts and Theatre Institute. Besides the information about the activities, the research provides Czech music industry professionals' opinions about an export office and the development needs.

Many of the people behind the export activities, are also involved in the discussions of Czech music export office. In addition, the Arts and Theatre Institute is providing consultation in terms of planning the structural and financial model of the office. (Arts and Theatre Institute, 2016.)

### 3.7 Export Activities in Czech Republic: Events and Showcase Festivals

Events like music conferences and showcase festivals are relatively new phenomena in the Czech Republic. The first edition of Czech Music Crossroads, a showcase festival with panel discussions of the current topics of the music industry, took place in July 2014 and is organized as a part of Colours of Ostrava festival. Music conference and a showcase event Nouvelle Prague, on the other hand, was organized for the first time in Prague in November 2013. (Crossroads 2016, Nouvelle Prague 2015.)

Both of the events aim to invite international music industry professionals representing foreign media, festivals and agencies to the Czech Republic, and this way provide an opportunity for domestic musicians, agents, managers and labels to meet the international colleagues, change contacts and collaborate in the future, In addition, the purpose is to broaden the knowledge of Czech music abroad. (Crossroads 2016, Nouvelle Prague 2015.)

In 2015, Crossroads collaborated with Slovakia and Poland, and besides the Czech bands, offered a chance for musicians from the neighbour countries to perform at the festival too (Crossroads 2015). In my experience, Nouvelle Prague's repertoire in 2015 consisted of more international selection of artists, and in addition to the Czech bands there were music from India, US and other European countries. The topics of the panels were also more focused on the issues in the interests of the event promoters rather than agents and artists (Nouvelle Prague 2015).

### 3.8 Export Activities in Czech Republic: International Collaboration Projects

During the last years some Czech festivals and radios have started to collaborate with international events and European Broadcasting Union in order to help Czech bands to play abroad and reach more visibility.

CEETEP (Central Eastern European Talent Exchange Programme) is a programme where 18 festivals from the Central Eastern European region are choosing potential artists from each of the countries, circulating the programme and offering a possibility for the popular CEETEP artists to play at Eurosonic Noorderslag showcase festival in the Netherlands. (CEETEP, 2016.) Likewise, SHAPE, which is focused on innovative music and audiovisual art from Europe, is collaborating with 16 festivals and art centers and provides a chance for creatively strong artists and musicians to participate in a mix of live performances, residencies, workshops and talks across festivals and special events. SHAPE is co-funded by the Creative Europe programme of the European Union and in the Czech Republic implemented by Meetfactory. (SHAPE, 2016.)

In addition, Czech Radio's format Czeching is a project and competition focused on alternative Czech music scene. The program has created a platform for critical talks and a radio shows and arranges a competition. The winner of the competition will have an opportunity to make a professional recording, which will be played on the radio and sent to international radio stations as well as a chance to play at Eurosonic Noorderslagand. (Czeching, 2016.)

### 3.9 Music Export Activities in Czech Republic: Educational Activities and Workshops

Furthermore, there are several associations providing educational activities and workshops. Electronic music focused project KREATON is aiming to promote new ways to make music, encourage creativity and young artists as well as increasing the awareness of publishing, distributing and promoting music. Move Association, on the other hand, is organizing international workshops with the financial support of the Institute of Modern Music, a partner of the Czech copyright administrator OSA. The aim is to increase the professionalism of Czech future's music makers. Furthermore, Music Cluster provides workshops and mentoring for the novice musicians and bands. (KREATON 2016; Move Association 2016; Music Cluster 2016.)

Moreover, OSA, is aiming to strengthen the awareness of copyrights as well as support the young musicians. The organization has programmes among the others for live music performances, charitable events, education and competitions. According to the data, there are more than 550 applicants each year (OSA 2015).

### 3.10 Opinions about Czech Music Export Office and Needed Tasks

From the point of view of Czech music export office discussions, knowing the opinions and needs of the Czech music industry professionals and music exporters is very important. The opinions were collected by interviewing the Czech music industry professionals and from the Czech music export office background research made in 2015.

All of the interviewees as well as the Czech music industry professionals interviewed in the background research, were supporting the idea of Czech music export office at least in some extent. However, the opinions and emphases varies, and the importance of the music export office is also criticised.

According to the interview data, there have been few attempts to establish a Czech music export office in the past as well. Therefore, the initiative of Czech music export office is also doubted. However, despite the previous discussions and according to the interviewees, now for the first time people in the Czech music industry seem to be willing to work together. The collaboration in the Czech music scene has been missing in the Czech music scene, which was seen as a development need also in most of the interview answers.

The need of promoting Czech music outside of the Czech Republic emerges in the interview answers as well as in the collected data. The Czech music industry professionals are concerned that Czech music is not known outside of the Czech Republic. Due to the lack of knowledge, they believe that Czech music does not appear alluring. The knowledge is suggested to be increased by representing the Czech music at the international music conferences and by inviting foreign music industry professionals to the events in the Czech Republic. According one of the interviewees, besides changing the grant system, the promotion of Czech music was seen the most important task.

Consulting and information services appeared as needed services in many of the answers, and according to one of the interviewees, encouraging and mentoring would be the most important tasks of Czech music export office. Young musicians need more encouraging examples of international music careers as well as information about the possibilities. Without information and examples they cannot aim to the international markets, have ambitious goals or even dream of this kind of possibilities.

