



Center for
Music
Ecosystems



Resilience Review, Comparative Analysis & Recommendations Toolkit

Defining Resilience in Remote Music Ecosystems

**In partnership with: Globus / Nordic Culture Fund
/ Erasmus University**

October 2022

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info@centerformusicecosystems.com | www.centerformusicecosystems.com

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PART 1

1. Introduction and Context

The Center for Music Ecosystems is privileged to have partnered with Globus/Nordic Culture Fund and Erasmus University Rotterdam to develop this resilience review, comparative analysis, and recommendations toolkit for the three selected cities of Nuuk (Greenland), Juneau (Alaska) and Tórshavn (the Faroe Islands).

Defining Resilience in Remote Music Ecosystems focuses on the role and impact of music ecosystem policy; how it can best be deployed in small, mid-sized and geographically isolated communities and how it links to overall resilience methodologies. The research focuses on the definition of resiliency itself, in which music ecosystems have the capacity to absorb a variety of shocks and disturbances, of both internal and external origin.

The concept of music ecosystems reflects an understanding of the music sector as an ecosystem in the most literal sense. In nature, ecosystems are defined as a collection of organisms and their physical environment (e.g. mountains and rivers, but also less tangible elements such as air temperature or altitude) and the way they interact with each other. Music ecosystems have a similar structure – they are the collection of actors within a specific music sector (e.g. labels, musicians, audience, etc.), the infrastructure (venues, digital, etc.) and surrounding variables, such as cultural identity or sound regulation. Music ecosystems are generally not isolated from the rest of the world, but intersect with other sectors, for example the tourism industry or urban development.

Ecosystems, whether natural or music-based, deal continuously with disturbance and change. In natural ecosystems, a forest fire, disease or hurricane can have a profound impact. Music ecosystems are subject to disturbances of a similar nature (e.g. the COVID-19 pandemic) but also the impact of digitization, shifting social conventions, demographic change or, on a local scale, processes such as urban development and zoning legislation. Healthy ecosystems have an inherent capacity to deal with these disturbances. This capacity is called resilience, derived from the Latin '*resilire*', meaning 'rebound' or 'recoil', and defined as the capacity of a system to maintain its function and identity in the face of crises and change.¹ **This report examines how resilience is embedded in the music ecosystems of the three regions, and proposes actionable ways to strengthen it.**

The concept of building resilience applied in the context of this research has been developed by the [Stockholm Resilience Center](#) (an international center advancing transdisciplinary research for governance of social-ecological systems, and who have

¹ Walker, B., C. S. Holling, S. R. Carpenter, and A. Kinzig. 2004. Resilience, adaptability and transformability in social-ecological systems. *Ecology and Society* 9(2): 5.

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validated this document) and is based on 9 principles: maintaining diversity & redundancy; maintaining connectivity; managing slow variables; managing feedback loops; fostering understanding; encouraging learning and experimentation; broadening participation and promoting polycentric governance. The meaning of each principle is explained in section 1.2 of this document, 'An Introduction to Resilience' and section 1.2a, 'Resilience Principles'.

The Resilience Review is structured in four sections: 'Resilience at a glance' for each region (Juneau, Nuuk and Tórshavn), followed by a comparative analysis between the three cities.

Individual studies per region are, in turn, presented in the following sections. The first is *Resilience now and in the future*. It is a commentary on the context and key characteristics of each music ecosystem and serves as an introduction to the following section, called *Resilience Principles Analysis*. This section references the findings of this research against the 9 aforementioned resilience principles.

The information gathered to produce this report has been obtained via the following research methods:

- 2 surveys, one for local consultants in each region and one for relevant stakeholders from each region
- 1 'ideation workshop' per region, in which the local consultants of each region, along with the team from the Center for Music Ecosystems, determined the core areas of focus in each local context
- Analysis of strategy and policy documents provided by local consultants
- An additional set of research questions answered by local consultants
- Independent desk research
- 3 rounds of individual interviews with key actors from all three regions, selected by local consultants

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2. An Introduction to Resilience

2.1 What Is Resilience?

The concept of resilience originates from ecology and refers to the capacity (of an ecosystem) to bounce back to its original state after facing disturbance or crises, and was introduced by C.S. Holling in his landmark paper 'Resilience and stability of ecological systems' (1973):

Resilience is the central theme for a number of post-COVID-19 recovery policies, such as the European Recovery & Resilience Facility. Both local and national recovery policies exist, focused on creating a more resilient cultural and creative industry, or music sector, such as Sound Diplomacy's Music Cities Resilience Handbook.

However, these policies introduce the term "resilience" but do not go as far as operationalizing it (i.e. providing actionable guidance and recommendations), and therefore, it can remain unclear exactly how this resilience needs to be built or strengthened. This report focuses on the "how" and gives tangible and actionable recommendations for resiliency interventions.

Before introducing these interventions, it is important to understand the concept of resilience itself. Resilience can be understood on three separate but interconnected levels:

Firstly, as a property of every individual person. On an individual, human level, we tend to consider resilience from a psychological perspective, focusing on mental health and wellbeing (e.g. the capacity to deal with disappointments or stress).

Secondly, resilience on an organizational scale. For example, companies and institutions building resilience from a managerial perspective via risk assessment and mitigation, with the goal of creating buffers to absorb (financial) shocks..

Thirdly, is the sectorial or systemic scale, - the focus of this study. Here, concepts of resilience are derived from ecology and/or complex systems theory (an approach to science that investigates how relationships between a system's parts give rise to its collective behaviors and how the system interacts and forms relationships with its environment), and are focused on creating an holistic system able to withstand shocks, and disturbances and handle change.

Resilience can also be considered in a directional sense. The first example of this is 'bouncing back' - a synonym for 'resilience'. 'Bounceback' is a reactive form of resilience, referring to the capacity of a system, organization or person to respond to disturbance,

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crises or change by bouncing back to their original state. 'Bounceback' resilience can be imagined as a stretched-out elastic band that rebounds to its original form once released.

The second direction is the 'bouncing forward' form of resilience. This form is proactive. It is less focussed on responding to crises, disturbance or change, but on anticipating them, and allowing persons, organizations or systems to 'bounce forward' into a new reality. The music ecosystem is in a constant state of flux and continuously dealing with new developments and realities. This study focuses largely on this second, forward-facing form of resilience. **We want the music ecosystem to be ready for 2030, not to bounce back to 2010.**

For 'bouncing forward' resilience, we need to apply two questions: Firstly, 'what component of the ecosystem requires resiliency?' - and secondly, 'what does this component need to be resilient to?' The first question refers to the actor, structure or element in the system that needs to be (more) resilient. In music ecosystems, examples of this include the socio-economic status of musicians, the location of a venue in a city, or the diversity of genres present within the ecosystem. These are all subjects that are continuously under pressure from changes in and disturbances of the ecosystem.

The second question, 'to what disturbance, crisis or change does the component need to be resilient?', refers to the disturbance, crisis or change that impacts the system. For example, urban development, digitization or the COVID-19 pandemic. When building resilience, it is essential to keep these two questions at the core of any strategic thinking.

'Bouncing forward' resilience is anticipatory and proactive by nature, meaning it is important to visualize possible futures. These scenarios can then guide policy and developments in the desired direction. Considering different future scenarios also enables actors in the system to fall back on familiar terrain once a crisis or disturbance hits the ecosystem. It is an exercise that helps to anticipate both 'known unknowns' and 'unknown unknowns'. In this research, participants were asked to construct both 'ideal' and 'less ideal' images of the future of their ecosystems.

2.2 Operationalizing Resilience

'Operationalizing resilience' is where we are able to convert the aforementioned understanding of resilience into practice. There are a number of concepts and frameworks for this process that can be achieved across all three levels of resiliency. It is important to remain aware that we are working on the systemic level; our aim is to create a holistic approach to strengthen the capacity of the entire music ecosystem to deal with the crises, disturbances and changes that affect it.

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In order to operationalize this holistic approach, we have used a framework called **'Applying Resilience Thinking'**, developed by the Stockholm Resilience Center² This framework consists of 9 principles to strengthen the resilience of complex ecosystems. Although the framework was originally developed for socio-ecological and social ecosystems, we believe that it can apply, empirically, to music ecosystems. It is a framework for hands-on, tangible action, and has been a useful tool allowing researchers to identify gaps in the survival and evolving capacity of the three music ecosystems featured in this report. The principles are divided into two categories. First, ecosystem properties and processes that enhance resilience, and second, those that focus on the way the ecosystem is governed.

2.3 The 9 Resilience Principles

Principles 1-5: Ecosystem properties and processes

These principles focus on the management of the properties of the ecosystem. They refer to the actions that need to be taken to achieve goals, and include monitoring and implementation. The principles relate firstly to the nature of the system components, then to the structure of the connections between components, and finally, to system processes.

1. Maintaining Diversity

Ecosystems with many different components (species, actors, economic models, knowledge sources) are generally more resilient than those with few components. In a music ecosystem, components such as genre, communities, venues, income models, sources of funding, rehearsal spaces and institutions all provide different options for responding to disturbance and change. It must be stated that in small and remote communities, diversity may take on a different meaning - including access to a diverse musical offer, rather than a diversity of components.

2. Maintaining Redundancy³

Functional redundancy, or the presence of multiple components that can perform the same function in an ecosystem, can provide insurance, or back-up, by allowing some components to compensate for the loss or failure of others. In short, redundancy is embodied in the saying 'don't put all your eggs in one basket'. For example, having a variety of practice spaces in a city, so that if one disappears or fails, there are still several that remain.

² [Applying resilience thinking](#)

³ This is also referred to as maintaining capacity

3. Managing Connectivity

Connectivity refers to the way and magnitude by which resources, species, social actors or ideas disperse, migrate or interact in the socio-ecological landscape. This means understanding how different actors, sectors, processes and infrastructures are connected to each other both within and outside of the music ecosystem. Connectivity can influence the resilience of the ecosystem in a range of ways. It safeguards against a disturbance by either facilitating recovery or preventing a disturbance from spreading.

4. Managing Slow Variables

Slow variables are long-term, slow forces that impact the music ecosystem. These are often referred to as 'underlying structures', and can be, but are not limited to, demographic tendencies, levels of education, societal opinions and economic and political realities. The permeability of the music ecosystem to societal changes or any other manifestations of the slow variables impacts the music ecosystem as a whole. The challenge is to identify which slow variables impact the system, and which components are impacted both directly and indirectly.

5. Managing Feedback Loops

Feedback loops are self-enforcing cycles that can be either positive (creating more of what already exists) or negative (diminishing what is already diminished). A feedback loop originates when there is a change or variable within the system that in turn determines the reinforcing or weakening of that change. In music ecosystems, examples of feedback loops include the feedback between successful musicians in a city and the amount of people whose ambition it is to become one. Successful artists lead to more people picking up instruments, increasing the chance of creating more successful artists. This is how music scenes in a city or region can grow. Role models are a quintessential component of positive feedback loops.

Principles 6-9: Ecosystem Governance

These principles (principles 6 - 9) are attributed to governing the system. Governance in this context is the social and political process of defining the goals of ecosystem management. The governance system relates to the worldview adopted in governance and management, the importance of building trust and shared understanding and to the governance structure that can facilitate the various principles.

6. Fostering an Understanding

This principle focuses on the degree of awareness of the system and the actors that operate within it. It presupposes that actors functioning within the music ecosystem have an holistic understanding of their activities, those of their fellow actors, including those

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outside of the immediate limits of the music ecosystem, and how these are interconnected. It means that actors accept the unpredictability and uncertainty that comes with functioning in a complex system like the music ecosystem. It also means that governance structures have to account for this complexity, uncertainty and unpredictability. Managing the system with this in mind is an important step towards fostering resilience.

7. Encouraging Learning and Experimentation

Learning and experimentation are important mechanisms for building resilience in music ecosystems. They ensure that different types and sources of knowledge are valued and considered when developing solutions, and leads to greater willingness to take measured risks. Music ecosystems are always in development, and therefore there's a constant need to revise existing knowledge to enable adaptation to change and new approaches to management. Management is based on the fact that knowledge is incomplete and that uncertainty and change are inherent parts of the systems. Learning and experimenting uses present knowledge to adapt to the future, through acquiring new knowledge, behaviors, skills, values or preferences. Within music ecosystems, learning and experimentation manifests not only through education and academia, but also through grassroots artistic experimentation encouraged by a venue, capacity-building sessions or unionizing and sharing resources and experiences, as well as other examples.

8. Broadening Participation

Participation through active engagement of all relevant stakeholders is considered fundamental to building resilience. It helps build the trust and relationships needed to improve legitimacy of knowledge and authority during decision making processes. Lowering barriers for participation also fosters the diversity of system actors. Broad participation builds trust, creates a shared understanding and uncovers perspectives that may not be acquired through more traditional processes. In music ecosystems, this is often related to the level of interaction between the actors in the music sector and audiences. For example, it is relevant to analyze whether certain ethnic, cultural or socio-economic groups are (systematically) excluded. The goal for a fulfilled participation principle is a combination of top-down and bottom-up governance methods that ensures the broadest participation possible.

9. Promoting Polycentric Governance

Polycentricity calls for a governance system composed of multiple authorities that interact on different scales. This is created not only via open and well-managed communication between all levels of governance in the sector, but also via aligned political agendas and functioning systems. Polycentricity can be found on both a vertical level, aligning governance between national, regional and local scales, as well as on a horizontal level,

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aligning policy between different relevant policy domains. For music ecosystems, examples of these domains are urban development, health care and wellbeing, leisure, economic development and more.

A Note on Interconnectedness of the Principles

Interconnectedness of the principles is not a resilience principle in itself. However, an holistic approach to ecosystems, as embodied the 9 principles, means we also need to take interconnectedness of the principles into account. Several of them are directly related to one another, for example the connection between learning and awareness, or between diversity and participation. However, connections also exist on an indirect level, and tension between some of the principles is also present. For example, if a system is too well connected, a crisis or disturbance can cause negative feedback to spread quickly through the system, as experienced during the COVID-19 pandemic.

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3. Methodology

3.1 Research plan

1. February – March 2022

- Policy, governance and strategy documents analysis against the 9 Resilience Principles
- Production of two resilience surveys. One long, in-depth version answered by local consultants and key actors (five respondents) and one short, accessible version for additional actors from each municipality (seven respondents)
- 'Ideation workshop' with local consultants from each municipality to determine the core areas of focus of the research in each context. These workshops informed the analysis of all 9 resilience principles, while also generating additional observations that did not fall under the rubric of those principles. Key concepts, gaps and themes identified during the workshops were then cross-referenced against the analysis of the policy and strategy documents.

2. April – May 2022

- Extraction of key gaps from surveys, policy documents' analysis and first round of workshops
- Preparation of interviews with key actors from each region (2 interviewees from Greenland, 2 interviewees from the Faroe Islands and 3 interviewees from Alaska). Testing of the analysis to date confirming gaps of knowledge and identifying potential opportunities and actions
- Processing the results of interviews under the framework of the 9 resilience principles

3. June 2022

- Final report production
- Cross-checking of key findings during roundtables with the information gathered in early stages of the project
- Selection of key recommendations per region distributed in short, mid, and long-term

4. July 2022

- Report shared with partners, selected local stakeholders and Center for Music Ecosystems experts for feedback
- Processing comments from the above
- Peer review by select Center for Music Ecosystem experts

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5. September 2022

- Final report signed off and published

3.2 Note on terminology

For the purpose of this research, the following terms and definitions have been used:

Music ecosystem: a collection of elements, actors, infrastructure and variables that coexist in a defined geographical area, and the interactions between them and their environment. Music ecosystems are not isolated from the rest of the world, but intersect with other sectors, for example tourism or urban development.

Sector: a part or subdivision of a country or region's economy. E.g. the music sector, the tourism sector. In the context of this report, the music and cultural sector are often defined as the same thing.

Industry: a distinct group of productive or profit-making enterprises.

Actor: a person or group of people participating in something. An actor is a person or a collective of persons (an organization or company), differing from an element, which is unanimated. E.g. record label representatives, musicians and audience.

Element: a constituent part of something. An element is unanimated. E.g. digital infrastructure.

Variable: a factor that can change in quality, quantity or size, which needs to be taken into account in a situation. E.g. digital literacy or cultural identity.

Region: an area, especially part of a country or the world, having definable characteristics but not necessarily fixed boundaries. E.g. the equatorial regions.

Municipality: a geographically defined territory governed by its own locally-appointed officials. The municipal government can also be referred to as *municipality*.

Territory: a geographic area belonging to or under the jurisdiction of a governmental authority.

During the course of this research, whose objective is the analysis of three cities –Juneau, Nuuk and Tórshavn–, several findings and diagnoses have been found to also apply to the whole state (Alaska) or country (Greenland, Faroe Islands). In order to illustrate this, the research follows the approach below:

- Use of Alaska / Greenland / Faroe Islands when the information described or proposals made are applicable to the whole of those places. E.g. "according to

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interviewees, music education in Greenland needs more funding").

- Use of Juneau / Nuuk / Tórshavn when the information described or proposals made are applicable to the cities. E.g. "Juneau is a very diverse city, with citizens from various backgrounds: Black, Hispanic, Native Alaskan...."

3.3 Note on methodology

Sample size and diversity

While efforts were made to conduct primary research with a diverse range of stakeholders, this was limited in so much as the research was reliant to a large extent on existing personal and professional networks of local consultants; themselves also stakeholders in the ecosystem. We acknowledge that in terms of representation, the work has a largely institutional focus, which we nevertheless addressed by ensuring we also interviewed and surveyed independent professional musicians from a diverse range of styles and genres of music. Research with local stakeholders was also based upon their availability, interest and goodwill, and there were varying numbers of stakeholders who participated, across each territory.

Language barrier

As an international team operating largely in the English language, we experienced some barriers to understanding with several interviewees. While interviews were achieved and valuable results obtained, we acknowledge that responses were often delivered and received by those working in second, or third, languages, and therefore this may have an effect on nuance. There is no Google translate for Faroese or Greenlandic, either. Had there been no barrier to local languages, we would have been able to work with a broader range of stakeholders. We were able to translate policy documents with the assistance of local stakeholders, of whom we are very appreciative.

Subjectivity and qualitative data

Due to the original nature of the research, we gleaned much first hand information from active, or previously active, members of the ecosystem themselves. Though first stages of the investigation feature desk research of policy and academia publications on and from the locations studied; the result of the research is largely derived from subjective and qualitative experiences of the stakeholders involved.

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PART 2

4. Resilience Review

This resilience review details the findings of the research that the Center for Music Ecosystems alongside local consultants in Juneau, Nuuk and Tórshavn carried out between February and June 2022. Information is presented per city and consists of two components:

- **Resilience at a Glance:** a *concise overview* of the current state of play of the city with regards to its resilience, imagined futures and an overview of the most important findings regarding the 9 Resilience Principles.
- **Resilience Deep Dive:** an *in-depth analysis* of the city's music ecosystem with regards to its resilience, based on interviews, surveys and roundtables.

4.1 Resilience at a Glance - Juneau, Alaska

Current State of Play

Juneau is the capital of Alaska. The music sector in this region lacks an organized music office. The creation of the organization AKIMI (Alaska Independent Musicians Initiative) aims to fill this gap and already boasts several successes despite its short lifespan (active since 2017). The creative industry is a growing sector, but remains small compared to traditional economic contributors such as natural resource extraction or tourism. The Juneau music sector is characterized as a highly diverse hub of different cultures, genres and communities.

Future Scenarios

We have identified two key terms that describe the ambition of Juneau's music ecosystem: 'self-determined', and 'self-aware'. There are few formalized structures and organizations that benefit the music sector and as such, new structures would be required to professionalize how the sector is viewed in the city's governance structures. In order for the sector to be successful, there needs to be truly inclusive participation across all communities and genres. The creation of "dry" (alcohol-free) or under 21 venues could benefit this process, as well as the development of an alternative funding network. On the funding level, there is potential in Juneau to explore more equitable forms of philanthropy, as an alternative for the very little existing public funding for music (i.e. limited grants and services from the Arts Council). Organization and monetization of the informal economy (e.g. formalizing house concerts, commercializing peer learning systems) is not a wanted scenario.

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Resilience Building Blocks

Juneau has a diverse and versatile music ecosystem, remote, but very specific, supporting the growth of various music genres. The human capital (i.e. the personal attributes of the actors) in the city is one of the elements fostering resilience in the ecosystem. Economic diversification is severely needed to increase resilience, and here lies a wider interest in a more sustainable economic model. The “mystique” of Alaska provokes an excitement that the music sector can take advantage of and generate revenues for songwriters, rights holders and businesses from. The interest of the state government in promoting Juneau as the home of Northwest Coast Alaska Native arts is promising.

Requiring Resilience

Resilience of which component of the ecosystem?

A major challenge is the lack of institutional memory and an inherent lack of awareness of the boundaries or actors that are present in the sector. High dependency on a handful of individuals is worrying, as their potential departure from Juneau or changes in their professional or personal situation resulting in less or no involvement in the music scene threatens its stability.

Threats

Resilience to what?

There is concern about the ongoing dependency on the oil economy as well as tourism. Due to the high dependency on oil, in some occasions the cruise ship industry has been argued to be a clean alternative to fossil fuel extraction, despite the fact that cruises are some of Alaska’s largest local polluters and can increase prices in the housing market and accelerate gentrification. Alaska’s state taxation system would need major restructuring where state-wide finances to depend more on tourism rather than resource extraction.

Juneau and the 9 Resilience Principles

Principle	Findings
1. Maintaining Diversity	Despite high diversity (ethnicity, age, disability, socio-economic, gender) in communities, there is much lower diversity across music genres. Diversity is lacking in music venues too: Juneau is missing spaces that foster grassroots and emerging genres, and room for experimentation. School concerts, Alaska Native cultural programs, open-mic nights and the drag and queer scene have the highest diversity. The fusing of cultural events and liquor license laws with regards to live music impacts the diversity of the ecosystem. There is insufficient appropriate space for

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	experimentation – an open-minded venue booking niche, non-commercial acts, a self-run rehearsal space, or the like
2. Maintaining Redundancy	Individual musicians or professionals functioning as drivers of the scene leaves a profound lack when they step down. Their knowledge, network and experience is not sustained. Income redundancy is better; most artists do not rely exclusively on art for their income. Certain core elements of the system, such as recording studios and professionals lack a back-up. If one of these elements leaves, the functionality and knowledge leaves with it. Mentoring schemes – which currently solely exist on an informal, personal level – can sustain knowledge between persons. On a financial level, the strong fundraising culture in Juneau is a valuable opportunity to supplement almost non-existing state funding.
3. Managing Connectivity	Connectivity occurs within the music sector and between the music sector and other sectors. Interviewees highlight a lack of connectedness. Within the sector, the commercial and non-commercial subsectors do not really mix. There is however a strong connection between individual artists. The Alaska Folk Festival is a hub of connectivity and public radio is strongly connected to local musicians. Outside of the sector, there are some connections between music and the leisure industry, tourism, education and media, but these are weak. The relationship with non-arts nonprofits and private organizations is considered weak or non-existent.
4. Managing Slow Variables	Four slow variables were identified, which strongly relate to key aspects of the Juneau music ecosystem: 1) the isolated location of the territory 2) the impact of digitization 3) systemic racism 4) the oil-dependent economic model of the State of Alaska and the tourism-dependent one of the City of Juneau.
5. Managing Feedback Loops	The identified feedback loops are strongly related to several of the slow variables. The perceived remoteness reinforces the perception that mobility of musicians to Juneau is costly and not worth the effort. The most present feedback loop is that between live music and the serving of alcohol, alcohol licensing and associated legislation. The serving of alcohol is the main source of financing for live music, which in its turn also reinforces the "culture-for-free" mentality.
6. Fostering an Understanding	Interviewees confirm the need for an holistic music sector approach and express a need for a collective or organization that fosters knowledge and understanding about the music ecosystem for its actors, but also for actors outside of the system.

