CIRCE

Research Fellow

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The Artistic Revolution, Ecosystems of Care

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fka. The Experiences of Marginalized Artists in Collaborations between Germany and the UK: Exploring the influence of traditional and queer social structures on cross-border cultural production.

By Lorena Junghans

A. The main arguments and insights:

This research project focuses on providing practical recommendations for supporting diversity and fostering inclusive collaborations. It's built on the individual and collective experiences of artists and people in leadership positions who work with artists. Their perspectives offer insights and strategies for dismantling barriers and fostering meaningful change in the industry and society at large.

My work underscores the essentiality of artists and industry changemakers as our society's significant change agents. It does so by being rooted in systemic diversification as a means to get potent creative impact, or in other words, by exploring how we can change structures and workflows to create social impact.

The strategies collected from changemakers are listed below seek to reimagine the creative economies by planting seeds of diversity, equality, and innovative collaboration into established industry processes.
Within this undertaking my research unveils the tapestry of reasons for the lack of support structures that marginalized artists within the cultural and creative landscapes of Germany and the UK face on a daily basis.

Picture this journey as a delicate dance between tradition and innovation, a waltz where steps of exploitation often overshadow expressions of creativity.

Key Insights:

1. Structural Revaluation:
   - There's a collective yearning for a moral, value-driven structure, functioning as a creative compass that anchors robust, resilient networks of changemakers.

2. Structural Redistribution:
   - Resources should flow abundantly to ethically vibrant companies, nurturing the growth and aspirations of their teams, artists and social community.

   - There is an immense need for funds that support the creation of alliances between European countries and foster understanding of common challenges that cannot be resolved on a purely national basis, such as Climate and Social justice.

   - More national infrastructure funding is required to build and develop association structures such as the FAC and MMF.

3. Industry Dynamics:
   - The streaming era puts more work than ever before on individual artists. Additional support systems for industry professionals, especially managers, who are working with marginalized artists are paramount.

4. Venture Capitalist Revelation & Symposiums:
    - The CCE terrain is ablaze with innovation, signaling a shift towards harmonizing capital and value-centered initiatives.

5. Dilemma in Current Structures:
    - New transformation can bloom from value-infused individuals within prevailing frameworks, as seen in projects like Keychange and Initiative Musik.

Embarking on a Transformative Quest:
Despite the challenge akin to erecting castles in a storm, unearthing and implementing impactful new strategies remain a pursuit of immeasurable worth.

Research: Mapping Creative Impact
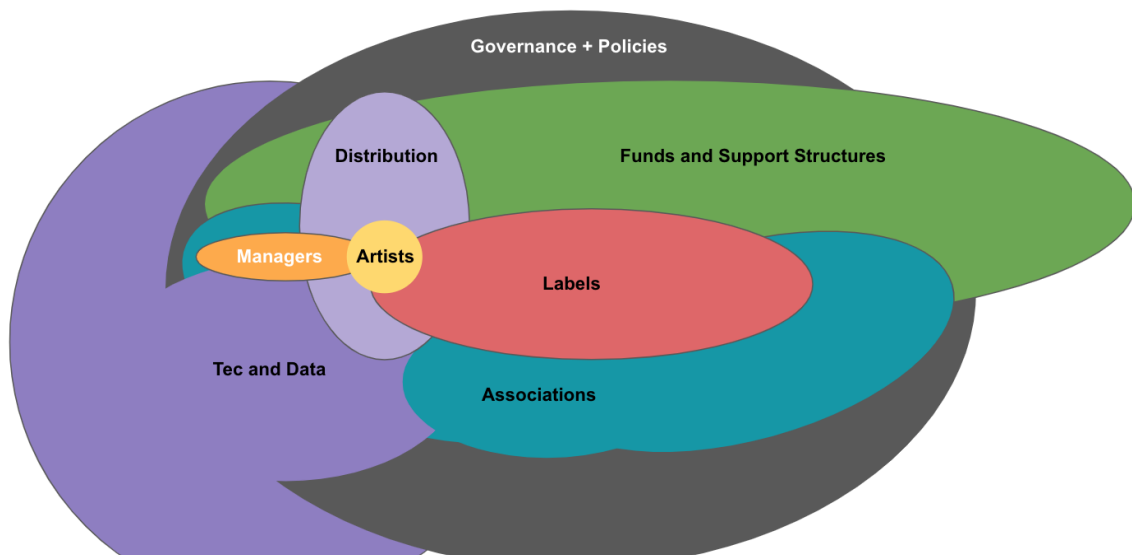
Strategies for Diverse Stakes:

1. For Companies:
    - Infuse accountability, and inclusive thinking, uphold emerging artists, and reengineer traditional funding structures.

2. For Institutions and Support structures:
    - Diversify own structures. Engage in advocacy, cultivate gender equality, endorse collaborative residencies, and ensure artists' mental well-being.

3. For Artists:
    - Prioritize collaboration, seek mentorship, harness technology, and explore emerging revenue paths like NFTs and blockchain.

Gleaning Wisdom from Beyond:
Insights from realms beyond the conventional, such as Vipassana Meditation seminars, unfurl community-driven business models brimming with transformative power.

The Path Forward:
For tangible change, let's envision spaces and structures where diverse talents converge, a melting pot of ideas and cultures, seeding innovation not just within creative economies but also reimagining their future prospects. The present echoes the call for accessible funding dedicated to artist centered structures that are serving unseen and unheard voices, amplifying their roles in sculpting the creative landscape.

