



**One billion subscribers
and counting...**

**A moment for ambition,
experimentation and
collaboration**



IMPALA's Digital Music Plan 2026

INTRODUCTION

The digital music market is at a crossroads. More people listen to more music than ever before, and we are about to reach [one billion subscribers on streaming services](#). This is something to celebrate. At the same time, there is significant potential for the digital market to become larger, fairer, more diverse and transparent. We focus here on streaming as it currently represents the [biggest revenue source](#) for recorded music, but these points apply beyond streaming, to the whole digital market.

In the spirit of partnership, and with shared goals to grow and develop the digital music markets which achieves its potential culturally, financially and sustainably, it is time to work together at a new scale of ambition.

IMPALA's proposals are aimed both at digital services as well as labels and distributors, large and small, independent and major.

We have identified five priorities:

1. Increase revenues and share them fairly, close value gaps
2. Supercharge support for new, emerging and diverse music
3. Establish trust through industry-wide provenance labelling
4. Stop fraud and AI dilution, embrace responsible models
5. Reduce climate impact and strengthen collective innovation

BACKGROUND

IMPALA's new digital music plan follows a two-month review where we asked stakeholders to share their priorities and were guided by input from a cross-section of experts across our membership, as well as recent analysis and examples of progress already in the sector. We thank everyone who contributed.

We build on [previous recommendations](#) which remain relevant, as well as recent analysis, including assessments of the evolution of a [two tier streaming economy](#) and the [importance of diversity and independence in the music sector](#), by [Dan Fowler](#), as well as the [EU's recent report on discoverability in Europe](#), which highlights multiple barriers that diverse European repertoire faces on digital services.

We welcome the widespread recognition in the sector that fraud and AI need collaboration and increased focus. A well-functioning market where genuine music flourishes and all attempts to game the system are stamped out is essential for all legitimate actors. At the same time, other priorities are equally important, and we believe have the potential to be transformative for the whole market.

As a result, there are multiple elements in our proposals, all contributing to the deep systemic changes needed to deliver better outcomes for all participants and build a healthy future. We test certain pre-conceived notions about how the digital music market should function. We also look beyond streaming to the digital music market as a whole, as we did in our previous proposals. Some recommendations can be progressed quickly, while others will require a sustained effort.

Timing is important as there are increasingly calls for different approaches altogether, including more regulation¹. We see this as an opportunity to review and improve mechanisms, in order to pursue ambition, experimentation and collaboration, so we can take the lead. We will be assessing progress in twelve months and will ask our partners across the ecosystem to help us in doing this.

Underpinning our members' views is the conviction that connections between artists and fans are at the core of digital music. We believe the five priorities set out here are essential to effective growth across the whole digital music market, strengthening pluralism, fairness, diversity, trust, innovation and sustainability. In the annex, we set out what engagement with our recommendations would mean in practice for digital music services and also for labels and distributors.

¹ These include calls from different parts of the music sector and other cultural sectors to apply regimes such as for audiovisual services (imposes 30% European content, prominence and other obligations to ensure diversity and pluralism), streaming taxes, exceptions or compulsory compensation models for AI, additional remuneration rights and so on. European digital market legislation also applies, as do competition rules. Both are relevant in concentrated markets with a small number of big players such as the music market, digital music services. Ensuring these markets are open, competitive and support the constant renewal and growth of strong independent businesses is crucial, for the reasons set out in Dan Fowler's [report](#) on powering an independent and culturally diverse music ecosystem.

1. INCREASE REVENUES AND SHARE THEM FAIRLY, CLOSE VALUE GAPS

The digital music economy has huge potential for growth. The fact that in June 2026, the music industry is closing in on a [billion global subscribers](#) is fantastic. This is a testament to the continued creativity of labels and artists, and to the role streaming platforms play in developing new ways for audiences to engage with and enjoy music at scale. Much more can still be done to share this prosperity and improve outcomes for talented artists, and it starts with **closing today's value gaps**, defined as situations with structural remuneration issues. In today's market, this includes failure to keep up with inflation, dilution of music royalties by non-music content, payment thresholds as well as inadequate remuneration from video platforms, social media and UGC use of music, while fraud and AI also leak value out of the system.

We know that delicate approaches are needed for these issues and that not everything can be changed overnight. As a starting point we suggest **assessing the loss to the industry of each value gap**, setting targets for where we want to end up and prioritise accordingly. As a starting principle, services should ensure a truly level playing field by offering **non-discrimination regarding remuneration and other material terms such as promotional commitments**.