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	Strengthening the bonds between music, youth and education is an important driver for that. Increasing awareness of tax and economic processes could help professionalize the sector. A better understanding of the music sector by policy makers is needed to show the sector's wider potential.
7. Encouraging Learning and Experimentation	Music education opportunities are considered scarce. There is a lack of advanced level organized education, forcing interested people to move away to pursue other careers or temporarily to pursue higher education. Workshops and free sessions are organized by the Alaska Folk Festival, however these are within the folk scene. Experimentation is a contested matter: some say there's space for it, others say there is not. Juneau lacks role models that show that it is possible to have a professional career in music. There is a need for private teachers, ensembles and open mics. Collaboration and informal learning is high, however this cannot make up for the lack of a strong infrastructure.
8. Broadening Participation	Despite highly acclaimed local initiatives in promoting participation, and the undeniably low threshold, some structures of the ecosystem have unconsciously excluded certain (ethnic) groups, genres and communities from participating. As per participation in the governance systems, music is generally outside the radar of administrative bodies. In general, interviewees list advocacy, public outreach and testimony as the ways in which cultural policy-making could potentially be influenced, seemingly suggesting that participation of key actors within the music scene in decision-making processes is scarce.
9. Promoting Polycentric Governance Systems	Organizations that have the biggest impact on the governance of the Juneau music ecosystem are the Alcoholic Beverage Control Board, the City Assembly Planning Commission, the Visitor Industry Task Force, the Economic Development Council, the Juneau Arts and Humanities Council, the Community Foundation, the Central Council of Tlingit & Haida Indian Tribes of Alaska, and the Sealaska Heritage Institute. Governance is developed through a myriad of perspectives and has great potential to be better streamlined with the interests of the music sector.

4.2 Resilience at a Glance: Nuuk, Greenland

Current State of Play

Greenland has a music ecosystem that generally consists of amateur musicians. It is only feasible for a small number of people, often for a limited amount of time, to become professional musicians, resulting in a lack of practitioners whose full time occupation is

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music. This also means a lack of full-time musician role models. The focus of the Greenlandic ecosystem is very inward looking; largely playing Greenlandic music for people from Greenland. Greenlandic musicians are often well-educated and affluent; they can either afford to make music or they do it for fun, as a side-job, which also means that making music has to compete with well paid non-music jobs. Though well-paid concerts do exist, there are not enough of them to accommodate a big number of musicians. This creates a loop where, despite the music sector being considered accessible, its small size arguably makes it less accessible to less educated or less wealthy people, resulting in a lack of a professionalized music industry. The national and municipal government make statements about supporting the cultural sector, however little effort is made. digitization has had a profound impact on the Greenlandic music sector.

Future Scenarios

The future of the Greenlandic music sector will likely be shaped by a number of variables. Digitization will have a further impact, and music will, to a much larger extent, be released online. This will result in fewer physical sales and possibly also a negative impact on genre and cultural diversity due to, for example, algorithmic curation. Digitization, however, has had a positive impact in increasing music genre diversity through removing the need of a record label for releasing music – hence record companies are no longer gatekeepers to the publication of music in Greenland. Greenlandic independence is another possible variable impacting the music ecosystem. This could potentially result in less funding for the music sector due to lower GDP. Subsequently, the increased nationalism leading up to, or resulting from independence would potentially favor only traditional Greenlandic genres, pushing outside influences away, and decreasing diversity. On the other hand, the new airport in Nuuk could have a positive impact by increasing connections to the rest of the world. Ideally, in the future there will be more room and opportunity for music education, more genre diversity and more cultural exchange with the rest of the world. However, the risk of a closed and isolated Greenland remains on the horizon.

Resilience Building Blocks

The Greenlandic music sector is considered to be resilient to shocks by some of its actors. This resilience is embedded in several components of the system. Most musicians, for example, are highly educated. This makes them potentially more capable of maneuvering through the ecosystem. The sector has high self-awareness, in part thanks to its inward-looking gaze, which results in a high knowledge of the system the actors are a part of, as well as its connections and dynamics, mainly because of the small population. The strong ties with the nationalistic movement and national identity result in a strong connection between certain genres and local audiences. The Cultural Venue of Greenland, Katuaq, is a potential stronghold for the music sector, offering a stage and

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funding. There are several motivated individual actors such as musicians, entrepreneurs and organizers that drive the scene forward.

Requiring Resilience

Resilience of which component of the ecosystem?

The general, inward-looking scope of the Greenlandic music ecosystem makes it vulnerable to forces from outside, which is why the scope needs to be broadened. Music distribution and consumption are highly disrupted by an ongoing digitization, with the island having affordable access to the Internet only recently. The number of rehearsal spaces in Nuuk is relatively small, and venues for non-commercial music genres are also scarce. As a result of this, the ambitious, forward-thinking individuals in the ecosystem have little space to pursue their ideas. Historically, Greenland was home to a number of record labels. Today, Atlantic Records is the only record label based in Greenland, playing an important role in releasing, distributing and marketing Greenlandic music. The current lack of alternatives to this label and the increasing digitization impact its economic model.

Threats

Resilience to what?

There are several forces pressuring the Greenlandic music ecosystem that can cause disturbance and change. digitization is an important force, having already disrupted the distribution and consumption of music, but also creating space for new formats and consumer and production trends. The isolated position of Greenland, and its nationalism, is a potential threat as it could further isolate the Greenlandic music ecosystem from the rest of the world. The institutionalization of alcohol and its connection to the live music sector impacts the music ecosystem negatively. The Greenlandic economy at large is based on the extraction of natural resources (e.g. fish stocks). A global shift in the economic model (e.g. through changes in pricing for shrimp and halibut) may cause a lower GDP in the short term and possibly lower the funding of the music sector, although that could change with increased digitization or investment in music and cultural education.

Nuuk and the 9 Resilience Principles

Principle	Findings
1. Maintaining Diversity	Little diversity exists in the venues of Nuuk. Most of them are focussed on mainstream genres. However, local and national radio stations are very supportive of Greenlandic music. Diversity amongst genres is limited. For a long time, Greenlandic traditional music has been on the brink of extinction, though the health of

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	<p>frame drum singing and dancing has significantly improved over the last years. Traditional Greenlandic music is also a strong identity builder and connects the music sector to the nationalist movement. The Nordic Culture Fund provides funding opportunities for smaller, less commercially viable music genres, though niche acts are not the norm.</p>
<p>2. Maintaining Redundancy</p>	<p>Two main concerns arise around redundancy. Firstly, the lack of rehearsal spaces and resulting constant pressure on them. Secondly, the fact that the condition of the music sector depends on the efforts of a small number of individuals, for whom a replacement does not exist for when they leave the ecosystem. Financial redundancy for some system elements, such as Katuaq, Mutten and KNR is in place through diverse funding schemes. Most musicians have a diversified income model, not solely depending on live music. Education is not very redundant, the ecosystem holds only a few skilled teachers.</p>
<p>3. Managing Connectivity</p>	<p>The perception of Greenlandic society in general and the music sector in particular being inward-facing is contested. Though the music scene is very concerned with the Greenlandic audience, there are new, outward-oriented acts who in turn incorporate this outlook into the Greenlandic context. Despite that, connections with local communities are significantly stronger than the connections with the rest of the world, which are weaker. Within the sector there are a number of hubs for connectivity like the Nuuk Nordic Culture festival, Katuaq and Atlantic Music. The approach of the current Ministry of Foreign Affairs of Iceland is to recommend Greenland - Iceland cooperation to encourage tourism, showing wider interest in Arctic areas. The connection between these two countries is relevant and has potential to become stronger. The connection and dependency on DSPs (digital streaming platforms) such as Spotify is considered problematic by some. The music sector is connected with other sectors, such as nation-branding (Visit Greenland), tourism, the nighttime economy and the religious and education system.</p>
<p>4. Managing Slow Variables</p>	<p>A number of slow variables have been identified during the analysis - 1) the overall attitude of Greenlandic society towards the arts 2) the role of alcohol in society and the link with the music sector 3) the Greenlandic nationalist and independence movement and relationship with Denmark 4) the structure of the economy at large (extraction of natural resources) 5) the perception of Greenland as a somewhat archaic society in the Nordics 6) shifting societal conventions around gender and cultural background.</p>

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5. Managing Feedback Loops	<p>The feedback loop between strict Greenlandic artist tax law and unreported income from musicians; the feedback between the understanding that it is impossible to make a living with music, and the fact that most musicians have second jobs; the negative feedback between limited availability of rehearsal spaces and quality of musicians; the feedback between limited space for organizing new initiatives and the lack of inspiration for younger generations; the music industry promoting music with Greenlandic lyrics over those in other languages, which reinforces the idea that music has to be local.</p>
6. Fostering an Understanding	<p>Katuaq is considered a positive force in creating awareness and understanding of the music sector. Outside perspectives such as Icelandic Music Exports are also important. The lack of role models however is a negative factor in fostering understanding. Government and policy makers are often not aware of the reality of music professionals. High quality music is produced in Greenland, however this is largely unknown outside of Greenland. The increased relationship between music and tourism may provoke a positive change in this.</p>
7. Encouraging Learning and Experimentation	<p>Greenland has few music education possibilities. There are some but they are mainly attended by students from privileged backgrounds. Sermersooq Music School is a good example, focussing on youth and intergenerational exchange, and has satellite schools in other cities within the municipality. Higher music education is not possible in Greenland other than becoming a public school music teacher or church organ player. Subsequently, there is a lack of space and provision for music and experimentation.</p>
8. Broadening Participation	<p>There are significant barriers to participation in the Greenlandic music ecosystem such as financial barriers, lack of awareness of the opportunities to participate, and a lack of space to develop ideas. On a government level, there are some promising developments, such as the participation of music sector actors in the new Grønlands Kunstfond. The Sermersooq municipality is steering towards more citizen participation in its policy, and Visit Nuuk and the Sermersooq Business Council are working more with youth groups as part of their decision making processes.</p>
9. Promoting Polycentric Governance Systems	<p>There is evidence that senior government and municipal leaders cooperate on cultural projects. However, this is not always the case. Two key elements of governance can be better streamlined with the music sector: tax laws and the policy towards alcohol. Furthermore, it is important to streamline funding policy such as the Greenland Art Fund and the Culture Pool and subsidies of the</p>

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	Municipality of Sermersooq. Aligning music sector policy with tourism policy would be highly advantageous, as would the incorporation of music in policy around health and wellbeing.
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4.3 Resilience at a Glance: Faroe Islands

Current State of Play

The Tórshavn music ecosystem is described as a welcoming, mostly horizontal, small ecosystem, characterized by its openness and accessibility. Despite its small size, most main actors are present: a record store, a publishing house, record labels, studios, festivals and several venues. The character of the ecosystem is mainly determined by a small number of highly motivated, passionate, assertive and hands-on individuals, which the Faroese language has a special term for: *Eldsálar* or "Fiery Souls."

Future Scenarios

The future of the Tórshavn music ecosystem is imagined as follows:

- One where the music sector has greater political leverage, due to greater political and public awareness and appreciation.
- A positive impact is expected from the newly established Tónleikasamband Føroya, the new musicians' union, which will enable greater involvement in the political and governance processes impacting the music sector.
- In terms of infrastructure, more rehearsal spaces are needed. These are under continuous pressure from rising real estate prices and urban development.
- The Faroes have had an explosive population growth the last ten years, growing from 48.000 in 2012 to 54.000 inhabitants in 2022, which puts pressure on the housing market, especially in Tórshavn. The biggest fear for the future is another economic crisis.
- The Faroese economy at large is vulnerable and is 90% dependent on the fishing and fish farming industry and on fish trade and fisheries agreements with Russia among others.
- The current war between Russia and Ukraine makes this a tangible threat. More music sector specific challenges are connected to the increasing reliance on Digital Streaming Platforms (DSPs) for music distribution and consumption, and the accompanying discussion around fair remuneration. Lastly, respondents expressed the wish to lose the perception of the Faroe Islands being 'a whale-killing, football country'.

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Resilience Building Blocks

The ecosystem has a number of components in which resilience is embedded. First and foremost, these are the 'Fiery Souls' such as Kristian Blak, founder of TUTL Records, who has had a profound and lasting impact on the ecosystem since the 1970s. In contrast with these strong individuals, there is a high degree of collectivization through the unions, in which a relatively large number of music sector actors are united in some capacity—the Føroya Tónleikasamband (FTS) umbrella organization being referenced by participants as one of the most important ones, given the fact that it includes representatives of all sectors related to music. The actors in the Tórshavn and Faroese music ecosystem overall display a high degree of digital literacy. Combined with a highly-developed digital infrastructure, this contributes to the anticipatory capacity of the sector: its actors have a high level awareness of social, economic, cultural and political trends and changes worldwide and have the technological means and capacity to act upon it. An important building block for creating resilience is the open and welcoming attitude that characterizes the sector. New people and ideas are welcomed, and change is generally embraced rather than opposed. There are a variety of private and public funding opportunities from both public and private origin, but several matters need to be addressed so that they can become a strong basis for the development of the ecosystem: expanding the number of Faroese investments or cultivating a sponsoring culture, for instance.

Requiring Resilience

Resilience of which component of the ecosystem?

The Tórshavn music ecosystem has a number of key components wherein resilience needs to be strengthened, with dependence on a handful of key individuals, such as Kristian Blak, being the most urgent. Should these individuals leave the ecosystem for whatever reason (migration, change of career, death, etc.) their knowledge, experience and network needs to be sustained. Currently, this happens only sporadically. Other components requiring resilience are those with low redundancy, such as record label Tutl (by far the largest record label in Tórshavn), and the scarcity of rehearsal spaces.

Threats

Resilience to what?

A number of developments and threats have been identified as having a potentially negative impact on Tórshavn's music ecosystem. These are of both internal and external origin. A significant threat is the presiding mentality that the arts, including music, need to be available for free, and that music is a side job. This mentality is deeply rooted and resilient, and prevents development and professionalization of the sector. The ongoing

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lack of political leverage is another factor to be taken into account. Ongoing disruption of the distribution and consumption of music by DSPs and the subsequent low remuneration of creators could have a long term negative impact on the ecosystem. Lastly, the biggest threat identified is that of a new economic crisis, impacting the music sector on all levels.

The Faroe Islands and the 9 Resilience Principles

Principle	Findings
<p>1. Maintaining Diversity</p>	<p>The Faroese music ecosystem is characterized as very diverse, yet also consisting of several dichotomies. Big city versus small city, rural versus urban, pop versus classical, etc. Cultural heritage is an important element for diversity, as is the grassroots movement. Economically, a certain variety of funding initiatives exists, which can be complemented by a grassroots support network of local businesses. Cultural diversity is also safeguarded by national radio and television. An important requirement in maintaining diversity is the availability of rehearsal spaces and specialized venues.</p>
<p>2. Maintaining Redundancy</p>	<p>Redundancy is weak for a number of components of the ecosystem. In particular, the knowledge, network and experience of fiery souls needs to be sustained. The creation of FMX as the sole entity for music export creates critical mass, however it is also vulnerable to budget cuts and other threats. The newly created music publishing company Mahogni Publishing, led by Høgni Lisberg, has a clear objective of internationalizing Faroese music, potentially strengthening the role of FMX. A combination between public and private funding adds redundancy and can become a strong building block for resilience.</p>
<p>3. Managing Connectivity</p>	<p>There is a clear need for a quality music venue where the sector can come together and interact. Though several high-quality venues exist, their leadership is not transparent nor aligned with the needs of the music sector. Connectivity with international audiences happens through music festivals, which promote internationalization of Faroese music. The connectivity of the music sector with the political sphere needs to be strengthened, and there is a high potential for the sector to connect more with the tourism industry. Connections between musicians are strong and plenty, and this is an important factor in the strength of the ecosystem.</p>
<p>4. Managing Slow Variables</p>	<p>A number of slow variables were identified from the analysis: 1) the prevailing attitude that culture should be free 2) the connection to Denmark on many levels (cultural, political, etc.) 3) the marketing of the Faroese music sector as exotic 4) the economic model of</p>

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	the Faroes 5) digitization 6) the positive shift in public opinion about the importance of art for society.
5. Managing Feedback Loops	The main feedback loop observed in the analysis was the connection between archaic artist tax laws, based on the notion that artists often do not declare income, and the fact that this law encourages artists not to declare income. A positive feedback loop exists between foreign tourism and the growth of Faroese music festivals. This also enforces the reputation of the Faroes of being more than 'a whale killing, football country'.
6. Fostering an Understanding	The general audience needs to be more aware that the Faroes represent much more than the above narrative. The music sector can play an important role in this. Furthermore, it is important to distinguish the differences between the Faroes and Denmark, which are not always evident for Danes, who seem to regard Faroese music almost like music from a Danish province and not as Faroese music in its own right. The sector itself needs to better communicate its ideas and needs in a language that politicians understand. Sector actors also need to foster more understanding of the music sector, and overcome the dichotomies (between genres, cities, regions, etc.) that can dictate the dynamics. Lastly, it is important to be aware that music is not for free and creators need fair remuneration.
7. Encouraging Learning and Experimentation	Music education is strongly embedded in the Faroese music ecosystem, with 14 local music schools spread around the islands, with the biggest one situated in Tórshavn. Another positive development is the new Arts degree at the University of the Faroe Islands, one specializing in music and one in literature, meaning that musicians, composers and producers do not have to leave the Faroes in order to obtain a bachelor's degree in music. A concern, however, is the lack of rehearsal spaces and spaces for experimentation. Successful initiatives have been taken to provide musicians and other artists with rehearsal rooms located in one place in Tórshavn to create a mutually inspiring environment. Musicians that were lucky to get a room at this place, are very happy about this initiative and report that this is an ideal working environment for them, but so many others are waiting in line to get their chance as well.
8. Broadening Participation	The music sector in the Faroes is considered open and welcoming. Enthusiastic young people have the opportunity to express themselves and to develop their ideas. The availability of music education in and outside of schools (e.g., peer learning and experimentation), and considerable financial support make it possible to participate in the sector. On the other hand, the sector

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	needs to be more involved in political processes and governance. Kristian Blak being a member of the advisory board of the Nordic House is a step in the right direction.
9. Promoting Polycentric Governance Systems	The most dominant mechanism is the connection to Denmark. It is important to realize that Denmark is generally perceived as being '10 years ahead of the Faroes regarding policy making' -and this is problematic in the Faroes as they are radically different, in terms of their history. No tangible cultural policy really exists in the Faroes. Creating this will also create opportunities to better align the music sector with other sectors such as tourism, as well as aligning tax laws that would strengthen the position of musicians. The Tórshavn governance structure is relatively flat, therefore it should be possible to create more political leverage and by better expanding on both sector specific policies and overarching understanding of the appreciation of culture in and of itself.

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5. Comparative Analysis

This section is an overview of the points of contact between the three regions studied, organized in four subsections. Firstly, the three regions are compared and contrasted against each other. Subsequently, three additional sections examine parallelisms only present between two municipalities: Juneau–Nuuk, Juneau–Tórshavn and Nuuk–Tórshavn.

5.1 Juneau – Nuuk – Tórshavn: Three Municipalities Compared

Music and Tourism

The relationship between music and other economic sectors has emerged as an important topic of discussion and will in all three ecosystems. As an example, in all three regions musicians and music professionals often work in other industries as well, already creating a point of connection with these other industries.⁴

With regards to the relationship between music and tourism in particular, in the Faroe Islands these two industries seem to have the strongest relationship, sharing aligned objectives. A good example of this is the relationship between music journalism and music tourism. In Greenland, there are existing connections, with Visit Greenland's website having a section on music. In Juneau, both sectors do coexist, but music is not specifically regarded as a tourism attraction, but rather the wider "arts and cultural scene", especially focused on Alaska Native art production.

Also in relation to travel and mobility, an overarching theme in all three municipalities is the need to facilitate travel (most importantly, to allow exchange with international or regional music centers) in order to improve the local music sector.

Music and Local Broadcasting

There is significant support from local broadcasting companies in all three regions. In general, support is mainly through promotion, but there are cases of the local radio stations promoting local music acts as well. The case of Alaska is particularly interesting, where national radio and television are supported only partially by federal and state governments, resulting in the majority of their funding coming from philanthropy and voluntary direct listener support. This affects their capacity to focus on music and broadcasting and forces them to dedicate time to secure funding.

Music and Alcohol

According to several interviewees, alcohol is no longer a problem in the Faroese context at the moment, but it was in the past, before the alcohol reform of 1992, which is

⁴ <https://www.pewresearch.org/internet/2004/12/05/artists-musicians-and-the-internet/>

considered to have created a safer, more civilized nightlife. In Greenland and Alaska, on the contrary, the association between alcohol and music is present, as it is in many other communities, and in both the restriction of alcohol (rightly) can impede the growth of music (improperly).. In Alaska it manifests very clearly through the regulations in the municipal and national laws (the type of license determines the possibility to have, or not, live music in venues). Additionally, alcohol sales are the main financing element for music shows, creating a complex loop popularizing the "culture-for-free" mentality. Similarly, in Greenland alcohol also finances live shows, but the consumption has declined over the last years, according to several interviewees, who see a change in the way music consumers drink in live shows..

Music as a Political Tool

Of all three regions, it is in Greenland where music has played an important political role, channeling Greenlanders' nationalism. It is relevant to highlight that in the past, music was also used as a nation-building element in the Faroe Islands, especially in the late 19th and beginning of the 20th centuries, with a rise again in the 1980s and 90s. In Greenland, nationalism in music is mostly rooted in the 1970s and 1980s, but over the last years it has become less political – less concerned with nationalism and colonialism – and is more focused on reflexive, social topics. With regards to music in relation to other political matters aside from nationalism, during the last years there seems to be a rising political awareness in the cultural scene of Greenland, following the Black Lives Matter movement and through the work of artists like Josef Tarrak-Petrussen and Uyarakq.

Unionizing in the Music Sector

The strong unionization in the Faroe Islands and Greenland contrasts with the lack of it in the context of Juneau, potentially due to radically different political realities.

Formalized vs. Informalised Music Ecosystems

The level of formalization of all three music scenes is very low. This means high dependency on key individuals – people playing an important role in organizing, connecting and pushing the scenes forward – whose departure of the city alters the music ecosystem significantly, as it poses the risk of that energy, knowledge, experience and networking efforts disappearing. This renders the scene vulnerable as a whole, and shows a need to ensure mechanisms through which the knowledge and importance of these key actors is shared among the whole community, for example through mentorship programmes.

Additionally, with regards to informalised music scenes, these often depend on network dynamics. Peer to peer connections of like-minded people are important and form the strength of the scene. Though this is a positive feature, it is important to ensure that these

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informal networks are open to everybody that wants to participate, and that the networks are representative of a transparent way of working.

Record Labels

Both Nuuk and Tórshavn have important record labels for the local music ecosystem based in the city (Tutl and Atlantic Records, respectively). Notably, in Greenland there have been a variety of record labels throughout time (ULO, Quilaat, Sila Music, Sermit Records, Atlantic Music, Olsen Music...), contrasting with the presence of one main record label in the Faroese context (Tutl). It is worth mentioning, however, that despite the high market share of Tutl's (over 50%), there are other record labels in the Faroe Islands, for example Kervid. During the research phase on Juneau, the role of a local record label of similar characteristics was not mentioned.

