What Happens After the Peak of the Globalized Music Industry: Will There Be Live Performances in 2030?

Ce va urma după apogeul industriei muzicale globalizate: va mai cânta cineva live în 2030?

CZU: 001.18; 008; 130.2; 316.7; 339.9; 78.06
https://doi.org/10.56329/1810-7087.24.1.06

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ABSTRACT

As a result of the complex phenomenon of globalization, the music industry has reached the critical point of its expansion, using the last geographical opportunities in this sense. It was obvious that, in these circumstances, at the peak and in the perspective of a regression, the transnational structure of the global music industry was going to enter an acute crisis of direction, but simultaneously with the advancement of artificial intelligence (AI), new opportunities appeared metamorphosis. Thus, the issue of the unprecedented advancement of AI in the music industry has awakened a series of attitudes, actions, studies and research both globally and nationally. The replacement of the human voice and live interpretation with virtual AI products represents the structural and functional peak of the researched consumer construct. The article aims to improve the approach to the field, through the updated local prism, of the state of the Republic of Moldova as a country in negotiations for accession to the European Union (EU). Taking into account the experience and performance, over time, of the Republic of Moldova in other geopolitical or civilizational spaces, the author concludes and makes predictions for the global and local music industry.

Keywords: music industry; artificial intelligence; copyright; live music; predictions after 2030.

REZUMAT

In urma fenomenului complex de globalizare, industria muzicală a ajuns în punctul critic al expansiunii sale, utilizându-se în acest sens ultimele oportunități geografice. Era evident că, în aceste circumstanțe, de apogeu și în perspectiva unui regres, structura transnațională a industriei muzicale globale urma să intre într-o criză acută de direcție, însă, concomitent cu avansarea inteligenței artificiale (AI), au apărut noi oportunități cu caracter de metamorfoză. Astfel, problematica avansării fără precedent a AI în industria muzicală a generat o serie de atitudini, acțiuni, studii și cercetări atât la nivel global, cât și la nivel național. Înlocuirea vocii umane și a interpretării live cu produse virtuale ale
Introduction

The announced clash of civilizations, of a Huntingtonian nature [1], is carried out with multiple reluctances, including on the cultural dimension, where local music takes on the appearance of a rebel of proximity. Currently, the research of the autochthonous music industry is carried out by approaching the Republic of Moldova, as a state with a European vocation, but with experience and achievements both within the Western world (Republic of Moldova (1992-current); Greater Romania (1918-1940), as well as of the Eastern world, how was it M.S.S.R (1945-1992) within the U.S.S.R [3], which is only in its first 30 years since the declaration of independence. In this sense, the formulation of a publicistic title for this work does not at all diminish the professional aspect of the scientific approach to the problem. On the contrary, the puncturing, from the start of the emphasis on live and on vocal or instrumental performance towards man - in itself identifying the peak of the functional structure of the global music industry.

Therefore, recently, the young Moldovan state received an official invitation to join the European Union, through the negotiation procedure launched in December 2023. In this context, the objective of realizing a forecast on the hyper globalized music industry, through known procedures such as submerging a strip of litmus, like chemical sciences, in the tumultuous Moldovan musical mass, becomes difficult to achieve and represents a real challenge for interested researchers to do it. That is why the interpretation of the results and data obtained from the thematic sociological surveys, carried out professionally and at the national level, as well as the comparison of its data, is an important benchmark for increasing and adding value to our research.

Case study

In this case study, we set out to analyse the latest professional attitudes of international subjects involved in the music industry, on the one hand, and on the other hand to measure musical creativity at the local level. Afterwards, both mentioned values are to be analysed and interpreted so that we can synthesize relevant conclusions. We mention that, the results show that at the local level the live music performance still has a chance to reset. The Republic of Moldova will continue to be a place on earth with high creative musical potential, nurturing hopes that even after 2030 live music will be played, including autochthonous music.

Thus, in a recent sociological survey1, to the question How Do You Think, in a Global Context, the Republic of Moldova is a Center of Musical Creativity? The majority of respondents - 84,4% answered affirmatively, yes. At the same time, - 12% of the respondents have doubts and gave a negative answer, and another - 7,6% of the respondents are not versed in the field choosing the answer - they don’t know. The details of these answers are reproduced in Figure 1.

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1 Sociological thematic survey, carried out by the author, at the republican level (the entire territory of the Republic of Moldova and the Diaspora), during the months of April-May 2023.
It turns out that the titanic effort, of the past, of the great Moldovan composers such as Eugen Doga, Constantin Rusnac, Mihai Dolgan, Anatol and Tudor Chiriac, Ion and Petre Teodorovici, Anatol Bivol, Yan Rayburg and others is not in vain and has the guarantee continuity for the Republic of Moldova. But whether it will be so or otherwise, and after the year 2030 as a result of the metamorphic penetration of AI, we will live and see.

We mention that, the most popular artists of the moment, cade hold important shares of copyright, members of The Artist Rights Alliance (ARA), a non-profit artist-led education and advocacy organization, issued an open letter supported by more than 200 artists calling “… on AI developers, technology companies, platforms, and digital music services to cease the use of AI to infringe upon and devalue the rights of human artists.”[9]. Other theses of this petition call as follows: “Make no mistake: we believe that, when used responsibly, AI has enormous potential to advance human creativity and in a manner that enables the development and growth of new and exciting experiences for music fans everywhere. Unfortunately, some platforms and developers are employing AI to sabotage creativity and undermine artists, songwriters, musicians and rights holders; We must protect against the predatory use of AI to steal professional artists’ voices and likenesses, violate creators’ rights, and destroy the music ecosystem. We call on all digital music platforms and music-based services to pledge that they will not develop or deploy AI music-generation technology, content, or tools that undermine or replace the human artistry of songwriters and artists or deny us fair compensation for our work”[7].