In addition, the need of educational support is seen important especially in the answers collected to the background research. Education could increase the professionalism in management skills and understanding of the music business. Moreover,

according to the data, music business education could make the bargain position of Czech bands better in the international context.

The export office is also wished to support the international collaboration between the Czech bands and foreign companies and provide networking possibilities. Finding a foreign partner in order to export music is very important. One of the interviewees suggests, that for example by supporting the Czech bands to play a showcase concert and inviting foreign agents to the show, the export office could help the Czech bands.

In addition to advisory support, some are wishing financial help too. Financial support is wished to cover showcase costs, touring abroad and the expenses caused from attending to the international music conferences. On the other hand, some of the music industry professionals are telling directly that they do not support subventions, and despite its problems, the Ministry's grant system already exists.

In addition, supporting the bands – financially as well as investing by educating and mentoring - that do not have demand in the international markets is seen as waste of resources. Some of the interviewed music industry professionals are criticising that because of digitalization and the changes in the global music business, anyone can upload and share their music online nowadays. In addition, Internet provides a chance for everyone to google, find information and educate themselves about the internationalization possibilities. Therefore, the importance of music export office is also doubted in the Czech Republic.

Furthermore, the financial and structural models of the export office is dividing the opinions. Where some of the music industry professionals argue that promoting Czech music should belong to the interests of the state, the others think that the export office should be unquestionably and truly independent association and “smart enough” to generate budget which is not dependent on the state.

#### 4 THE MUSIC EXPORT STRATEGIES AND SOLUTIONS IN FINLAND

Music exports are relatively new phenomenon in Finland. However, the growth of Finnish music export has been ascending and significant in the 21<sup>st</sup> century. In the 90s international activities played only a minor role in the Finnish music industry and when the first pilot project of the Finnish music export office started in 2002, the value of Finnish music exports was 3.8 million euros. Nevertheless, in 2012, after ten years the total value had increased almost ten times and was worth for 35 million euros. (Ahokas 2012.) Moreover, Finnish music is played and performed abroad nowadays more than ever before including wide diverse of musical genres (Music Finland 2015).

The purpose of examining the music exports in Finland, is to provide case examples of cultural export strategies and a music export office as well as the impacts. Music export strategies and export office models varies from country to country, and among the other strategies, Finland's solution is only an example of cultural exportation.

#### 4.1 Finnish Music Industry in Numbers

According to Music Finland's report, the total value of Finnish music industry was estimated at 856.2 million euros in 2014. Compared to the previous year, the revenue decreased 1.4% after several years of growth. Live music is equalling 50% of the total industry, education 31%, copyright royalties 10%, retail recording sales 7%, and grants 3% (Koivisto & Luonila 2015, 3). Moreover, in 2014, the sales of digital recordings bypassed the physical sales in Finland.

In 2014, Finnish music export was worth for 42.8 million euros. In 2012-2013 the growth was 13% and in 2013-2014, 6%. The field of live music has experienced the strongest growth. During the last decade, it has doubled its worth and grown 10% in 2013-2014. (Muikku 2015, 4.)

According to the interview data, the domestic music industry is in relatively good state. The member associations in the Finnish music industry represent approximately 80 000 music industry professionals (Ahokas 2012). The most popular artists in Finland at the moment are domestic and the top hit lists consist mainly of domestic music (Mäenpää 2016).

However, the popular domestic artists are different to the ones who are internationally successful. Finland is well-known for its metal music scene including names like Nightwish, HIM, Children of Bodom and Amorphis. Besides the metal music scene, for example pop-rock band Sunrise Avenue is very popular especially in Germany.

According to the interviewed Finnish music industry professionals, despite the fairly good state of the domestic markets, it is too small for many marginal music groups, for whom the export revenue is an important source of income. The current popular indie artists who have reached notable international visibility are for example Mirel Wagner and Jaakko Eino Kalevi. (Koivisto & Luonila 2015.) In the jazz and contemporary music scene the pianist Iiro Rantala and the violinist Pekka Kuusisto as well as for example the world music group Värttinä are examples of well-known marginal music names. In the field of classical music, popular conductors are for example Esa-Pekka Salonen and Jukka-Pekka Saraste, as well as Pietari Inkinen, who has been working with, among the others, Prague Symphony Orchestra.

According to the interviews, the structural changes in the music industry has brought challenges also to the Finnish music exports. Nevertheless, despite the digitalization and the dive of record sales, the revenue of the physical record sales have stayed more or less stable. Under the circumstances, it can be considered as a positive fact. In the future the growth is expected especially among the streaming services. The copyright revenue has stayed in balance as the live performances have grown and the record sales decreased. One of the potential source of growth is expected to be among the different online- and application based services (Koivisto & Luonila 2015).

#### 4.2 Music Education in Finland

Compared to the populations, the Finnish music education enjoys the biggest investment in Europe. (Ahokas 2009, 20.) Music education system in Finland consists of different levels of education and the network of music schools and institutions covers the whole country. (Musiikinopetus Suomessa 2016.)