Contribution to CIRCE:
My research amplifies CIRCE's mission, magnifying the vital role of diversity and innovation in rejuvenating age-old frameworks. It highlights the boundless potential of global collaborations and flexible funding, sowing seeds for an inclusive, vibrant cultural production.

In this journey, this paper provides a guideline to a dance that navigates the steps with courage and grace, fueling a renaissance in the cultural and creative economies in the process.

B. Research problem:

Introduction to the challenges:
The cultural and creative economies (CCEs) play an important role in promoting innovative approaches and creating a desirable future for society. However, the sector faces several global challenges, including the rise of rightwing fascism, lack of innovation, exploitation, decaying resources for diversity and inclusion and lack of support, especially for artists that are part of communities that have been historically oppressed because of their gender, ethnicity or similar aspect of being.

I've been through the real life process of producing media and managing artists as a queer migrant within the existing structures. Over the past seven years, my work has mostly been hands-on with pioneer artists who often deal with many layers of discrimination because the environment their work in is discriminatory of their ethnicity, sexuality, gender or artistic message. My experiences made me realize that we need impact strategies that go beyond individualistic projects. About four years ago I started to look into the systemic factors that promote discrimination against artists. My prior research focuses on artists who experience various levels of discrimination, using an intersectional approach. I'm guided by theories from Chrenshaw (vgl. Crenshaw, K., 1991), bell hooks, discussions with local filmmaker pioneer Merle Grimme and years of collaboration with Palestinian rock musician Rasha Nahas.

Prior to this research and together with Nina Dekker, Fritz Fölster, Sophie Hirtz, Alan Lutz, and Leonard Wischhusen, to whom I'm grateful, and under the thoughtful guidance of Prof.

Skadi Loist, I carried out the study "Alleingelassen" in 2021. This research paper is built on the results of that research, inspired by three major concerns that emerged:

- First, the culture of the film industry is fundamentally formed by authoritarian power structures. The existing power imbalance plays a big role when directors deal with producers, funds, and festivals.

- This imbalance is connected to insufficient workflow structures which do not have anti-discriminatory elements built into them and heavily influences who gets silenced and who gets to tell which stories.

- Lastly, the power imbalance grows with the increase in levels of multiple types of discrimination and structural suppression (Alleingelassen, 2021).

As argued in great detail across the 48 pages of my Bachelor thesis, discriminatory environments have stubbornly manifested themselves in our laws, policies and the structures and standardized workflows of production (vgl. Junghans, 2022). In order to do something about that we need to understand how we can change and improve existing structures. This journey of change begins with understanding that artists and the intricate processes surrounding them are precious bearers of impact.

In my work as manager and as a researcher I focus mainly on Creative Impact. Creative Impact in the CCE can be reached in at least two ways:

1) an artist sharing an art project, a form, a song, a performance that touches and transforms its environment

or

2) by transforming the environment in which the artist operates (i.e. changing structures of companies or workflows), which then impacts the process of artistic creation and production

Much attention has been given to great art pieces. This research navigates the uncharted waters, seeking the structural changemakers in the Creative and Cultural Economies (CCE) – those who weave a different pattern.

Who are the structural changemakers in the CCE? What do they do differently? How do we learn from them? How do we learn from each other and create a synergy of creative impact?

To answer these questions my project provides practical recommendations for supporting diversity, fostering inclusive collaborations, and creating a more equitable landscape for cultural and creative economies in Europe. The experiences and perspectives of artists and people who work with them offer valuable insights into dismantling barriers and fostering meaningful change in the industry and society at large.
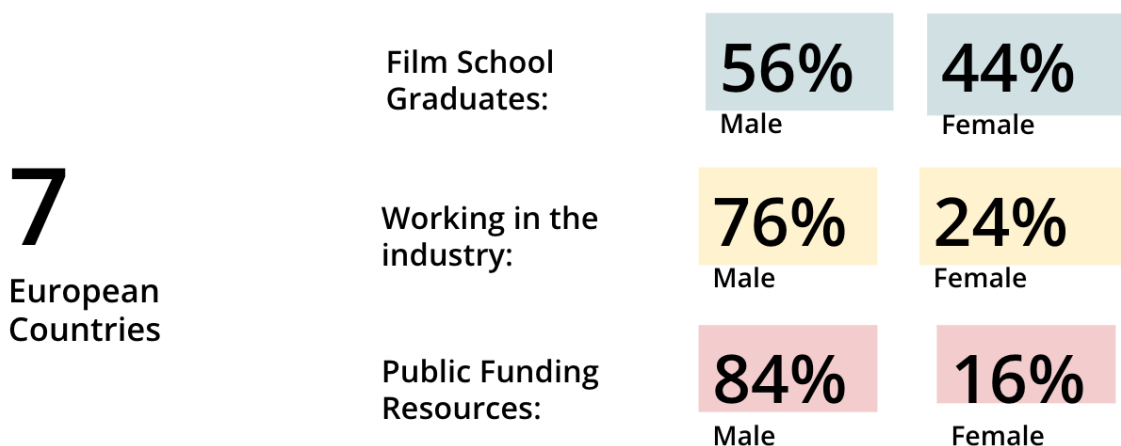
Theoretical Background:

Despite the burgeoning awareness, the echo of exclusion and inequality still reverberates, bouncing off the traditional structures of companies and labels.

