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The FMC needs a bit of re branding as I'm sure we all agree.

Maybe there is a need for a 'manifesto' re FMC's strategy for the future.

FMC has been seen by 'the industry' as not being a game player.

Re launch FMC as a critical but friendly team player for the music industry as a whole

Re assert FMC's commitment to Copyright as a principle, but maintain our concerns about present style and manner of its administration

Re assert FMC's primary commitment to the creators and the micro companies, and those less well represented by the established industry, mindful of the fact that many creators are fierce believers in copyright.

Re assert our commitment to working with new technology, not against it, whilst assessing new paths to market and maintaining our commitment to fair payment for the creators

Whilst always supporting the principle of copyright we should be looking at making licensing and hence payment for the use of music faster, easier and simpler.

The current complexity of licensing makes entry into the digital services market prohibitively expensive and consequently makes it hard for many small content companies to get into services on an equal footing with the majors.

This is not a climate amenable to making changes easily.

But the very technology that has put the industry in its current shrunken state continues relentlessly to advance, change and develop. Only one thing is certain and that is that change is a continuing process, and only business model adaptation will save the industry from declining further into the relative size and significance it was in 1900, before the recorded music industry began.

As an industry we can either fight each other inflicting further self-inflicted wounds on ourselves, or we can try to generate a discussion across the whole value chain about the optimal paths into the future for music and music services. This discussion has to include not just the 'music industry' but also all the possible on line delivery/retail services, the end users, as well as all the other content industries, which use the digital services and music.

To this end I would like to make some suggestions for going forward:-

So let us look into the future, 2025 say, and discuss the possible shape of music consumption and delivery that might be both possible and desired then, and how to

structure systems that rewards all the main participants in the processes of creating , collating and distributing music content, in many media packages.

Stimulate a discussion about possible business models in 2025 and from that point discuss the sort of Copyright Law and Administration that would facilitate the growth of the market to the benefit of the whole value chain.

Maybe a 'Strategy 2025' programme could be devised to stimulate discussion with all participants about to develop ways to think about the implementation of new structures of business and consider collectively the implications

We should try to stimulate this discussion across the industry, academia and the public as well as individuals within the industry. We need to address the technology companies, the MSPs, the ISP, the telco's, the major and the indie labels, the big and small publishers, the unions and the various collectives, the service providers

We should also look beyond the narrow confines of the current major markets and creation centres, as well as future market potential.

Perhaps the FMC should morph into being an international think tank to be a home and focus for these discussions, linking all sectors of the value chain and academia, government and other interested and relevant parties

A series of Kristiansand style round table discussions around the world could be arranged, as any solution for 2025 will need a high level of international agreement.

The intention must be to try to develop some strategies with the widest possible support, especially from the public/fans/audience and the creators who are the only absolutely essential players in any music market

If we can reach some tentative conclusions about the possible structures and challenges, maybe we could also find some recommendations for policy makers for reform of copyright which would be agreeable to most, and disagreeable to very few.

Increasingly copyright will need to be looked at internationally, because although copyright is organized and administered nationally, through the internet the content is distributed internationally. This is a key essential challenge for copyright in the digital age.

Countries, which do not respect copyright locally are not likely to respect it internationally. Efforts need to be international, as the market for music is becoming increasingly international, as populations and trade increasingly cross borders.

International communication systems will bring the world into ever-closer relationships, both financially and culturally. Effective copyright administration will increasingly rely on international co-operation. Growth in the market for recorded music will also increasingly rely on international exploitation.



Above all we know that any effective suggestions for a healthier future for the creative industries requires vastly improved data, and for licensing to be faster, simpler and easier.

All sectors of the value chain need to think and discuss possible structures and solutions for the future, in all countries. So there needs to be local cross sector discussions, and also international within sector discussions.

This is a daunting agenda but it is clear that this very wide and ambitious structure is going to have to be delivered in the course of time. If coca cola can be bought everywhere, if telephone numbers can be accessed anywhere for anywhere, and if ATM and credit card transactions can work relatively successfully, and also patents then we should be able to structure sensible international music markets.

But it will never happen until the industry endorses some moves in an agreed direction, and starts to reach some sorts of agreement between all the stake-holders in the value chain as to how it might work.

FMC cannot hope to drive all this, but perhaps we can help to shape the discussion for the next few years, and distribute useful content from academic work, reports, blogs, government trials etc to a network of people, throughout the value chain. This basic strategy might help to reinforce the most positive image that the FMC possesses, but enables it to reach out across the industry and across the world.

By developing an international presence and with a 'Strategy 2025', the FMC could help to shape discussion throughout the world, and stimulate academic and industry wide discussions on so many topics, which do not threaten anyone's immediate business, but rather builds on prospects for the future.

Perhaps by looking at 2025 we might be in a position for make suggestions for possible scenarios for the next few years, which might in turn imply new copyright structures and administrations that really could open the door to growth.

We all know there is the potential for ever greater use of music, which could lead to ever greater revenues, if only we can sketch out the right innovative structures which successfully transfer resources from the users and end users to the creators.

However copyright moves slowly and changes are usually out of date by the time they are actually up and running.

So let us look at 2025 to discuss the possible shape of music consumption and delivery possible then, and how a new structure might be worked on to reward all the main participants. We need legislation, which stimulates innovation, rather than one that tries to solve today's problems with legislation tomorrow.

Rather than trying to fix the present, we need to discuss with everyone (without fear of lawyers, but with their guidance), practical approaches which could ultimately be taken to the policy makers, whose previous experiences with copyright have been painful.