Music schools are providing hobby-based music education for children and young people. These music schools have two levels: basic level and a music institute level. Vocational secondary education is organised by conservatories, where a student graduates as an upper secondary level musician. (Central Ostrobothnia Conservatory 2016.)

The higher education level of music is provided by five universities and ten polytechnics in Finland. From a polytechnic a student graduates as a bachelor of music and from the university as a master of music. The Sibelius Academy in Helsinki is the only music academy in Finland. (Central Ostrobothnia Conservatory 2016.)

Sibelius Academy, established in 1882, is considered as the cornerstone of Finnish professional music. Besides the classical music education, jazz and folk music have been taught since the early 1980s and music technology since the early 1990s. The academy provides also postgraduate studies. (Sibelius Academy 2016.) Sibelius Academy is one of the biggest music academies in Europe and also internationally recognised. In 2016 it was ranked seventh in the category of Performing Arts on the QS list of world's top universities by subject (Finland Times 2016).

#### 4.3 Export Strategies in Finnish Cultural Policy

The matters relating to cultural exportation come under the Division for Art Policy at the Ministry of Education and Culture. (Ministry of Education & Culture 2016.) According to the Ministry as well as Cultural Policy Strategy 2020, the importance of culture and arts in the society have been acclaimed as well as seen as a potential boost for the economic growth. (The Ministry of Education and Culture 2009, 32.) Furthermore, during the past years, music exportation has gained attention also on the administrative level, of which the public attention and export awards are also a sign of.

The cultural sector is a significant part of the Finnish economy, moreover, the ministry is expecting its significance to increase more. Currently the creative industry covers 4, 8% of Finland's VAT and is an employer for approximately 100 000 Finns,

which is 4.3% of the total employment in Finland. The creative industry is worth for 8600 million euros, of which the value of music industry is 10%. (8600 million euros / 856, 2 million euros = ~10%) (Korhonen 2015.)

However, the domestic market for creative sector is fairly small and not likely to increase significantly any longer. Globally, on the other hand, the trade of cultural and creative products and services has been increasing continuously. As a result, cultural exportation is seen as a potential opportunity as well as a solution. Ministry sees that the art education as well as the Finnish art subsidy scheme has enabled the formation of an educated, versatile and a developing field of cultural industries in Finland. The purpose of cultural exportation is to exploit the state's investment of supporting arts and to increase the value of cultural exportation and the employment in the creative sector. (Ministry of Education & Culture 2016.)

The main focus of the cultural export strategy is on supporting the intermediary level, including e.g. agents and managers. The purpose is to compensate the weak negotiating position of independent companies in the international markets as well as ensure that copyrights can be retained by the original producers. The major bottlenecks are identified to be at the phase when a product or service enters to the market. In practise, the government is supporting for instance the packaging, marketing and branding of the product as well as networking. (Ministry of Education and Culture 2011, 12.)

In general, the ministry has not defined sectorial or geographic priorities. The most promising markets depends on the field of arts and the cultural product or service. Therefore, determining the most promising markets has been left up to the companies and the operators working in the field. (OMC 2014, 29.)

From this point of view, Music Finland represents the Finnish music industry and operates as an expert association of music, and therefore has knowledge to identify the potential international target markets for Finnish music.

#### 4.4 Funding Possibilities for International Mobility in Finland

In 2015, the ministry of culture supported different cultural export projects with 1 302 000€. The awarded organizations that ministry supported directly were well-established companies like Warners and Fullsteam Music Agency and associations like Music Finland. In 2011 the ministry supported music with 678.000 euros, of which 490.000 was given to Music Export Finland. Music Finland, for its own part, forwards the grants via different programmes and projects to the companies working in the music scene. (Opetus- ja Kulttuuriministeriö, 2015.)

Besides the Ministry of Culture, there are several other options to apply funding for music. The funding is divided to two sectors: grants for professional purposes like touring and album releases and grants for general music activities like festivals or educational. (Rytmi-aikakauslehti 2016.)

Music Finland as well as Finnish Music Foundation (established by TEOSTO and GRAMEX the author and performing right associations) are awarding grants directly for music export, showcase concerts, music conferences album releases, artistic working, tours and audio-visual productions. The decisions are based on the professionalism and on the long-term strategy. Applying normally requires concrete budgets and plans as well as resumes of the people concerned. (MES 2016.)

Arts Promotion Centre Finland (Taiteen edistämiskeskus TAIKE) is supporting artistic work, travelling grants for professional purposes and artist residences. Taike operates under the supervision of the Ministry of Education and Culture and is funded from the state art budget. (TAIKE 2016.)

Finnish Cultural Foundation (Suomen Kulttuurirahasto) is one of the largest foundations in Europe, with assets based on donations and bequests received over more than 70 years and deposited in its Central Fund, Regional Funds, and over 700 donor funds. The association is awarding grants for different purposes including regional and big cultural projects. (SKR 2016.)

In addition, there are private foundations with different support targets in Finland (Council of Finnish Foundations 2016). Moreover, municipals and the Finnish cultural institutes in different countries supports the mobility of Finnish arts with different emphases (The Finnish Cultural and Academic Institutes 2016).

