12th International Music Business Research Days

Rotterdam, 3–5 Nov. 2021

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Staging popular music: sustainable music ecologies for artists, industries and cities

Erasmus University Rotterdam, the Netherlands, 3-4-5 November 2021

Contents

2

Welcome

On behalf of the International Music Business Research Association, Erasmus University Rotterdam, Rotterdam University of Applied Sciences and ClickNL, we would like to welcome you to the 12th International Music Business Research Days. After 11 years in the beautiful city of Vienna the IMBRD spread its wings and touched down in the vibrant music city of Rotterdam. This city is the home base of our POPLIVE-project and many other music (business) related research projects. And, of course, Rotterdam is the city of jazz music (e.g. the North Sea Jazz Festival), the home of *gabber* music and second home of Cape Verde music, host of the 2020 Eurovision and is known for its vibrant underground scenes (e.g. hip hop, metal, indie).

We are pleased to be able to offer you an interesting, divers and high level programme at this conference. On Wednesday, five promising young scholars present and discuss their work at the Willem de Kooning Academy of art in the city centre of Rotterdam. On Thursday and Friday we present three inspiring keynotes, more than 40 scientific contributions and two industry panels powered by ClickNL, on music communities and the resilience of the music industries. In the evenings we welcome you for a welcome drink (Wednesday) and a conference dinner (Thursday). Hopefully you will also be able to get a glimpse of the Rotterdam Popweek that takes place all around town during our conference.

This conference programme offers you all the information required to fully enjoy either your stay in Rotterdam or your online presence at the conference. In case you have any further inquiries, please feel free to e-mail us at **imbrd2021@gmail.com**.

Enjoy the conference!

The **POPLIVE** team:
Erik Hitters
Pauwke Berkers
Arno van der Hoeven
Paul Rutten
Rick Everts
Martijn Mulder

Practical information

Conference locations

See next page for a map of Rotterdam with all conference locations.

WEDNESDAY
Young Scholars Workshop: Willem de Kooning Academy, room BL –1.3 (basement),
                                  Blaak 10, Rotterdam.

Welcome reception 17.00-19.00h: Cafe Stalles, Nieuwe Binnenweg 11A, Rotterdam

THURSDAY
Conference keynotes / sessions: Van der Goot Building, Thomas Morelaan, Rotterdam.
                                   See campus map below. See here and on the next page
                                   for directions to the Woudestein campus.

Conference dinner: Aloha – Low Waste Food Bar, Maasboulevard 102,
                                   Rotterdam