5.2 Juneau–Nuuk

Music and Alcohol

The first parallelism between both municipalities is indeed alcohol, as it was already referenced above. This results in a shared need for 'dry' venues, underage venues and listening rooms in both communities.

Music Education

An additional parallelism is the need, identified by interviewees from both regions, to strengthen the music education systems. The proposed approach by Alaskan interviewees of sending locals to attend training programs in different states, as part of which the newly trained professionals are required to return to Juneau in order to start building the foundations of an on-site specialized education program could serve as a reference for the case in Nuuk.

Native and Indigenous Cultures in Music

Lastly, both Juneau and Nuuk share a social reality where Native Alaskans and Inuits, respectively, play an important role in the cultural scene of both cities. This research finds that the discussions on this matter in either city can be a good reference for the other: in Juneau, interviewees recognize tokenization of Native Alaskans and Native Alaskan culture as a potential danger in the music scene; whereas in Greenland, the role of music as a nation-building tool, channeling many of the Inuit demands for independence, could arguably restrict the international influences on music production.

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5.3 Juneau–Tórshavn

Fundraising Culture

A grassroots fundraising culture exists in both ecosystems, whose potential has been exploited in the Tórshavn's ecosystem for longer, with musicians and music professionals and a variety of other community members supporting local music production in diverse manner. In Juneau, several interviewees identified philanthropy and grassroots fundraising as relevant alternatives for music funding with important potential.

Organization of Music Professionals

Interviewees from both regions identify the need for an umbrella organization that connects all musicians and related music professionals, which is able to create political leverage, manage collective demands and organize back-up mechanisms.

5.4 Tórshavn–Nuuk

Music Export and International Positioning

The Faroe Islands make serious efforts to export music, with the newly created Faroe Music Export being the latest cornerstone in this strategy. The character of Faroese music as 'exotic' or 'remote' is used to increase internationalization and positioning within the global music scheme, something that does not apply so strongly to Greenland, despite the fact that it shares the remoteness. Greenland, instead, has historically channeled through most of its musical production a 'nationalization', a strong presence of nationalism. As mentioned above, the presence of nationalism in Greenlandic music production has decreased over the last years.

On the matter of internationalization, it is relevant to mention that both the Faroe Islands and Greenland remain dependent on larger musical centers and circuits.

Institutional and Regulatory Landscape

Due to both territories being self-ruling countries part of the Kingdom of Denmark, there is a parallelism in the institutional landscape in Faroes and Greenland with regards to Nordic institutions such as the Nordic Council, the Nordic Council of Ministers and the local satellites of these (NAPA, housed in the Katuaq, Nuuk's cultural venue and Norðurlandahúsið in Tórshavn).

In addition to the above similarities, the Faroese and Greenlandic music ecosystems compare themselves to the conditions in Denmark, and local policies are often copied or influenced by their Danish equivalents. This can become problematic, as the conditions in the Faroe Islands and Greenland are visibly different from those in Denmark.

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The taxation systems of both regions create challenging conditions for the professionalization of musicians and music professionals both in Nuuk and Tórshavn.

The organization of both Greenland and Faroe Islands in Municipalities, where the analyzed cities (Nuuk and Tórshavn) both serve as capitals, also highlighted tensions between the urban and rural realities within the countries. This topic was not explored in this research but remains one of the core topics of discussion in urbanism and land planning today, ultimately influencing the way the creative industries grow in mostly rural areas.

Learning and Experimentation

Both the Faroe Islands and Greenland share a lack of music teachers, however interviews as part of this research do not highlight the Faroese music education system needing as big of a reform as the Greenlandic one.

The University of the Faroe Islands has improved its offer in Cultural studies in recent years, including a new degree in music. This is a start and this is an improvement that has not happened in Greenland, where the only music education at University level is the presence of Music as an elective path part of the Bachelor of Teaching, for which recruitment is very difficult.

Faroese music is rich in traditional references, like Greenlandic music production, but there seems to be more experimentation in genres in the former than in the latter. A potential explanation for this matter could be a longer tradition of music training in the Faroese context (for example through music schools), or a higher internationalization of the Faroese ecosystem.

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6. Recommendations Toolkit

6.1. Introduction and Context

The following recommendations are the result of analysis and observations from all research methods described above.

They are presented in via time-based categories (short term: up to 6 months; medium term: 6 months to 1 year, and long term: over 1 year). This time-based approach is underpinned by two ecological principles that determine the strength of the ecosystem: the structure of the system and the connectivity in and of the system. The structure of the system refers to the components, actors and variables making up the ecosystem, for example the musicians, unions, schools and political processes. The connectivity in and of the system refers to the way the structure is connected. This can be either within the ecosystem, for example connections between venues, record labels and musicians, but also outside of the ecosystem, for example connections between music festivals and the tourism sector. The three categories are therefore defined as follows, with the idea in mind that the more structural the recommendation is, the longer it takes to start or implement them.

- Short term (up to 6 months): recommendations in this category are **interventions, changes and alterations within existing structures** of the ecosystem. These can be operationalized rather quickly.
- Medium term (6 months to a year): recommendations in this category are based on **the creation of new connections within and between existing structures**. These are focussed on increasing the connectability of the ecosystem. It will take some time to prepare and operationalize this process.
- Long term (over 1 year): recommendations in this category are focussed on **creating new structures within the ecosystem**. These often anticipate or respond to the slow variables underlying the system. Creating new structures (e.g. institutions, unions, venues, collaborations, etc.) takes the most time to prepare, operationalize and implement.

There are recommendations for each municipality, and collective recommendations for all 3 municipalities.

Ultimately, the success of these recommendations will rest with each municipality and the group collectively. Holding each other accountable is the ideal way to keep on track and ensure to realize the potential and ambition of this work.

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6.2 Enacting Recommendations and Measuring Progress

It is recommended that this document is reviewed after one month, three months and six months, in order to retain momentum and achieve maximum impact in the advance of resilience for each municipality.

- We recommend using the following measures or indicators to track progress:
- Number of actions completed in a period (see checklists below)
- Positive or useful feedback from stakeholders, such as staff, board members, artists, audience members, partners and funders
- Minutes of meetings where the the actions below are discussed and advanced
- Evidence of major wins or changes resulting from the recommendations being carried out
- Evidence of incremental changes of small steps taken
- Evidence of zero or little change, and further investigation into what else could be tried to achieve the same, or similar, result
- Periodic 'resilience surveys' to track progress and identify areas of change, strength or weakness
- Quarterly 'resilience meetings' between partners to continue to develop this work, support each other, and hold each other accountable

6.3.a A Note on Collective Action and Accountability

Building resilience requires a mixture of individual, institutional and political responsibility. It is important to realize that all three levels (individual, organizational, sectoral) must contribute, in order to prevent a few highly motivated individuals from carrying the weight of the whole sector on their shoulders - something which is neither equitable nor sustainable.

For the purpose of the above recommendation, it is important to differentiate sectoral and organizational levels. The former is mainly focused on the governance of the system and the management of its properties (i.e. cultural policy makers, unions...); while the latter is focused on organizations within the sector (i.e. record labels, venues, etc.).

Furthermore, it is important to ensure that this responsibility is spread evenly across demographics. It is essential to prevent a limited elite group from making policies, or policy interventions, on behalf of the sector because they are in a position of power, or because they have a perceived position of "knowing what is best" (see Resilience Principle 8, broadening participation). All sector actors must feel welcome in the governance and decision-making processes of their sector. Resilience must be built with and by the sector, not to and for the sector.

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6.4 Recommendations for Juneau, Alaska

Short Term (Up to 6 Months)

- ❑ 1. Launch a communication campaign to sensitize citizens about the costs of music-making, using the traction of COVID-19 to strengthen and expand on the professionalization of the music sector.
- ❑ 2. Map existing venues in Juneau, noting their profile, target audience, and challenges or possibilities of hosting live music. Identify gaps in the music offer, such as underrepresented genres.
- ❑ 3. Map existing training gaps through interviews with key actors in the scene. Identify the most pressing topics where training is required. Organize a series of digitization workshops with musicians and music practitioners. Develop and present a strategy towards hybrid music events, using live streaming as a tool for state-wide, national and international promotion of Alaskan music.
- ❑ 4. Map music-related successes in the recent years (5-10), for example the establishment and performance of a new venue, a new communication strategy, a new advisory board. Identify the elements that do work, why they do so and how synergies can be created.
- ❑ 5. Map the departure or stepping down from the music scene in Juneau. Conduct research on the main reasons for artists and professionals to detach themselves from the music sector, identify action gaps that can potentially be addressed from within the Juneau context.

Mid Term (6 Months to 1 Year)

- ❑ 1. Explore membership quotas, cover charges, pay-as-you-can-ticketing and more assertive or flexible tipping options as alternative financing modes for music venues (listening rooms, 'dry' venues, underground circuits) and music organizations.
- ❑ 2. Identify economic priorities of other key sectors (tourism, retail and hospitality). Evaluate the most suitable potential collaboration nodes and partnerships.
- ❑ 3. Create a partnership between the University of Alaska Southeast, the local music actors and organizations and the Arts Council to develop one or several digital, hybrid and/or in-person courses on key matters identified through a preliminary research.
- ❑ 4. Develop a creative residencies program inserting music and music-related activities within other sectors, such as arts institutions, primary and higher education institutions, healthcare institutions, child foster care, and geriatric institutions. Make participation a priority – education without participation is useless.

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- ❑ 5. Increase the presence of music and music-related activities in public space through revision of busking regulations and placemaking techniques.

Long Term (Over a Year)

- ❑ 1. Create a Juneau Music Office functioning as an umbrella organization or union, featuring participants from all sectors of the music ecosystem, that can enable dialogue with representatives of other economic sectors, policy-makers and service providers (i.e. healthcare).
- ❑ 2. Establish a community-run "dry" (alcohol-free) venue that also functions as rehearsal space. Ensure that all genres and collectives have a chance to use it, in particular giving space for experimentation by youth.
- ❑ 3. Create two divisions within the Music Office: first, a Public Relations division to function as an Alaska Music Export, to establish partnerships with international journalists, tourism boards, and similar key organizations and lead communication work to professionalize musicians within Juneau. Second, a Legal and Financial Advisory division to assist musicians and music professionals with legal, financial and administrative matters
- ❑ 4. Establish a scholarship programme through the Arts Council and / or the Economic Development Council for training professionals outside of Juneau in technical (sound and light engineering), creative (music making) and administrative (booking) aspects. Develop a requirement procedure to have the trained professionals stay in Juneau after their training and teach on-site. Make participation a priority.
- ❑ 5. Establish municipal music training alternatives, incorporating existing entry-level music teaching and adding specialized courses. Consider intensive learning such as music camps. Create these programs in partnership with key arts and education institutions, such as the University of Southeast Alaska or the Arts Council.

6.5 Recommendations for Nuuk, Greenland

Short Term (Up to 6 Months)

- ❑ 1. Commence lobbying, engaging with politicians regarding commitments that have not been fulfilled. Open dialogue to ensure complete alignment with regards to COVID-19 recovery agreements previously reached, for example, to ensure their complete and fair delivery.

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- ❑ 2. Open dialogue with local radio stations with a view to understanding and then addressing their reticence to pay performance rights and consider a public campaign, explaining why this is important.
- ❑ 3. Map key individuals in or close to the music sector across different fields. For example, pre-colonial and folk specialists, record label specialists, etc. Identify young, upcoming and ambitious individuals and start a mentoring program between them. Create more interactions between generations and genres.
- ❑ 4. Enter a discussion with the leadership of Katuaq illustrating needs of the music sector, reminding them of their critical role as a hub of the sector, and the impact they could potentially have.
- ❑ 5. Map the organizations active in the music sector and the individuals behind them. Start a dialogue with these organizations in order to form a common agenda on the development of the sector. Review and improve communication regarding music-related career opportunities and potentials, especially through social media.

Mid Term (6 Months to 1 Year)

- ❑ 1. Perform an audit of genre and cultural diversity in the Greenlandic music sector. Develop support mechanisms for underrepresented genres through three main strategies: increase institutional representation of less established genres through identifying one key actor to act as spokesperson (i); foster conversations between these spokespeople and existing venues in Nuuk (ii) –the objective of this strategy is to increase the reach of underrepresented niche acts beyond the festivals that usually already support them– and use the example of the Cultural Foundation to start a conversation to establish funding allocation protocols in all financing entities that create positive discrimination towards niche acts (iii).
- ❑ 2. Increase connectivity and dialogue with the municipality and local politicians through existing hubs like the Nuuk Nordic Culture festival. Use the hub to invite local businesses to become acquainted with the music sector and find common interests. Communicate these common interests, as well as the importance and potential of the music sector to politicians and businesses in a language they understand, showcasing aligned interests among several economic sectors
- ❑ 3. Further the unionization process by encouraging and incentivizing music sector actors that are currently not part of any association to join. Evaluate the possibility of an umbrella organization including representatives of all industries within the music sector (not only musicians, but also record label representatives, music school directors, etc.). Through EPI, alongside all other relevant unions not included under EPI, elaborate a renewed action strategy for a tax law reform with the Greenlandic Government..

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- ❑ 4. Launch an awareness campaign focussed on younger generations, explaining and showcasing the richness of the Greenlandic music and culture sector and Greenlandic cultural heritage, featuring examples of important actors within the music sector, creating role models of successful music sector professionals to incentivize younger generations to pursue a more serious career in music. Enable younger generations to participate in the music sector by lowering barriers for entry, e.g. through supplying more free or cheap rehearsal spaces – free ones do exist, but more are needed.
- ❑ 5. Shared listening and education with advocates of social change. Enter a dialogue with ambassadors of emancipation movements and advocates of social or cultural rights and explore what role music can play towards their cause, e.g. regarding gender diversity. Ensure that the sector is open to these groups, for example through more intentionally diverse curation of jam nights.
- ❑ 6. Recognize the urgency of the future impacts of climate change and educate the sector accordingly. Learn from leading climate change organizations how the Greenlandic sector can be made more environmentally sustainable. Start with small developments, identify those already leading in this work, and collaborate.

Long Term (Over a Year)

- ❑ 1. Promote a more open and outward-looking perspective in the music sector through three main strategies: create an exchange program within music schools and key venues such as Katuaq with 3 core music centers (i); create thematic jam sessions around the topic of fusion, encouraging cross-genre experimentation (ii), create a promotional strategy aimed at showcasing both traditional and new, niche Greenlandic music proposals abroad. Beware of tokenization and, if wanted and deemed appropriate and aligned with the wider political goals, apply an internationally oriented nationalism strategy, focusing on positive international exposure
- ❑ 2. Continue and support existing efforts from Sisimiut Music School for the creation of a higher music education curriculum in Greenland. Use the potential of established cross-sector alliances described in recommendations above.
- ❑ 3. Start dialogues with the municipality, funders and local businesses on the creation of a potentially self-run music venue and rehearsal space complex catering towards the needs of the music sector. More room for experiment and niche styles of music, and low barriers for participation. Involve urban development, tourism sector and other relevant sectors in this discussion.
- ❑ 4. Disconnect the music sector from the sale of alcohol and emphasize the positive societal impact of music instead of the problems identified with alcoholism. For example through the creation of dry venues or listening rooms, or through creating new ways or (live) music consumption via live streaming channels.

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- ❑ 5. If the evaluation of Mid-term Recommendation n°3 finds the need for it, create the umbrella organization and develop a unified voice in order to achieve better political and economic leverage. Through the umbrella organization actively lobby for a renewed tax reform and higher pay-out rates of DSPs such as Spotify. Become part of the unified voice in Europe or other continental and global campaigns to strengthen the position of musicians and sector professionals and further reinforce international presence of Greenlandic music representation..
- ❑ 6. Develop a pilot for a guaranteed basic income scheme for artists in Greenland. Agree the budget allocation with the Greenlandic Government, identifying key actors in need, and putting in place an evaluation process to identify gaps.

6.6 Recommendations for Tórshavn, Faroe Islands

Short Term (Up to 6 Months)

- ❑ 1. Address dichotomies between sub-scenes. Everybody is part of the same scene, whether you are an urban or rural musician, making pop or classical music. Break genre and community silos by creating a program of open sessions inviting all participants, stimulating collaboration between them. Organize writing sessions, exchange programs, etc.
- ❑ 2. Sustain the essential experience, knowledge and networks from the fiery souls such as Kristian Blak and the fragile structures they represent (e.g. Tutl Records). Set up knowledge exchange sessions and mentoring programmes between key actors and the younger generations through existing associations like FTS umbrella organization. .
- ❑ 3 Start a dialogue with owners and promoters or programmers of existing venues regarding the character of the programming. Persuade them to create more room for young and emerging artists and artistic experimentation.
- ❑ 4. Elaborate a strategy for mapping and addressing gender discrimination within the ecosystem. Consider joining organizations ensuring gender-balanced programming of festivals and venues (e.g. Key Change) and launching dedicated campaigns to include LGBTQ+ representatives in the sector.
- ❑ 5. Strengthen the existing collaboration with the tourism sector, with the objective of creating a more positive image of the Faroes. Identify and break existing stereotypes damaging the public image of the archipelago, especially outside of the Nordics, by showcasing the rich cultural diversity it has to offer. Expand the role of FMX in this regard, sensibilizing funding institutions.

Mid Term (6 Months to 1 Year)

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- ❑ 1. Increase political awareness of the importance and potential of the music sector by a two-sided strategy: identify connections and shared priorities between the music sector and current Tórshavn municipal priorities (i), translate the needs of the music sector to a language that is understood by the government, building or creating bridges with their particular priorities to make them more attractive (ii). Prompt the Municipality to take music into account in the revision of its Masterplan for Leisure and Sports (current version for years 2021-2024).
- ❑ 2. Address funding insecurity through three main approaches: secure long-term stable funding for FMX to make it more resilient to political and economic fluctuations (i); propose an evaluation of the government support packages during Covid-19 pandemic and identify key aspects for the development of a crisis-specific fund (ii); map existing funding streams for cultural proposals and propose a revision of their allocation mechanisms. Include music associations (i.e. collectives, trade organizations, unions and special interest groups) to take a step forward and participate more in sector governance and decision-making.
- ❑ 3. Map the sectorial drop-out of music sector professionals during the pandemic, and develop an action plan to reinstate the crucial knowledge and capacity. Include mechanisms for key music sector actors (music associations, collectives, trade organizations, etc., to participate.
- ❑ 4. Launch an awareness campaign to distinguish Faroese music from Danish music, focussing on the cultural heritage and musical identity of the Faroes. Connect this campaign with the tourism sector, proposing cultural packages and experiences, creative residencies and other promotional tools. Identify common goals of the Faroese tourism industry and build on their potential for Faroese music promotion. Align music sector and tourism policy. Involve DSPs and make sure Faroese music is not categorized as Danish music.
- ❑ 5. Increase wider participation and access to formal structures such as festival programming, education programs, and increase funding for more artistic experimentation and niche genres.
- ❑ 6. Use existing music festivals as opportunities to strengthen international connections, for example through exchange programmes with artists and professionals from other Nordic or European territories. Support the FMX campaign to promote Faroese music in the UK and in Scandinavia.

Long Term (Over a Year)

- ❑ 1. Secure a voice for the music sector in urban development policy, to prevent the depletion of the already scarce practice space and venues. Start conversations around the creation of an independently-run music venue that becomes a hub for all genres

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and cultures. Secure rehearsal spaces and venues for smaller, non-commercial and experimental genres.

- ❑ 2. Create 'safety nets' to protect musicians in times of crises. This can be a public - private effort, where unions, government and organizations like KODA can play a role. Be a united voice in this, and leave the "every man for himself" attitude behind.
- ❑ 3. Challenge the dominant idea that culture and music are a hobby, and should be freely available. Define ways of raising awareness amongst audiences, policy-makers and musicians of the need for a financially sustainable model. Lobby for progressive tax laws that support musicians instead of working against them.
- ❑ 4. Evaluate and critically assess the effects of Danish legislation on the music sector with politicians and policy-makers. Identify gaps and negative loops, elaborate alternative proposals. Evaluate opportunities for policy-making exchange and capacity building with Danish officials.
- ❑ 5. Anticipate tourism-related problematics, such as rising costs of life and competition for space. Elaborate a protection plan collectively between music actors, businesses, real estate and government representatives, including rent control schemes and cultural protection rules.

PART 3

7. Resilience Deep Dive: A Detailed Analysis of Each Municipality

The following resilience deep dive presents an extended analysis of each municipality including 'Resilience now and in the future'; an analysis of resilience against each of the 9 resilience principles, including a SWOT for each one.

7.1 Juneau, Alaska: 'To Become Self-Determined and Self-Aware'

7.1.1 Resilience Now and In the Future

The City and Borough of Juneau, commonly referred to simply as Juneau, is the capital of the US American state of Alaska. Located in the Gastineau Channel, the municipality has a size of 8.430 km² and its population amounts to 32.200, making it the third most populated city in Alaska after Anchorage and Fairbanks. Juneau is not connected to the road infrastructure, making access to it only available via plane or ferry.

Juneau operates under a council-manager form of government – one of the most common forms of local government in the United States – consisting of the Mayor (titular

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head of the city) and the Juneau Assembly (council), of which the Mayor is a member. Both local and state-wide regulations inform the cultural policy.

There are two keywords that describe the ambitions of Juneau's music ecosystem accurately: 'self-determinism' and 'self-awareness.' The lack of an organized music office in the region – present in other US states such as Wyoming, Idaho or Montana – is recognised by music professionals in Juneau as an important omission. The creation of AKIMI (Alaska Independent Musicians Initiative) in 2017 by a diverse group of musicians, stakeholders and partners around the state of Alaska aims at filling this gap, and already counts several successes despite its short lifespan. However, Marian Call, Communications Director, and Michael Howard, Programs Manager, acknowledge a long, bumpy road ahead.

A major challenge is the lack of institutional memory with regards to such an organization within the music sector, as well as an inherent lack of awareness of the boundaries or the actors that are more or less present within that sector itself. According to the Alaska State Council on the Arts 2011 Creative Vitality Index Report by WESTAF (Western States Arts Federation), Juneau is among the regions where the creative industry grew the most in a decade, given the significant role of music and the arts in the region. Music, and the arts in general, however, play a much smaller role in the State of Alaska economy in comparison to natural resource extraction, Alaska's main source of income. Notably, Alaska's two most specialized industries in 2019 were Fishing, Hunting and Trapping; and Metal and Mining; and in 2020 the value of Alaska's crude petroleum export amounted to \$10.1 billion, according to data from the Federal Highway Administration of the US Department of Transportation. In a state where sales or state income taxes do not exist, this results in a high dependency of the state's economic system on those industries. However, it is important to highlight that there is very little state funding for the arts, resulting in oil extraction resources having a limited impact in Juneau except from paying the salaries of state employees residing in the city.

Despite its remoteness, the lack of a music organization and the arguably minimal role of arts in the economy –according to 2019 data from the American Community Survey (ACS) by the US Census, the Arts and Entertainment industry represents a 2.46 % of the employment in Juneau, despite the fact that industry practitioners feel it plays a significant role, closely following public administration and Tourism–, Juneau has a diverse, versatile music ecosystem. AKIMI's Marian Call and Michael Howard refer to an anecdote that illustrates this fact brilliantly: "a music studio owner from New Jersey came to Alaska a few years ago, and characterized the place as being: remote but very specific, supporting the growth of various music genres".

Diversity in Juneau is related to the variety of human connections and relationships the city fosters, and its human capital, one key theme that resurfaces repeatedly in research

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about the resilience of Juneau's music ecosystem. Inevitably, attention to human connections also highlights the strong informality of the music sector, which manifests not only through channels where collaboration flourishes but also in the typology of venues and their way of working, which can ultimately lead to an increased degree of vulnerability due to a lack of back-up resources.