#### 4.4 Case Music Finland: Finnish Version of Export Office

Music exportation is relatively new phenomenon in Finland. According to the interview data, in the 90s export and internationalization were minor activities in the Finnish music scene and mostly only with the import purposes. However, the success stories at the turn of the centuries, according to the interviews, worked as a positive catalyst that contributed the industry to start organising itself and led to the establishment of an export office, which today is known by the name Music Finland.

Music Finland is an independent association with a mission to promote Finnish music and help to increase the export of the industry. Music Finland represents the whole Finnish music scene and operates both in Finland and abroad providing numerous services and activities aiming to maximize success for Finnish music and music companies, and increase Finnish music export revenue. (Music Finland 2016.)

Music Finland was founded in 2012 as a result of the incorporation of two separate associations: Music Export Finland MUSEX (2004-2012) and the Finnish Music Promotion Center FIMIC (2010-2012).

Music Finland consist of eight member organizations which are representing the whole Finnish music scene from different sectors of the music industry including copyright societies, record companies, publishers, music makers and performers. The member associations are:

- TEOSTO, Finnish Composers' Copyright Society ([www.teosto.fi](http://www.teosto.fi))
- Finnish Musicians' Union ([www.muusikkojenliitto.fi](http://www.muusikkojenliitto.fi))
- Finnish Music Publishers Association ([www.musiikkikustantajat.fi](http://www.musiikkikustantajat.fi))
- ELVIS Finnish Society of Popular Music Composers and Authors ([www.elvisry.fi](http://www.elvisry.fi))
- Gramex, Copyright Society of Performing Artists and Phonogram Producers in Finland ([www.gramex.fi](http://www.gramex.fi))
- IFPI Finland ([www.ifpi.fi](http://www.ifpi.fi))
- IndieCo, the association for independent record companies ([www.indieco.fi](http://www.indieco.fi))

- Society of Finnish Composers ([www.composers.fi](http://www.composers.fi))

Music Finland is an employer of approximately 20 people including e.g. project managers specialized in specific musical genres, field of music industry or regional projects, research and development managers, editors of Finnish Music Quarterly magazine and manager of the sheet music production. The office is located in the centre of Helsinki.

The financing comes mainly from the three different main sources: 1/3 from the member associations, 1/3 from the Ministry of Education and Culture and 1/3 from the Ministry of Employment and Economy. (Annual Report 2013, Music Finland) In addition, there are also other fundraisers and the sources depends on the theme of the project. Among the others, some projects are for example supported by Finnish Music Foundation and private foundations. Furthermore, Music Finland is collaborating with the Ministry of Foreign Affairs.

According to the interviews, it is essential that a significant part of the resources comes from the music scene itself. It is a sign of engagement of the music scene and makes the association financially less dependent on the decision of the Ministries even though the public support is very important.

The public funding is discretionary and the decisions about the funds are made each year, so the permanency of the public funding is not guaranteed or continuous. However, Music Finland is an established actor, which makes its negotiation position fairly good. On the other hand, some export organizations in other Nordic countries are agreeing about the public funding for several years at once.

Music Finland's only actual source of income is sheet distribution. In addition, the project attendance fees are covering some of the project expenses. However, the purpose is to keep the fees in a range that it would not limit the amount of relevant attenders.

#### 4.5 Case Music Finland: Activities and Services

Music Finland provides and manages variety of services including mentoring, marketing programs, events, networking opportunities, training, consultancy, support, research, information and funding programs. The content of the activities is explained in short below. More detailed information about the services is available on the website of Music Finland both in Finnish and in English.

The mentoring services are targeted for the music industry professionals who are planning internationalization, thinking of the next steps in their career or might not have information about the possibilities or the right contacts. Besides the private and tailored mentoring services, Music Finland organizes a variety of training programs, workshops and seminars, and coordinates export trips to international music conferences like Midem, Womex, Jazzahead, Waves Central Europe and Eurosonic. (Music Finland 2016.)

Besides the music conferences, Music Finland arranges possibilities for Finnish music industry professionals to meet international music industry professionals by inviting guests to Finland and arranging international export trips. (Music Finland 2016.) The biggest project in 2015-2016, Aus Finland, is targeting to German speaking music markets ([www.ausfinland.de](http://www.ausfinland.de)). In addition, Music Finland provides several funding possibilities such as showcase-, promotion and marketing support as well as international record release and tour support.

Music Finland operates as an information centre and provides information and news about the Finnish music scene both to the international public as well as to Finns. The association uses different channels including social media, website, newsletters as well as the English magazine Finnish Music Quartly.

Besides its own activities, Music Finland is collaborating with the other Nordic Music Export offices. The Nordic Music Export association NOMEX is arranging for example a Nordic music club JA JA JA in London, Vienna and Hamburg.

4.5 Case Music Finland: Founding Export Office – Why and how MUSEX was established?

MUSEX Music Export Finland, the predecessor of Music Finland, started at first as a pilot project of 8 member associations in 2002. During the next years the amount of members grew to 13 and thereby represented the whole Finnish music scene. (Ahokas 2012.) Music Export Finland was officially registered as an association in 2004 and MUSEX was operating 2004-2012 before the incorporation with FIMIC (The Finnish Music Promotion Centre), which led to the establishment of Music Finland. I interviewed Paulina Ahokas, the director of MUSEX, who told the founding story of the first Finnish music export office.