FRIDAY
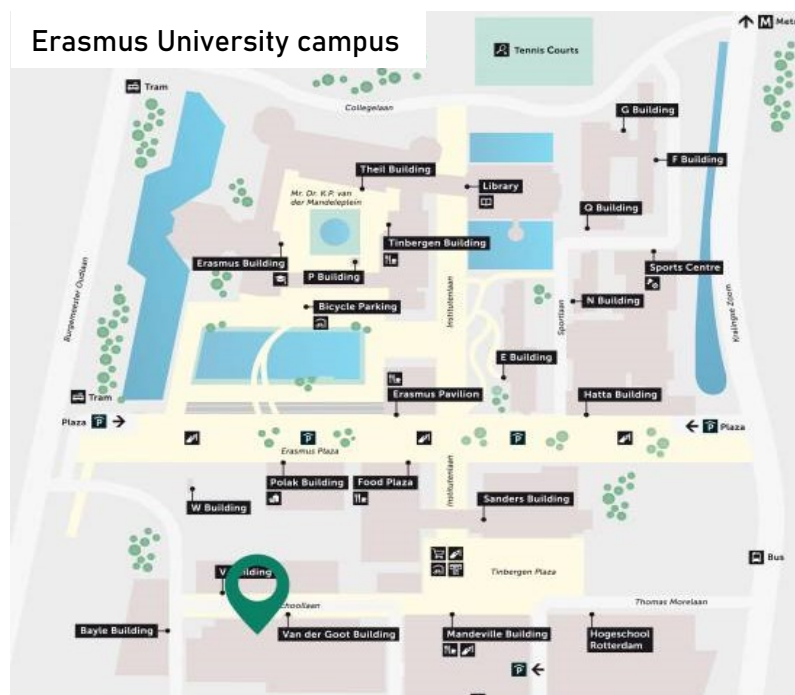*Conference keynotes / sessions:* Van der Goot Building, Thomas Morelaan, Rotterdam.
                                   See campus map below. See here and on the next page
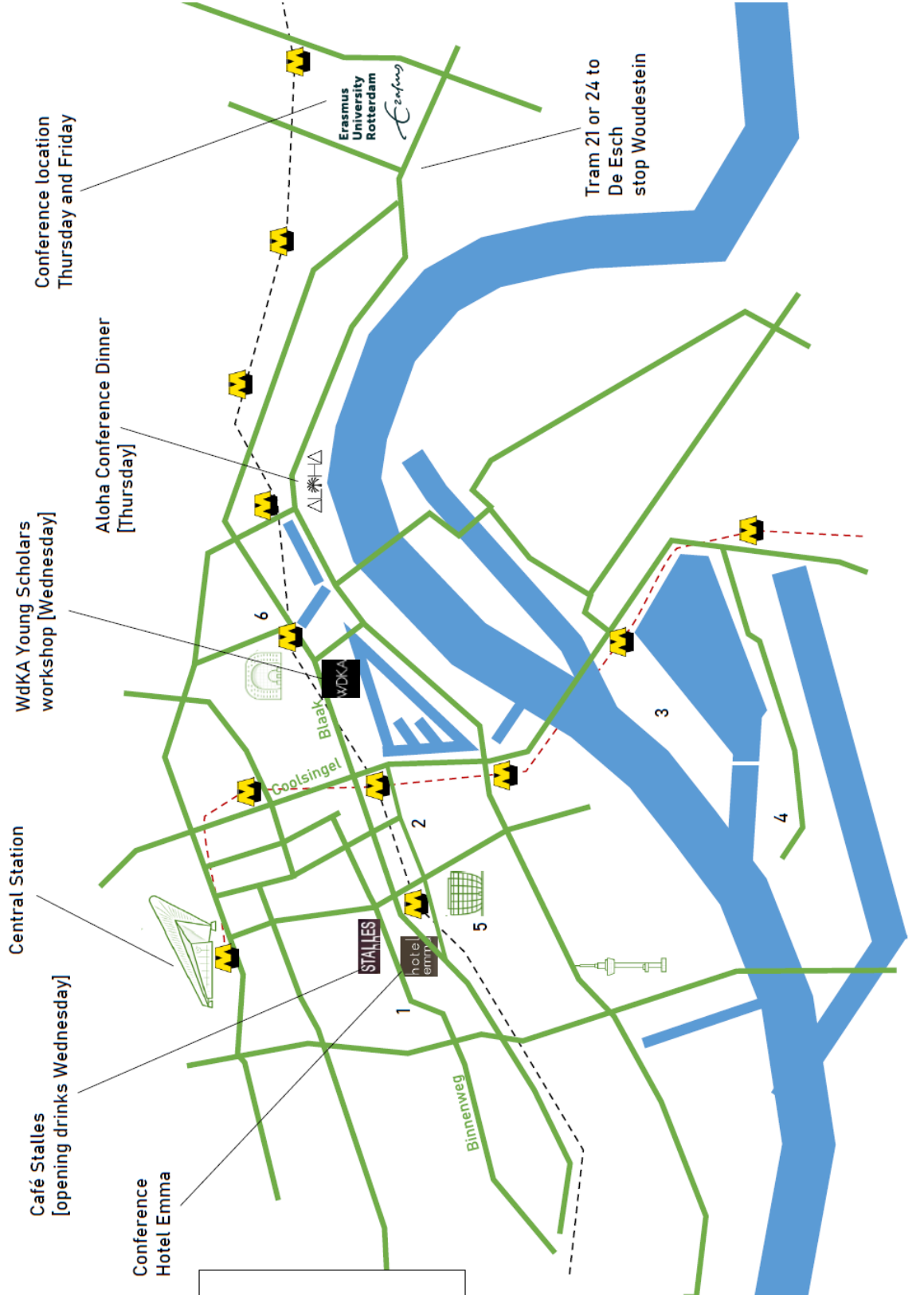   for directions to the Woudestein campus.