My earlier work, "Alleinegelassen" (Junghans, Dekker, Fölster ,Hirtz, Lutz, Wischhusen) 2021), and the Bachelor Thesis "Production Structures for Palestinian film directors - A comparative study of Palestine, the state of Israel, the UK and Germany (Junghans, 2022)", weave the narrative of marginalized artists navigating significant barriers in accessing funding, resources, and opportunities.

As laid out in those works, if we are looking at Germany, where I currently live and work, we can see a lot of problems. Even though there are plenty of resources for scientific research here, there's a big issue with discrimination. According to scientific data, between 30% and 40% of the population is affected by discrimination. Many in the workplace. (Citizens For Europe. 2021) This constant unfair treatment and the negative stereotypes that come with it make life harder in many ways, like in work, money, and health (Federal Anti-Discrimination Agency aka Antidiskriminierungsstelle des Bundes, ADB, 2015).

Discrimination is getting worse (Nwonka, C 2020, ADB 2021, CIPHR 2021, Amnesty 2022), making it harder for people to find good housing, get a good education, and find job opportunities. Cultural discrimination, both in society and for individuals, also hurts people's economic status and health. It does this by creating a political environment that is against fair and equal politics, leading to more negative stereotypes and exclusions.

Here some numbers from the film industry:

7
European
Countries

	Male	Female
Film School Graduates:	56%	44%
Working in the industry:	76%	24%
Public Funding Resources:	84%	16%

EWA Women Directors in Film—Comparative Report, European Women's Audiovisual Network (EWA)

Here from the UK music industry:
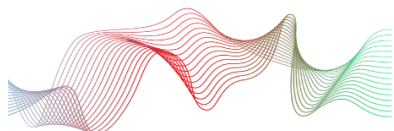
Income disparity for ethnicity and gender in music

2020		Female	Male
Total survey respondents		49.6%	48.8%
More than £100,000		28.0%	68.7%
£75,001-£100,000		35.0%	62.7%
£60,001 - £75,000		42.5%	55.2%
£45,001 - £60,000		49.0%	48.9%
£30,001 - £45,000		53.3%	44.2%
£15,001 - £30,000		57.3%	39.0%
Less than £15.000		59.4%	35.8%
Unpaid		60.0%	54.3%

2022		Female	Male
Total survey respondents		52.9%	44.9%
More than £100,000		36.2%	60.1%
£75,001-£100,000		45.2%	53.3%
£60,001 - £75,000		47.0%	51.1%
£45,001 - £60,000		50.9%	45.7%
£30,001 - £45,000		56.1%	40.2%
£15,001 - £30,000		59.3%	35.1%
Less than £15.000		51.3%	33.6%
Unpaid		60.0%	26.7%

2020	Black, Asian and ethincally diverse	White
Total survey respondents	22.3%	75.4%
More than £100,000	12.2%	84.2%
£75,001-£100,000	16.4%	81.0%
£60,001 - £75,000	19.0%	76.9%
£45,001 - £60,000	17.7%	78.7%
£30,001 - £45,000	22.8%	73.8%
£15,001 - £30,000	26.3%	68.9%
Less than £15.000	33.6%	63.3%
Unpaid	40.0%	45.0%

2022	Black, Asian, ethnically diverse	White
Total survey respondents	21.0%	77.4%
More than £100,000	15.2%	80.7%
£75,001-£100,000	15.1%	83.4%
£60,001 - £75,000	20.4%	77.0%
£45,001 - £60,000	22.8%	73.6%
£30,001 - £45,000	19.3%	76.9%
£15,001 - £30,000	23.2%	72.2%
Less than £15.000	24.8%	68.1%
Unpaid	20.0%	66.7%

While examining those numbers, it is worthwhile to keep in mind that general profit revenue increased massively in both industries, (IFPI, 2023. Statista 2023) while queer, female and BIPOC directors and musicians are statistically making more successful movies and music. (Lauzen, M. M. 2012. Habel, Y., 2021. D Jones, 2018, Swedish Film Institute, 2021)

The interviews I did, and the perspectives and knowledge they entail, deepen my understanding of the complexity of the problems and challenges. It will do the same for its readers and contribute to various research problems and questions, including:

1. Understanding how individuals got into their current jobs and specifically how they became interested in working with a focus towards culture.

2. How to deal with automation of content recommendation and content curation in the context of streaming platforms like Spotify.

3. Understanding payment models and ways of rewarding creators in the context of the creative industries.

4. Why does Algorithmic transparency in the cultural and creative industries matter?

5. Understanding the structure and innovative potential of ethical companies

6. Understanding the impact and measurement of arts activism and cultural programs.

7. Understanding the challenges faced in implementing a vision for supporting artists and facilitating international exchanges.

8. Understanding the relationship between the German music and arts field and the UK one, particularly in the context of Brexit and the current cultural market.

9. Understanding the challenges and opportunities of collaboration and exchange between Germany and the UK in the context of Creative Europe projects.

10. Understanding the importance and impact of mentoring and networking in the music and film industries.

11. Understanding the challenges and changes in the music industry, particularly in relation to the role of music managers.

12. Understanding how streaming can be more diverse and fairly shared between rights holders (record labels) and artists and how monopolisation and catalogisation play into it

13. Understanding the importance of empowering management organizations and artists in the music industry.

14. Understanding the challenges faced by newcomers in the music industry in Germany, particularly those from mixed cultural backgrounds.