In particular, high dependency on a handful of key individuals is worrying, as their potential stepping back from the music scene threatens the stability of the ecosystem as a whole. On this matter, Taylor Vidic, booking agent at the important and historic music venue Crystal Saloon in Juneau, explained how the departure of C Scott Fry, musician and manager at The Alaskan, another key venue, created an exodus of many of his contemporary musicians.

Along with the importance of human capital, economic diversification is emphasized by Alaskan interviewees as a major need to increase resilience, in line with the concerns about dependency on the oil economy and tourism. Several policy documents of the City and Borough of Juneau Borough, Southeast Alaska region and state policies show wide interest in a more sustainable economic model.

On several occasions during the interviews, concerns over the cruise ship industry – an industry that is extremely divisive elsewhere in the world – such as places like Barcelona or Venice – arose. Some questions with regards to that matter remain open with no clear solution, showing how the conversation about the role of tourism is contested, as it is considered to be both a potentially more economically sustainable to the profoundly environmentally-unfriendly and until now dominant economy of natural resource extraction; but one that can bring unexpected higher costs in housing, for example, and which is also considered Juneau's largest pollutant.

Connections between music and tourism, however, are generally encouraged – a theme that repeats itself in all three regions studied – as this report will show. In Juneau, the "Alaska mystique", as described by Alaskan interviewees, provokes an excitement that the music sector can very well profit from, for example given the interest of the state government to market and promote Juneau as the center of Northwest Coast Alaska Native arts. This initiative is widely celebrated by the music community, aware of the importance of tribal governments and institutions in the region and the positive impact their actions can bring for the whole of the arts community.

The qualities of 'self-determination' and 'self-awareness', as highlighted at the outset of this analysis, were repeatedly manifest in futuring exercises carried out during the research phase: the need for more organization, the acknowledgement of a lack of broad and truly successful participation mechanisms, the addressing of connections with the alcohol industry, for example through 'dry' venues or under-21 venues, or the efforts towards a funding alternative network that can support the almost complete lack of public

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funding in music are some of the matters that the Alaskan music community deems as crucial. These and other threats and opportunities will be further analyzed in the coming sections, under the rubrics of the 9 Resilience Principles that form the backbone of this research.

7.1.2 Resilience Principles Analysis

a. Maintaining Diversity

Diversity is an important characteristic of Juneau's music ecosystem, though not present in all levels of the sector. This research shows how in spite of a high ethnic diversity in communities – Black, American Indian, Alaska Native, Asian, Hispanic, Hawaiian/Pasifika, White – there is a much lower degree of stylistic diversity with regards to music genres. For example, there is a prevalence of folk musicians, but only a recent (though increasing) presence of hip hop or R&B musicians. Most importantly, diversity is absent from music venues, with Juneau missing spaces that foster the blossoming and growth of all music genres without any exception.

According to Stephen Qacung Blanchett, musician, member of the Central Council of the Tlingit and Haida Indian Tribes of Alaska and Creative Director of Rock Aak'w Festival, a variety of music venues is definitely missing, with "too much emphasis on regular white American institutions". Marian Call also acknowledges this lack of diversity, which manifests through institutional funding or financial aid not reaching less established genres like hip hop.

The results of this research show Juneau's schools, specific concerts, Alaska Native cultural programs, open-mic nights and the drag and queer scenes being the most diverse scenes and environments, although there is not a concluding agreement among interviewees about this matter. Note that for the scope of this research, 'diversity' means variety in its widest meaning, therefore in terms of ethnicity, socio-economic background, age, disability and gender, among other variables. A widely flagged lack, however, is all ages venues and 'dry' venues, an element that makes it difficult to diversify audiences.

Along with the above, the remoteness of Juneau, the inadvertent siloing of cultural groups, and liquor license laws with regards to live music performing are other factors that impact the diversity of Juneau's music ecosystem. According to Taylor Vidic from the Crystal Saloon, the lack of safe spaces for experimentation and improvement threatens diversity, often missing an active role of all genders, ages, cultural backgrounds and socio-economic status.

Additionally, diversity in relation to economic matters, such as the typology of employment contracts or funding structures is scarce. With regards to the former, there is a generalized lack of salaried options for musicians and music professionals, as most

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employment options are self-employment. As per the latter, the 2015–2020 Strategic Plan by the Alaska State Council for the Arts showed interest in diversifying funding and aid structures, although the interviews carried out during the course of this research between March and June 2022 showed no mention of such diversification.

7.1.2.a Maintaining Diversity SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> ● Overall respect and promotion of Alaska Native culture ● Diversity of genres and audiences ● Schools as hotspots for diversity ● Drag and queer scene add diversity in terms of ethnicity, socio-economic, gender and sexuality 	<p>Weakness</p> <ul style="list-style-type: none"> ● Lack of salaried options for musicians and music professionals ● Venue variety does not match audience variety ● Diversity of population groups but that variety is not visible in concerts ● Lack of institutional support for individual artists
External	<p>Opportunity</p> <ul style="list-style-type: none"> ● Fusion arising from Alaska Native culture and other genres ● Room for collaboration with Alaska Native arts institutions and actors ● Preservation efforts to be applied to the music industry, and Alaska Native music in particular ● Fostering national and international music exchange ● Promote venue diversity: 'dry' venues, all-age venues, listening rooms 	<p>Threat</p> <ul style="list-style-type: none"> ● "Culture for free" mentality that endangers music financing i.e. through ticketed events ● Remoteness of Juneau – exorbitant transport costs threaten music exchange ● Liquor license laws impacting live performances ● The cruise ship industry potentially pushing out venues and spaces that foster cultural diversity

a. Maintaining Redundancy

The Alaska Independent Musicians Initiative is a three-to-seven-person organization, arranged so that if one is not capable of working for a period of time, someone else can take over the job. Contrary to this format, many musicians within the sector do not operate as part of a network, resulting in a lot of responsibility weighing on the shoulders of individual, very capable, musicians, or bands that function as drivers of the whole scene. If that musician or band leaves, the scene is seriously shaken. This research shows that

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there is not a back-up mechanism in place to fill this gap, with many relevant actors in Juneau's music scene functioning independently.

When inserting the above-mentioned scenario within the wider economic context of Juneau, it becomes evident that the high costs of living in Southeast Alaska potentially reinforce low-income workers to abandon the region, with musicians that make a living solely from music being scarce and more vulnerable to high living costs..

As shown by several policy documents and interviews, most artists in Southeast Alaska do not rely exclusively on art for their income, according to The Arts Economy of Southeast Alaska report by the Southeast Conference, 2014. With housing prices significantly rising over the last years (Southeast Alaska 2025 Economic Plan), that is unlikely to change in the near future.

Back-up mechanisms do exist, but mostly in the bar scene, with a significant variety of venues, and for particular music genres, such as folk, according to Stephen Qacung Blanchett, from the Central Council of the Tlingit and Haida Indian Tribes of Alaska. Other genres such as punk, metal or hip hop, which are arguably less commercial, have a much weaker redundancy.

The lack of a "redundancy mentality" – also within governmental entities – provokes a lack of back-up mechanisms for certain core elements in the system, such as recording studios, and professionals (most importantly, lighting and sound engineers).

The lack of venue diversity analyzed in the previous principle also has consequences for this principle, with experimental or less-commercial venues being more vulnerable. Interestingly enough, informal performing circuits, such as house concerts, are a valuable back-up mechanism for this phenomenon, which are not born out of necessity but rather the continuation of an old music tradition that remains in Juneau. Whether there is a need for its institutionalization is unsure, given the inherent resilience that a combination of formal and informal circuits gives to the whole ecosystem. A conversation about venue diversity also brings to attention the need for listening rooms, an important demand of the sector.

Positively, an interview with Sheli DeLaney, Producer at KTOO local radio station, highlights two informal back-up mechanisms with major potential: firstly, that the power of local musicians acting as mentors for newcomers, promoting new talent, addresses the lack of capacity of radio operators to scout new artists Secondly, DeLaney notes that the strong fundraising culture existing in Juneau is a valuable opportunity to surpass the almost total lack of state funding, as the successful membership program of KTOO shows. Several interviewees acknowledge the existence of an older, white and wealthy sector of the population who should be targeted, prompting their interest in the music ecosystem as a whole, instead of to particular genres or groups only. Philanthropy could be leveraged

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to benefit the music scene as a whole, and then an entity within the music scene could work on making sure those funds are distributed or used in ways that foster diversity among artists and genres who that philanthropic crowd might be less interested in.

7.1.2.b Maintaining Redundancy SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Variety of actors within the sector • AKIMI's structure and awareness • Folk music scene has strong back-up mechanisms: intergenerational interest and implication keeps it alive and healthy • House concerts are a strong informal circuit 	<p>Weakness</p> <ul style="list-style-type: none"> • Difficulties for individual industry professionals to share resources due to some regulations, such as insurance requirements or permitting infrastructure. Staging events quickly is very difficult • Lack of a successful knowledge-sharing platform to make the system less dependent on individuals • Scenes depending on one or a small number of strong individuals • Little support for (popular) music by patrons • Limited rehearsal space
External	<p>Opportunity</p> <ul style="list-style-type: none"> • Unionizing – an umbrella organization with legal personality could work on resources sharing and management (inc. healthcare costs) • Strengthening connections with other artistic sectors to share resources • Alternative, collaborative transportation funding methods • Creating a Music organization that works with membership quotas • Improving technology – livestream and hybrid events available more easily 	<p>Threat</p> <ul style="list-style-type: none"> • Rising costs of living forcing musicians and other actors from the arts sector to leave Juneau • Isolation of music actors per genre or area of influence, or isolation of music from other artistic sectors

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b. Managing Connectivity

The principle of connectivity is often closely connected to the principle of understanding. In the case of Juneau, several interviewees highlight the lack of connectivity between actors within and outside the music sector. The fact that none of the respondents considered themselves fully aware of the connections within the music ecosystem shows to what extent the goal of self-awareness described in the first section of this resilience analysis responds to an urgent need.

For the purpose of this research, connectivity is analyzed both within the sector and outside it, highlighting how the music ecosystem of Juneau relates to other industries.

With regards to industries, despite the fact that the 2015-2020 Strategic Plan of the Alaska State Council of the Arts showed interest in forming partnerships between sectors and investing in networking between agencies and organizations (such as outdoor wilderness and recreation, senior population or the transportation sector), our research shows how all interviewed key actors of Juneau's music scene consider the connections with other economic sectors existent but scarce. In particular, the relationship of the music sector at large with for-profit organizations –businesses of all kinds – and government institutions is seen as weak or even non-existent.

In general, the sector is, to some extent, connected to the leisure industry, tourism sector, education and media (in particular the local radio station KTOO). The research, however, also points out an existing interest in increasing the synergies with the film, advertising, and retail sectors, with other communities (BIPOC or Filipino), and expanding existing ties with the tourism industry. This research found several local actors to consider the potential of Juneau's Downtown Business Association to address connectivity of music with retail and other businesses.

It is important to highlight a strong, unwanted connection with a sector outside of the music industry: alcohol. The relationship between the two is visible not only through legislation (the types of alcohol licensing at the venues determine if music is allowed, with the most notable example being breweries and distilleries not being able to host live shows) but also through a clear economic dependence. A combination between a "music-for-free" mentality and the lack of (reasonable) cover prices results in live shows being mostly financed through alcohol sales, which ultimately reinforces the connection between both sectors. A point to bear in mind is, though, the fact that Alaskan interviewees as part of this research acknowledge a wider dimension of the alcohol problem, namely alcoholism as a societal issue.

With regards to existing connections within the music ecosystem, the strongest connections are among individual artists, the Juneau Arts and Humanities Council, Jazz and Classics and Alaska Folk Festival. It is notable, however, that according to Betsy Sims,

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sound engineer and owner of recording studio in Juneau Studio A, there is a lack of awareness about the role of the Arts Council within a significant number of actors of the music ecosystem, showing yet again that connectivity is low or that, at its most, it functions through long-established channels that do not necessarily align with the way Juneau's music ecosystem operates today.

Additionally, it is relevant that there is a lack of connections between music genres like hip hop, R&B and rock or metal; versus folk, Americana and pop.

7.1.2.c Managing Connectivity SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Most actors in the music scene having jobs in other industries are already a point of connection with those • Strong connection and support between local broadcasting and music sector • Existing connections between recording, digital distribution, streaming (within music system) • Existing connections between music sector and tourism, Alaska Native Community, and theater organizations 	<p>Weakness</p> <ul style="list-style-type: none"> • Weak connections of music industry with other sectors, such as tourism or education • Lack of use of music in other societal policies i.e. healthcare, aging population facilities • Institutions and actors within the music sector lack awareness and connectivity • Weak connections between music sector and for-profits • Lack of connectivity with wider audience beyond the music sector – Juneau society as a whole
External	<p>Opportunity</p> <ul style="list-style-type: none"> • Fostering connections between music and other economic sectors beyond providing recreational offer, i.e. forging strategic partnerships • Use of music in other local policies, i.e. healthcare, youth or aging population care • Increasing connections with BIPOC, Alaska Native (Sealaska Heritage Institute) and Filipino communities • Connecting local music to retail store fronts 	<p>Threat</p> <ul style="list-style-type: none"> • Tourism tokenizing music and especially Alaska Native music • Music economy dependence on the alcohol sector

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c. Managing Slow Variables

Slow variables underlie the structure of the music ecosystem, having a profound, indirect, long-term, formative effect on it, often intangibly so. During the course of this research there have been four main slow variables identified, which strongly relate to key aspects of Juneau's music ecosystem.

Firstly, isolation. In the words of Stephen Qacung Blanchett, from the Central Council of the Tlingit and Haida Indian Tribes of Alaska and Creative Director of Aak'w Rock festival, the perceived remoteness of Juneau threatens the diversity and liveliness of the local music ecosystem. High transportation costs support this idea. However, several interviewees highlight that "Juneau is far, but not that far", hinting at the fact that the perceived remoteness is implicitly used as a justification for the lack of engagement in cross-region musical exchange, for example.

On that same front, digitalisation is making a strong appearance, highly accelerated after COVID-19. Experiences such as Aak'w Rock going fully on live streaming are examples that showed the potential of hybrid event planning and digital promotion of Juneau's music, an innovative way to bridge the remoteness gap.

Another widely discussed slow variable was racism. In line with claims by several interviewees about the lack of diversity in Juneau's music scene, racism is an explanation behind such lack of diversity, not necessarily visible on the front of direct discrimination, but rather in the lower or non-existent participation of certain groups in decision-making processes or funding circuits. This provokes unconscious biases in, for example, funding allocation or booking of music proposals in venues, which in turn results in certain music scenes (for example, hip hop) not being aware of funding or aid opportunities that in many cases they are eligible for.

With regards to opportunities or action to be taken, it is flagged that often a burden of representation falls on certain representatives of minority communities. These people step forward to represent their communities, and immediately after their presence and involvement is demanded throughout all of the music sector, putting an unreasonable level of pressure on them. According to interviewees from Juneau, the approach to bridge institutionalized racism should come from the goal of organizing communities and building bridges in a meaningful way, rather than through quotas. There is a need for "the deep work".

With regards to the presence of the Alaska Native community, institutional efforts to establish Juneau as the center of Alaska Native Arts is seen positively, as it could potentially mean increased funding, attention and platforming of Alaska Native artists and the arts community as a whole.

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This re-valorization of artistic work is seriously needed, as discussed with several Alaskan interviewees, given the strong presence of a "culture-for-free" mentality – and "music-for-free" in particular – in Juneau. Recent changes, such as the slow but steady increasing presence of cover charges in music events in Juneau, is a promising shift with regards to this slow variable, but there is still a need for a much bigger shift in terms of change of mentality and a different way of promoting music.

The fourth slow variable identified, in relation to the professionalization of the music sector, is the economic model of Juneau. Erin Heist, a Juneau-based folk musician, touring singer-songwriter, producer and former Board Chair of the Alaska Folk Festival (a free, week-long folk festival taking place in Juneau, Alaska every spring) considers that citizens of Juneau are still in the process of understanding what tourism and a dependance on the cruise industry (bringing 1.5 million visitors per year) means for the city. Whether the Alaska brand can serve a wider cultural promotion strategy is yet to be seen, given the fact that, currently, tourism helps the music industry by being the occupation that many artists have during half of the year and which allows them to make music during the remaining half.

In relation to tourism, several policy documents (Juneau's last Tourism Management Plan, from 2002, and the City and Borough of Juneau Comprehensive Plan for the Ordinance 2013–26 among others) show a pro-tourism public opinion, often highlighted due to the aforementioned perception that tourism is an economically sustainable alternative to natural resource extraction. The CBJ Energy Strategy for 2018 stated that Juneau is particularly vulnerable to spikes in fossil fuel prices resulting from national and international political and economic responses to world events and climate change. Given the most recent international developments – COVID-19, inflation, or the Ukraine war, amongst others – the public perception of this matter is very much aligned with the report's diagnosis.

Additionally, this research found the presence of gender equality, climate change, social media usage and late-stage capitalism to be present and influencing Juneau's music ecosystem, mostly through changes in the economy and population.

7.1.2.d Managing Slow Variables SWOT

	Positive	Negative
Internal	Strength <ul style="list-style-type: none"> Well-connected to the rest of the state and regular flights available Progressivity in Alaska Native Culture respect and promotion 	Weakness <ul style="list-style-type: none"> Racist inherent bias in funding allocation Underfunded education system "Culture-for-free mentality"

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	<ul style="list-style-type: none"> ● Use of music to show resistance to matters such as climate change ● Cover charges slowly making an appearance in Juneau 	<ul style="list-style-type: none"> ● Dependence on alcoholic sales to subsidize live music
External	Opportunity	Threat
	<ul style="list-style-type: none"> ● Community-building exercises directly aimed at tackling racism and discrimination ● Increasing population growth due to climate change ● Digital developments such as (live) streaming and social media to present Alaskan music to the world without touring ● The establishment of the Juneau arts center ● Bringing foreign musicians to play in Juneau, collaboration with local musicians to highlight the costs of art-making 	<ul style="list-style-type: none"> ● Spikes in fossil fuel prices resulting in serious damage to economy in Juneau ● Polarization of public opinion regarding racism / gender-related matters rendering music scene unsafe for certain groups ● Late stage capitalism and subsequent shift in funding structures ● Unavailability of affordable housing ● Social media platforms becoming less supportive to local music or going under

d. Managing Feedback Loops

The feedback loops identified in this research are strongly related to several of the slow variables analyzed in the previous principle. The perceived remoteness of Juneau, for example, reinforces the sometimes unjustified perception that bringing international, national or even state-wide musicians is too costly and not worth the effort. In the same way, the high cost of living often forces low-income workers to abandon the region.

But the relationship between live music and alcohol is likely to be the most present and important feedback loop in Juneau. It is striking to analyze the applicable legal framework, for example, which strongly influences the music industry. According to the Municipal Code of Juneau, section 20.25.090, playing of music at liquor licensed venues is prohibited outside of liquor vending hours. This puts more people in contact with alcohol while listening to music, strengthening this problematic relationship. Other notable legal precepts that affect live music are present in the state-wide Alaska Statutes, from 2020: in Title 4; Chapter 11 (Licensing), sections 04.11.130.3.1. (Brewery license) and 04.11.170.e.1. (Distillery license) don't allow for any form of live entertainment. These are examples of how the type of alcohol license determines which type of events are allowed in the venues. According to AKIMI's Marian Call, the importance of this regulation lies in the fact that it can cause important changes in the local music ecosystem if, for example, "a

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beloved music bar becomes a brewery tasting room by changing owners, the town has suddenly lost a venue of a specific size and vibe". Additionally, she points out to the fact that serving limits are strictly enforced in breweries and distilleries, resulting in "many Alaskans preferring to drink at distilleries and tasting rooms because nobody can get drunk there". Were live music allowed in such spaces, it would help break the feedback loop (see upcoming section) between alcohol and music, as distilleries are felt as safer alternatives for music listeners who are not comfortable in the company of inebriated members of the public.

Beyond the legal connection, music and alcohol are intertwined as the latter is the main source of financing the former, which, in turn, is related to the presence of the "culture-for-free" mentality discussed in the previous principle.

7.1.2.e Managing Feedback Loops SWOT

	Positive	Negative
Internal	Strength <ul style="list-style-type: none"> • Growing creative industry • Cultural sector highly-regarded among residents 	Weakness <ul style="list-style-type: none"> • High costs of living, including housing • Strong association between alcohol and music, also reinforced by legal framework
External	Opportunity <ul style="list-style-type: none"> • Increase promotion of cultural sector as a professionalized one: normalize cover charges, ticketed events • Expose the costs of music production: inform the public about the difficulties of making music 	Threat <ul style="list-style-type: none"> • Alcohol lobby pushing against disassociation between music-alcohol selling due to fear of falling profits • Spikes in housing and costs of living pushing arts workers and creatives to leave Juneau

e. Fostering an Understanding

The principles of understanding and connectivity are strongly related. Understanding and awareness of the music ecosystem are important to foster its resilience, as they form a strong base of actors working towards a common goal.

In the context of Juneau, several interviewees point to the need for a holistic approach to music. Stephen Qacung Blanchett, of the Central Council of the Tlingit and Haida Indian Tribes of Alaska and Creative Director of Rock Aak'w festival, proposes a community collective of stakeholders as an organization that is currently non-existent in Juneau's

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music ecosystem. Sheli DeLaney, arts producer at local radio station KTOO, also highlights the benefits that such an organization could bring.

According to Stephen Qacung Blanchett, understanding is also required with youth. The lack of connections with Juneau's youth is important, since education is a key player in creating awareness within the system. In the course of this research, several claims about the need for strengthening connections between music-making and music education in Alaska have surfaced, highlighting the lack of a superior musical education or specific training (such as in sound or light engineering) impact Juneau, forcing practitioners to leave in search of that education elsewhere.

An additional aspect to highlight is the lack of awareness among musicians of certain regulations or applicable tax laws, in particular. According to AKIMI's Marian Call, "sales tax for musicians is something many artists and music venues in Juneau fail to plan for or report properly". Such a lack of knowledge about the applicable economic and legal framework within which music practitioners operate points to a general lack of awareness about the system.

With regards to policy making, music in particular and culture in general do not seem to be priorities for the Economic Development Strategy of Southeast Alaska, unless as part of a wider tourism strategy (see, for example, the Southeast Alaska 2025 Economic Plan). The mention of the arts objective is mostly centered around Alaska Native culture, and there are no references to the music or entertainment sectors, not even Alaska Native ones (p. 40). This seems to show a lack of understanding of the sector's wider potential.

As a general note, the concept of future proofing the music sector is something that could contribute to understanding the music ecosystem better and in a more holistic manner. Interviews with members of AKIMI show how a crucial first step is realizing what musicians and music professionals do not know, and tapping into the potential of those unknowns by asking questions like "what if". This exercise is helpful when, afterwards, evaluating what roles media campaigns, artistic collaborations or existing actors such as the Arts Council or music festivals could play.