4

Map of Rotterdam with conference locations

Conference location Thursday and Friday

Erasmus University Rotterdam

Tram 21 or 24 to De Esch stop Woudestein

Aloha Conference Dinner [Thursday]

WdKA Young Scholars workshop [Wednesday]

Central Station

Café Stalles [opening drinks Wednesday]

Conference Hotel Emma

Coolsingel

Blaak

Binnenweg

STALLES

hotel emma

WdKA

1

2

3

4

5

6

METRO

EUR conference: Kralingsezoom

Young Scholars: Blaak

Hotel Emma & Opening drinks: Eendrachtsplein

Conference Dinner: Oostplein

From Central Station: change at Beurs

POI

1. Nieuwe Binnenweg [music bars, record stores]

2. Witte de Withstraat [bars, restaurants, galeries]

3. Wilhelminapier [foodhall, cruise terminal]

4. Katendrecht [bars, restaurants]

5. Museumpark [art district, DEPOT]

6. Binnenrotte / Oude Haven [Markthal, bars]

Wifi

Wifi logins for the Eduroam network are available at the registration desk.

Covid-19 Measures

- Overview of (up-to-date) Dutch measures against Covid-19:
  https://www.government.nl/topics/coronavirus-covid-19/tackling-new-coronavirus-in-the-netherlands

- Information about travelling to the Netherlands from abroad:
  https://www.government.nl/topics/coronavirus-covid-19/visiting-the-netherlands-from-abroad

- Restaurants and cultural venues require a Digital Covid Certificate:
  https://www.holland.com/global/tourism/information/covid-desk.htm

- The conference venue on campus is accessible without restrictions.

DAK festival Rotterdam © Iris van den Broek

Overview programme

All times follow the Central European Time (CET).

Wednesday	(WdKA, Blaak & Café Stalles)
13:00	Young Scholars Workshop
17:00 – 19:00	Welcome reception including drinks and small snacks

Thursday	(Erasmus University campus Woudestein, Van der Goot Building)
09:00	Registration and coffee (Lobby M1 West)
10:00	Welcome + Keynote Peter Tschmuck (M1-19 & online)
11:00	Break (Lobby M1 West)
11:15 – 12:45	Sessions 1 (M1-19, M3-05 & online)
13:00 – 14:00	Lunch
14:00 – 15:30	Sessions 2 (M1-19, M3-05 & online)
15:30	Break (Lobby M1 West)
16:00 – 16:45	Keynote Jennifer C. Lena (stream in M1-19)
17:00 – 18:15	IMBRA Annual General Assembly (M1-19 & online)
19:00	Conference Dinner (Aloha bar)

Friday	(Erasmus University campus Woudestein, Van der Goot Building)
9:00	Coffee (Lobby M1 West)
9:30 – 11:00	Session 3 (M1-19, M1-08 & online)
11:00	Break (Lobby M1 West)
11:15 – 12:45	Session 4 (M1-19, M1-08 & online)

Friday afternoon industry programme powered by ClickNL

13:00 – 14:00	Lunch (Lobby M1 West)
14:00 – 15:00	Industry forum 1 – Music & communities (M1-19 & online)
15:30 – 16:15	Keynote Brian Hracs (streamed in M1-19)
16:15 – 17:15	Industry forum 2 – Resilience of the music industries (M1-19 & online)
17:15	Drinks (Lobby M1 West)

During the conference the Rotterdam Popweek takes place with various concerts and other events in the city.

Overview Zoom and streaming links

All passwords are the same: IMBRD21

	Programme	Link	Meeting ID
Thursday			
10:00	Welcome + Keynote Peter Tschmuck	Click here for live stream	
11:15 – 12:45	Session 1.2 – The business of music: careers & copyright	https://eur-nl.zoom.us/j/93625391403?pwd=VmU xdjhuNVNZWjVvckJKWVIvbnhVUT09	936 2539 1403
11.15 – 12.45	Session 1.3 – How is the money split in the streaming age and does it affect musicians' earnings?	Click here for live stream	
14:00 – 15:30	Sessions 2.3 – Mapping and understanding music ecologies: from backstage to the underground	https://eur-nl.zoom.us/j/97752210417?pwd=c0dX VVdRbDM1bGo3Nmszb3hqbDY5UT09	977 5221 0417
16:00 – 16:45	Keynote Jennifer C. Lena	Click here for livestream	
17:00 – 18:15	IMBRA Annual General Assembly	Click here for livestream	

Friday			
9:30 – 11:00	Session 3.2 – Innovation in musical experiences	https://eur-nl.zoom.us/j/94579624405?pwd=Kzl 3REhmU2xleDFvQ1Q4YVlqakxPQT09	945 7962 4405
11:15 – 12:45	Session 4.3 – Covid-19 and the music industries	https://eur-nl.zoom.us/j/96073968090?pwd=cmV 1N01HVTdYeWFGa3Y2a1JWOWZ0dz09	960 7396 8090
14:00 – 15:00	Industry forum 1 – Music & communities	Click here for livestream	
15:30 – 16:15	Keynote Brian Hracs	Click here for livestream	
16:15 – 17:15	Industry forum 2 – Resilience of the music industries	Click here for livestream	

Rotown (pop venue), Nieuwe Binnenweg © Ruben Hamelink

Full programme

All times follow the Central European Time (CET).