At the turn of the centuries, a group of approximately ten music industry professionals representing the Finnish music scene came to a conclusion that Finnish music had an exception potential. According to the interview, the analysis was based on the high-quality of the music education and the popularity of musical hobbies in Finland, in which the state had been investing for decades.

The Finnish music scene was mainly known because of the names of the classical music scene including Sibelius and Esa-Pekka Salonen. However, the events at the beginning of 21<sup>st</sup> century, because of the hits of Darude and Bomfunk MC as well as HIM and Finnish metal bands, started to pave a way for the Finnish popular music towards the international market.

The group of music industry professionals believed that the amount of this type of success stories could be increased by working hard and systematically in order to develop the conditions for the internationalization. Paulina Ahokas started as a leader of the project and later became the director of Music Export Finland.

According to the Ahokas, setting the concrete goals and schedule as well as determining the measuring methods were extremely essential at the beginning. It strengthened the mutual understanding of the people involved and clarified the vision that everyone were standing on the same side.

First of all, the goal was that the Finnish music exporters would meet more international colleagues in order to make more meaningful contacts, and thereby, enable

possible future collaboration. This required identifying the Finnish music exporters, the potential international partners as well as the target markets.

Music export requires a capacity for long-term and persistent work as well as resources to invest in internationalization. Therefore, the potential exporters are besides the artists, most of all, the music companies: record labels, booking and management agencies and publishers. One of the concrete goals was to arrange a certain amount of networking events in Finland and abroad, where a certain amount of music industry professionals had a chance to network.

Furthermore, the aim was to promote Finnish music outside of Finland. This required targeted communication, newsletters and campaigns in the right media channels followed by the right target groups. The concrete goal of the first year was to have at least six times something written about the Finnish music on Billboard. Ahokas told that the goal was very challenging, however, it was achieved.

In addition, the goal was to increase the resources. The aim was to have a permanent organization and increase the public funding in balance with the investments of the member associations. According to Ahokas, the financial engagement of the whole Finnish music industry was important also in the terms of lobbying and made the negotiation position of the association strong in front of the ministry. When the export activities started, the Ministry of Employment and Economy as well as the Ministry of Education and Culture awarded the organization with a grant worth for 75 000€. MUSEX was established after two years and ten years later the annual volume of money was 4.7 million euros.

Nevertheless, the most important and the most concrete goal was to increase the market value of the Finnish music export. Therefore, the current value of the music export as well as the methods how to measure the growth needed to be defined in the first place. The goal was that after ten years the value would be increased five times bigger. The growth was examined continuously by an external company and the results were reported both to the ministries as well as to the member associations. In the end, the value of Finnish music export grew almost ten times bigger from 3.8 million euros (2002) to 35 million euros (2012).

### Goals of Music Export Finland:

- to identify the music export professionals and to increase their amount
- to increase the professionalism of Finnish music exporters
- to increase the amount of the international contacts - networking
- to achieve media coverage in the international target forums
- to increase the resources: the investments of the member associations as well as the public support
- to found a permanent organization
- to increase the revenue of Finnish music exports

In addition, Tuomo Tähtinen, the executive director of Music Finland, emphasises that the unity and the ownership of the industry are significant from the point of view of establishing an export office. There are several examples where the attempts have failed because of the lack of mutual understanding and will to invest time and money.

#### 4.6 Case Music Finland - Role of Export Office and Most Important Tasks

There is not a direct answer to the question of what is effective exportation. According to Tuomo Tähtinen, the director of Music Finland, the role of an export office needs to be defined according to the needs and state of the industry as well as the level of the knowledge and professionalism of the companies and operators working in the market. Therefore, the role of Music Finland is notably different in 2016 than it was ten years ago.

During the first years of MUSEX, the predecessor of Music Finland, especially the opportunities to network, learn and practise internationalization, selling, and understanding of the music business as well as defining the target markets were especially needed. In addition, the export office used “country branding” in the promotion and communication in order to increase the reputation and loyalty of Finland as a convincing music export country. Music Finland is still promoting Finnish music abroad, but according to the interview, there is no need for emphasising the country branding anymore.

Nowadays, Music Finland carries out a customer satisfaction poll in the end of each project. Knowing the customers is important, and the projects are planned for more and more targeted groups of customers and the services are tailored to response to the demand of the companies. Moreover, this type of targeted services are carrying out the most positive feedback. According to the interview, massive events may achieve media coverage, but often the concrete profit is petite. Targeted projects like export trips and music conferences focused on certain musical genres like WOMEX, JAZZAHEAD, and Classical Next are often more successful than the big ones where distinguishing and reaching the right people are more difficult. In addition, the domestic events with invited international guests are practical and serving well the purpose.

Music business is based on lucky coincidences, and the purpose of Music Finland is to maximize the amount of these coincidences. Tähtinen sums up the task of Music Finland and he recalls the learnt rules of high school physics and the collision theory: "The more collisions, the more successful reactions."

Tähtinen believes that the export office has had especially a mental impact to the internationalization. Moreover, the financial support have reduced the effort of taking the first step and successful networking have contributed the exports. Exporting is always risky - it is easy to burn out, waste a lot of time and money without getting anything back. An organization has resources for investing, collective activities, educating and increasing professionalism.