7.1.2.f Fostering an Understanding SWOT

	Positive	Negative
Internal	Strength <ul style="list-style-type: none"> • Good informal network of musicians and music practitioners • Existing connections between music and education 	Weakness <ul style="list-style-type: none"> • Lack of a Music Office or a Juneau / Alaska Music Export • Lack of awareness among musicians of the applicable legal framework or tax regulations in some occasions

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	<ul style="list-style-type: none"> ● Sound engineering industry is very cohesive ● Collaborative and diverse music sector, but connections are based on personal interest ● Experience in open mics and jam sessions 	<ul style="list-style-type: none"> ● Lack of awareness of certain genres, cultures or relevant actors (for example the hip hop scene, or BIPOC and Alaska Native projects or actors) ● Race or cultural bias might cause people operating in certain genres (i.e. hip hop) to not be aware of, feel included in or even trust institutions such as the Arts Council or alternative funding opportunities ● Need for collaboration between communities
External	Opportunity	Threat
	<ul style="list-style-type: none"> ● Promote the understanding of the music sector in Juneau as an ecosystem, hence including actors that don't feel part of it now or communities that don't usually interact ● COVID-19 crisis exposing the lack of organization of the sector ● Public outreach campaigns and artistic collaborations through festivals and the arts council ● Promote collaboration between different music genres 	<ul style="list-style-type: none"> ● N/A

f. Encouraging Learning and Experimentation

According to several policy documents, increasing the arts and cultural studies was considered a priority within the Education objective of the Southeast Alaska 2015 Economic Plan, but the interviews carried out as part of this research show that music education opportunities in Juneau are considered to be rather scarce by music professionals in the region.

There is a lack of advanced level organized music education, forcing interested people to consider moving away from Juneau in order to pursue a career in that field, contrasting with the significant amount of performing ensembles in the town: a full symphony, a wind ensemble, a jazz big band, two opera choruses, a marimba ensemble, a Filipino traditional music ensemble, a community chorus, a women's chorus, and a theater company devoted to musicals. Additionally, many smaller instrumental ensembles form through JAMM and the Folk Festival.

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According to the survey carried out as part of this research, the most important education opportunities in Juneau are the Juneau Alaska Music Matters (JAMM), a free and accessible through schools proposal that teaches language and music to grade schoolers; the Juneau Symphony – both organizations provide scholarships to support adults pursuing a degree in music education – the Alaska Folk Festival, which organizes workshops and free sessions; and the Juneau Jazz and Classics Festival.

Despite the important role played by all the above-mentioned initiatives, some interviewees highlight the fact that the impact of those is usually restricted to the circuits and groups of people usually associated to the type of music played – for example the Alaska Folk Festival attracts folk musicians, and the Jazz and Classics, jazz fans. However, there is not an equivalent for less well-known genres, as this research has already highlighted. It is the perception of AKIMI's Marian Call that the new direction of the Áak'w Rock Festival, which includes some education components, is an encouraging development to counter the above.

With regards to experimentation in particular, despite a sense of high collaboration, the presence of experimentation in Juneau is a contested matter. There is not an agreement between Alaskan interviewees – some consider there is room and help with experimentation, others argue that there isn't. The biggest gaps are with regards to the involvement of youth, in particular Alaska Native youth, and the lack of "real-world experience", in the words of Taylor Vidic, booking agent at Crystal Saloon venue in Juneau. There is a lack of knowledge about how to pursue a professional career in music in Juneau, and this lack of role models damages the idea that being a professional musician in Juneau – that is, making an income solely from music – is possible. In addition to these constraints, the experimentation scene is highly dependent on the venue network, which is inherently fragile. The loss of the Taproot venue in Anchorage is a valuable example of how dependent experimentation is on venues – the closure of Taproot changed the dynamics of the developing music scene, leaving innovation and professionalization without a physical space.

In addition to the above, this research shows there is a need for more private teachers, ensembles and open mics. It also comes to the forefront that despite the sense of collaboration being very high, and musicians sharing resources such as instruments, time and advice, the informality and spontaneity of this cannot make up for a lack of strong supporting infrastructure for education and experimentation.

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7.1.2.g Encouraging Learning and Experimentation SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> ● Increasing arts and cultural studies is a priority for SE Alaska Government ● Primary school students are exposed to music for at least 2 years ● Existing in-school folk music programs ● Appetite for experimentation and peer-to-peer learning systems ● Role of the Alaska Folk Festival: organization of free workshops and jam sessions geared towards developing players 	<p>Weakness</p> <ul style="list-style-type: none"> ● Fragility of venue network can directly provoke the loss of valuable spaces for experimentation ● Relatively little formal education opportunities in Juneau, especially of higher levels (specialized courses, camps) and in digitalisation ● Shortage of good teachers and performing ensembles ● Unavailability of good instruments due to expensive shipping ● Lack of help with and promotion of experimentation
External	<p>Opportunity</p> <ul style="list-style-type: none"> ● A municipal music school in Juneau, or alternatively a venue that can foster informal courses on music, creating a cross-disciplinary music incubator (musicians, tech, administration) ● Rehearsal space for self-management by youth and practitioners ● Increase collaboration with University of Alaska Southeast ● Availability of online courses and education opportunities and the eagerness of people to take them ● Arts or Economic Development Council to invest in training of sound, light and other technical professions – train the trainers through specific grants 	<p>Threat</p> <ul style="list-style-type: none"> ● Lack of funding ● Lack of interest in music education from both society and political roles ● Failing in increasing connections with youth

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g. Broadening Participation

The barriers to truly broad participation in Juneau’s music ecosystem have already been mentioned in several of the principles above, namely systemic racism and discrimination.

The consequences of this phenomenon are visible on many levels, for example influencing the music genres that are most present in the city. Even in the case of the Alaska Folk Festival, highly acclaimed for its openness and promotion of participation, some interviewees highlight a tendency of “many of the same people always participating”. The future challenges, thus, lie in breaking the barriers of systemic non-inclusive structures.

Participation can therefore be limited to “the usuals” across all scenes, a factor that has been mentioned in the previous principle. This points to the need for a more meaningful type of networking, and a different approach in participation of traditionally excluded communities and music genres, especially the ones that are racialized (such as hip hop). According to Stephen Qacung Blanchett, of the Central Council of the Tlingit and Haida Indian Tribes of Alaska and Creative Director of Rock Aak’w festival, there is an “institutionalized exclusion and devaluation of immigrant cultures”, which means a deeper, wider task of deconstructing the way participation is conceived in the Juneau music ecosystem.

Additionally, several interviewees highlight, again, the need for greater youth participation in the music scene, for which it has become clear that a more ambitious, transversal effort is required – in music education and giving youth agency and space to experiment.

In terms of participation in governance systems, the fact that music in particular is generally outside the radar of administrative bodies, according to several interviewees, suggests that participation of key actors within the music scene in decision-making processes is scarce. In general, interviewees list advocacy, public outreach and testimony as ways in which cultural policy-making could potentially be influenced.

7.1.2.h Broadening Participation SWOT

	Positive	Negative
	Strength	Weakness
Internal	<ul style="list-style-type: none"> ● Strong engineering and music production professionals ● Legacy and home studios ● Folk tradition of teaching and sharing information 	<ul style="list-style-type: none"> ● Relatively few opportunities for paid participation ● Silo-ing of certain communities or music genres ● Shortage of venues for specific genres (punk, hard rock, hiphop)

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	<ul style="list-style-type: none"> • High music activity in churches, house concerts and jam sessions • Music programs in (K-12) schools 	<ul style="list-style-type: none"> • Potential fear of minority communities' representatives if at the forefront of participatory events or political reindications • Historical separation and lack of communication between communities (i.e. Filipino Community, Alaska Native)
External	Opportunity	Threat
	<ul style="list-style-type: none"> • Capitalize on the participation that happens during major events such as the Folk Festival • More participation of BIPOC communities in the music scene • More participation of underrepresented music scenes, i.e. hip hop • More collaboration with children and teenagers • House concerts and listening rooms as participatory and grassroots options 	<ul style="list-style-type: none"> • Falling into tokenization of representatives of minority communities when trying to increase representation in arts organizations or boards • The burden of representation - fatiguing active members of minority communities as the broader ecosystem fails to successfully include all underrepresented groups

h. Promoting Polycentric Governance

According to the results of the survey run as part of this research, the organizations that have the biggest impact in the governance of Juneau's music sector are the Alcoholic Beverage Control Board (of Alaska), the Juneau City Assembly Planning Commission, the Visitor Industry Task Force for Public Works & Facilities Committee, the Juneau Economic Development Council (which is not strictly an institution with governance functions but is impactful nonetheless), the Juneau Arts and Humanities Council, the Juneau Community Foundation, Central Council of Tlingit & Haida Indian Tribes of Alaska (CCTHITA), and the Sealaska Heritage Institute.

An important note is made by some interviewees with regards to the relationship between Alaska Native government institutions and non-Native government bodies, namely the scarce level of true understanding, communication or alignment of both.

A logical but relevant finding with regards to governance is the fragility of the political landscape, making music regulation and government initiatives vulnerable to shifts in politics. This is the reason why AKIMI advocates for not housing the music organization within the government framework, but rather operating independently.

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With regards to funding, there is potential in the alignment between public and private funding, with an important role to be played by the latter in the light of the arguable lack of interest of government officials in music within the larger economic strategy. The streamlining of these funding sources is important.

With regards to music regulation, there is very little of it regarding music beyond noise control. There is a clear need for music advocacy connecting with governmental bodies and bringing the music sector to mind when policy decisions are made. Effects on the music sector are generally an afterthought, if they are ever thought of at all. This diagnosis aligns with the strong opinion of Taylor Vidic, booking agent at Crystal Saloon, who is very skeptical that governance organizations ever talk to each other about the music sector.

A closer look at the Juneau municipal policy and governance regulations offers several opportunities and ideas for a better streamlining of policy, but also opportunities to start further dialogue regarding existing policy. A couple of examples are the following.

The Juneau Municipal Code indicates that city-owned equipment may be rented to non-profit, educational, and civic organizations when not being used for city purposes, but not to persons (i.e. individual musicians); which would support the idea that an umbrella organization or union would be very beneficial for sharing resources. This would also be helpful in the case of requesting permissions or collective payment of an overarching insurance that would cover cases like performance in public space (following rule in section 67.01.080 – Insurance and Permit Required for Commercial Use of Public Recreation Facilities, for example parks).

The Juneau Economic Development Plan of 2015 highlights the unique combination of Juneau's cultural offer and outdoor wilderness and recreation activities and proposes connecting the arts sector with the senior population and improving the connectivity of cultural venues through transportation (p. 77). These are very promising opportunities for future music policy development.

Regarding urban development, The Willoughby District Land Use Plan (2011) focuses on providing high-quality public space and mixed-use development in the area to "showcase Juneau's cultural assets"; as well as a well-connected grid of well-lit streets – relevant for safety when taking into account the nightlife economy. It also calls for the adapting of the zoning regulations in order to "facilitate the development of a cultural campus" (p. 25). A new arts campus was in fact built in Downtown Juneau by the Sealaska Heritage Foundation. This center is focused on visual artists, but features an outdoor plaza designed to accommodate traditional dance and music.

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The conception of a good cultural offer in Juneau permeates certain city developments like the one just described but also the planning of a new Performing Arts Center on the waterfront (p.86 CBJ Tourism Management Plan 2002).

Consequently, the Downtown Residential Mapping Project highlights how housing in Downtown Juneau is strongly entangled with commercial and mixed uses in the area. The fact that more residential units are planned or, more widely, that there is a consideration for housing improvement and redevelopment within the district seems to suggest that there is not a will to change the inherent character of the district but rather to maintain the combination of residential and commercial.

The City and Borough of Juneau (CBJ) does not manage tourism through a single entity, but through a variety of departments. None of those has relationships with art (Visitor Industry Task Force Report To CBJ Assembly March 2020, p. 1). Here lie a number of opportunities to mainstream art and music policy into tourism policy. The CBJ Comprehensive City Plan 2017, p. 220) mentions the music industry as part of supporting the arts policy section, but the focus is on “welcoming participants and otherwise large regional events”. This shows that its main focus is tourism.

Last but not least, According to Juneau Municipal Code section 42.20.200, panhandling equals busking and is limited to specific hours (daylight) and locations (not all public space is suitable). It would be advisable to, within limits, disconnect busking from panhandling.

7.1.2.i Promoting Polycentric Governance SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> ● City planning efforts are sensitive to mixed-use and the importance of cultural and commercial development in Juneau ● The music sector usually operates independently from the government ● Several streamlined funding schemes to support the organizations ● Presence of music regulations in local government strategies to increase its proximity to the region 	<p>Weakness</p> <ul style="list-style-type: none"> ● The Alcoholic Beverages Control Board is able to determine music-related matters through alcohol licensing ● Lack of a designated government branch in Music/Culture in Juneau Municipality ● Generally speaking, music is not on the radar of most government organizations or officials ● Funding circles are very local

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	Opportunity	Threat
External	<ul style="list-style-type: none"> • 'Dry' venues and listening rooms for live music • More flexible regulation of busking • Music advocacy to bring music to the front of the governance process and economic diversification, branding it as a sustainable source of income on a state level (vs. oil industry) 	<ul style="list-style-type: none"> • Changes in governing political party affecting the foundations of the music sector, especially were the state more involved in music funding • Heavy reliance on the financial income from oil industry (95% of funding from oil taxation), though bearing in mind that currently music is not funded by the state

7.2 Nuuk, Greenland: 'Inward Looking Outward'

7.2.1 Resilience Now and in the Future

Nuuk is the capital of Greenland, located in the south-western municipality of Sermersooq (Kommuneqarfik Sermersooq), whose size is approximately 531,900 km² and whose population amounts to approximately 23,861. The city of Nuuk is the island's largest town, with a population of 19,279. It is connected to the rest of Greenland via ferry and plane solely, given that in Greenland, roads only exist within and around settlements but not interconnecting them. Nuuk is the island's largest cultural and economic center and the seat of the Government of Greenland (Naalakkersuisut), the Parliament of Greenland (Inatsisartut) and the University of Greenland (Ilisimatusarfik), among other institutions.

Greenland is one of the three constituent countries forming the Kingdom of Denmark, an element that defines the political and social reality of the island. A self-governing administrative division of Denmark, the Greenlandic government holds executive power in local government affairs. Music falls under the Department of Education, Culture, Sports and Church (Ilinniartitaanermut, Kultureqarnermut, Timersornermut Ilageeqarnermullu Naalakkersuisoqarfik). The ties with Denmark, nonetheless, are strong: the Danish government appoints a high commissioner to represent it on the island, while the Greenland constituency elect two MP representatives to the Kingdom Parliament in Denmark (Folketinget). In addition to the administrative connections, the relationship between Greenland and Denmark also manifests through Danish policies or infrastructure informing or becoming a reference for their Greenlandic counterpart; and through Denmark being the host country of many Greenlanders traveling abroad for work or education.

Despite the connections, Greenland's identity independently of Denmark has been a major topic for generations. Approximately 89 % of the total population is Greenlandic

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Inuit, with Greenlandic being the island's official language, though the majority of the population is also fluent in Danish.

The matter of Greenlandic identity and nationalism is inevitably present in a characterisation of the music ecosystem in Nuuk. This ecosystem has been traditionally small, generally amateur, and most importantly, inward-looking with regards to the type of music produced. Greenlandic national identity and its translation (and crafting) through music is, hence, referenced as the explanation for the resilience of Nuuk's music ecosystem as a whole, with nationalism fueling the assertion of space for Greenlandic music and, as a consequence, serving as a guarding fort for the production of such music.

It is during the emergence of rock in the 1970s in Greenland when Laura Lennert Jensen, anthropologist, musician and organizer of Arctic Sounds Music Festival in Sisimiut, sets the foundation of the most nationalist lyrics in Greenlandic music. According to Lennert Jensen, that phase "set the foundation of how we think of music today in Greenland".

Interestingly, in recent times there seems to be a paradox occurring: the lyrics of the most recent music production in Greenland no longer address colonialism, but instead intimate, social topics in Greenland today, hence looking inwards, not in a nationalist manner, but a reflexive one. At the same time, the music ecosystem as a whole is looking outwards, beyond the borders of the island, for inspiration, references and perhaps also for work, despite the fact that, according to Andreas Otte, social researcher, musician, Communicator at the North Atlantic House in Odense (Denmark) and former Assistant Professor in Music at Ilisimatusarfik (University of Greenland), few Greenlandic artists aspire international attention.

This international look is related to the professionalization of the music sector in Greenland, where actors are making an active effort to expand the horizons of work in the music industry. This responds to an already referenced character of Nuuk's music ecosystem – one where musicians are hardly solely that, but rather they have a variety of occupations in the creative industry and beyond. This research finds how often musicians are also people with higher education. This asks for reflection about whether the current status renders music a difficult to reach industry for certain sectors of the population, a point of concern that relates to an important demand of the interviewees: the need for wider participation in the music ecosystem in Nuuk through truly accessible, high-quality music education. On this matter, it is important to highlight that there are differences between genres – according to Andreas Otte, rap music has been widely produced among marginalized youth groups, in contrast with most popular acts consisting of higher educated people.

The availability of higher music education, more trained professionals that can dedicate themselves fully to music teaching, strategic partnerships and more cultural exchange are some of the topics that are discussed in the course of conversations about the music

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education system in Greenland, which to date has three main music schools: Nuuk, Sisimiut and Maniitsoq. The Serravik/Sisimiut music school, whose director, Jakob Froberg, is also the director of the music festival Arctic Sounds, is an important reference for the music education system in Greenland at large. The school is currently in conversation with the Ministry of Education about the possibility of a Music Bachelor in Greenland.

The topic about higher education is one that generates debate amongst interviewees of this research. Inunnguaq Petrussen, former chairman of EPI –artists umbrella organization in Greenland– and currently a musician, political advisor and Greenland's consultant for KODA (the Danish Copyright Association), for example, considers the need to leave the island positive, as it provides a chance to become more open, broaden perspectives and learn in a new context. Inevitably, the need for leaving Greenland to access higher music education brings back the debate about its accessibility to certain sectors of the population, and links with the case of Juneau, where the lack of specialized training in the state was highlighted. In that case, the demand for governments and arts institutions alike to provide support systems or schemes to pursue training elsewhere was mentioned, something that could be of use in Greenland as well.

The support from governmental institutions of Greenland to its music ecosystem has been scarce. This research found the lack of understanding by government officials of the magnitude and potentials of a strong music ecosystem a potential explanation for such lack of support. This is relevant given the fact that several government officials are themselves well-known musicians, which further reinforces the point of the political infrastructure prioritizing other matters, deemed as more urgent. The following section expands on how the connections of music with other economic sectors and the efforts on forming strategic partnerships can help bridge this gap.

The definition of resilience that participants to the workshops carried out as part of this research was the capacity of an ecosystem of being tough, both resistant but accommodating of change. In that instance, an existing key element of Nuuk's music ecosystem is the relationship of it with alcohol. The institutionalized association between music and alcohol is not only toxic, but also responds to a lack of resources that separates music consumption from alcohol – 'dry' venues and listening rooms, for example. On this matter, Laura Lennert Jensen found that the fact that music is increasingly accessible through non-alcoholic channels (that is, digitally for example), helps break the association between music listening and alcohol consumption.

Digitalisation is found by this research to be one of the key developments impacting the future of Nuuk's music ecosystem, along with innovation and experimentation and independence.

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Digitalisation is perceived both positively and negatively by interviewees. On one hand, making money from recorded music has become harder due to the rise of digital music distribution. Spotify is now the main source of music for most consumers, with such low pay-out rates and the number of listeners of Greenlandic music being so small, that no feasible income can be generated through it. This also results in labels like Atlantic Music resisting the release of music on Spotify, thereby arguably keeping the Greenlandic music ecosystem closed.

On the other hand, digitalisation has enabled a change in the way music is recorded, produced and published. Inunnguaq Petrusen explained how the COVID-19 pandemic showed a significant increase in music publishing: in 2019 there were 16 music releases, in 2020, 21, and in 2021 there were 53 releases – showing an important rise. In addition, the newly installed stable Internet connection across Greenland has provided access to more musical references, self-teaching and allowing for new forms of collaboration, helping to bypass the need for a label. According to Inunnguaq, over the recent years a lot of the music released has been “very modern and international-looking”, showing how the changes described are affecting the music being made.

Modern, innovative music is sometimes not commercially-attractive, though. This is precisely another of the key developments in Greenlandic music that has an impact in the way the actors function. According to Laura Lennert Jensen, this is why Arctic Sounds and Nuuk Nordisk Festival are making efforts to support niche acts: paired with the lack of venues focusing on non-commercial music, the space for experimentation provided by these festivals is even more important. Jonas Nilsson, musician and Project Leader at Nuuk Nordisk Kulturfestival and social researcher Andreas Otte, highlight the role of Katuaq, the culture venue in Nuuk –self-owned but supported by both the Government of Greenland and Sermersooq municipality– with regards to providing a space for experimentation. The recent developments in digitalisation described above, and in particular the bypassing of the need for a label also have implications on experimentation in Greenland: with easy possibilities of recording and publishing without a label, the inherent biases of that label (for example, music that is easy to sell to the majority of the Greenlandic population) also no longer exist, freeing music production from such biases.

Lastly, two topics deserve a mention, as a closing note before the analysis of resilience principles. Firstly, the fact that interviewees reference bigger cultural exchange –along with infrastructure developments allowing it– as an ideal development for the future. Paired with a stronger music education system, this could be revolutionary in its impact in Nuuk’s music ecosystem. And secondly, a conversation about a potential independence of Greenland shows how this topic is sensitive, leaving many questions about the consequences it could have for the music ecosystem. Several participants consider, for example, that stronger ties with and a bigger role of the Greenlandic Inuit population would be beneficial for the music ecosystem as a whole. This matter is closely related to

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nationalism and Greenlandic independence, but there is not a concluding vision about its consequences for the country as a whole and the music ecosystem in particular.

7.2.2 Resilience Principles Analysis

a. Maintaining Diversity

Workshop

According to the interviewees as part of this research, Nuuk's music ecosystem showcases a lack of diversity in two key aspects: genres and music venues. Jazz, reggae, drum'n'bass, classical or even pre-colonial music and folk are significantly less present in the music scene in comparison to pop and rock, which, in turn, results in music venues prioritizing more popular genres. The lack of spaces for niche acts is mainly addressed on Nuuk Nordisk festival, in Nuuk, and Sisimiut's Arctic Sounds festival, as they are less commercially driven and hence able to invest in smaller, less accessible acts.

Greenlandic traditional music, which is strongly entangled with the nation-building process enhanced by nationalism, is also arguably weak. Some recent developments, however, are aiming to counter this, for example through the establishment of a Center for traditional drum-singing and dancing and the presence of Katuarpalaaq, the drum dance festival organized at Katuaq and Qilaat, the Center for Greenlandic Traditions.⁵

The strongest music genres are pop and rock, as well as the Greenlandic choir tradition – strongly supported by the Church, as proved by a number of national hymns having been written by catechists.

In contrast with the aforementioned lack of diversity, this research identified a strong, thriving amateur scene as well as a variety of supportive national and local broadcasting companies: KNR, Nuuk FM and Nanoq FM usually play a variety of Greenlandic music – though failing to contribute a fair copyright fee to musicians.

Next to the above, the tourism industry – a strong driver of the economy in Nuuk – has shown interest in diversifying the music offer of the capital, proposing the establishment of partnerships with other Nordic capitals. This would not only positively improve the diversity of Nuuk's music ecosystem, but also its connectivity to other economic sectors and geographies. Currently, the key difficulties in this regard are the high travel costs, challenging cultural exchange and the international promotion of Greenlandic musicians.

With regards to the key actors driving diversity in Nuuk, in addition to the aforementioned Nuuk Nordisk Festival, venues such as Mutten (also known as Kristinemut), a bar and venue in Nuuk, NAIP (the Amateur Theatre Company), Nunatta Isiginnaartitsisarfia (The

⁵ www.qilaat.org

National Theatre) have been mentioned in the course of this research. The most important one, however, is probably Katuaq. Despite wide acknowledgement of their valuable contribution, the venue is considered to not prioritize non-commercial acts enough, probably due to the lack of focus in music given its diverse nature.