As identified in our previous plans, **not keeping up with inflation has come at a cost**. In mature markets, we welcome subscription price increases² which properly represent the value of music. For music subscriptions including audiobooks, podcasts, functional audio or other forms of content, there should be no dilution at the expense of music. More transparency is needed on how value is allocated. Growth won't improve outcomes for artists and labels if music isn't included in the allocation of the increase in the first place. **Where there is bundling, music must participate in all price increases**.

We believe there is room for **more experimentation of high-value offerings such as premium superfan tiers and features such as artist to fan spaces**. We welcome the fact that some platforms are testing these, and, alongside this, we see a shared interest in **rethinking free tiers**, especially where markets have matured. Free access can help attract subscribers where managed well and is very important in certain markets to encourage engagement with legitimate services. In other markets, however, free can compete with paid subscriptions, especially where the same content is available with few restrictions, negatively impacting subscription pricing, market penetration and the overall value of music.

Much is being done by services who experiment all the time with ways to improve their platform, and this spirit of **experimentation should also extend to business models and royalty allocation**. Testing alternative revenue allocation models is an opportunity for DSPs to differentiate themselves. Models such as artist-growth, pro rata temporis, fan participation have been proposed but not really tested, though some platforms are working on different styles of user-centric³. We would also like to see premiums reward innovation, investment and risk, through mechanisms such as **payment boosts for new releases, diverse repertoire, emerging local artists, independent music**, and so on. As the market matures and new entrants do things differently, we appreciate services have their own ideas on how to make improvements that support diverse music, local artists and new releases. We **encourage services to compete openly in this area and communicate their intent**.

Monetisation thresholds based on number of plays or listeners are another value gap. They are fundamentally unfair and must be removed. Music that is streamed should be remunerated. If thresholds can be shown to have value in fighting fraud, they should be re-worked and reduced, particularly as new effective detection tools are developed. Where monetisation thresholds exist, genuine artists should be able to **qualify through verification mechanisms** with adjustment on how **withheld royalties are allocated**. Value is currently redistributed to the benefit of those already receiving the largest payments. Instead, those most likely affected by the threshold in the first place⁴ should be considered first. In any case, material changes must be freely agreed with independents at the negotiating table and **full delivery obligations should not apply to music that is unlikely to be remunerated or otherwise well served**. Beyond traditional streaming services, the industry needs a strategy for the other parts of the digital market where music is consumed, such as **social media, UGC and more generally the creator economy and video platforms**, where the revenue flowing back to artists and labels is minimal (see for example

² We appreciate that this may not be possible in markets where a legitimate subscriber base is still developing or where exceptional circumstances pose significant challenges (such as war).

³ For example, partially by Soundcloud, by Lissen and also Cantilever as their core model, with Deezer (the original proponent of the user centric model) applying adjustments to move closer to user centric.

⁴ This model is applied by some collecting societies, such as PPL, for unattributable income from public performance and broadcast.

CMU's recent [report](#) on this). We already highlighted this value gap in our previous recommendations, and it remains in many ways the most significant one, as the issues are more complex than increasing subscription price and stopping leaks. With [consumption increasing](#), the value gap will continue to grow. **Collective licensing solutions such as Merlin must be respected** whenever labels want to use them, and this was also one of the recommendations of Dan Fowler to [grow a strong independent sector](#). This helps to ensure that music is properly valued and small players are not disadvantaged, while also bringing efficiency for licensees as well as licensors.

All actors have a role to play in sharing revenues fairly. **Labels and distributors, major and independent**, should apply the principles of the [WIN Fair Digital Deals Declaration](#). This means **sharing advances, guarantees, equity sales across all artists represented/labels distributed**. The same applies to commitments regarding playlist and other discovery tools. **Digital terms should be fair and contemporary** with outdated rates and deductions reviewed, accompanied by **transparent reporting** which clearly explains artist revenues and provides royalty statements with a summary as well as sufficient detail to be understood. A vital part of the ecosystem, **session performers should be properly paid for their work**, including through national industry negotiations if appropriate where they don't exist already.