15. Understanding the challenges faced by newcomers in maintaining a physical place and building a cultural hub.

16. Understanding the challenges and changes in the cultural industry in Germany, particularly in relation to diversity, inclusion, and accessibility.

17. Understanding the challenges and lack of support structures faced by artists in their careers.

18. Understanding the lack of structure and professionalism in the music industry, particularly in bands and artist management.

19. Understanding the challenges and changes faced by the international high impact projects like Keychange

20. Understanding the role of men in the gender equality discussion in the cultural field.

21. Understanding the impact of Brexit on the music industry, particularly in relation to touring in Europe and the challenges faced by artists and labels.

22. Understanding how individuals in the music industry create connections and collaborate with others to bring about change.

23. Understanding the tension between traditional structures in the music industry and nontraditional or innovative structures.

24. Understanding the challenges and strategies involved in building strong networks and alliances in the music industry.

25. Understanding the challenges and changes in the music industry, particularly in relation to legislation, traditional structures, and innovative approaches.

26. Understanding the structures and strategies in the music industry, particularly in relation to artist collaboration, funding, and overcoming barriers.

27. Understanding the challenges and barriers faced by artists and how to empower them to take control of their careers.

28. Understanding how to be successful as an artist in different countries

Conclusion – Seeking a Symphony of Understanding:

In order to be able to formulate targeted measures for systematic problems, we as media scholars, producers, policy makers and as a society must first gain a deeper understanding of the existing challenges and learn to ask the right questions. We need to be able to pinpoint which structures, laws and beliefs are causing us pain and are stopping us from seeing each other (Mitchell, 2018).

As this journey unfolds, a symphony of understanding shall resonate, revealing the challenges and strategies in the music industry, highlighting the stories of artists, and showcasing the path to empowering them in their odysseys. This expedition, entrenched in diversity and innovation, seeks to transcend borders and echo the harmonies of change, unity, and creative evolution across the globe.

C. The research process

Over the past 6 months I've practically turned into a CIRCE spokesperson, spreading the gospel 95% of the time (the other 5% reserved for my Vipassana meditation pitch).

I will share details and challenges here in the hope they might guide aspiring researchers or warn readers of possible challenges.

My goal in this "CIRCE" phase of my life was to identify what changes are required to enhance personal and professional growth. To investigate my research problem(s), I conducted qualitative interviews with a diverse range of stakeholders, including artists, music managers, label representatives, and industry experts. I adopted a thematic analysis approach to identify common themes and patterns in their experiences. Challenges included adjusting to the fast-paced industry, building alliances, securing interviews, and refining my

approach through continuous feedback. The evolution of my research involved refining interview questions, adapting to the London environment, and adjusting the interview process to accommodate the limited time available.

In other words: my journey resembles a rollercoaster of insights and challenges. I've been navigating uncharted territory, morphing from a music manager to a research maverick, juggling interviews with the finesse of a plate spinner and adjusting to London's pace, which involved deciphering its hyper-capitalistic quirks – a world where networking is fueled by cold beverages, and my 21:15 is bedtime unsustainable. The CEO interviews were like cramming for an exam in a foreign language of AI innovation and local policy mist, my brain racing at lightspeed, all while bouncing between flats like a nomadic researcher trying to outrun London's astronomical prices. Amidst the chaos, I have channeled my inner tortoise, inching towards analyzing the rivers of insights I've gathered and realizing there's an intriguing chasm between change-making structures and the profit-driven machinery we call "how things are usually done". It's a tale of spinning plates, sleep deprivation, and bridging the gap for artists caught in this wild carnival of creativity and capitalism.

April 2023: Time to reflect
It's crucial to switch between practical and theoretical practice to not succumb to repeating patterns of working unreflectively. It was therefore a bliss to be able to focus on my first music industry focused research after receiving the CIRCE fellowship. Simultaneously, I needed time to adjust to the sudden shift in energy and priority. Especially as someone who works as an active manager and producer, it is not simple to pause and dive into research. It needs more time, which was not given because funding structures that CIRCE is realized through are limited to specific periods and project timeframes which are too short to offer transitional periods to adapt.

As a practical worker I have extensive work experience in the field of film production and my previous research was focused on that industry. Like my previous research and work, I have upon beginning this project received great interest and positive feedback regarding the project from artists who have been at the losing end of traditional cultural production structures.

One of the biggest insights at this stage was about the holistic role of music managers:

Recommended Input:
- Podcast: "How did you manage that" (Music management interviews with managers, mental health focus)
- Resources from Music Manager forum
- Podcast: Digital Punks

- Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes: dossiers on current research, resilience, blockchain, finance, innovation.

May 2023: Expansion

I have been preparing to send out the interview requests and trying to get a hold of personal contacts for the people I want to talk to.This can be a challenge and needs a good base of research and status which I reached though being active in the industry myself and having CIRCE as official name backing me up.

Meanwhile, the amount of people in the industry who are able to provide valuable input for this research was additionally very limited so there was a bit of a fear that someone might say no or ignore my request if it's not formulated well enough or if the info on my social media is not impressive enough.

On a brighter note, at this stage I did a deep research on UK based PLATOON and its founder Danzyl Feigelson who is an absolute inspiration. He was also the person who co-founded AWAL and worked on the concept of the iTunes Store.

Through the CIRCE program, I have been in close contact with people from the UK, including Toby Bennett, who is a great supporter of this project and invited me to join their CIRCE research Lab session as well as to meet some of his colleagues from Westminster College.