Greenlandic interviewees, though, highlight a general openness and capacity to embrace change as a key attitude within the Nuuk music sector, a positive feature that can prove very useful for the development of its diversity.

7.2.2.a Maintaining Diversity SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Supportive local radio stations for local repertoire • Nordic Culture Fund and Culture House funding or booking smaller artists and genres • Nuuk Nordisk and Arctic Sounds as main spaces for niche acts • Greenlandic music used to build a national identity • Capacity to evolve in the themes of music production throughout generations – from nationalist-oriented lyrics (1970s) to introspective ones (2020s) 	<p>Weakness</p> <ul style="list-style-type: none"> • Lack of venues supporting niche acts and informal spaces focusing on pre-colonial music • Difficult professionalization prospects for musicians due to the lack of public funding and infrastructure, and competition within amateur scene • Local radio stations not fairly paying copyrights • Limited diversity in music genres • Scarcity of music education
External	<p>Opportunity</p> <ul style="list-style-type: none"> • Tourism industry as a driver for diversity, exploiting the potential of cultural exchange • Higher music education and available spaces for youth • Political support and action • More institutional representation of small music genres • Digitalisation reduces the need for record labels and their agendas thus increases diversity in music proposals 	<p>Threat</p> <ul style="list-style-type: none"> • Venue programming only focused on popular genres • Lack of cultural exchange resulting in lack of inspiration from outside influences • Rising real estate and travel prices • Nationalist movement pushing outside influences away or appropriating outside influences into a nationalist agenda. • Vulnerability to geopolitical swings • Spotify as the main source of music for listeners in Greenland

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b. Maintaining Redundancy

Resilient music ecosystems have back-up mechanisms in place to protect and allow the survival of certain key elements within the system. This is called redundancy and helps the ecosystem to absorb shocks and change. In the case of Nuuk, though interviewees quickly related this principle to financial redundancy, it is in fact the lack of rehearsal space that strikes as a key system element lacking a back-up mechanism. If combined with the fact that music education in Greenland is arguably vulnerable, having only a few skilled music teachers, the impact of these both elements on especially young musicians and musicians with limited financial capacity is evident.

With regards to the music teachers matter, it is important to highlight the fact that these are often foreigners, who can eventually leave Nuuk after a certain number of years and cause, as a consequence, a gap in the teaching infrastructure.

Secondly, the health of the music sector often relies on one or a few individuals. These key actors play a quintessential role in driving the scene forward, for example through making music, having a specific knowledge or network, through organizing events or running venues. As it will be referenced in the case of the Faroe Islands, strong dependency on individual persons for the music scene to drive forward renders the scene vulnerable as a whole. Mentoring mechanisms, for example, could be a useful tool to prevent knowledge being stored in one single mind.

Despite the above, Greenland's musicians and music practitioners display redundancy on the professional level as they are often employed in a variety of sectors. According to Laura Lennert Jensen, this renders creative practitioners resilient and adaptable, a chameleonic nature that can prove very useful in a small context such as Nuuk.

This variety in occupation is also matched by a certain degree of variety in funding actors: the Department of Culture of the Government of Greenland has several funding schemes in place, such as Selvstyrets Kulturmidler, the Lottery fund (Tips- og Lottomidlernes pulje C), or the Kulturelt Arbejdslegat. Additional funding is granted by the Greenland Foundation, the Greenland Art Fund and via the Sermeq puljen Fund of the Kommuneqarfiik Sermersooq, among other institutions.

7.2.2.b Maintaining Redundancy SWOT

	Positive	Negative
Internal	Strength	Weakness
	<ul style="list-style-type: none"> Variety of funding opportunities 	<ul style="list-style-type: none"> Lack of rehearsal spaces

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	<ul style="list-style-type: none"> • Institutes like Katuaq, Mutten and also KNR radio have financial back-up mechanisms in place • Diversified income strategies of musicians, who are often employed in other sectors 	<ul style="list-style-type: none"> • Diversified income strategy prevents musicians from focussing on making music • Music education depending on few skilled and motivated individuals • Pre-colonial and folk music styles depending on few individuals
External	Opportunity	Threat
	<ul style="list-style-type: none"> • Training schemes for key individuals to transfer knowledge • Informal teaching networks among musicians and music practitioners 	<ul style="list-style-type: none"> • Disappearance of key individuals without successfully transfer of their knowledge • The fact that one has to abandon Greenland to pursue higher music education resulting in musicians potentially not returning or, if doing so, perhaps changing completely their occupation due to frustration with the system infrastructure

c. Managing Connectivity

Workshop

The connectivity of system elements is another important aspect of the resilience of the music ecosystem. Nuuk and Greenland are remote, isolated places, a characteristic that inevitably comes to the forefront when discussing connectivity.

Due to this isolation, Greenlandic society as a whole and with that, also (parts of) the music sector, are arguably facing mostly inward instead of outward – though the recent installation of Internet in the whole of the island and a generational change have the potential to change this. A result of the above, however, are strong local connections, but weaker international ones.

In recent times, there has been an increased interest in Greenland from international powers such as the United States and China, due to its strategic geographical position and geological resources. Despite those being the main aspects justifying the interest – which also share the neighboring Faroe Islands and Iceland – there is territory worth exploring to identify whether the music sector can benefit from this increased international interest in Greenland. In fact, the approach of the current Ministry of Foreign Affairs of Iceland is to recommend Greenland - Iceland cooperation to encourage tourism, showing wider interest in Arctic areas. However, this initiative is critically viewed by some interviewees, as

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some doubts arise about whether this connection will deliver feasible opportunities to develop, due to a historical lack of interest from Iceland for Greenlandic culture.

According to interviewees, the Greenlandic music ecosystem is strongly connected to those in Copenhagen (Denmark), Reykjavik (Iceland), Tórshavn (Faroe Islands). These music centers are important references for Nuuk, whose global outreach is expected to expand in the coming years, especially thanks to the new airport.

On a local level, the Nuuk Nordisk Culture Festival, the connectivity with the municipality and the local politicians is strong. The festival is also a hub for fostering connections among a variety of art institutions in Nuuk, a lot of which are also national institutions. IN particular, there are strong connections to the newly created Art Fund (Grønlands Kunstfond). According to interviewees, the fund is currently more inclined to fund music. A good reference is the film sector, for example, which succeeds in securing wide funding because of its better lobbying capacity.

Within the sector certain hubs of connectivity exist. There is an important art festival (Nuuk Nordic Culture Festival) where the music sector interacts with each other, and with other forms of art. These crossovers are important. Subsequently, the Greenlandic record label Atlantic Music serves as a hub for the sector.

According to this research, the best connected elements within Nuuk's music ecosystem are people, venues and local media. Katuaq appears again as an important place for connecting many music industry actors, for example through festivals or external organizations that host shows. Atlantic Music, a Greenlandic record label based in Nuuk, is another highly connected actor, releasing Greenlandic music and organizing the Akisaunerit festival.

Interviewees consider the Greenlandic music sector to be connected with the marketing and nation-branding sector, tourism, the municipal and national governments –to a certain extent–, the nighttime and leisure sectors, and the religious and education system. However, they identify gaps in connectivity of music actors with festivals – within and outside of Greenland – Youtube, international music actors and, to a meaningful degree, with government officials. According to interviewees, the connections between musicians organizations, their umbrella organization (EPI) and the rest of the business are also considered weak.

It is also important to highlight the connections of the Greenlandic music sector with the alcohol sector, an unwanted connection that negatively impacts music practice. This connection will be further analyzed in the following principles.

Another unwanted connection identified as part of this research is the dependency on Spotify. Greenlandic music is mainly consumed through this platform, resulting in a drop in

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income from recorded music. The digitization process, however, is overall positively perceived by interviewees as part of this research, as it also increased the competitiveness within the Greenlandic music sector, and facilitated access to other music and new references, ultimately benefiting diversity and new influences.

7.2.2.c Managing Connectivity SWOT

	Positive	Negative
Internal	Strength <ul style="list-style-type: none"> • Nuuk Nordic Culture Festival and Atlantic Music as hubs for connectivity of music and arts sector • Connections between other music sectors in the Nordics • Katuaq as an important place for the sector to come together • Connections between music sector and other industries or sectors (i.e. other forms of art, tourism, healthcare, children) 	Weakness <ul style="list-style-type: none"> • Geographical remoteness and inward-facing perspective • Katuaq as an important hub for connectivity which, however does not function well • Lack of unionization of music sector makes it less able to negotiate with other sectors and actors • Low connectivity between sectors within local music scene and with music industry outside of Greenland • Association of alcohol–music
External	Opportunity <ul style="list-style-type: none"> • Increased foreign interest in Greenland (trade, resources) • New art fund better connected to the music sector • International cooperation as a driver of exposure. Music sector to benefit from increasing international interest in Greenland • Opportunities in digitalisation: facilitating contact and learning exchange 	Threat <ul style="list-style-type: none"> • Dependency on funding institution's financial contributions implies the need to comply with their requirements, which can reduce experimentation • Increased dependency on Spotify and lack of income due to this • Competition among art forms for the same funding money

d. Managing Slow Variables

Slow variables are often characterized as slow, overarching and intangible factors that impact the music sector in the long run, thus It is important for it to proactively anticipate these variables, instead of reactively responding to them once they manifest. This can help prevent surprises and the ecosystem as a whole becoming obsolete.

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This research has identified six main slow variables impacting the development of Nuuk's music ecosystem and, to a large extent, the Greenlandic music sector as a whole.

Firstly, as it has already been mentioned, the perception of the arts as not being serious occupations affects music professionals, who in general stand in an arguably precarious position due to the lack of professionalization within the sector. According to interviewees as part of this research, however, this is slowly changing, especially in the last years. Inunnguaq Petrussen, a practicing musician, confirms the shift.

Secondly, as it was introduced in the previous section, the role of alcohol in Greenlandic society, and its connection with the music sector in particular are a concerning slow variable. Alcoholism has been considered as an existing problem in Greenlandic society, and in relation to music the association is often related to social conventions –drinking while playing or consuming music is usual– or guaranteeing the financial viability of music acts (in a similar manner than in the case of Juneau).

Inunnguaq Petrussen explains the lack of cafe-concerts, or listening rooms and dry venues. However, he also highlights how, in recent years, a change in alcohol consumption in music concerts is present, largely due to a higher degree of competitiveness between musicians, forcing them to focus on playing more and better, rather than getting drunk and playing.

Laura Lennert Jensen also notices a shift, explaining how the fact that an increasing number of music consumption happens via digital platforms can help erase the association between that music and a context where alcohol is present.

Another slow variable that has repeatedly been mentioned in the course of this research is the Greenlandic nationalist and independence movement, often mentioned in relation to Danish-Greenlandic connections. In addition to the aforementioned influence of the Danish political and institutional framework towards Greenland, the manifestation of that influence within the music ecosystem of Nuuk causes several musicians and music professionals to often compare their conditions to the ones in Denmark. On the political level, interviewees highlight, the Danish approach to policy and organization is often at the back of Greenland's politicians' minds, hence potentially influencing their conception of how the cultural sector in Greenland should function.

The fourth slow variable identified during this research is the structure of Greenland's economy at large, namely the strong focus of extraction of natural resources. The music sector depends heavily on the economic conjuncture of a country or region, and in Greenland's case the country's major economic drivers are the fishing and the oil industry. Next to that, the economic connection with Denmark still plays an important role. Changes in fishing stocks, climate change and other geopolitical movements –such as an increased interest in the Arctic from major international players–, as well as the changes in ties with Denmark, can all impact the music sector in the long run, both positively and negatively.

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Climate change in particular can have a big impact but according to this research it seems to be a minor topic among musicians, with mostly only the bands Nanook, Small Time Giants and the Rasmus Lyberth having addressed it in their lyrics. On the other hand, other pressing social matters, such as the suicide rate or alcoholism, are present and central in many up-and-coming rap artists and have been a main topic since the 1980s (i.e. Josef Tarrak with Tupilak).

The fifth slow variable is a very specific and arguably polemic one, related to the perception of Greenland among the Nordics. Interestingly, according to interviewees, certain current developments – such as Iceland's interest in Greenland as of the Ministry of Foreign Affairs' last Greenland Report– strike as surprising given the fact that the public image of Greenlanders has usually been that of a country of "skrællinger" (Inuit / Heathens), more than that of modern Europeans.

Lastly, it is important to name shifting societal conventions around gender and cultural background. Interviewees mention equality in nationality of performers and gender-equality as key variables impacting the future of the Greenlandic music ecosystem, in particular after larger awareness of these variables is created mainly through local media, personal networks, social media and engaging with music business actors in local, national and international levels.

7.2.2.d Managing Slow Variables SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Nationalism when it increases the value Greenlandic forms of music • The increasing competitiveness among musicians makes drinking less prominent – the focus is on performing better 	<p>Weakness</p> <ul style="list-style-type: none"> • Consideration of art as a "non-serious business" both in society and in the music sector • Nordic stereotypes influence international relationships: i.e. Icelanders historically distancing themselves from Greenland because of wanting to be perceived as Europeans and not Inuit • Association between alcohol–music • Lower interest in Greenlandic culture from young people
External	<p>Opportunity</p> <ul style="list-style-type: none"> • Using Danish-Greenland similarity in legal and institutional frameworks to pinpoint gaps and areas for growth or improvement 	<p>Threat</p> <ul style="list-style-type: none"> • Nationalism when it closes off Greenland to foreign and diverse influences

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	<ul style="list-style-type: none"> ● Greenlandic nationalism to invest in international visibility, inserting itself in the international cultural channels, thus giving Greenland more visibility, thus increasing pride, thus serving nationalism ● Changes in the social structures: emancipation movement ● Changes in funding structures ● Digitalisation with regards to music consumption: music that one hears on headphones and not in a bar is less likely associated to alcohol 	<ul style="list-style-type: none"> ● Economy at large largely depending on fishery ● Climate change impacting negatively in the society and economic systems ● Increasing costs of international mobility
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e. Managing Feedback Loops

Feedback loops are circles of thought that either reinforce or weaken a certain perception or characteristic of the ecosystem, ultimately provoking or preventing changes in it.

In the case of Nuuk, this research has identified four main feedback loops.

The two first ones are strongly related to each other. On the one hand, the existence of strict taxation laws. Artists must be paid after tax, which means they cannot deduct taxes from the purchases of material for their occupation, such as instruments. The tax system is based on the idea that musicians earn a lot of undocumented income, and the putting in place of the abovementioned rules is a consequence of that idea, creating a clear feedback loop. This fact, however, provokes as a consequence musicians not to document a certain amount of income in order to compensate for a system that does not fairly tax their professional activities.

The matter of taxation was again on Greenlandic news again in 2021 as part of the demand from the artists umbrella organization EPI for better conditions for artists in Greenland. This picked up a conversation from 2018 in which the Culture Committee seemed interested in making music-making tax exempt. None of the above have improved recently, according to the interviews carried out as part of this research.

The precarious situation in which musicians and music practitioners often find themselves in Greenland also feeds into an additional feedback loop – the understanding by these professionals that it is not possible to make a living in Greenland through music. Often this results in the need for independent musicians to have a second job in order to cover expenses. Though some, like Laura Lennert Jensen, recognise certain benefits in a lack of specialization in the creative business in Greenland – the fact that one needs to know how

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to do several things can widen the professional and artistic possibilities – in general it is a longstanding demand for musicians to have better working conditions in Greenland.

This is reinforced by the fact that the number of concerts a band or musician can play in Greenland is relatively low. According to Andreas Otte, there is not a minimum rate per concert. Instead, there is more competition on the scene with bands willing to play cheaper than earlier, in his view. This causes a downward spiral, reinforcing the understanding (and fact) that it is impossible to make a living through music.

Another consequence of this situation is the lack of interest in a music career. An understanding of it not being a viable professional choice lowers the number of people interested in it, forcing music to survive on a handful of passionate individuals that can end up carrying the weight of the whole of the sector on a single pair of shoulders.

Feeding into the above feedback loop, it is important to highlight another existing one because of the limited availability of rehearsal spaces and places for experimentation. A clear group affected by this is the youth.

When there is minimal space for organizers to set up new initiatives in music, for example festivals or concerts or self-run venues that can foster experimentation, the youth lack examples and inspiration, resulting in them also not organizing new events nor inspiring others. This way, the cycle of setting examples and inspiring slowly diminishes, going hand in hand with youth not finding local culture an interesting thing. Examples of successful experimentation and grassroots inspiration are, for example, Nuuk Underground, studied by Andreas Otte –interviewed as part of this research– between 2010 and 2012, and it would be advisable to observe the reasons and challenges of such initiatives to identify gaps in the current system that projects like such could fill.

Strongly related to the above is the music education system in Greenland. Its current lackings –such as teachers– and conditions result in a smaller number of people interested in a serious career in music, again feeding into the lack of references for youth or potentially interested people. This point is interesting, though, as according to Inunnguaq Petrussen, it is not necessarily a bad thing to leave, as it can help broaden a mindset and gain new, different perspectives. Inevitably, this poses the question of class: if leaving Greenland is a condition to obtain a higher education in music, who is able to afford that?

On this topic, Laura Lennert Jensen raised the point of roots and connection to the homeland. Giving as an example her own experience –originally from Sisimiut, now living in Nuuk, and for now not contemplating a return to Sisimiut– she illustrates how the need for a departure also implies a reliance on strong ties with the homeland to provoke a return,

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Finally, the last feedback loop identified during this research is the fact that the music industry in Greenland seems to preferentially promote music with Greenlandic lyrics over those in other languages, which reinforces the idea that music has to be local. In turn or in parallel, consumers also tend to favor music with Greenlandic lyrics over English lyrics, thereby keeping the audience for music with other lyrics or a different, more international sound relatively small.

In relation to the above, foreigners and tourists also often expect to hear a certain stereotypical Greenlandic music, thereby encouraging locals to make this music, thereby diminishing the cultural diversity of Greenlandic music and leaving only the genres the tourists want to hear.

7.2.2.e Managing Feedback Loops SWOT

	Positive	Negative
Internal	Strength	Weakness
	<ul style="list-style-type: none"> • Music being available as a hobby or part-time occupation to a wide audience resulting in a significant amount of people knowing how to play (mainly guitar) and having an interest in singing 	<ul style="list-style-type: none"> • Tax laws to repress undocumented income actually creating more undocumented income • Lack of teachers and examples causes less people to ambition a career in music, causing less teachers and examples • Lack of professionalization provokes more lack of professionalization • Lack of rehearsal space and places for experimentation lowers the quality of the music played and removes interest from youth • Focus and popularity of music with Greenlandic lyrics keeps other music small, and feeds into the local focus of Greenlandic music consumers
External	Opportunity	Threat
	<ul style="list-style-type: none"> • Branding remoteness strategically: Greenlandic music export to use remoteness to sell music abroad and position it but not limit it regarding genre (i.e. Iceland music export) 	<ul style="list-style-type: none"> • Performing otherness to Western modernity – "Greenlandification" of music to fulfill outsider's desire to hear identity traits in the music

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f. Fostering an Understanding

It is important for all actors of the music ecosystem to understand and be aware of the system they are part of. Additionally, it is also crucial that the ecosystem is connected to actors outside itself – professionals from other economic sectors, policy makers, politicians and diverse representatives of other industries that impact the music sector.

This research has found a number of positive initiatives connecting the Greenlandic music sector with other fields.

With regards to social affairs, music has been used by The Agency for Prevention and Social Affairs' project *Paarisa*. This project led to this AIDS campaign producing a record, *Paarisa-band with Ulf Fleischer* (1988). The Agency has ever since used music in their campaigns, reinforcing the association between music and positivity, in the words of Andreas Otte. The Greenlandic band Nanook has also participated in the project Nilliasa with Nanu Børn about violence against children.

Connections with social matters are also present in policy-making documents, such as the case of Sermersooq Municipality's cultural policy, which proposes using art as a form of therapy. It also highlights potential links of culture with other economic sectors (tourism, urbanism) and proposes partnerships between culture, businesses and education institutions.

The relationship between music in tourism is, in fact, one of the most appropriate examples of a collaboration between music and another economic sector, based on a symbiotic idea –these are the words used by Kristian Blak to describe the Faroese case, and are very much applicable in the Greenlandic one–. According to Andreas Otte, there have been attempts to co-brand music and tourism by Visit Greenland and Air Greenland. The former has webpages on Greenlandic music culture, which were in most cases written by Otte himself. As per Air Greenland, in the past it supported Simon Lynge and used his music in its commercials. Air Greenland also has music, music videos and documentaries on Greenland on their flight entertainment system.

A clear strategy for an internationally-aimed Greenlandic music export is probably the biggest lacking with regards to coordination with tourism. Outside approaches, such as the Icelandic Music export, are regarded as references.

Taking a look at the local music ecosystem in Nuuk, several important gaps were identified, which impact the efficiency of an inner-sector and cross-sector understanding.

Firstly, and flagged by interviewees as a key element, is the scarcity of role models for younger generations. As described in previous principles analysis, this situation creates a

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damaging loop, namely a cause-consequence of less music education, less space for experimentation, less professionals in the sector, and less negotiating power.

Closely related to the above is the lack of awareness of government and policy-makers of the reality of musicians and music professionals, which often comes from a lack of interest, engagement or even no willingness to understand the potential of the music sector for local economy – despite strong efforts from the cultural sector (EPI, for example).

This situation, paired with the fact that high quality music is being produced in Greenland, though it remains largely unknown outside of it, makes interviewees outline clear lines of action, among which are the demand for more available information on legislation, funding opportunities, education, royalties, copyright and the overall economic model. This research also found interest in further developing the roles of different actors in the ecosystem and creating awareness about “the other side of the table”, that is, counterparts in negotiations and representatives of sectors that coexist and interact with the music one, to any degree. Organizations that could help with this are the Musicians associations, the Copyright Association (KODA), record companies and cultural funds. All these should be more visible and collaborate better in today's Greenlandic music business.

7.2.2.f Fostering an Understanding SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> Existing connections between music sector and other industries or sectors (i.e. other forms of art, tourism, healthcare, children) Connections between non-religious music sector and the Church in music-related efforts Important actors within the system exist, i.e. Katuaq 	<p>Weakness</p> <ul style="list-style-type: none"> Lack of role models General lack of interest towards music and learning within the music sector Lack of knowledge of music sector among government officials and policy-makers Lack of transparency in governance and legal framework
External	<p>Opportunity</p> <ul style="list-style-type: none"> Inspiration by other Nordic organizations like Iceland Music Export Streamlined promotion: social media, private-public 	<p>Threat</p> <ul style="list-style-type: none"> Musicians and music professionals abandoning Greenland due to lack of opportunities

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	collaborations, music dissemination <ul style="list-style-type: none"> ● Use of unions to present and put demand of the sector in the public eye ● Co-branding music and tourism in a wider sense, beyond the "hearing Greenland" in the music objective ● More visibility of all music actors in Greenlandic sector 	<ul style="list-style-type: none"> ● Political swings in governance institutions difficulting a common understanding
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g. Encouraging Learning and Experimentation

Education and experimentation are two important aspects to build resilience, which are strongly related to awareness and understanding.

In the case of Greenland, there is a clear agreement among interviewees as part of this research that the music education system in the country needs improvement. The main problems are shortages in personnel and facilities, as it has been mentioned in previous sections. When compared to the case of Faroe Islands, for example, certain gaps are exposed, in particular a need for a stronger collaboration between music education and primary education. A critical note remains that music education in primary schools is part of the local choices (lokale valg) but this subject consists of a variety of arts subjects which in practice means there is very little music education.