Wednesday

13:00 – Young Scholars Workshop

Location: Willem de Kooning Academy, room BL -1.3 (basement), Blaak 10, Rotterdam.

Chair: Pauwke Berkers

Ben Bishop *Feedback: Peter Tschmuck*	A 'corporate typology of musical practice': An exploration of how theories of creative labour and entrepreneurialism are applied to musicians
Britt Swartjes & Thomas Calkins *Feedback: Timo Koren*	Crossing the (Erasmus) bridge: how music festivals reconstruct or breach spatial boundaries within Rotterdam
Boris Gunst Feedback: *Thomas Calkins*	The audience as gatekeeper: Attention for unreleased techno music in online communities as indicator for post-release success
Arthur Ehlinger *Feedback: Paul Rutten*	Live Music Streaming: Artists, Labour and Economic Opportunities
Didier Goossens *Feedback: Aileen Dillane*	Reclaiming Aotearoa: Navigating the emancipation of Indigenous identities through Indigenous metal

17:00 - 19:00 - Welcome reception

Cafe Stalles, Nieuwe Binnenweg 11A, Rotterdam

Thursday

09:00 Registration and coffee

10:00 Welcome by Erik Hitters + Keynote Peter Tschmuck (M1–19 & online)

Livestream: https://eur.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?
id=efe60f08-97bc-4424-a026-add000c78a46

Music Business Research – Why, How and What for?

Biography
Dr. Peter Tschmuck is Associate Professor for Cultural Institutions Studies, University of Music and Performing Arts Vienna. He studied Economics and Management Sciences at the University of Innsbruck in Austria and earned there his doctoral degree in Economics in 1999. From 1999 to 2000 he was Assistant Professor at the Vienna University of Economics and Management until he changed to the Department of Cultural Management and Gender Studies (IKM) at the University of Music and Performing Arts Vienna. In 2003 he finished his habilitation about "Creativity and Innovation in the Music Industry" and was then appointed associate professor for Cultural Institutions Studies. Since October 2018 he also servces as head of department of IKM. He teaches also courses at the Vienna University of Economics and Business and the SAE Institute. From July to September 2010 he was guest professor at the James Cook University in Townsville/Cairns (Queensland, Australia). Peter Tschmuck is founder and organizer of the annual international conference "International Music Business Research Days" (from 2010–2020: Vienna Music Business Research Days). He also founded the International Journal of Music Business Research (IMBRA) in 2012 and is the journal's editor-in-chief. Peter Tschmuck serves as the founding president of the International Music Business Research Association (IMBRA) since 2015. His main research fields are: music industry research, the economics of copyright, the research on cultural institutions and cultural policy evaluation.

11:00 Break (Lobby M1 West)

11:15 – 12:45 Parallel Sessions I

1.1 Supporting and understanding the music industries (on campus session: room M3–05)

Chair: Thomas Calkins

Emilia Barna	What is (and isn't) the "music industry"? Professionalisation, policy, pandemic and labour organisation in the Hungarian music economy
Guna Zucika and Ieva Zemite	Enhancing the potential of creative industries: case of the music industry as a new dimension in the development of the region
Robert Allan	Mapping and Measuring the Scottish Music Industries
Carsten Winter	Crises and conjunctures in music networks, music festivals and music cities in the time of the pandemic – examples from Berlin, Hamburg, and Hannover

1.2 The business of music: careers & copyright (online session)

Chair: Peter Tschmuck

Zoom link:
https://eur-nl.zoom.us/j/93625391403?pwd=VmUxdjhuNVNZWjVvckJKWVIvbnhVUT09
Password: IMBRD21
Meeting ID: 936 2539 1403