2. SUPERCHARGE SUPPORT FOR NEW, EMERGING AND DIVERSE MUSIC

A vibrant and healthy music ecosystem promotes diverse music⁵ in all its forms. We suggest working together to address the findings in the [EC's report on the discoverability of diverse repertoire](#) in a positive way. Helping audiences discover new music in a market that is tilted towards catalogue is critical. As we said with our very first plan five years ago, services that see diversity as an opportunity will stand to gain the most. Five years on, this is not only an opportunity to strengthen artist-fan relationships, but also increasingly necessary in order to respond to regulators' concerns. This is a **shared opportunity for all digital services whether subscription streaming services or UGC or social media**. The answer is to **supercharge support for emerging artists, diverse music and new releases, both local and international**, in a measurable way.

That's why we look to all digital services, no matter what part of the market they are in, to **maximise local insight and editorial support** as well as **review how their algorithms work**. We believe human input on curation and editorial is vital, with strong **presence in all territories**, particularly for under-represented markets (Central and Southern Eastern Europe being one example, with other territories in Europe raising the same issue, from the North to the South). We encourage DSPs with significant market share to ensure a minimum baseline of local editorial expertise (editors with language and market competence) in every country they operate in. Services that are proud of the importance they place on **their curation stand out**⁶. This goes **hand in hand with technology tools and algorithms** of course which can help with discoverability with the right prompts. These tools should be managed in a way that helps overcome the issues identified in the EU's discoverability report.

Committing to diversity and discoverability is an **opportunity for services to celebrate great music and compete on so much more than just offering all music**. Promoting emerging local and international artists, new releases and diverse repertoire involves **taking active measurable action that inspires and connects**⁷. Basing this on music characteristics, human expertise, as well as adjusted algorithms and eliminating rightsowner or financial bias, will produce better results in engagement. **Reporting on performance** should be annual and measurable, with indicators such as share of editorial playlist representation, algorithmic recommendations, promotional tools use etc, by country and language, as well as other relevant factors such as genre, gender and wider diversity measures.

Improving connections between fans and artists is also part of boosting diversity and an opportunity for services to compete. We already mentioned **superfan tiers which we see as a welcome investment**,

⁵ Diversity includes different factors - cultural, genre, language, geography, diversity and inclusion as well as other aspects. Some face structural barriers. The EC's [study on discoverability](#) found that recommendations for local language drop to 0% when the algorithm was fed with non-local inputs, and smaller markets sharing languages with larger ones being systematically diluted. Geographical and linguistic imbalance amplifies other diversity gaps. The so-called "glocalisation" trend is also referred to, which claims that local language repertoire performs well, yet this is not a general trend as it mostly impacts artists at the top end.

⁶ Human curation is a key feature for services like Qobuz and Cantilever for example, with Apple also emphasising this.

⁷ This must go beyond any use of paid for play boost tools which create an unlevel playing field and with increased use, are less effective due to a "race to the bottom" effect.

along with **artist to fan spaces** and **giving fans more opportunities to satisfy their curiosity**⁸. Members have also talked about keeping **playlists** up to date and using **tools like charts**, as well as better **user control over preferences, recommendations and search capability**⁹. Returning **more data to rightsholders on fans and how they engage** with music and additional features is another important part of the equation. We appreciate that DSP reporting has reached a level of impressive accuracy and encourage all services to develop this further. Members have repeatedly flagged that they believe more data could be made available on how fans engage and are keen to participate in development.

Labels and distributors should continue investing in **artist development, repertoire diversity and audience engagement including new artist to fan features**, while ensuring that music is supported by accurate metadata and practices that maximise discoverability.

3. ESTABLISH TRUST THROUGH INDUSTRY-WIDE PROVENANCE LABELLING

There is an **opportunity for the whole ecosystem to embrace provenance with pride**, and as a point of differentiation, as other sectors have done, for example in food and wine. Provenance in music means identifying different categories of content, including artists signed to a record label (whether independently or major owned), self-released artists, library material, AI-generated content (including the tool(s) used) and more.

A new framework would help **identify, promote and celebrate genuine music in a sea of content**, support user choice and filtering, improve discoverability and connections with fans.

We welcome the work already underway and examples put forward [recently](#) are a great starting point. It is the right time to elevate this as a **commercial imperative as well as a technical exercise**. This includes, of course, agreement on what constitutes materially AI generated (see more below), but it is also a lot more. By improving metadata quality, transparency and labelling, the music sector can support informed choices. Consumers, creators and businesses should be able to understand what content they are engaging with, where it comes from, how it was created, and how it is presented and monetised.