Accessibility to music school is also an important aspect to take into account. In Greenland, not only is the music education system addressed at children, lacking a competitive infrastructure for youth or adults (or a higher education option); but also it is, in general, mainly used by children from middle and upper class families, raising questions about its true accessibility.

Despite the above, it is relevant to highlight positive developments in music education, in particular the efforts to solve some of the problems above. On the one hand, the Serravik/Sisimiut music school, an important actor within the music education system in Greenland, is currently in conversation with the Ministry of Education about the possibility of a Music Bachelor in Greenland.

In Sermersooq, where the central music school is based in Nuuk, but satellite schools in other cities exist, there is a clear interest and acknowledgement of the need to involve the youth and foster intergenerational exchange. The Municipality has put these ideas in practice through the program NUIF (Nuuk Youth in Progress), for example. The music school also often hires experienced musicians to teach music.

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In addition to the two above, three additional key actors for the music education infrastructure in Greenland were mentioned during interviews for this research: the GUX (upper secondary education) music classes in Nuuk, the Music Teacher Bachelor's education at the Institute for Learning of the University of Greenland, and the education as a church organist.

Finally, it is important to highlight that according to interviewees, there is neither help nor space for experimentation. Even though experimentation is mentioned in Chapter 11 of the *Inatsisartutlov nr. 5 af 6. juni 2016 om kultur- og fritidsvirksomhed* (Act n°5 from June 6th, 2016, on culture and leisure activities of the Government of Greenland), it is only referred to in a broad sense, for all cultural fields, and there does not seem to be a successful implementation of that rule. According to this research, experimentation is missing in making music (scarcity in rehearsal spaces), in presenting music (scarcity in experimental venues), and in inspiration (scarcity in role models).

7.2.2.g Encouraging Learning and Experimentation SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> ● Municipal music schools in place, and featuring collaboration programmes in some occasions ● Intergenerational exchange programmes in Sermersooq ● Sisimiut and Nuuk Music Schools bringing international or touring musicians to give workshops 	<p>Weakness</p> <ul style="list-style-type: none"> ● Lack of music teachers and facilities ● Music not the priority of the education system ● Bias in the profile of students attending music education (upper class) ● No option for higher music education in Greenland ● Lack of space and encouragement for experimentation
External	<p>Opportunity</p> <ul style="list-style-type: none"> ● International collaboration to bring music teachers from abroad ● Give space to youth to create ● Bigger collaboration between sectors using musician's existing connections through other jobs ● Funded scholarships for education abroad with clauses of mandatory return, encouraging a "train the trainers" approach 	<p>Threat</p> <ul style="list-style-type: none"> ● Music education losing importance front other forms of art in the academic curriculum ● People going to Denmark for higher education and not coming back

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h. Broadening Participation

Closely related to the previous principle, the need for true, accessible participation is very important in a music ecosystem in order to not render its education useless. According to interviewees, Nuuk's music ecosystem is characterized as generally open, but closed to some extent. The reason for this description is that the participation generally occurs in cooperation between venues (Katuaq or Mutten) and artists, for example in jam evenings, and among artists themselves, but to a lesser degree among artists and audiences, or music professionals and other sectors.

In general, however, Nuuk was characterized as a place where "everyone can participate". Unfortunately this does not go for people from outside of Greenland, who are sometimes not welcomed as band members because of their foreignness – a matter closely related to nationalism. It is important to highlight, however, that this is not a concluding thesis, as for example Andreas Otte and Jonas Nilsson, both from Denmark and interviewed during this research, have been welcomed in different band constellations across Greenland.

With regards to missing groups, there is a wish to see more female and non-binary artists participate, and more interaction between young and old, experienced and inexperienced.

A closer look at the ecosystem enables the identification of several barriers to participation, namely financial, knowledge and space barriers.

The conversation about precarity of music-related jobs has been widely discussed in the course of this research, and it also impacts participation. The financial barrier this generates means that it becomes expensive for Greenlandic musicians to professionalize, and keeps their income low. This is why financial support is needed, for example through family or social networks –in a more informal manner– or through institutionalized forms of support – such as a guaranteed basic income, for example.

Subsequently, mostly people from higher socio-economic backgrounds seem to participate in music education as described in the previous section. This could once again be caused by the financial security these groups have on one hand, but on the other hand it could also be the result from a lack of awareness in other socio-economic groups of the possibilities to do so.

In addition to the above, the lack of space for experimentation, also described in the previous section, is a strong barrier for participation. If Nuuk lacks open, grassroots, community-organized spaces, the possibilities of fostering and allowing new ideas –impulsed by new people– significantly reduces.

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With regards to participation in the governance level, in the decision-making circles, the interviewees' response leaves no doubt of one of the key demands of the sector: to see more participation and sensitivity from the government's side.

Despite the indisputable need for the above, there are also several examples of promising developments that have the potential to positively impact the above. Firstly, the high degree of unionization in Greenland can be an asset. EPI, the Artists Organization, includes representatives of, among others, Greenland Musicians Association, Greenland Writers Guild, Greenland Film-makers Association and Greenland Stage Artist Association. The leverage capacity of such an organization is larger than individual action.

Though EPI is a good approach, this research found a gap with regards to an umbrella organization for all sectors within the music ecosystem, in order to participate more in the governance of and policy around the music sector. Nunatsinni Nipilersortartut is only for musicians, and that organization and EPI are very loosely organized.

Given the above, it is promising that members of the newly created national Cultural Fund (Grønlands Kunstfond) are appointed upon recommendation of several organizations active in the cultural landscape, such as Sulisitsisut, EPI or Katuaq, the Culture House.

The above is not a coincidence, but rather it seems to be the consequence of an understanding by government officials and politicians to recognize the need for more citizen participation. In Nuuk in particular, Sermersooq Municipality's Coalition Agreement (Governing agreement for the Municipal Council) highlights the need for more citizen participation, and its Cultural policy focuses on the involvement of the local population and on increasing the awareness of the cultural life that Nuuk has to offer. Subsequently, the Sermersooq Business Council and Visit Nuuk are making an initiative to have kids contribute to branding the city for tourism.

7.2.2.h Broadening Participation SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Sermersooq's Coalition Agreement highlighting the need for more participation • Existing efforts for intergenerational participation • Informal collaboration and participation exists (bands, jam sessions, person-to-person connections) 	<p>Weakness</p> <ul style="list-style-type: none"> • Financial barriers to pursue a career in music • Low awareness within certain groups about opportunities to participate in music • Lack of self-awareness of the system blocks certain informal initiatives as they are not offered a space to grow

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	<ul style="list-style-type: none"> • Music sector representatives participating in Grønlands Kunstfond 	<p>within the formal circles of the system itself</p> <ul style="list-style-type: none"> • Lack of space to develop ideas and let people participate; limited openness of jam sessions • Non-Greenlandic musicians are not always welcome to join
External	Opportunity	Threat
	<ul style="list-style-type: none"> • Private-public partnerships in music industry • Kulturnat and similar initiatives • Explore the potential of a cultural rights municipal plan • Target involvement of underrepresented groups (female and non-binary artists) • Foster interaction between young and old, experienced and inexperienced 	<ul style="list-style-type: none"> • Lack of interest from citizens at large • Generational barrier –in interests, in professional occupations– having an impact on music collaboration between actors of different ages

i. Promoting Polycentric Governance

It is important for the resilience of music ecosystems that all policies directly or indirectly impacting it align.

In the case of Greenland, according to interviewees there are several governance institutions that are important for the music sector in the country: art funds, such as the National Cultural Fund or Nuna Fonden; the executive departments of the municipal music schools; Katuaq, especially the event-coordinator and Atlantic Music. The two latter ones are characterized by Andreas Otte as "important centers and gatekeepers in the ecosystem".

Additionally, the Municipalities, such as Kommuneqarfik Sermersooq, international actors, such as the Nordic Council of Ministers, or the Government's Department of Health (especially during Covid-19) also appear to be relevant institutions.

Polycentric governance is based on the need of streamlining all policies that impact the music ecosystem. Firstly, this means cooperation and alignment within the cultural sector itself. A mention of cooperation is present in Chapter 2 of the *Inatsisartutlov nr. 5 af 6. juni 2016 om kultur- og fritidsvirksomhed* (Act n°5 from June 6th, 2016, on culture and leisure activities of the Government of Greenland), which states that government and municipal councils have to cooperate on the establishment of cultural matters.

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But streamlining is also required on a more horizontal level, with different domains. This research identified four main topics.

The tax regulations, as it has been described in previous sections of this research, are based on existing stereotypes associated with musicians, feeding into an unfair distribution and organization of income declaration and deductions. This creates important barriers for musicians, and shows a lack of understanding of the functioning of the music business.

Secondly, another important topic raised in the slow variables section – alcohol. The governmental framework that ties the music sector together with alcohol results in the situation that it is currently only economically sustainable to organize music events when they include alcohol. This results in an unwanted, too prominent role of alcohol in the music sector, bringing in unconscious associations between live music and alcohol. On the other hand, due to the acknowledgement of an existing problem regarding alcohol consumption in Greenland, funding-granting authorities often include a strict non-alcoholic events policy. This limits the possibilities of the event being organized, and is also a reflection of a completely dry policy that does not seem to succeed in presenting responsible consumption patterns.

There is little doubt that funding is, indeed, a key topic with regards to the financial sustainability of Greenland's music sector. As in many other states, there are several opportunities for funding applications on local, national and international levels. With the case of Greenland and the Faroe Islands, it is particularly important to highlight the access of these countries to funding institutions aimed at the Nordic countries at large. Streamlining all funding actors, attempting to align and compatibilize their funding schemes (i.e. the Culture Pool and subsidies of the Municipality of Sermersooq; the Greenland Art Fund on a national level, and even the Greenland Foundation or the Nordic Council of Ministers' funding schemes on an international level) would be strongly beneficial.

Lastly, as it has been addressed in the course of this research, connecting the music sector to the tourism industry, an important driver of the Nuuk economy, has great potential. The Municipality of Sermersooq also highlights links of culture (and music) with other sectors (tourism, urbanism) and proposes partnerships between culture and businesses and education institutions, but it remains to be seen to what extent the putting in practice of such objectives will be successful. Another policy domain where music can play an important role is that of wellbeing – the Municipality of Sermersooq's cultural policy proposes using art as a form of therapy.

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7.2.2.i Promoting Polycentric Governance SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Variety of funding actors • Existing connections of music with other sectors • Existing legislation stating that government and municipal councils have to cooperate on the establishment of cultural matters • Newly created Grønlands Kunstfond – more transparency and efficiency in governance of arts sector 	<p>Weakness</p> <ul style="list-style-type: none"> • Complexity and existing stereotypes regarding musicians in the tax system, lack of revision of tax policy according to the needs of the music sector • Alcohol policy and its connection with the music sector • Lack of empathy and willingness to from government institutions and representatives towards the demands of the music sector
External	<p>Opportunity</p> <ul style="list-style-type: none"> • Connecting cultural policy with tourism, urbanism, health and wellbeing policies • Streamlining funding schemes • Establishing a policy and administrative advising office for artists 	<p>Threat</p> <ul style="list-style-type: none"> • N/A

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7.3 Tórshavn, Faroe Islands: 'The Power of Fiery Souls'

7.3.1 Resilience Now and in the Future

Tórshavn is the capital and the largest city of the North Atlantic archipelago of the Faroe Islands (Føroyar), located in the municipality with the same name (Tórshavnar Kommuna). The city sits on the eastern coast of Streymoy, the largest island of the archipelago –approximately 373 km²– and has traditionally been a harbor city (hence its name, *havn*). It is very well connected to the rest of the Faroe Islands by an extensive road network, tunnels (three of which are underwater), ferries and helicopters. Tórshavn Kommuna has a population of 22,900 (the Faroe Islands has a total of 54,000 inhabitants) and is the seat of the municipal government and the Faroese self-rule government (Føroya Landsstýri) which holds executive power in local government affairs.

Like Greenland, the Faroe Islands are one of the three constituent countries forming the Kingdom of Denmark, an element that defines the political and social reality of the archipelago, though arguably in a different manner than the Greenlandic case. The Faroe Islands have an executive government, whose head (Bárður á Steig Nielsen) serves both as Prime Minister and head of Government, and a parliament (Løgting) with currently 33 members that is said to be one of the longest running in the world. Following the same structure as Greenland, elections are held at municipal and national levels, with the Faroese electing two members to the Kingdom's Parliament in Denmark (Folketinget).

As with Greenland, the relationship between Denmark and the Faroe Islands also manifests through Danish policies or infrastructure informing or becoming a reference for their Faroese counterpart; and through Denmark being the host country of many Faroese traveling abroad for work or education.

Despite the fact that the keywords used to describe the ambitions of Juneau's music ecosystem–'self-determined' and 'self-aware'–could also be applicable in the case of Tórshavn, there is one term that summarizes the character of the music sector of this Arctic archipelago to its maximum precision: fiery souls (*Eldsálar*, in its Faroese spelling, originated from "eldur", meaning fire, and "sálar" meaning souls). The words are used to describe a human being that is passionate, assertive, sensitive and hands-on about something – in the case of this research, about music.

Fiery souls are key players in the Faroese music ecosystem, whose resilience is often related to topics such as organization, communication, financial support and political power by key actors within the sector. When the words 'fiery souls' were first mentioned –in the course of a workshop during the early stages of this research– another Faroese term was referenced: *mótstøðuføri* meaning "resistance:" not against developments or change, but in the sense of survival and openness towards evolution.

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This research found how the materialization of resilience in the context of Tórshavn follows this approach – it is a welcoming, mostly horizontal, small music ecosystem, characterized by openness and accessibility. Despite its small size, most main actors are present: a record store, a publishing house, record labels, studios, festivals and several venues. . According to Glenn Larsen, Head of the Faroe Music Export (FMX), only the traditional concept of a booking agent is missing in the ecosystem.

The notion of the fiery souls permeates the way Tórshavn's music sector has operated over the last years, with one person being arguably the most important driver of the scene: Kristian Blak. Originally from Denmark, Blak has been based in the Faroe Islands for almost 50 years, where his work at Tutl (the Faroese record label, founded in 1977), the jazz and rock scene (particularly relevant during the years while the Perlan, a historic venue in Tórshavn, was still open) and several other engagements have set the foundations of today's Faroese music sector.

The dependence of a music ecosystem on a handful of key figures like Blak is, however, problematic on many levels. This factor and its particular implications in the Faroese case will be analyzed in the following section under the resilience principles, but for now it is important to highlight the relationship of this dependence with, for example, professionalization of music occupations. The grassroots, almost activist approach that dominated in the 1970s in the Faroe Islands is a heavy inheritance that makes the creation of a professional music sector difficult. Faroese interviewees as part of this research – Blak among them – assert that, though the above is true, over the last years there has been an increase in such professionalization.

The connections of this process with matters of credibility before the wider Faroese society, in particular due to the taxation system, or the elimination of the "culture-for-free" and "music is a side-job" mentalities show how most of the shift in Tórshavn's music ecosystem is to come from the slow but steady modification of long-established, institutionalized working processes. The objective is the creation of a professional music sector that keeps the passion and flame burning.

There are two recent achievements that go some way towards achieving this goal in the Faroese music sector. Firstly, the creation of the Føroya Tónleikasamband (FTS), an umbrella organization including representatives of all professional sectors related to music – that is, not only musicians. The high degree of unionization in the Faroe Islands (take the success of the Council of Faroese Artists–LISA, Listafólksamband Føroya–whose work was praised by Kristian Blak, as an example) creates an appropriate context for the viability of initiatives like the FTS.

According to Torleik Mortensen, musician, studio owner and Chairman of the Faroe Islands Musicians Association (Føroya Tónleikarafelag), the importance of culture in general, and music in particular, need to be stressed before the political institutions in the Faroe Islands,

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as there is a serious lack of political leverage which he hopes will be bridged thanks to FTS. Glenn Larsen, Head of FMX, confirms this approach, arguing that the importance of other economic sectors – e.g. the fishing industry – makes it difficult to negotiate funding and other governmental support schemes at the moment.

To illustrate the above, it is important to note that FMX, despite being a government office, has very limited institutional funding, which means it is also able to apply to grant schemes of foundations such as the Nordic Culture Fund.

Despite the curiosity in its funding organization, the creation of FMX in 2019 is another important development that will surely positively impact the Tórshavn music ecosystem. The dependance of Faroese music on larger music centers like Copenhagen, Berlin, London or several cities in the United States (Cannady, 2021), and the fact that Spotify and other digital streaming platforms label Faroese music under the Danish one –as it happens with Greenlandic music– are two solid justifications for a promotional effort of the Faroese music ecosystem internationally.

It is precisely through international branding that a Faroese musical identity is being pushed. Both Elin Brimhein Heinesen, journalist, editor, singer and composer, and Glenn Larsen recognise the risk in the promotion of Faroese music through the label of exoticism, remoteness or curiosity, but “it is precisely the acknowledgement of that risk what sensibilizes people to not fall into that trap”, in the words of Elin. According to her, “there is a risk that the demand for exoticism from outside may influence Faroese musicians' way of making music in favor of meeting these demands, instead of producing music that is authentic and true to themselves”.

Such a context means that preservation of traditional Faroese music is not in danger, nor is all internationally-promoted Faroese music expected to be folk or traditional chain dance ballads (kvæði, a traditional Faroese singing accompanying the national circle dance of the Faroe Islands). Over the last few years, Tutl has played an important role in the protection of the Faroese musical tradition, acting as a cohesive organization that protects musicians and puts its infrastructure at their service, as well as one that takes it almost as a ‘personal responsibility’ to protect Faroese traditions through the publication and support of that musical production. It is important to note that, despite that approach of Tutl's, the record label is not perceived by Faroese interviewees to be silo-ing other, non-traditional music genres.

During interviews carried out as part of this research, the topic of identity and nationality was discussed also in relation to stereotypes about Faroese people and culture, something that can become problematic – and which has been in the past. That is, for example, the association of Faroese music to existing stereotypes of the Faroe Islands being “a whale-killing country”. The implications of this matter for Tórshavn's music ecosystem will be analyzed in the following section, but it is relevant to highlight the

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connections of such associations with the consequences for the international music offer in the Faroes (for example, through festivals like G!) as well as the access to different artistic influences in the Faroes.

According to Glenn Larsen, the high level of digital literacy of Faroese society, a strong access to Internet and an innovative mentality with regards to digitalisation are ways that Faroese musicians are exploring to become proactive about self-promotion and international publicity. This approach can prove very useful to tackle some of the aforementioned stereotypes.

As a closing note before the following section, it is relevant to highlight how interviews with Faroese actors in the islands' music scene showed that a key threat to the industry would be an economic crisis, related in particular to the high dependency of the archipelago's economy on fishing and fish farming. The war in Ukraine and the discussed embargos on Russia were mentioned with concern – according to the Financial Times, seafood accounts for over 90 percent of all Faroese exports, with Russia accounting for nearly a quarter of all purchases in 2021⁶. According to Elin Brimheim Heinesen, there is also the concern that "growing veganism and vegetarianism in the world, as well as dissatisfaction with the practice of whaling in the Faroes, may change consumer patterns so much so that international demand for fish products may decrease significantly, which also could affect the Faroese economy negatively". In addition to these, the need for stronger connections with other economic sectors, more rehearsal space and places for experimentation and a bigger implication of national television and radio were explained to be the most pressing needs. These and other threats and opportunities will be further analyzed in the pages below.

7.3.2 Resilience Principles Analysis

a. Maintaining Diversity

The Faroese music ecosystem is diverse on a variety of levels.

Firstly, with regards to genres, interviewees as part of this research recognise an inherent openness of the Faroese music scene towards niche acts. However, the small size of the ecosystem, and the lack of institutional support for the wider offer of genres, arguably results in a certain degree of competitiveness among these sub-scenes.

The variety in genres in the Faroese music ecosystem is also a consequence of the internationalization efforts – through a variety of music festivals happening on the archipelago (G! Festival in Gøta; Summarfestivalurin in Klaksvik or Summartónar

⁶<https://www.intrafish.com/trade/faroe-islands-finally-approves-sanctions-against-russia-but-leaves-fish-out/2-1-1216792>

throughout the Faroes, organized by the Composers Association), the music ecosystem ensures a steady flow of international influence.

G! Festival, held annually at the seaside village of Gøta on Eysturoy, and Summarfestivalurin are the two largest ones, bringing together leading international musicians as well as local acts.

As per Summartónar, it is organized by the Faroese Association of Composers and Songwriters (FFT, Felagið Føroysk Tónaskøld), and presents both classical and contemporary music. Over the years more than 1600 concerts have been presented and each year several new works are performed – over 500 compositions have had their world premieres at Summartónar, the vast majority of these written by Faroese Composers. The Summartónar Festival, partly funded by governmental funds, has had a huge significance and is a very important event for Faroese music creation, according to Elin Brimheim Heinesen.

Genre diversity is also due to the support of long-standing actors such as the record label Tutl, or newly created companies such as Mahogni Music Publishing.

Tutl, founded in 1977 as a collaboration between Havnar Jazzfelag (Tórshavn Jazz Club) and the Faroese folk group Spælímenninir í Hoydølum, is the leading representative and distributor of Faroese music. It is currently collectively owned by musicians and composers, and is responsible for the release of a wide range of musical genres, spanning everything from ethnic, folk, jazz, pop, rock and heavy metal to classical, choral, children's music, country, gospel, and more. The majority of signed artists are Faroese, but TUTL also has artists of Icelandic, Danish, Estonian, Italian, German, Swiss and other nationalities in its varied and eclectic roster. Recent years have shown significant growth in artistic activity on the Faroe Islands.

Mahogni Music Publishing, founded by well-known Faroese artist Høgni Lisberg (Hogni) in 2019, is the first dedicated music publishing company in the Faroe Islands. The company's objective is the promotion and internationalization of Faroese musical acts, based on the firm conviction of its founder that there is certainly a market for these beyond the Faroes borders.

With regards to genre diversity, it is important to highlight the role of the classical music scene in the Faroe Islands. According to Hans Petur í Brekkunum, Alto and Soprano Saxophonist, Composer and Manager of the Faroe Islands Symphony Orchestra, classical music has played an important part in the Faroese music history, and continues to do so in the present

The Faroe Islands Symphony Orchestra (Føroya Symfoniorkestrur), founded in 1983, is an important driver of the classical music scene in the archipelago. Formed originally by

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music teachers of the 1982-founded Føroya Musikkskúli (Faroe Islands Music School), students of the school and both Faroese and foreign musicians, the orchestra's activity has grown exponentially over the years, which is, according to Elin Brimheim Heinesen, a result of increased funding and of the good work of music schools, where several professional musicians in the orchestra work as teachers.⁷

Despite the outward-looking approach of Faroese music branding, the preservation of its cultural heritage and traditional music is a high priority among key actors, such as the national broadcasting company KVF or Tutl. According to Tutl's co-founder Kristian Blak, Tutl is important for classical, traditional Faroese music, folk and jazz. For the maintenance of these genres, the label makes an effort to ensure national government funding for the purpose of cultural promotion and heritage preservation work.

Government funding, though, is not the norm, which highlights the importance of such work by Tutl. Though it is precisely this fact that results in a variety of grassroots funding support among Faroese citizens. Financial support coming from all sectors towards music production, for example the publication of an album by a local artist, is not rare. According to Elin Brimheim, this grassroots support has become increasingly challenging in a context with growing competition, where a larger number of people produce music today. "Some Faroese businesses that used to sponsor music back in the day", says Elin, "have simply stopped doing that, turning everybody down because they say they receive too many applications and they do not have the time nor the expertise to decide who to sponsor."