At this stage the six interviews were confirmed. Toby also introduced me to Sally Gross, who is brilliant. Generally I was thrilled to be talking to these people, while simultaneously needing to conduct deep research work on their background and setup.

June 2023: **A month of field work and challenges**

Arriving in London meant learning to adjust and react to vastly different agendas.

The core of my research project finallyarrived: conducting qualitative interviews with a wide range of industry stakeholders. This method allowed for an in-depth exploration of experiences and perspectives, offering a richer and more nuanced understanding. The interviews were structured yet flexible, adapting to the unique narratives of each participant, ensuring an organic flow of conversation that unveiled critical insights. Challenges in this phase included securing interviews with high-profile industry figures, and adjusting the approach based on continuous feedback and reflection.

July 2023: Expansion, 2.0

The foray into the fieldwork phase augmented my understanding. Conversations with industry titans like the CEO of the FAC, David Martin, expanded my intellectual horizons, reinforcing the necessity for precision and comprehensive background knowledge in these invaluable dialogues.

Amidst the bustling schedule, moments of reflection were paramount and moments of rest needed. The shift to a serene setting post-CIRCE Summit facilitated a crucial deceleration, granting the space to linger on the vast reservoir of insights gathered, plan future interviews, and initiate the analytical phase.

August 2024: The onset of the analytical chapter
After a short break the second wave of interviews followed. The endeavor to bridge the chasm between transformative structures and traditional profit-driven architectures made me focus more on support structures like Keychange, that foster diversity and skill development.

September 2023: Connecting the dots
In the concluding weeks, the synthesis of multifaceted insights unveiled a narrative.

The gap between people who work in structures that are made to foster change and innovation and support artists, such as Keychange, and structures that are made in a way that is primarily meant to produce or generate profit became clearer. The latter seem to be trapped in their spiral wheel while the former are embedded into forces of funding larger than themselves. Artists meanwhile struggle for access to either position, underscoring the pressing necessity for a harmonized approach.

With a comprehensive network chart and detailed analytical sections, my research culminated in a robust portrayal of the CCE's landscape. During the analysis part of the project I began to split the interviewees in positions, mapping their belonging in a network chart. I decided to analyze their core issues, strategies and to create 2 spotlight sections: Inclusion and Migration. I decided to conclude my analysis with a section on Best Innovations to look at offering a beacon for the future.

D. Analysis and main insights:

Through analysis, I identified several key insights. Among them, marginalized artists and people who work with them face challenges in accessing funding, resources, and opportunities due to the prevailing industry structures and increasing monopolization.

However, innovative practices, such as artist centered, ethical and queer approaches, foster more inclusive and empowering environments for everyone. These strategies need to be supported on a systemic level and implemented widely to enable society wide change.

Situations like Brexit can also pose challenges for cross-border collaborations and required adaptations in funding, policies, long term collaborative projects, and distribution strategies.

Overall, the insights reveal the need for alternative business models, more unified advocacy efforts, and an emphasis on artist empowerment to drive change.

Below I listed the various structures I engaged with and the challenges the people within these structures face, especially when their work is centered around pioneer artists who come from communities that have been historically exploited and suppressed by and through white supremacy, imperialism, and colonization.

Core challenges and strategies to overcome them

For associations

The key issues:

1. Lack of awareness and visibility, scale and resources: From the position of the FAC, a relatively young, artist-led and less established organization compared to other trade bodies in the UK, the challenge for an association is to achieve impact, while there is a need to increase the organization's visibility and resources.

Strategy -> Increasing visibility: Use ambassadors and advocates and partnership with the larger MMF to become well-known and louder in order to address the lack of awareness and visibility.

Strategy -> Networking and community-building: Networking events, conferences, and forums where artists and managers can connect, share experiences, and collaborate. This fosters a sense of community and support within the industry, allowing for the exchange of ideas and the formation of valuable partnerships.

2. Artist policy making: Lack of awareness, imbalance of power between artists, independent labels vs. major labels and tech giants that minimize influence of artists in policy-making

Strategy -> Create events to bring together policymakers and artist advocates of the association to discuss advocacy and policy issues.

Strategy -> Check with other industries who have addressed issues of corporate responsibility through regulatory framework

3. Limited formal routes and guidance: The speaker mentions that before the FAC and MMF there was no clear formal route into the music industry and no one to provide guidance on the best path to take. This lack of guidance can be a challenge for individuals from marginalized backgrounds or experiences.

Strategy -> Providing guidance and education: The FAC aims to inform individuals about the music industry landscape and provide guidance to those interested in pursuing a career in music.

Strategy -> Provide educational resources, training programs, and professional development opportunities for artists and managers. This helps to enhance their skills, knowledge, and understanding of the industry, empowering them to navigate challenges and succeed in their careers.

4. Access to opportunities: The speaker discusses how access to knowledge and geographically being located outside major cities can be a barrier to accessing opportunities and experiencing the music industry.

Strategy -> Regularly showcasing the breadth of the industry and offering special access to cultural experiences for marginalized persons

Strategy -> Promoting diversity knowledge in leadership positions, putting underrepresented artists and their managers at center stage

Strategy ->   Advocacy and representation: The MFF and FAC sis on various boards and organizations to represent the interests of all featured artists and managers and collaborate with other industry stakeholders

5. Changing Policy: Slow progress and long timelines for achieving meaningful change in the field, while finding a balance between the interests of rights holders and the greater interests in the cultural field and bridging the tension between traditional and nontraditional structures in the process of negotiating power between artists and big corporations.