Nevertheless, it is difficult to make direct conclusions of the impacts and achievements. Export is long-term working, everything affects everything and it often takes years before the results become visible. There has been music export without an organization – like in Sweden. However, Tähtinen, believes that Music Finland plays a role in the development of the Finnish music export. One sign is that Music Finland still exists and the export activities are continuing. Moreover, the results have been measured and reported regularly to the ministries and the member associations, so that the main financial supporters can see the results of their investments. As long as the customers and financiers are happy and the achievements are positive, Tähtinen thinks that the existence of Music Finland makes sense.

#### 4.7 Entrepreneurs' and Customer's Opinions about Music Export Office and Impacts on Finnish Music Exports

According to my observation in the study field, the vast majority considers the music export office as an effective way to support music exports. Nevertheless, the importance and impacts of the music export office are also criticized.

The role of music export office is to operate as a mediator, and therefore, the impact on the growth of the music export revenue is indirect. In addition, the Music export office does not normally sell the music, and as a result, its contribution to the music exports has been criticized. As it emerged in the previous chapters, the concrete music exporters are the bands and artists who make the music, the music companies, record labels, managers, publishers and the agents who sell the concerts, arrange the tours, market the brands, negotiate the distribution deals, communicate with the media and create the revenue.

Furthermore, there has been music exportation without an export office. Arranging events and even reaching larger audience does not automatically increase the revenue, and despite mentoring is helpful, it is not necessary. In the end, anyone working in the field knows that the work needs to be done and learnt by doing it yourself. There are many successful music companies and record labels who have managed to brought music to the international markets without help of any organization.

Music export office is an investment that requires money, and the resources are always limited. Therefore, some music companies are doubting the effectiveness of export office, and instead of investing in the export office, the money could be delivered directly to the entrepreneurs, who could use it to the purposes they need the most. Moreover, the digitalization has made exporting music and distributing records easy and cost-efficient as well for the independent artists.

According to the discussions, there is a risk that the brand of the music export office becomes bigger and more visible than the artists and companies. Instead of remembering the logo of the music export office, the foreign music people should remember

the music and the bands. In addition, the country-branding was criticized - if the music is good, does it matter where it is coming from?

From my point of view as an agent, I have learnt about the music business by working, making mistakes, learning from them and spending hours and hour on searching information. In addition, I have attended some workshops and Music Finland has provided consultation and information. Mentoring and even the fact that you can discuss about the problems and ask questions related to the music exports have definitely been helpful. In addition, the encouragement and peer support have helped to believe in the things I have been doing as well on the bad days. Despite the success is possible to reach without mentoring, I believe that as a result of encouragement, more people ventures to try their wings in the international markets.

Besides the mental support, Music Finland has covered some of the expenses when I have attended in WOMEX and have reduced the risks of taking the first steps. In addition, a music colleague of mine from Finland said that the financial support have been extremely important and enabled many things that otherwise would not have been possible. Moreover, it makes easier to book a band that has a possibility to get funding, and thereby, the financial support strengthens the bargain position of the artists.

In my experience, the events I have attended in, have contributed the networking. Besides meeting the international people, I have had a chance to get to know the Finnish colleagues too. In the summer, Music Finland is starting a new programme for "the future music exporters". Furthermore, from my point of view, following of Music Finland's Facebook page have kept me updated and helped me to find useful information. Music Finland have also released promotional material such as compilation CDs including tracks of artists I have been representing. Moreover, an article of a band I have been working with was released on Music Finland's website and in a newsletter and shared in the channels of social media.

Despite the music export office has been helpful for me, all the bands and companies are struggling with different kinds of problems and have different needs. Sometimes

workshops have provided a lot of useful information and sometimes not and it would be possible to find it on the internet.

#### 4.8 Finnish Music Exports in comparison with Swedish Success

Speaking of music exports in the Nordic countries, the success of Swedish music exports and world-widely known Swedish bands cannot be forgotten. In Finland as well as in the other Nordic countries, music exports are often compared to the situation in Sweden.

The value of Swedish music exports are the biggest in the whole world compared to the GDP and more than three times bigger than the revenue in Finland. The Swedish music industry's private sector was worth for 848 million euros in 2013, of which music exports was accounted for 134 million euros. In Finland, the corresponding figures were 391 million euros and 40,4 million euros. (Mäenpää 2016.)

In addition, Swedish bands were already known around the world and Swedish songs were prospering on the global top hit lists many years before the Swedish music export office was established in the 90s. In addition, Export Music Sweden is a small organization compared to the Finnish and Norwegian, for instance.

According to the speculations of Finnish music industry professionals, reasons to the Swedish success can be in the state-funded music education, well-organized music hobby possibilities, performing opportunities for amateur musicians, and digitalization and networking. In addition, one reason might be that the Swedish talents have a possibility to perform and collaborate with internationally successful artists before their solo careers begin. (Mäenpää 2016.)

## 5 CONCLUSIONS

The goal of the thesis was to provide views and add perspectives to the current discussion of the Czech music export office, and hence, develop the music exports of

independent Czech music. Examining was made via the research questions, which were:

1. Why investing in music exports is important, what does it require and what is the role of the export office?
2. What are the current states and needs of developing the exports of independent Czech music and the opinions about music export office?
3. What are the essential solutions of Music Finland and Finnish music export strategies, and the opinions about the impacts?
4. How could Czech music export office develop Czech music exports?