Diversity also manifests in the variety of venues in Tórshavn that schedule music acts. Among them, interviewees as part of this research highlight the role of Reinsariid (referred to as the main music venue in Tórshavn) Norðurlandahúsið (The Nordic House), which hosts bigger concerts; and Blábar, a bar owned by jazz and blues enthusiasts, that hosts a lot of smaller jazz and blues jam sessions and concerts.

This variety of venues is unfortunately not overwhelming, and highlights a significant absence – that of enough rehearsal space and a venue for younger, experimental proposals.

7.3.2.a Maintaining Diversity SWOT

Positive	Negative
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⁷ Extensive information about the Faroese classical music scene can be found in the websites of the Faroe Islands Symphony Orchestra (<https://www.symfoniorkestrur.com/>) and that of the Association of Faroese Composers (<https://composers.fo/about/>).

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Internal	Strength	Weakness
	<ul style="list-style-type: none"> • Significant variety of sub-scenes • Well-preserved, cultural heritage and traditional music • Certain degree of variety in funding options (state, municipal, private) though need for a bigger role of all • Extended grassroots support network of local businesses • KVF's support to local musicians 	<ul style="list-style-type: none"> • Dichotomies between sub-scenes – arguable degree of competitiveness • Lack of rehearsal spaces and music venues for smaller, non-commercial and experimental genres • Tension between urban and rural areas
External	Opportunity	Threat
	<ul style="list-style-type: none"> • Influence of foreign artists enriching musical genres • Expanding the role of key actors to secure diversity: FTS; Tutl, FMX, FFT 	<ul style="list-style-type: none"> • Urban development depleting space for music • Political unawareness of the potential of the sector • Further commercialisation of the sector, damaging niche acts' public exposure

b. Maintaining Redundancy

As referenced in the previous description, it is the solidarity between musicians and music professionals that is the most prominent redundancy visible in the Tórshavn music ecosystem. Actors help each other by filling in when needed, lending material and gear and promoting grassroots fundraising. This is relevant when paired with the lack of redundancy on a governmental level.

Despite the above, there is one remarkable example of lack of redundancy in Tórshavn – the fact that a vast amount of knowledge and experience is condensed in one person, Kristian Blak. When interviewed as part of this research, Blak explained that upon turning 50 years old, “he decided he needed to become expensable and not be needed any more.” According to him, he has been halfway successful. He describes how over the past years his absence from the Faroe Islands during several months did not pose problems, but rather showed how the current priority is that the sector stays alive by professionalizing itself.

Professionalization is also a priority of the Faroese Music Export (FMX), which takes over the functions of the former Faroese Alliance for Music Export (FAME) and Music Information Center (MIC), and contributes to other export initiatives such as the Faroese Music Awards (FMA) and G! Festival's exporting efforts. There is a certain degree of redundancy among the work of FMX and G!, though it is a matter of concern that the

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export efforts of the whole of the Faroese archipelago rely on a one-man team that –currently– is FMX.

Worth mentioning with regards to internationalization efforts is the newly created publishing company Mahogni Publishing, lead by Høgni Lisberg, which has a clear objective of placing Faroese music in the international market. In this regard, the publishing house's role adds to the work of the above-referenced organizations. Lastly, it is worth mentioning that when asked to reflect on the redundancy of Tórshavn's music ecosystem, interviewees of this research recognised that the lack of redundancy of the music profession in general means that musicians and music professionals shift their occupation to ones not in the music industry in times of crisis, such as the Covid-19 one. This renders the ecosystem as a whole vulnerable, given the fact that little governmental support exists.

7.3.2.b Maintaining Redundancy SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Critical mass of FMX as a merger organization • Former extended grassroots network of local businesses that donate to aspiring musicians, though this practice has decreased in recent years • Solidarity between musicians • Existence of one main record label (Tutl) and smaller ones in the archipelago (Kervid) 	<p>Weakness</p> <ul style="list-style-type: none"> • Quintessential experience and knowledge in the head of roughly one person (Kristian Blak) • Vulnerability of FMX for budget cuts as the sole organization for music export • Hardly no government-level back-up in times of crises • Economic redundancy for musicians' income almost absent
External	<p>Opportunity</p> <ul style="list-style-type: none"> • Professionalizing and sharing the work, experience and knowledge of Kristian Blak. • Safeguard functions of Tutl records in the wider music ecosystem 	<p>Threat</p> <ul style="list-style-type: none"> • The Faroese overall economic dependency on fish export to the EU, Russia and vulnerability to war, collapse of fish stocks, changing consumption patterns and fishing embargoes • Sectorial drop-out during the pandemic and uncertainty if knowledge and experience will return

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c. Managing Connectivity

As it has been described, Faroese music actors such as FMX and G! Festival make strong efforts in establishing connections with international artists, journalists and institutions. Given this existing approach, there is strong potential for the Faroese music sector in general and the Tórshavn one in particular to benefit from stronger connections with other economic sectors, mainly tourism..

According to Kristian Blak, the connections with the tourism industry are "a symbiosis", as "it would be very difficult or even impossible to host so many concerts in Tórshavn without visitors". The Tourist Office has been helpful as "they send writers, make interviews or film concerts". This association between music and journalism in the Faroese context has been highlighted by several scholars (Cannady, 2021).

Living room concerts taking place in Tórshavn and in other villages (like F'LJÓÐ in Tórshavn and HOYMA in Gøta) are another example of the connection between tourism and music. These concerts have been happening for almost a decade in private living rooms, and are highly appreciated by audiences and organizers alike. More and more villages are copying the concept. Though these benefit the tourism sector as well, their success is mostly related to the strong connections between audiences and music practitioners, which often happens via social media, festival marketing and event websites, according to interviewees.

As per the main challenges with regards to connectivity, research shows how a lack of it exists mainly with the political sphere, which is a long-standing demand of Tórshavn's music sector. Empathy from government institutions is only likely to happen after several efforts of lobbying by the music sector, something for which the high degree of unionization in the sector is likely to prove useful.

On the matter of connectivity and building cross-economic sector alliances, Glenn Larsen, Head of the Faroe Music Export, explains how, as a Norwegian himself, the Faroese mentality strikes him. To illustrate this point, he describes the context of the hypothetical organization of a concert in the mountains. According to Larsen, quite likely the realization of a need for buses in order to make that possible would not provoke the entrepreneurial thought of building alliances with the transport sector. This leaves room for growth and improvement, as the only existing connections with other economic sectors according to interviewees are with the film industry, the municipality of Tórshavn and the trade and service sectors, to a relatively small degree.

7.3.2.c Managing Connectivity SWOT

Positive	Negative
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Internal	Strength	Weakness
	<ul style="list-style-type: none"> • High unionization rate of the Faroese music sector, including FTS • Tourism as a key factor for the growth of Faroese music festivals • Connections between music journalism and tourism journalism • Individual initiatives like F'LJÓÐ Living Room Concerts and Literature Evenings • High connectivity between musicians and music professionals 	<ul style="list-style-type: none"> • Lack of a self-run music venue for the sector to come together and foster a community feeling • Relatively little connections with local and national politicians and government
External	Opportunity	Threat
	<ul style="list-style-type: none"> • Connections between the unions and politics / government • Music festivals as opportunities to strengthen international connections 	<ul style="list-style-type: none"> • Losing connections to the community and audience after Covid-19 • Compartmentalisation of professionals: a high level of awareness and priority given to the "own group" reduces the possibilities of wider partnerships, for example cross-sector

d. Managing Slow Variables

Slow variables influence the underlying structure of the music ecosystem. During the course of this research several slow variables were identified.

Firstly, the presence of a "culture-for-free" mentality, originated in the 1970s and perpetuated through figures such as Kristian Blak, whose driver was passion more than monetisation of the music scene. In order to make the music ecosystem financially sustainable, though, this must change, as must the perception of music as a hobby and not a profession. Though this is true, this research also finds a strong sense of appreciation and importance for art in Tórshavn in particular and the Faroe Islands in general.

Secondly, the connection to Denmark on many levels –political, cultural, social– influences not only the current state of the Faroese music ecosystem, causing a large part of its actors to look at Denmark for inspiration or reference – something that is problematic given the evident differences in context between Denmark and the Faroe Islands– but also

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the reality in some policies such as immigration. This matter being a competence of the Danish Government causes undesirable consequences in the Faroe Islands, such as the case of Daniel Rye, a teacher at Tórshavn's Music School. Immigration laws cause foreign music teachers being banned from taking side jobs besides the one they have permission to execute, which in Daniel Rye's case meant that he was not allowed to play gigs, because his work permit only included the teaching job at the music school.

In the third place, the self-exoticization of Faroese music production is a slow variable that several interviewees recognise, but whose associated risks they do not deem as relevant as the damage that existing stereotypes – such as the portrayal of the Faroe Islands as a whale-killing country– can cause, for example provoking international artists to cancel concerts in the Faroe Islands for not wanting to be associated with criticism for supporting “a whale-killing country”.

Stereotypes such as this one have an origin in the prominence of fishing and fish farming in the Faroese economy, a dependency that gives relevant insight about the economic model of the archipelago. Against this dependency, tourism can provide an answer, though it is relevant to bear in mind the potential consequences of touristization of an economy: rise in prices, urban development and urbanism geared towards extraction of maximum benefit, etc. According to some interviewees, there is an increasing tendency of local aversion to tourism. Some smaller villages are already experiencing the negative outcomes of badly organized tourism, resulting in too many tourists visiting at once, causing traffic chaos, making life and traditional farming more difficult in these places, where they prefer the old way of living and are reluctant to adapt to new ways of life, for example through tourism.

Lastly, digitalisation was mentioned by several interviewees as an important slow variable present in the ecosystem, taking into account the high degree of digital literacy of Faroese citizens.

7.3.2.d Managing Slow Variables SWOT

	Positive	Negative
	Strength	Weakness
Internal	<ul style="list-style-type: none"> • The 1992 reform in alcohol regulations, resulting in a safe and more civilized nightlife • Positive shift in public opinion on the importance of the arts sector 	<ul style="list-style-type: none"> • The dominant idea that culture should be free • The idea that music is a hobby and not a profession • Self-exoticism and the risks of tokenization of cultural traditions • Gender inequality and a consequent lower number of female musicians • Tension between urban and rural realities and mindsets

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	Opportunity	Threat
External	<ul style="list-style-type: none"> • The formative influence and opportunities of Denmark • Self-exoticism of the music offerings to capitalize on it • Diversifying Faroese economy through emerging tourism 	<ul style="list-style-type: none"> • Danish laws and legislation, for example on immigration • Economic conjuncture relying too heavy on fisheries • Emerging tourism competing for space, driving up prices and expecting certain image of the Faroes

e. Managing Feedback Loops

Three key feedback loops were identified in the course of this research.

In relation to the aforementioned association between music and tourism, Faroese music festivals and events framing themselves as exporters further reinforces their character as such – take G! Festival presenting itself as a site for international exposure and networking (Cannady, 2021), or a “node for European music industry” (Billboard).

Within the Tórshavn music ecosystem itself, interviewees as part of this research highlighted firstly the prominence of popular music as a potentially problematic element. In a small market, where it is difficult to survive as a musician, skilful musicians can be tempted (reasonably so) to focus on playing popular and commercial music to financially survive, lowering their implication in more alternative, narrow and niche genres. This creates a loop that threatens the diversity in the music ecosystem.

Finally, concerns were raised about the existing tax system, which, based on the notion that artists often do not declare income, in fact encourages them to proceed like that.

7.3.2.e Managing Feedback Loops SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Positive feedback between foreign tourism and growth of music festivals • Relationship between music and tourism journalism 	<p>Weakness</p> <ul style="list-style-type: none"> • Tax system considered archaic by some, sometimes encouraging musicians to work off the radar • Only playing popular music enables skillful musicians to make a living, but can suppress interest and focus on other, less commercial genres, making it harder to make a living with those.

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	Opportunity	Threat
External	<ul style="list-style-type: none"> • Faroese music export efforts reinforcing international presence in the archipelago and providing relevant inspiration 	<ul style="list-style-type: none"> • Internationalization resulting in an increasing dependency on larger music centers, stopping the Faroes from growing their own

f. Fostering an Understanding

Understanding and awareness of the music ecosystem is of quintessential importance to foster its resilience. Being aware of the whole and not only the parts helps to understand the system better, and make it future-proof. Regarding the Faroes music sector, there are a number of opportunities to foster this understanding better. First of all, the general audience outside the Faroes needs to be aware of the fact that the Faroe Islands are not just a controversial whaling nation that is good at football. There is more to it than that, and this awareness especially needs to be raised outside of the Nordics. Subsequently, it is important to be aware of the fact that Faroese music is separate from Danish music.

As per inter-sector or actor relationships and understanding, as it has been highlighted one of the key demands of the sector is that politicians empathize with the needs and constraints of Faroese music. Ludvig (2019) argues that the history of the taking down of the Perlan jazz club in Tórshavn in 1983, caused by the city's Mayor at the time, serves as an example of what not to do, which in the long run has, after all, created a much needed better understanding between the City Council and musicians.

With that goal in mind, the umbrella organization FTS has recently been created. Their role and importance is highlighted by both Glenn Larsen and Kristian Blak.

According to the former, FTS "is very useful to fulfill the role of what a music export should be within the local sector". Larsen highlights how the small size of the Faroese music sector positively fosters the creation and success of such an initiative.

According to Kristian Blak, FTS is a good example of cross-sector collaboration, something that he has identified in the contexts of Summartónnar festival –where he is part of the organization board– and LISA, the Arts Association of the Faroe Islands.

Next to the pressing need for better translation of the music sector's needs into political demands, there is a need for the growing tourism sector to be more aware of the importance of music, and the possibilities in stronger associations. Some efforts have been carried out in that direction, for example the recent initiative by FMX of establishing a UK and Pan-Scandinavian joint PR strategy for promotion of Faroese musicians. According to Glenn Larsen, this initiative has been further developed to apply to more territories in a more targeted way.

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Last but not least, the sector itself needs to foster better understanding among its actors as well. Genres, cities and regions that usually stand opposite of each other, need to be more aware of each other's common interests and goals. According to Faroese artist Eivør in an interview with NBHAP magazine (2018), there is room for opportunity: "the distance between artists and audience is not big in the Faroes - there is a feeling of belonging to one big community".

7.3.2.f Fostering an Understanding SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> ● Feeling of belonging to one big community by audience and musicians ● FMX as a tool to foster understanding within and about the music sector 	<p>Weakness</p> <ul style="list-style-type: none"> ● When compared to Danish music, Faroese music can often mistakenly be considered to not have its own identity ● Faroes have public image as a cruel whaling nation or a soccer nation ● Little political awareness about importance of art- and music sector ● Relative lack awareness in the sector about common goals and interests
External	<p>Opportunity</p> <ul style="list-style-type: none"> ● Create a better public image about the Faroes, especially outside of the Nordics ● Create more awareness about Faroese music separate from Danish music ● Translate needs of music sector to a language politicians and government can understand ● Awareness in tourism sector about opportunities provided by music sector ● Projects that analyze and compare the Faroese music ecosystem in depth 	<p>Threat</p> <ul style="list-style-type: none"> ● Understanding with government officials highly dependant on the good mercy of the governing politician and less on the establishing of a long-lasting policy approach beneficial to music

g. Encouraging Learning and Experimentation

Ensuring the existence of a safe space for learning and experimentation is of paramount importance to any music ecosystem.

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Music education is strongly embedded in the Faroe Islands. The archipelago has a network of 14 local schools, with Tórshavn's one (Tórshavnar Musikkskúli) being the largest one, with its own separate building. The budget for music education is around 32M DKK, shared equally between the Ministry of Culture and the Municipalities. Student tuition (approx. 2500 DKK per year/student) goes to the municipalities, while these administer the payments of instruments and the school buildings.

There are 85 music teachers employed in the Faroe Islands, sharing 57 full time jobs (40 hours per week, spread approximately equally between teaching and preparations). The number of enrolled students in a music school in the Faroes is currently around 2.200. Tórshavnar Musikkskúli has at the moment around 7-800 students.

It is important to highlight the collaboration between music schools and regular public schools. In Tórshavn, additionally, the Tórshavnar Musikkskúli also works with the gymnasium (High School) and different projects in the municipality. The existence of Listaleypurin – a school touring program, offering primary and secondary schools in the Faroe Islands a selection of artistic experiences in their school environment– is promising. Listaleypurin uses an open call system, allowing artists from all fields to apply.

One recent development in the music education realm in the Faroe Islands deserves a mention – the new Arts degree that was inaugurated in 2019 at the University of the Faroe Islands. One of the academic paths is Music, meaning that musicians, composers and producers (music artists) no longer need to leave the archipelago to obtain a Bachelor's degree in music. Most of the academic personnel and students are already an active part of the music scene in the Faroes.

Next to the success story of music education in the Faroes, there is one aspect that remains questioned by the interviewees as part of this research: the lack of enough rehearsal spaces, and, strongly related to that, the lack of space for experimentation.

The high digital literacy of the Faroese population results in an advantage on this front. According to Glenn Larsen, the pandemic exposed the proactivity of Faroese music artists and professionals, organizing live online sessions, living room concerts (**stovukonsertir**) and similar initiatives. This attitude, built on a long history of storytelling and social exchange through music, is beneficial and can surely be further explored in the context of Tórshavn to advocate and secure spaces for experimentation, also outside the circuits of the regular venues.

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7.3.2.g Encouraging Learning and Experimentation SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • The experience of the old Perlan and HJF as drivers for experimentation, with some new venues having potential to become strongholds of experimentation • Tórshavnar Musikkskúli and its network of connected local schools • Listaleyppurin, the school touring program • Arts degree at the University of the Faroe Islands • Experimentation encouraged through key actors like Kristian Blak • Living room concerts and their role in preserving and developing Faroese cultural heritage 	<p>Weakness</p> <ul style="list-style-type: none"> • Lack of rehearsal spaces for experimentation • Lack of higher music education (conservatory) • Lack of a self-run venue for the music sector
External	<p>Opportunity</p> <ul style="list-style-type: none"> • More experimentation in formal settings • Self-run venue, in the image of Perlan Jazz Club 	<p>Threat</p> <ul style="list-style-type: none"> • Oscillation in governing political parties endangering development of projects like more rehearsal space – high dependence on political action to execute experimentation-related efforts

h. Broadening Participation

The music sector in the Faroes is considered very open and welcoming, something very positive for participation – enthusiastic young people have the opportunity to realize their ideas, perpetuating a participative culture that is the result of Kristian Blak, among others', legacy.

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In his 2012 study, Joshua Green argued that an impressive ratio of "one album is released every 2 weeks for a population of 50,000", and in 2016, The Guardian titled its chronicle about G! Festival "In the Faroe Islands, everyone is in a band". A widely available music education system and a small network, strongly community-oriented, are signs of an ecosystem that is considered by interviewees as open to participation.

On the other hand, the sector needs to be more involved in political processes and governance. This is of utmost importance to the interviewees as part of this research. Traditionally, participation in decision-making processes has been addressed through the inclusion of key actors of the Faroese music sector in the Advisory boards of several organizations – for example Kristian Blak in the Nordic House – and that four associations from the music realm are members of the council of LISA (the artists association): Føroya Tónleikarafelag, FFT - Felagið Føroysk Tónaskøld, Einleikarafelagið - Faroese Soloists Society, Kórsamband Føroya.

Blak himself, however, highlights that participation in these boards by no means substitutes the much needed participation on the policy-making, governmental level.

7.3.2.h Broadening Participation SWOT

	Positive	Negative
Internal	<p>Strength</p> <ul style="list-style-type: none"> • Music sector is considered open and welcoming • High availability of music education opportunities, with considerable financial support • Presence of key actors or organizations in the Advisory Boards of organizations such as the Nordic House • Creation of FTS as one voice for the music sector 	<p>Weakness</p> <ul style="list-style-type: none"> • Spaces to participate are under pressure, more rehearsal spaces needed • An individualist attitude still pervades in the sector despite a strong community sense • Lack of interest from the political level to engage with the music sector
External	<p>Opportunity</p> <ul style="list-style-type: none"> • Music associations need stronger voice and participate in the governance of the sector • Cross-sector associations • Creation of a music/arts-related branch in local government that can process and defend the 	<p>Threat</p> <ul style="list-style-type: none"> • Political mistrust in the music sector and the notion some conservative politicians have that the music sector should not depend on subsidies from the government. Thoughts deriving from myths like: "artists create better art when they have to struggle for survival"

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	sector's interest within the municipality	
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i. Promoting Polycentric Governance

The idea behind the polycentric governance principle is to streamline all governance layers both vertically and horizontally. In the case of the Faroe Islands, it is therefore important to keep in mind the financial, social and political ties with Denmark, whose policies are, according to Faroese interviewees as part of this research, a reference and often also the goal of Faroese policy-making.

Undeniably, the fact that the Faroe Islands lack an overarching, strong cultural policy is one of the cases in which a careful observation of the Danish case can prove useful. It is important to mention, however, that the Danish is not the only political system that the Faroese musicians and music professionals regard as a reference, according to Kristian Blak, who often talks about Ireland and Luxembourg too.

For political steps to be useful for the music sector as a whole, it is of utmost importance that the latter speaks with one, aligned voice, hence why the high degree of unionization or efforts such as the creation of FTS in 2022 are very positive.

This research shows how there are several opportunities for policy optimization. For example, by aligning the music sector policy with tourism policy, or improving tax laws so that they can successfully help musicians.

With regards to Tórshavn Municipality in particular, this research shows that despite a certain degree of acknowledgement of the role of music – previous experiences like the minimal support, though not long-lasting, to the Perlan jazz club, or this initiative–, in general the local government does not fully support the music ecosystem to the best of its capacities. For instance, the latest municipal masterplan for Leisure and Sports (years 2020-2024) does not mention music, only a few words about music education.

When asked which governing bodies were most important for the Faroese music ecosystem, interviewees mentioned four: Tórshavnar Kommuna; the regional municipalities in general; the Ministry of Culture of the Government of the Faroe Islands; LISA; and Lagtinget (the Faroese Government). Interestingly, one of the respondents mentioned the relatively short distance between the highest and lowest government actors, again a manifestation of the relatively small size of the Faroese context.

Additionally, other important governance bodies that have an impact on the music sector are the Faroe Islands Parliament and Visit Faroe Islands –which arranges events abroad

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where Faroese musicians participate, and invites music journalists to the Faroe Islands, among other initiatives–, as well as the Faroe Music Export.

According to the interviewees, the policies of all these organizations should be streamlined better. Improvement can be made by organizing the music environment and business better, and by working closer together with the politicians and lobbying.

7.3.2.i Promoting Polycentric Governance SWOT

	Positive	Negative
Internal	Strength <ul style="list-style-type: none"> • Danish policy can inform and be a reference for certain aspects of Faroese policy • Relatively short distance between the highest and lowest government actors 	Weakness <ul style="list-style-type: none"> • Lack of focus in music in particular in municipal policy-making (i.e. music is not mentioned in the masterplan for Leisure and Sports of Tórshavn municipality)
External	Opportunity <ul style="list-style-type: none"> • FTS as one key representative voice for the music sector • Aligning music sector policy with tourism policy • Improving tax legislation in support of musicians • Lobbying to include music sector in several other policy domains 	Threat <ul style="list-style-type: none"> • Cultural policy continuing to be hardly considered in policy-making in the Faroes

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Appendices

I. Credits

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- Hans Petur í Brekkunum, Alto and Soprano Saxophonist, Composer and Manager of the Faroe Islands Symphony Orchestra, Faroe Islands
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Center for Music Ecosystems

info@centerformusicecosystems.com | www.centerformusicecosystems.com

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