

Digital Music Observatory

The **Digital Music Observatory** (former CEEMID) is a research and innovation platform that has been serving European music industry stakeholders since 2014. Using state-of-the-art technologies and methods, we provide an ever-expanding range of continually-updated data points on the economic, social, and cultural significance of music across sectors and countries. Our methods and outputs are open-source and replicable, and have been recognised as best practices by the European Commission.

In 2022, we intend to scale up our platform. We have brought together a strong consortium of industry and academic partners to apply for funding under the EU Horizon Europe call [*Towards a competitive, fair and sustainable European music ecosystem*](#). We will apply state-of-the-art methods to fill ca. 41 data gaps identified by the Feasibility Study for a European Music Observatory, creating, and continuously maintaining about 120 high-value indicators.



We would like to invite you to join us on this journey as a **funded partner**. The members of our consortium, what your participation could entail, and the kinds of data we will provide are detailed below.

How you could participate

Data is useless unless it is acted upon. As a key practitioner network in the European music scene, [RECIPIENT] could help us to focus our data collection efforts on areas that are actionable by music stakeholders in Europe and beyond. [RECIPIENT] would also be well-positioned to amplify our outputs by disseminating them among its partners and associates, through existing channels and also via special events.

To this end, we ask whether [RECIPIENT] would be interested in joining our consortium as a funded partner. This would enable the utilisation of EU funds to pursue synergy between the Digital Music Observatory's data collection efforts and [RECIPIENT]'s values and objectives. In addition to funding, [RECIPIENT] would benefit from first access to the rich spectrum of data that the Digital Music Observatory will collect.

If [RECIPIENT] is unable to receive EU funding, the Digital Music Observatory would also welcome your participation in our Advisory Board. This would give you the opportunity for paid travel to exciting music industry networking events throughout Europe, as well as first access to our data.

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Data that we can offer

By providing continually updated data on five industry pillars – innovation, music and society, music economy, music diversity and circulation, and music policy – we will accurately capture the economic and social value created by the sector, as well as providing stakeholders with data-driven means of maximizing this value.

- For copyright and neighbouring rights-holders and their organizations: Value of music, euro value of the value gap, private copying, privacy – we have data and make estimates with all known music value estimation techniques.
- For live music organizations: Pan-European audience surveys; demographic comparisons of all European audiences; attendance predictions, attendance profiling.
- For granting authorities: we have the world's largest survey-based dataset on how musicians work and live; we create ex ante needs assessment and grants evaluation indicators and ex-post grant evaluation indicators.
- For labels and music publishers: we make big data understandable; we create price and volume indexes of streaming markets; we tell you about price developments and selection probabilities in different cities and countries; we understand the biases of the Spotify and YouTube algorithms; and we measure (meta)data problems and offer scalable solutions.
- For music export offices: we measure domestic and foreign market shares in streaming; we create actionable key performance indicators; and we do geographical targeting.

