



MUSIC IN THE DIGITAL AGE

INTERNATIONAL CONFERENCE | DIGITAL TECHNOLOGIES AND ARTISTS' RIGHTS

ATHENS, OCTOBER 22-24, STAVROS NIARCHOS FOUNDATION CULTURAL CENTER

OPENING SPEECHES

Music in the Digital Age: Streaming & Artificial Intelligence has been a three-day international forum organized by APOLLON (Greek CMO for musicians' neighboring rights) and FIM (International Federation of Musicians). Against the backdrop of **AI-generated content and the dominance of streaming platforms**, the conference examined how **revenue models, legal frameworks and artistic labor are being reshaped** in a digital economy that prioritizes scale over sustainability.

Bringing together artists, journalists, industry professionals, legal experts, academics, policy makers and technologists, the event focused on three core questions:

- How to build **sustainable and equitable compensation** models in a saturated streaming market?
- How to protect creators' rights when **AI is trained on and competes with their work?**
- What role should legislation play in **securing ethical AI and fairer digital markets** without stifling innovation?

Renowned composer and author Yiorgos Andreou delivers a philosophical defense of human artistry against the encroaching utility of AI. He frames art as humanity's "existential response to the enigma of death", condemns GenAI as "deliberate plagiarism" and warns of a "moral extermination" of creators where efficiency replaces soul.



APOLLON
GREEK MUSICIANS'
COLLECTING SOCIETY



OPENING SPEECHES | YIORGOS ANDREOU

GenAI In The Entertainment Sector

Athens, October 24, 2025
Stavros Niarchos Foundation Cultural Center

Dear distinguished colleagues, dear esteemed guests

The undeniable intervention of artificial intelligence in a gigantic set of perceptions and practices of the human species gives rise to that kind of dialogue that must confront the novel phenomenon, not only with technocratic, but mainly with humanistic arguments.

You see, the question is not whether a technological development of such magnitude is useful, or profitable, or revolutionary, or destructive. The question is whether AI emerged from the centuries-old evolution of human civilization in a way that can justify its philosophical and moral trajectory and preempt a kind of coexistence with man that will not operate in a distorting way with regard to the central beliefs of humanity, such as justice, universal prosperity, and happiness.

Remember here the American Founding Fathers, but also the European Enlightenment and, of course, the central demand of all religions of humanity and all major philosophical currents from the Greek pre-Socratics to Spinoza, Kant, Hegel, and their brilliant descendants.

There is also something else, something extremely important that must be said in today's welcome to a conference with this burning topic. If art constitutes humanity's central existential response to the great enigma of death, if this response constitutes a moving consolation and confirmation of the symbolic immortality of every human being who has been, exists today, and will exist in the future, then the perspective of art and artists regarding AI is a critical contribution. It operates within the humanistic limits that it must naturally set against the new Pandora's box called artificial intelligence, constituting at the same time a great depth and a great hope, so that humanity can take a significant step forward in adopting innovative technologies without the fear of slanting, or even completely distorting its face and the central principles, ideas, and perceptions that it has formed in its painful yet fascinating journey through the centuries.

Is AI, above all, a matter of universal self-awareness? I'm certain that our conference will contribute substantially to the approach of this extremely important new technology and will offer valuable food for thought and action. Allow me here to quote some of my personal thoughts and opinions on our conference's main and critical topic.

My personal opinion is that artificial intelligence should be excluded from any imitation of the creative artistic process, because that is exactly what happens. What is the meaning in the artistic process of deliberate plagiarism from technological platforms which copy style and content because they have been programmed with data and information from countless works of art created by people?

Art is, and must remain, an exclusively human quality, privilege, and responsibility. We know what the method of artificial intelligence is. It digitally samples a huge number of works of human culture and then applies various recipes of mixing different excerpts in order to give birth to a new work. I believe that morally and philosophically, the connection of unrelated works by different artists, different eras and styles can in no way constitute a model for the creation of a new original artistic work.

Every human work of art is judged by both its synchronic and diachronic influence on the society of ideas, sensations, and feelings. Works of great geniuses took a huge amount of time to understand and integrate into the cultural process. Just think of the path of a poet of the magnitude of Cavafy in terms of the impact and recognition of his work from the 1930s to the present day.

The thought of substituting human qualities by a mathematical array hides a terrible inhumanity in its essence. If you're not useful, there is no reason to exist. We are being led to a peculiar Auschwitz, where those whose work can be done better by the machine, by artificial intelligence, will be morally exterminated and then perhaps impoverished.

Really, who will evaluate this better? Who is legitimate to do so? Human existence, its right to work, to social participation, to the most harmonious life possible, does not presuppose any formal usefulness. It is the central irreplaceable entity of human civilization. The monetarist and utilitarian thoughts that lie behind the uncontrolled use of artificial intelligence are unfortunately an offshoot of a



ruthless capitalism that does not consider anything in the face of short-sighted, short-term economic benefit.

However, man shall not live by bread alone, the Gospel very wisely states. In the field of art, what counts decisively is not the basement of the artist, but his final choice, what to illuminate and what to silence in the work he delivers to society, to the public space. The human psyche is a changeable and delicate condition whose behaviors do not constitute a series of variables of some equation.

Artificial intelligence may conceive extremely complex scientific inventions useful for human existence. However, we must not forget that human civilization, the society of persons and ideas, has been built on assumptions concerning human perception, emotion, the deliberate decision to co-exist based on some common values and qualities. Society cannot be replaced by mathematical data.

Man cannot exist without his long journey on Earth and all the lessons he has learned from it. I believe the extremely important and critical size of our conference becomes apparent. Let us hope that the allegory of our ancient ancestors in the myth of Hercules clashing with the Lernean Hydra—where in place of each head the hero cut off, two sprouted—will not be confirmed in terms of the management of artificial intelligence by humanity. Instead, let us hope a creative and morally correct way of integrating it into the useful—and in other areas, such as health, valuable—tools of human evolution will be found, always aiming at universal prosperity and happiness with the achievement of the auspicious triptych of the French Revolution: liberty, equality, fraternity. Thank you and welcome.

**Yiorgos Andreou,
Composer, Author**



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