Guy Morrow and Daniel Nordgård	The Music Modernization Act: Mechanical copyright in the age of music streaming
Ulrike Luttenberger	Copyright management in Senegal: Past developments and recent challenges in times of COVID-19
Mihail Miller and Stephan Klingner	Reframing the economic rationale of music publishers' relationships with rights management entities – shifting to a systematic approach
Mathew Flynn	Home Alone: How, where and with whom music makers make everyday project and career decisions

1.3 How is the money split in the streaming age and does it affect musicians' earnings? - presentation/panel discussion (hybrid: online presentation and stream and on-campus panel discussion) in room M1-19

Host: Rick Everts

Presentations: Hyojung Sun, David Hesmondhalgh, Richard Osborne and Kenneth Barr
Discussants: Yosha Wijngaarden, Christian Handke and Wessel Coppes.

In September 2021, the UK government published, through its Intellectual Property Office, a major 224 page report into UK music creators' earnings in the digital era. The publication was timed to coincide with the government's response to the July 2021 report by the UK House of Commons Select Committee for Digital, Culture, Media and Sport on the Economics of Music Streaming. It received widespread international media coverage, including from Guardian and the Times. In this special panel, the four authors of the Intellectual Property Office report summarise their methods and findings, reflect on the extraordinary developments that have made musicians' earnings an issue of major public interest and controversy in recent times, and discuss some potential implications of their research for further international research.

livestream: https://eur.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=efe60f08-97bc-4424-a026-add000c78a46

13:00– 14:00 Lunch

14:00 – 15:30 Parallel Sessions 2

2.1 Platforms & streaming (on campus session: room M3-05)

Chair: t.b.a.

Femke Vandenberg and Michaël Berghman	Twitch Concerts: Mapping the success of livestreamed music, as a virtual large-scale interaction ritual
Leslie Gillon	Balconi: the remote delivery of a first-person live music experience
Nick Polak and Julian Schaap	The streaming platform in charge? How algorithms as gatekeepers influence the music production process

2.2 Music research during the pandemic (on campus session: room M1-19)

Chair: Ian Woodward

Sarah Raine and Aileen Dillane	Sustainable and Adaptable Popular Music Ethnographies: Doing popular music ethnography during and post-COVID 19
Peter Tschmuck	The Impact of the COVID-19 Pandemic on the Income Situation of Musicians in Austria
Heiko Rühl, Niklas Blömeke, Jan Üblacker, Johannes Krause and Katharina Huseljic	"Come on, open up" – evaluating regional and federal aid programs in German live music ecologies

| Yosha Wijngaarden and Ellen Loots | Echoes from collaborative spaces. Musicians' collective workplaces in pandemic times |

2.3 Mapping and understanding music ecologies: from backstage to the underground (online session)

Chair: Simone Driessen

Zoom link:
https://eur-nl.zoom.us/j/97752210417?pwd=c0dXVVdRbDM1bGo3Nmszb3hqbDY5UT09
Meeting ID: 977 5221 0417
Passcode: IMBRD21

Michaël Spanu	Struggling stages: Live music in the face of narcos, corruption and inequality in Mexico City
Pedro Miguel Ferreira	Are Friends Electric?
Akshara Dafre	The Business of the Underground: Commercialization of "Underground" Hip Hop Music in India
Timo Koren	Understanding nightclubs as part of the music industries: what do they teach us about social inequalities and music genres?

15:30 Break (Lobby M1 West)

16:00 – 16:45 Keynote Jennifer Lena (stream in M1-19)

livestream: https://eur.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?
id=3350b999-9390-425d-8488-add000c7e0f3

The future of genre: The need for a measurement revolution

Biography
Jennifer C. Lena is an Associate Professor of Arts Administration at Teachers College, Columbia University and has a courtesy appointment in the Department of Sociology. She is co-editor of the journal Poetics, and co-editor (with Frederick Wherry) of a book series, Culture and Economic Life, published by Stanford University Press. She is the author of three books: Banding Together: How Communities Create Genres in Popular Music (Princeton University Press, 2012); Entitled: Discriminating Tastes and the Expansion of the Arts (Princeton University Press, 2019); and Measuring Culture (Columbia University Press, 2020).