Provenance goes beyond labelling. A common provenance framework would create shared infrastructure for transparency, discoverability and accountability across the digital music economy. This would act as a **quality mark helping services identify and promote diverse repertoire, support independent music**, while increasing transparency altogether.

For labels and distributors, this is a real opportunity to strengthen the visibility of independent music. This work is urgent. Once in place, the framework will depend on broad take up and accurate information being inputted. Done right, **provenance standards will become the foundation** for new discovery tools, fan experiences, licensing solutions and commercial opportunities across the digital music economy.

4. STOP FRAUD AND AI DILUTION, EMBRACE RESPONSIBLE MODELS

Trust in streaming also depends on co-operation between platforms, distributors, rightsholders and trade associations to apply anti-fraud initiatives **across the value chain**. We need **tough action** on all practices designed to exploit remuneration and recommendation systems¹⁰. We acknowledge efforts so far and welcome growing recognition that **industry-wide collaboration is needed**. This is **more effective and avoids conflicting solutions**.

Not only are independent companies particularly exposed due to resource challenges, they believe that the **integrity of the digital music market is at stake**. Co-ordination on tougher anti-fraud measures is needed, as well as **action taken at the right level before it creates problems** for rightsowners. This includes for example content generated on an unlicensed AI tool, sped up and slowed down tracks and tracks appearing on artist profiles. **Taking co-ordinated action and explaining why** demonstrates how serious actors in the ecosystem are about protecting the music artists have entrusted them with. This sends a clear message, which in turn **strengthens meaning and connection for fans and of course the value proposition**. The same applies to other services, not just streaming of course.

⁸ For example, Spotify's Song Credits, About the Song and Song DNA features give listeners more information about music and artists.

⁹ Deezer's Flow gives listeners more control over recommendation algorithms; Apple facilitates search by label and other categories.

¹⁰ For example, fake streams, fake artists, fake fans, fake tracks, sped up and slowed down tracks, audience manipulation etc.

Artist verification¹¹, **robust KYC** and fraud prevention systems, as well as financial measures that deter manipulation, like **targeted carriage fees** and **strong penalties** for persistent offenders all have their place, **alongside platforms' efforts to detect fake accounts and artificial streaming**. Some policies have already been implemented but they need to be tougher. Proper **checks and balances, transparency and clear communication** must also be in place to ensure that legitimate artists and labels have adequate recourse when needed, for example if their repertoire is used to disguise fraud or misidentified, as IMPALA already called for in 2023. We should **revise the early [industry-wide code of practice](#)** to reflect current challenges and provide clarity on action taken. Initiatives like Music Fights Fraud Alliance and intelligence from expert detection system providers also play an important role.

The underlying infrastructure also needs to be robust so that bad actors are unable to gain footholds. We look to **all distributors, major and independent, to apply** market leading tools and best practice processes to verify all clients and content before any music or related content goes through their delivery systems, to "clean the pipes".

Streaming manipulation is also a **competitive issue**: responding to constant attacks is resource heavy, making independents an easier target, disproportionately affected by the sheer scale of the issue. We refer members to IMPALA's [guidance](#) on this. To avoid structural barriers, action at the right level is essential as noted above, and new tools must be available to all rightsowners at the same time, as well as the checks and balances mentioned above.

AI tools can improve detection of fraud and manipulation and we encouraged this use in our previous recommendations. However, AI generated content also helps fraudsters and presents a structural challenge. It **must be policy to prevent dilution of human-created music, create certainty across the ecosystem and establish distinct spaces for licensed AI tools**. There are two aspects to this: **standardising definitions and deciding how materially AI generated content should be treated**.

As noted above on provenance, **standard definitions of materially AI-generated content are key**, as well as **disclosure of the tool(s) used**. We welcome efforts made so far to tag content, including by DSPs¹², and support **accelerated work towards an industry-wide framework**. This is **more than an identification exercise**. We also need to **decide how materially AI generated content should be treated**. Services have different approaches¹³ and this **should be standardised**. IMPALA's proposal is twofold: i) use of **unlicensed tools** automatically makes content infringing, and this should be **blocked from upload, remuneration and discovery systems**; ii) genAI content from **licensed tools** must be properly **controlled and labelled and able to be filtered out** - keeping it in discrete spaces makes sense as it is a different product to human music and **should not feature in music royalty pools or recommender systems**.