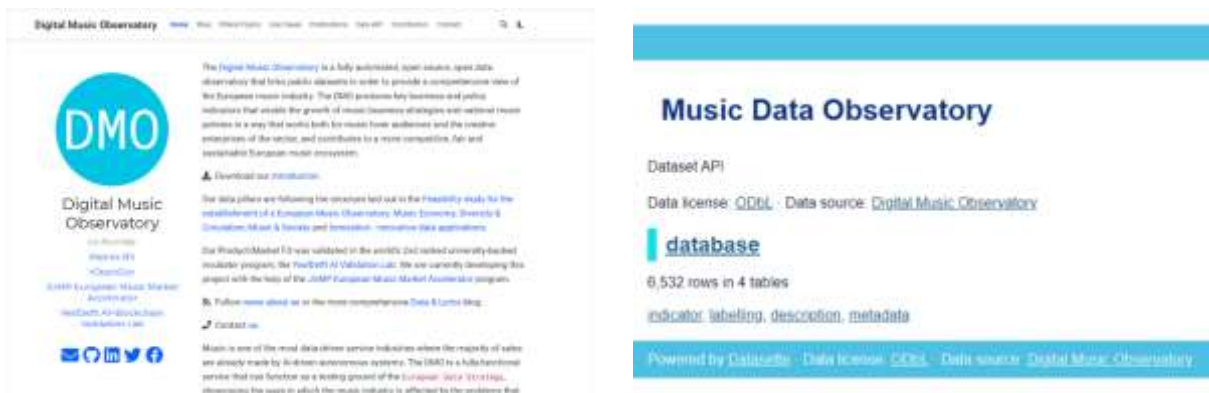
Next steps

If your organization could be interested in joining our consortium as a funded partner, please put us in touch with your colleague with whom we can share details about our plans and financing possibilities.

If you are unable to receive EU funding, but nevertheless interested in taking advantage of our open-source data, please join our open collaborative platform – the Digital Music Observatory – as a data curator. Please also consider joining our project's Advisory Board, which would afford you access to exclusive music industry networking events throughout Europe.

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The Digital Music Observatory is an open source, open data observatory that links public datasets to provide a comprehensive view of the European music industry. The DMO produces key business and policy indicators that enable the growth of music business strategies and national music policies in a way that works both for music lover audiences and the creative enterprises of the sector, and contributes to a more competitive, fair, and sustainable European music ecosystem.



We collect data using surveys and big data sampling techniques, and we integrate industry data among many European music stakeholders in a secure way. We create high-quality, scientifically, statistically validated data, such as:

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Our high-quality datasets [can be found](#) on the European open science repository Zenodo and in our data API. They are easy-to-import, well-documented datasets, supported by free visualizations. Please check out our blog for use cases and take a look at the research products in which our data was used to increase the value of music or improve the taxation of music on the next page.

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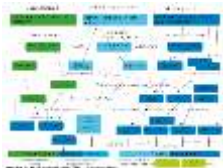
Reprex is a data science startup that grew out of the CEEMID music data integration project of 60 European music organizations, and which has validated its open-source, open-data based value proposition in the prestigious [Yes!Delft](#) of the Technical University of Delft, the Erasmus University Rotterdam, and the city of the Hague. Its automated music data collection and dissemination platform was further developed in the [JUMP European Music Market Accelerator](#) program and refined to the needs of users in many EU countries in 2021.



[Hungarian music industry report](#): A book-form mapping, description, and policy analysis with a heavy emphasis on better taxation of music. Followed by many private reports to increase royalty revenues.



[Slovak music industry report](#): A book-form mapping, description, and policy analysis in a cultural and creative industries and sectors framework to increase the visibility, professionalism, and financial sustainability of the music sector. Accompanied with private reports that helped increasing revenues significantly.



[Mapping national music ecosystems](#): We have adopted the U.S. "Three income streams" and the EU JRC European music value chain models to enable systematic data collection in mature and emerging European music markets.



[Private Copying in Croatia](#): An empirical analysis and financial estimation of the value of home copying and the value transfer to user-uploading media platforms in Croatia.



[Feasibility Study on Promoting Slovak Music in Slovakia & Abroad](#): An empirical analysis of the Spotify algorithm and a feasibility study to increase the domestic and export visibility of the Slovak repertoire in streaming services and radio broadcasting.



[Music Streaming: Is It a Level Playing Field?](#) An analysis of the potential market power and antitrust problems of the music industry, followed by further work related to power relations in the music industry.



[Full market comparators model](#): Following the methodologies of the WIPO, IFRS, and ESSnet-Culture, a factual analytical tool to understand music uses, music prices, revenues, and potential value losses on national markets.



[Ensuring the Visibility and Accessibility of European Creative Content on the World Market](#): The Need for Copyright Data Improvement in the Light of New Technologies. Understanding how copyright data management and metadata management can improve the competitive position of European music.

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[Central European Music Industry Report](#): A multi-country analysis of music audience demography, music creator's living and working conditions, price and volume movement on streaming markets, taxation, grant accessibility. Presented as a best practice report by the Creative Flip project of the Goethe Institute and the European Commission.