Strategy -> Using immediate educational resources and benefits for members and events to sustain long term policy work

Strategy-> Collaborative projects, policy influence, shining a light on bad practice, advocacy work, funding and support, building networks and alliances, bringing evidence to advocacy, professional development and education, raising awareness and education, building a support network, strategic networking, advocating for fair payment, research and knowledge-sharing, and highlighting corporate responsibility.

6. Brexit : The interviewees highlight the changing dynamics between the German and UK music and arts fields due to Brexit and that Brexit has a significant impact on the music

industry, and they express concern that it may be too late for people to realize the extent of its impact on music and the wider arts, as policies threaten to drift further away and create a split. They also express concerns about the sustainability of cultural exchange between the two countries.

Strategy -> The UK has one of the most advanced bodies of representatives and coalitions for artists, managers, publishers etc in the world and their structure needs to be implemented across Europe, while highlighting the need for a political discussion on the UK-EU level to make cultural exchange more sustainable.

Strategy-> Long Term programs needed to align goals, explain urgency such as that the EU needs the UK to stay competitive and have enough influence to stand against the companies like Amazon and co, to highlight need for policy changes i.e work permits, tax

Strategy-> Conferences could prove to be a crucial tool in the future to bridge the gap caused by Brexit, but they need to be re-structured. Specify spaces, events and residency programs need to be created for pan - European collaboration to emerge

7. EU Level: Lack of collective decision-making, political discussions and events to address intersecting issues.

Strategy -> Organize events and invite changemakers from each country, find a common topic that needs coordinated action on an international level (like climate change or gender) and build alliances between organizations to create incentive or national organizations to collaborate

Strategy -> Support local associations to join Europe wide associations, like Emma, working towards building a strong European management organization by providing resources, support, and advocacy for music managers across Europe. However, it requires continued efforts to establish and strengthen the Europe wide organization's presence and impact in European countries.

8. Technological development: The UK's cultural lobbying campaign resembles a Monopoly match, pitting big industry, money, and exploitation against elusive alternative structures. Amidst secrecy and finger-pointing, it's clear that transforming the creative landscape requires more than structural change – it demands a shift in values and mindsets.

-> Strategy. foster unity among advocates for artists rights, especially in the wake of Amazon, Apple and co gaining on power through monopolization

For funders and support structures

The unresolved key issues mentioned in the text are:

Make team more sensible, diverse and inclusive: Encouraging employee opinions and participation, Managing incidents of discrimination within the organization.

Strategies:
1. Transformative Approach: Undergoing significant restructuring, add leadership positions.

2. Employee Engagement: Encouraging more active participation and expression of opinions.

3. Continuous Reflection: Using "reflection Gruppen" for staff members to give a space to discuss their own position and alignment with projects and highlight structural challenges.

4. Anti Discrimination Initiatives: Conducting workshops to educate about discrimination and power structures.

5. Intersection of Processes: Complementing internal workshops and anti discrimination efforts.

6. Involvement of men in the gender equality discussion: Demand for men's involvement in the gender equality discussion. Encourage presence of men in the project and their efforts to educate themselves and engage with other white men.

Difficulty in justifying the importance and value of cultural work: especially in terms of artist residencies

Strategy -> Formulating policy recommendations and working with institutions, formulating policy recommendations and collaborating with institutions such as the European Commission to shape the cultural sector. By actively participating in policy discussions and decision-making processes, stakeholders can influence the direction and priorities of the field.

-> Highlight the high dropout rate of musicians during the pandemic and the challenges of touring, including lack of HR support and unhealthy working conditions and actively and publically validate the working life of artists and musicians, both in terms of being able to make a living and ensuring a healthy work-life balance.

Uncertainty regarding the impact and visibility: Feeling of the work being done in the niche field, leading to a lack of recognition and support.

Strategy -> Implementing and publicly promoting fair practice principles on a large scale and working towards practical solutions: Implementing fair practice like the Keychange pledge and actively working towards practical solutions to address the unresolved issues in the

cultural sector. Collaborating with other stakeholder to advocate for fairness, transparency, and accountability.

Strategy->   Engaging in long-term projects and collaborations: Undertaking long-term projects and collaborations to achieve concrete goals and demonstrate the value of cultural work. By engaging in sustained efforts and showcasing tangible outcomes, stakeholders can showcase the importance and impact of their work.

The challenges faced in project planning and coordination: Particularly in an international context.

-> Advocate for longer project periods by funders and reduction of bureaucracy load

-> Advocate for continued funding and resources to support the project's network and community.

-> Ensuring inclusivity and avoiding white saviorism and of listening to internal critique and avoiding the enhancement of barriers.

-> Supporting mental health and maintaining energy: The pandemic has had a significant impact on the music industry, with many people leaving and facing mental health challenges. The Keychange project aims to support staff and musicians while also ensuring that they meet certain goals and maintain their energy.

For companies

Some companies, especially Labels and Management companies, stand on the intersection between business and support structure. For a more artist focused approach interviewees suggested that additional effort from companies are needed, such as: advocating for better structures and conducting research, collaborating with organizations and companies, restructuring project timelines and funding, shifting focus for future projects, exploring new funding opportunities, engaging in open and ongoing discussions, self-reflection and challenging biases, listening to artists critique, international collaboration, adapting to changes, regular communication and meetings, education and self-improvement, and seeking input from diverse voices.
These efforts are a must when tackling gender imbalance and representation within companies and as well as inclusion and representation

Labels, Unresolved key issues:

Lack of diversity in the music industry: The speaker highlights the need for diversity within their organization and the industry as a whole.