### 5.1 Benchmarking Music Exports in Finland and Czech Republic

The cultural export strategies as well as the music export models varies from country to country. Finland's cultural export strategies and Music Finland are only examples of made solutions. For instance, in Finland and in the other Nordic countries, the benchmarking is normally made in comparison with Sweden's model.

Music exports is a relatively new phenomenon in Finland. According to the study, internationalization played only a minor role in the Finnish music industry still in the 90s. The first Finnish music export office started in 2002 as a pilot project and since then the Finnish music exports has been measured regularly. According to the reported results, the growth has been significant during the 21<sup>st</sup> century, and the music export revenue has increased almost ten times bigger in 2002-2012.

Before the initiative of Czech music export office, there have been several independent organizations, companies and individual people arranging export activities, events, education and other projects that supports the Czech music exports. According to the study, the Czech bands are touring abroad and the Czech music is played outside of the Czech Republic, but it is not reported and the value of it has not been measured.

Examining the music export strategies, the facilities affecting it as well as the opinions, brought up the background and cultural differences of Finland and the Czech Republic. The impacts are also reflected to the current situation. Therefore, observ-

ing the material can add perspectives, but the differences need to be considered when making the conclusions and planning the implementation of the results.

Furthermore, there are differences in the methods of counting the revenue of music industry as well as in the creditability and quality of the sources. As a result, comparing the revenue numbers in Finland and in the Czech Republic does not provide competent and reliable results. In addition, the value of Czech music exports has not been measured.

However, instead of the numbers, the emphasis of the study was on the facilities, which support the development of music exports. According to the study, the most significant advantages in Finland seem to be the music education system, the Ministry's cultural policy and the variety of funding possibilities. In the Czech Republic, the academic music education has deep roots as well, but the non-classical academic music education started only recently. In addition, the Ministry of Culture does not have visible policy that would support the cultural exports and the funding possibilities are limited.

Despite the lack of support, the independent Czech music scene is vivid and the bands are good. Compared to Finland, the Czech cultural life has deeper historical roots and the country is located in the middle of Europe making the travelling cost-efficient, which can help the mobility of music and the bands.

However, according to the study, the political events of 1968 and the Velvet Revolution two decades later had a big impact on the Czech music life. Alongside, the historical events have had an effect on the Czechs' opinions about the Czech music export office.

During the normalization, "music exportation" in the Czechoslovakian Socialistic Republic was coordinated by Pragokonzert, a state-owned agency, which was under the control of the regime. After the fall of Iron Curtain all the state's cultural organizations were privatized which was an important sign of democracy. Establishing a music export office requires collaboration and organization. According to my observation, many Czechs are doubting the transparency of policymakers and official authorities.

Because of this reason, many people I discussed with were concerned about the structural and financial issues of the Czech music export office as well as about the funding, subventions and possible public support.

Despite the funding of arts and the importance of the music export office are also criticized in Finland, I have not noticed similar approach and concerns towards collaboration and transparency of financial issues and public support.

## 5.2 Successful Music Exports Require Organization

According to the made study, music exports are important because of the economic benefits as well as the social values. Besides the creative industry is an economically potential and a growing sector in the European Union, music industry is also more and more global. For many marginal music artists the domestic market might be too small and music export is an opportunity to reach bigger audience and more visibility. As a result, it increases the music industry's revenue as well as the employment.

Despite most of the artists, companies as well as politicians agree with the importance of music exports, the music export offices are also criticized. However, according to the made study, the music export office is mainly seen as an effective and a good way to invest in the music exports.

Success requires investments, and according to the study successful music export is based on the quality of product, professionalism of the intermediary level as well as on the environment. Exporting music takes time and money, and the results become visible often after the years of hard work. Risky and long-term work increases the demand of mental as well as financial support, and when the resources are limited the strategy becomes more important. Therefore, professional, systematic and coordinated work for supporting music exports is needed. The made study provided views and examples how an export office could response to these needs.

Music business is based on lucky coincidences, and according to the Tuomo Tähtinen, the purpose of the music export office is to maximize the amount of the

coincidences. Nevertheless, the role of music export office needs to be defined according to the target market. In other words, according to the state of the industry and the needs of the professionals.

The Czech Republic has been investing in artists and music by providing music hobbies and academic music education. In addition, there are already existing export activities in the Czech Republic and the Ministry of Culture has a grant system. However, collaboration and a common power that would push things forward is missing as well as the grant system and supporting methods are wished to be developed.

As a result, according to the study, the needed main tasks of the Czech music export office are related to promoting Czech music abroad, encouraging young and potential artists, providing information about the internationalization and networking possibilities. In addition, financial support is wished to cover the costs of international touring, showcases and music conference fees.

### 5.3 How Czech Music Export Office Can Develop Czech Music Exports?

As it was mentioned above, there are already activities, education and events arranged to support the exports of Czech music. By collaborating, the Czech music export office and the arrangers of the existing activities, could increase the amount of export activities and maximize the results. Furthermore, collaboration could strengthen the bargain position of the Czech music industry.