In this sense, the argument that the AI model stimulates human creativity is debatable. In reality “AI could lead to the creation of a uniform cultural landscape, deprived of individuality to creators, preparing a real nightmare future for music singers”[9]. Thus, in addition to the benefits brought, „AI raises issues of ethics and copyright protection” [7]. Along with other problems associated with the advancement of AI, including from the research and science environment, this issue is addressed quite frequently in the Republic of Moldova; one of the reasons would be the fact that Moldova is among the first places in the world in terms of internet speed2 and an impressive openness of young people towards this phenomenon, but also the perseverance to “ask for radio and TV broadcasting quotas”[4].

In the mentioned context, Mr. Gheorghe Ciuciureanu, PhD, associate researcher and director at the National Agency for Quality Assurance in Education of the Republic of Moldova, concludes: it is necessary to adopt some rules at the national level (Republic Moldova) regarding the use of AI3. In counterpoint, but also with the aim of completing the aforementioned, we present a Figure 2.

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2 According to multiple surveys and researches, the Republic of Moldova, during the last 10 years, is permanently in the TOP of the countries with the fastest access and the fastest Internet speed, but not in the top of the cheapest Internet services.

3 This conclusion was formulated by the presenter at the Scientific and Practical Symposium, organized by AGEPI Readings, 2024, on April 25, 2024, on the occasion of World Intellectual Property Day.
Figure 2. The Need to Adjust the Normative Framework of the Republic of Moldova: Aspects of the Local Experts

Source: Developed by the author based on his own sociological research

Analyzing Figure 2, we must note that the normative framework of the Republic of Moldova, in the given case, takes into account the whole range of legal acts that have tangents to the field of the music industry. The mentioned normative framework does not refer to the legislation of other distinguished fields such as medicine or agriculture. At the same time, this term included in the formulation of the sociological question is assumed to include both acts from the public sector, the foreseen one, as well as the non-commercial or consumer protection sector.

At the level of the European Union, they are working on a set of rules that would regulate the use of AI including in the music industry, among the first legislative actions we mention that the European Parliament recently approved the Law on artificial intelligence, which guarantees safety and respect for fundamental rights and stimulates innovation. The regulation aims to “protect fundamental rights, democracy, the rule of law and environmental sustainability in the face of high-risk AI systems. The legislation also aims to encourage innovation and ensure a leading role in the field for Europe. The Regulation imposes obligations on artificial intelligence, depending on its potential risks and expected impact. The new rules prohibit certain uses of artificial intelligence that threaten citizens’ rights. As for the legislation in the United States of America, then and there, especially in the State of Tennessee, the ELVIS Act\(^4\) has already been promulgated; similar to it, legal acts are still under consideration in the American Congress.

Results and discussion

Out of the 17 Sustainable Development Goals of the Republic of Moldova [12], which contain about 25 target expressions, the word – culture is not found in any of them, let alone music. However, for the first time for the Republic of Moldova, the field of culture was one of the subjects (No. 4), being included in the National Development Strategy for European Moldova 2030 [11]. The main (sub)objectives being: “expanding access to opportunities and cultural activities; valuing heritage, traditions and cultural diversity; providing opportunities for personal development and active citizenship; the development and implementation of policies for the promotion of sustainable tourism and the creation of public-private partnerships; creating a more intense, higher quality and more diverse cultural environment to strengthen the sense of belonging and community” [11].

One of the priorities of the National Development Strategy for European Moldova 2030 involves “actively supporting the internationalization of the cultural and creative sector, including by leveraging the capabilities and presence of the diaspora” [11]. This is argued by the large number of Moldovan citizens who no longer live in Moldova. According to the estimates of the Ministry of Foreign Affairs and European Integration of the Republic of Moldova (MAIE), over 1,25 million citizens of Moldova are abroad [7]. The competent ministry reached this conclusion based on the host country’s official information on the number of members of the Moldovan diaspora and on the rough unofficial esti-

\(^4\) Deciphered, this abbreviation stands for: Ensuring Likeness, Voice, and Image Security Act.
mates of the Ministry of Foreign Affairs. This, given that official data exists only from 32 countries where diplomatic missions of Moldova operate. Thus, according to MIAEI estimates, among the EU countries, the most citizens of Moldova are in Italy, about 300 thousand, followed by France about 160 thousand and Germany about 100 thousand people. At the global level, the most citizens of Moldova are still in Russia, about 354,2 thousand of people, although according to the official data of the authorities of the Russian Federation, they constitute about 190 thousand people.

The ones mentioned and listed above outline the result, according to which the citizens of the Republic of Moldova are both in concrete spaces of clash of civilizations and they directly collide with different civilizations. From this point of view, the research of the music industry and especially the attempt to enunciate a forecast about the industry, as it will be, after the year 2030, remained to be representative and revealed for the whole of the global music industry.

Conclusions

1. Artificial intelligence is advancing aggressively within the music industry, its metamorphosis is harming copyright holders.

2. The global music industry is at the peak of its development and endures chain crises. The advancement of AI, the migration of citizens and the clash of civilizations will catalyze the continuous degradation of the functional structure of the global music industry, so that proximities, such as the Republic of Moldova, will become, after the year 2030, too important.

3. In a global context, the Republic of Moldova is a center of human musical creativity, respectively the forecast vis-à-vis the perpetuation of live music after 2030 is favorable for the Republic of Moldova.

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