Strategy -> Changing structures and culture: Changing the structures and culture within their own organization to promote diversity. This may involve implementing policies and practices that encourage inclusivity and equal opportunities, Mentorship and empowerment. They mention the need to provide opportunities and support for aspiring artists and professionals from diverse backgrounds.

Strategy -> More support for ethical labels and companies that:

-> Building a sense of community and friendship groups: Creating an environment where artists feel listened to, accepted, and supported by their peers can contribute to their overall well-being.

-> Providing fair deals and value: Avoid overpromising and focus on offering realistic promises and tangible value to artists. This includes offering fair deals, sustainable touring options and demonstrating the value that the label can bring to their career.

-> Prioritizing the artist's best interest: Always consider what is in the artist's best interest when making decisions.

-> Creating a sustainable small business: Help artists build a sustainable career by generating a cottage industry for them. This includes providing resources and support for them to create their own sustainable small business within the music industry.

-> Addressing financial challenges: Recognize the financial challenges faced by marginalized artists and work towards finding solutions. This may involve exploring alternative financing options or collaborating with industry organizations to address the costs of bringing a band to market.

-> Embracing sustainability: The label is committed to addressing environmental challenges by implementing sustainable practices within their operations. They aim to reduce their carbon footprint and encourage other industry players to do the same.

Independent structure in a monopolized market

-> Building a strong network: The label founder and his colleagues prioritize building a strong network of industry professionals, artists, and supporters. This network provides opportunities for collaboration, mentorship, and support in navigating the challenges of the music industry.

-> Creating new positions, such as the role of "Head of Live"

-> Lobbying and advocacy: Engage in lobbying efforts to raise awareness about the importance of government funding for the arts and the need for stronger copyright protection. They work with industry organizations and other stakeholders to advocate for change.

For Artists

Overall, the experiences of the artists mirror experiences described by directors in "Alleingelassen" (2020), musicians face specific struggles in terms of creative control and industry pressure. There is a need for systemic change within the cultural industry as outlined above to address discrimination, promote diversity, and provide better support structures for marginalized artists.

Increased costs for touring: Especially when touring ethically

Strategy -> More programs that support ecologically mindful traveling and provide funding for extra costs for mental health responsible schedules

Pressure from industry professionals: Loss of rights, being forced to conform to a specific creative direction.

Strategy-> Opt for independent, artist focused structures and management

Lack of support structures and guidance: This includes difficulties with sick leave, support for having children, and the administrative burden of being a freelancer. Particularly challenging when navigating major label structures and new technologies.

Strategy-> Join local associations like MMF and FAC, Ivors Academy, and Help Musicians, and actively build own support network by connecting with other artists and creatives and advocate for policy change

Strategy-> Explore new models of technology like blockchain and the alternative role of manager as business partner

Management: Shift in the role of music managers due to streaming and Labels focus on catalog, a reflection of a market fragmentation, a transformation into small units of production

Strategy-> Advocate for additional support for managers who work with marginalized artists, as they need support to not go bankrupt in the first 2-4 years, because that's how long it takes to reach the point of profit and large-scale impact.

Strategy: Explore alternatives to dumping managers once the own career grows and changes by exploring alternative partnership models and revenue shares

Special focus on: Diaspora Cultural workers

or. How to tackle the "Fachkräftmangel"

There are systematic reasons why international workers struggle in the German market. And while working on learning the language, working with a team to formulate texts in own words and using translators to submit texts to funding applications, connecting on the ground with venues and the community and establishing trusts are great strategies, these individualistic ways of improvement ned to be accompanied by concrete changes in policies.

By adopting these policy changes, governments and industry stakeholders have made significant strides towards creating a more inclusive, attractive, competitive, diverse, and thriving cultural sector that fully embraces and supports international and diaspora cultural workers, enabling them to significantly contribute to the cultural and artistic landscape, and to the workforce of course:

1. For Change in the Cultural Industry:
   ● Policy Suggestion: Create government *and* industry-backed initiatives to enhance collaboration and engagement between society, local creators and diaspora creators.
   ● Implementation: Establish platforms for showcasing diverse talent, especially in educational contexts, and fund programs that encourage collaborative projects across cultures.

2. For Proactive Approach:
   ● Policy Suggestion: Facilitate access to resources and guidance for diaspora cultural workers to help them navigate the industry.
   ● Implementation: Design workshops, mentorships and training programs tailored to the needs of diaspora cultural workers and newcomers, providing insights and tools for overcoming industry-specific challenges.
   ● Implementation: Provide accessible funding, affordable studio spaces, and resources tailored to the needs of diaspora artists.

3. For Expansion of Network:
   ● Policy Suggestion: Establish government or industry-sponsored networking events, exclusively designed for diaspora cultural workers.
   ● Implementation: Organize regular networking meetups, seminars, and events where diaspora cultural workers can connect with industry professionals, potential collaborators, and organizations.

4. For Emphasis on Personal Connections:
   ● Policy Suggestion: Create mentorship programs that pair diaspora cultural workers with experienced industry professionals.
   ● Implementation: Develop a mentor-mentee system within established cultural organizations to facilitate the exchange of knowledge, experience, and opportunities.