Where labels and artists are interested and want to collaborate on responsible licensed AI models, they should be free to do so, including where it is offered as an add on to streaming services. We understand that **independent labels are choosing to discuss these issues with their artists before they conclude agreements** for use of sound recordings. In addition, any voice, image, name or likeness use will usually require artist consent, and we **encourage tools that help manage this in practice**¹⁴. We **welcome experimentation with responsible AI-powered fan experiences** where the appropriate consents are in place. These models are currently being hampered as **unlicensed tools create an uneven playing field**.

Protecting music interests from a rights perspective is key. Specific authorisation is required in advance of use. We must be very clear that **silence does not amount to consent** for any training or other AI related uses, and **neither does any copyright exception or standard terms and conditions**. We urge all rightsowners to follow IMPALA's [advice to confirm publicly, and with all their partners, that their rights are reserved](#) and also point to the [WIN AI principles](#). Labels should **check agreements with digital services and distributors** to make sure their rights are being respected.¹⁵

¹¹ Such as Spotify's new verification badge aimed at real artists.

¹² For example, Deezer's AI detection and tagging system, Apple's AI Transparency Tags, AI disclosure in Spotify's Song Credits, YouTube's labelling for content created using Google's AI tools (creators also to disclose synthetic content, which will be removed if it violates their community guidelines).

¹³ Deezer for example blocks this from recommender systems. Tidal just announced no royalties will be paid out at all.

¹⁴ For example, Spotify's impersonation policy, YouTube's new tools designed to help creators manage their likeness.

¹⁵ Proper regulatory frameworks which respect copyright and other rights are also essential and another strand of IMPALA's work altogether (see for example our [industrial policy](#)), we are simply dealing here with industry best practice.

5. REDUCE CLIMATE IMPACT AND STRENGTHEN COLLECTIVE INNOVATION

A healthy digital market thrives on innovative practices that improve the ecosystem and support new business models and practices. Innovation requires the sector to **continuously test new approaches, learn from other sectors, improve standards and collaborate** on shared challenges.

Independents have consistently led change first, from [fairness in artist remuneration](#) and [AI principles to sustainability, diversity and ethical business](#) practices. The independents' contribution across different aspects is outlined in [ORCA's report](#) on the value of the independent sector and Dan Fowler's [ecosystem report](#) mentioned above.

In the digital ecosystem, we have a shared interest in **data efficiencies, fewer formats, reducing catalogue duplication, tackling proliferation of uploads, and promoting more sustainable choices** at all points in the chain, to lower energy consumption, water use and so on. **Collaboration is key** to identifying hotspots and agreeing reduction strategies and **reporting standards**, with metrics such as **emissions per track stored, per play and the impact of fraud and AI-generated content**.

Independent labels and distributors can set targets and reduce their own impact with IMPALA's free tools including training, guidance and [carbon calculator](#)¹⁶. The [Music Climate Pact](#) has digital specific [guidelines](#) on emissions up to the point of delivery to services, with DSPs responsible once the music is in their operational control¹⁷. Climate investment facilities such as [Murmur](#) are also available. **Engaging with artists, fans, DSPs and suppliers to support sustainable choices is important and to develop shared targets and action.**

Innovation across all business practices underpins the digital market and continuing the independent sector's long tradition of leading innovation, with support and partnership from platforms, will improve the music ecosystem for creators, businesses and audiences alike.

WHY THESE PROPOSALS MATTER

Independent labels provide essential risk-taking, expertise and reach, and are the [principal investors in new, emerging and diverse music](#) in all forms. They operate across all regions, genres and audiences and account for a substantial share of the new releases and diversity that make music services exciting. The independent music sector sits at the heart of the music industry, bringing passion, principles and investment to build long-term sustainable artist careers in a spectrum of music, from local scenes to global success.

This lends considerable weight to these proposals and the need to develop systemic changes that [support and strengthen independence and diversity](#) in a meaningful way. We set out in the annex what this means in practice for digital music services and also for labels and distributors.

WORKING TOGETHER, REVIEW IN 12 MONTHS

We value our longstanding relationships with stakeholders and other parts of the sector and **appreciate progress already underway on tackling challenges including on fraud and AI**. These are important issues and at the same time, **broadening the focus of discussions is essential**. There is no single solution to ecosystem-wide challenges, different aspects need to be in the equation.