In order to increase the promotion and visibility, identifying the right target markets as well as the communication channels was seen important. In addition, representing Czech music at the international music events and inviting foreign music industry professionals to the Czech events and showcases, like Crossroads and Nouvelle Prague have already done, is seen a beneficial way to broaden the knowledge of Czech music and provide networking possibilities. Moreover, like NOMEX in the Nordic countries, collaboration in the Visegrad – region could achieve more visibility in the global context.

In addition, examining Music Finland provides examples of mentoring, advisory as well as networking services, which have also had positive impacts.

According to the study, the unity and collaboration as well as the ownership of the industry are emphasised in the establishment process of the export office. In addition, determining the goals and the schedule as well as defining the measuring methods, are strengthening the unity and clarifying the vision of the music export office. Moreover, concrete goals enable reporting the results and helps to avoid the future misunderstandings.

On the other hand, the importance of music export office has been criticized. Creating music exports does not need an export office, like in Sweden. In addition, instead of the export office, the concrete music exporters are the bands, agents, record labels and managers working in the field. Moreover, the effectiveness of the music export office has been doubted because of the limited resources.

Nevertheless, it is difficult to make conclusions about the effects of music export office. On the other hand, the achievements of the music export office can be measured and reported. According to the study's example, the Finnish music export office succeed to achieve its main goal, which was to increase the revenue of Finnish music exports.

## 6 EPILOGUE

It was rewarding to write the thesis about a topic that was interesting to me personally as well as current and needed development target in the Czech music scene. In addition, it was motivating and encouraging to notice that most of the Czech music industry professionals I met, considered the developing music exports important and were really helpful. Thanks especially to all of the interviewees and their contribution to the work!

The topic of the thesis and the development work was planned together with Eva Zalková, the head of the Arts and Theatre Institute. It was clear already from the beginning, that the purpose of the thesis was to develop the exports of Czech music and that the study would be related to the current discussion of Czech music export office. However, naturally, the exact plan and the narrowed goals changed during the process. The first idea was, in fact, to arrange a concrete event where the music industry professionals could meet each other and discuss about the development needs and music export strategies. However, in the end the plans were changed because of the practical reasons caused by my poor Czech language skill, and the schedule and communication problems.

I decided to include the case study of Music Finland and the Finnish music export strategies to the thesis because of my own experiences as well as the institute's interest towards the Finnish cultural export policy. In the end the final result provides perspectives and examples to the discussion of Czech music export office. Nevertheless, objective examining and critical thinking were challenging in the study because of my experiences and assumptions. In addition to elaborating the reasons, I could have included more impacts as well as entrepreneurial approach.

The result of the thesis is a literal product. Advisably, the output could be something more concrete than a paper. The implementation of a literal product requires extra activities in order to make a visible effect on the work life – which is the prior purpose of the thesis in the Finnish universities of applied sciences.

Nevertheless, the results are supposed to be presented at the Czech music export office's panel discussion events in Prague. In addition, ATI, the commissioning party of the study, has strong role in the export initiative, and therefore, the study is especially helpful for the assignor. In addition, due to the lack of sources concerning the internationalization possibilities, study will offer information to anyone interested in the topic.

Despite the differences of the Czech and Finnish cultures are not dramatic and Prague is a familiar place after living there for couple of years, working in the international environment was also challenging. In addition, my poor Czech language skills affected communication and limited the possibilities in the Czech Republic. A large part of the used source material was also in Czech, and translating it took many extra hours. (Special thanks to the friends who had patience to help me!) Nevertheless, I learnt a lot about the music industry and the exports as well as about the impacts of history and culture that broadened my understanding.

Moreover, writing the thesis in English was extremely challenging. Obviously, the foreign language affected the fluency, vocabulary and the grammar of the paper, and unfortunately, I was not able to correct all the mistakes. Many thanks to the friends who helped me with revising my language mistakes! However, the process was rewarding and I am glad that I am already on the page number 52 writing the epilogue. However, I believe that writing the thesis in English was a useful decision for me.

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## APPENDICES

### Appendix 1, Interview Questions

#### Interviews of Czech Music Industry Professionals

- 1) How is the independent music scene and its exports in the Czech Republic?
- 2) What are development needs?
- 3) How could the exports be developed?
- 4) Is the Czech music export office needed?
- 5) What would be the needed main tasks of the Czech music export office?

#### Interview of Riitta Huttunen 5.1.2016

- 1) What is the value of music exports? Why is investing in it important?
- 2) What does music exportation require? What are the effective ways to export music?
- 3) Is the music export office needed?
- 4) What are the impacts of the music export offices on the development of the music exports?

#### Interview of Tuomo Tähtinen 22.1.2016

- 1) What is the value of music exports? Why is investing in it important?
- 2) What does music exportation require? What are the effective ways to export music?
- 3) The structure and the financial model of Music Finland?
- 4) What is the role of the music export office?
- 5) What are the main tasks of the music export office?
- 6) What are the impacts of Music Finland and music export offices on the development of the music exports?

#### Interview of Paulina Ahokas 26.1.2016

- 1) What is the history of music exports in Finland?
- 2) Why developing the music exports and establishing the music export office were important?
- 3) How Music Export Finland was founded?
- 4) Where the solutions were based on?