5. For Improving Language Accessibility:

- Policy Suggestion: Standardize the use of multi-language communications in the cultural sector.
- Implementation: Ensure all official communications, applications, and resources are available in multiple languages commonly spoken by diaspora communities.
- Implementation: Offer free or subsidized language classes and translation services for application processes and networking.

6. For Working Toward Greater Representation:
- Policy Suggestion: Implement policies that ensure representation and diversity within cultural organizations and events.
- Implementation: Enforce diversity quotas for cultural events, exhibitions, and organizational leadership.

7. For Supporting Political Visual Artists:
- Policy Suggestion: Establish dedicated funding and support for visual artists with political work.
- Implementation: Create grants, residencies, and exhibition spaces exclusively for political art, enabling artists to effectively convey impactful messages to the wider public.

8. For Addressing Biases in the Cultural Sector:
- Policy Suggestion: Introduce educational programs to address biases and prejudices within the cultural sector.
- Implementation: Conduct workshops and training programs to raise awareness and educate industry stakeholders about the importance of inclusivity and equity.

Special Focus: Inclusion

Main Challenges:

Lack of international projects dealing with inclusion in music: Few countries with funding programmes specifically for inclusion and accessibility in music and film.

Lack of institutional funding for inclusion and diversity in the cultural industry: Project based funding consumes a lot of time due to administrative tasks that could otherwise be used for making society more inclusive and the development of the platform and other activities.

Local limitation: At the moment initiatives for inclusion operate locally only. There is a desire to expand internationally, but resources are lacking

Strategies to overcome difficulties:

Create Studies and evidence: A study was conducted in the UK that showed that events with accessibility not only do not incur additional costs, but actually generate more revenue.

Platforms: Attitude is Everything in the UK and Pink Music in Germany are platforms that focus on accessibility and inclusion in music, support them.

Partnership programmes: Involving bands and music professionals from the music industry to collaborate and support inclusive music groups.

Internationalize movement: Create a network of inclusion focused organisations.

Best Innovations to look at, copy and fund

Due to the limitation of this report it is not possible to add the detailed description of the case studies I did, however these will be published at a later moment in time within a "Toolkit for Artists and people who want to work with Artists". For now, it's worthwhile to pinpoint the following innovations, which should be examined and applied across various industries:

International Organisation structure- Keychange

Export Funding for companies - Initiative Musik

Application procedure and Structure - Initiative Musik

Film Funding and International Co-Operation - Moin Filmförderung

First Steps Awards - German Film Academy

Artivist and peach building media mindset - Bertha Foundation

Babysitters covered by public funds for freelancers who work outside of kindergarten hours - MoKiS

E. Linking back to CIRCE:

1) How do your insights contribute to CIRCE's overall questions?

My insights add to CIRCE's questions by pointing out the real need for shaking things up in the cultural and creative economies. I talk about how important it is for everyone, especially those who usually don't get a chance to be heard, to have a place and voice in these economies. It emphasizes the huge role these economies can play in tackling today's and tomorrow's polycrisis by bringing in fresh, diverse, and innovative perspectives and

solutions. It highlights the practical changes needed and shows the impact of collaboration and inclusivity in shaping a better future.

2) What do they tell us about the role of the cultural and creative economies in the crises of today and tomorrow?

The cultural and creative economies are not just about art and music; they're also about problem-solving and resilience. They have the power to address big issues like climate change, wars, and pandemics by bringing people together and finding impactful solutions. They help in rebuilding and healing communities and play a crucial role in driving positive structural change and innovation. But for them to effectively do this, the research shows that they need more support, fair policies, and a strong, united, and diverse community of artists and creators.

3) What conclusions can be drawn for the future of the cultural and creative economies in Europe?

Looking to the future, the cultural and creative economies in Europe need to be more adaptable, inclusive, and innovative. The research suggests a shift towards more supportive and flexible models of working and governance. It calls for more funding, embracing digital platforms, and encouraging cross-border collaborations. It's crucial to focus on ethical practices, fair compensation, and long-term support for artists. These changes will ensure these economies continue to grow, contribute positively to society, and successfully navigate through future crises.

4) Are there specific implications for policy making?

Policymakers need to listen, read and act. The research highlights the importance of policies that promote diversity, inclusion, and fair compensation within the industry. Policies should support, not hinder, the circulation and collaboration of artists and professionals across borders, especially post-Brexit. Policymakers should work towards increased funding, easier access to resources, and creating a supportive infrastructure for artists and organizations. The insights call for a united effort, both from NGOs, Companies and artists, in shaping policies that ensure the growth, sustainability, and resilience of the cultural and creative economies in Europe.

1. Increased support and funding: It is crucial to provide adequate support and funding structures for artists and organizations in the cultural and creative sectors. This can help them weather crises and continue to contribute to the economy and society.

2. Adaptation to digital platforms: The COVID-19 pandemic has accelerated the shift towards digital platforms and online engagement. The future of the cultural and creative economies and policies will likely involve a greater emphasis on digital distribution, virtual events, and online collaborations.

3. Resilience and innovation: Artists and organizations need to be resilient and adaptable in the face of crises. This may involve advocating for policy changes that make it easier for

artists to find new ways to engage audiences, exploring alternative revenue streams, and embracing innovative technologies and approaches.

4. Advocacy and policy: There is a need for advocacy and policy initiatives to support the cultural and creative sectors. This can include supporting artist centered associations by increased funding and passing policies that are promoting diversity and inclusion, and support fair compensation and rights for artists.

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