If we succeed with our shared ambition, connections with fans will be stronger and **more working artists and labels at different levels in the ecosystem will be able to make a living from their art**.

The music economy will offer greater and more sustainable opportunities. This will set a new standard for the digital market, keep regulation to a minimum and underline the **leadership role of the music sector** in terms of trust and transparency.

We look forward to the work ahead and to collaborating on **measuring progress in a year's time**.

¹⁶ Follows the Greenhouse Gas Protocol Corporation Standard, the most widely used reporting framework, covers Scopes 1, 2 and 3. The tool is powered by [Julie's Bicycle](#) and supported by Merlin via the [Weidenmüller Sustainability Fund](#) as well as [Murmur](#).

¹⁷ IMPALA's [standard](#) delineates responsibilities between labels and distributors and DSPs, aligning with [MICC's assessment](#). [Music Climate Pact](#)'s work contributes to sharing expertise across different priority areas. IMPALA is co-chair of the digital working group. [Tips for music fans](#) on reducing their impact while streaming is also available, as well as advice on [reducing the impact of vinyl](#).

IMPALA'S 2026 DIGITAL MUSIC PLAN

What these recommendations mean for digital services

Increase revenues & ringfence: raise prices & rethink free tier¹⁸, develop superfan tiers, no dilution of music royalties or price increases by other content, creator economy to develop new royalty strategies.

Make payment fair: stop thresholds, where retained, pay verified artists & distribute withheld monies differently, test alternative revenue models to support emerging artists & diversity.

Provide delivery flexibility: allow music to be withheld without penalisation where it is not monetised or otherwise well served & promote special features to boost competition.

Build stronger connections: employ human curators & editors, use artist-to-fan spaces & other features to engage fans & share data, strengthen presence in under-represented countries.

Commit to diversity: promote new releases, emerging artists & diversity in different forms (cultural, EDI factors, language, geography, genre), report yearly on concrete actions.

Deliver true discoverability: ensure authenticity, auditability, & transparency of factors affecting preferences & recommendations, eliminate rightsowner & financial bias.

Apply provenance labelling: agree industry-wide system to distinguish between artists signed to a record label (major/independent), self-released, library material, AI generated (tool used), other tags.

Stamp out fraud: collaborate with rightsowners on KYC, artist verification, metadata, fines & carriage fees, protective checks & balances to level playing field, stop artificial listening, revise sector code.

Protect human creation: stop dilution by genAI content (no royalties or discovery, work with rightsowners on responsible AI features for fans (eg DJ, mix), stop uploading unlicensed AI tracks.

Collaborate on sustainability: review ways to reduce impact collaboratively & transparently, report on different metrics (carbon per track stored, per play, impact of fraud & genAI content).

What these recommendations mean for labels and distributors

Establish provenance framework: labelling is an opportunity for discovery & integrity - artists signed to a label (major/independent), self-released, library material, AI generated (tool used) etc.

Clean the pipes: verify all music & each client, work with whole industry to update code on fraud & manipulation, help devise incentives with checks & balances that remove actors & protect good ones.

Apply multi-layered AI policy: publicly confirm rights are reserved for training, discuss with artists, agree industry definition & treatment of materially AI generated content, embrace responsible tools.

Promote diversity & connections: continue to invest in new releases & diversity, use features that engage fans, ask services for data, use IMPALA's new EDI toolkit to measure as a business.

Pay fair royalties: pay fair contemporary digital royalty rates in line with WIN Fair Digital Deals Declaration, old contracts to be re-assessed, review relationships with social media & creator economy.

Share equity & other terms: advances, guarantees, sale of equity in DSPs etc, should be shared across artists represented/labels distributed, same for playlist & other commitments.

Ensure transparency: artist revenues must be clearly explained in agreements & royalty statements with a summary as well as sufficient detail to be understood.

Support session performers: where local industry wide agreements don't exist for non-featured performer contributions, encourage negotiations on remuneration & terms.

Support sustainable choices: set targets & follow guidelines to reduce carbon & other impacts, measure with IMPALA's calculator, communicate with fans, artists, suppliers, use climate investment facilities.

Lead sector innovation: continue to work on areas where innovative practices can improve the ecosystem, support new business models and practices, illustrate how the sector leads.

¹⁸ We appreciate this is not an option in countries that are struggling to establish or maintain legitimate markets, or need to respond to other issues such as war, as services need different strategies including price and free tier to grow subscribers.