17:00 – 18:15 IMBRA Annual General Assembly (M1-19 & online)

livestream: https://eur.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?
id=3350b999-9390-425d-8488-add000c7e0f3

19:00 Conference Dinner
[Aloha](#) – Low Waste Food Bar, Maasboulevard 102, Rotterdam

Friday

9:00 Coffee (Lobby M1 West)

9:30 – 11:00 Parallel Sessions 3

3.1 The future of the music industries (on campus session: room M1-19)

Chair: Martijn Mulder

Frank Kimenai	Odd Futures: Towards a more resilient music sector
Koos Zwaan, Theo Ploeg and Pieter Breek	How to shoot confetti at the online party: Using a Design Thinking method for innovation in the music industry
Jo Haynes and Magda Mogilnicka	Future-proofing live music: 'tech crews' and their hidden cultures of collaboration, creativity and expertise

3.2 Innovation in musical experiences (online session)

Chair: Arno van der Hoeven

Zoom link:
https://eur-nl.zoom.us/j/94579624405?pwd=Kzl3REhmU2xleDFvQ1Q4YVlqakxPQT09
Meeting ID: 945 7962 4405
Passcode: IMBRD21

Loïc Riom	Scaling a "global music platform": secret gigs, live music and the platform metaphor
Jeremy Peters	Noveau Gatekeeping and the "Feedback" Loop: The digital music platform as a testing ground

Sureshkumar P. Sekar	Staging Popular Media Music: Inclusion, Immersion, Invigoration, and Interaction in Film-with-Live-Orchestra Concerts
Nicolas Ruth	„Soon may the record deal come" – Investigating the power of TikTok for music promotion

11:00 Break 15 min. (Lobby M1 West)

11:15 - 12:45 Parallel Sessions 4

4.1 Music careers & curricula (on campus session: room M1-19)

Chair: Femke Vandenberg

Thomas Calkins, Wessel Coppes and Pauwke Berkers	Definitely, Maybe: How Higher Music Education Institutions Define Popular Music
Marc Verboord	Global diffusion repertoires of popular music artists: How much inequality do we find in global music success?
Joris Blanckaert, Pawan Bhansing, Ellen Loots and Saskia Westerduin	The self-curating musician: a position paper (on the basis of an education intervention)
Wessel Coppes and Pauwke Berkers	Constructing popular music programs at Higher Music Education Institutions across Europe

4.2 Festival, showcases and venues (on campus session: room M1-08)

Chair: Carsten Winter

Ken Spring and Sarita Stewart	Building A Sustainable Music Festival Curriculum
Martijn Mulder	The live music database project: constructing an overview of 12 years of live pop music in The Netherlands
Ian Woodward	Refiguring festival spaces and uncertainty. Governance, creativity, and the role of the festival organiser
Anders Rykkja and Kjersti Livesdottir Thorkildsen	Showcasefestivals – gatekeepers or bridge builders in the music industries?

4.3 Covid-19 and the music industries (online session)

Chair: Emilia Barna

Zoom link:
https://eur-nl.zoom.us/j/96073968090?pwd=cmV1N01HVTdYeWFGa3Y2a1JWOWZ0dz09
Meeting ID: 960 7396 8090
Passcode: IMBRD21

Tien Ly Quyet	Thuy Nga, the unfathomable story of an overseas Vietnamese company in times of coronavirus
Euan Pattie	The COVID-19 Pandemic's Impact on UK dance artists – producing, connecting with fans, and sustaining a career in the absence of live music
Victoria Butete	Navigating the Double Blow[ing] Covid-19 Terrain: Survival dynamics of music producers in Zimbabwe, 2019- to date

Our Friday afternoon programme is powered by ClickNL, the top Consortium of the Dutch Creative Industries sector. In this programme we offer two music industry panels with experts from both industry and science. We also offer you a keynote by Brian Hracs on music streaming platforms and value creation. After this programme we invite you for a drink to close the conference. Livestream: https://eur.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=3bde3445-943b-4e3d-84ab-add000c80fe6

13:00 – 14:00 Lunch (Lobby M1 West)

14:00 – 15:00 Plenary panel session: Music and communities (Room M1-19 & online)

Hosts: Pauwke Berkers and Didier Goossens

This panel will discuss the question of the importance of communities and community building in a changing music industry. How can communities contribute to meaningful engagement with music (and society)? How does such community formation contribute to a sustainable music ecosystem in a post-pandemic society? What role can new technologies play in community formation for different sub-sectors of the music industry, for example for live or recorded music? What works for online global communities and how to build local, physical communities? This topic will be discussed by a translocal panel of music professionals and academics.

Panel members:

Nele Buys	Consouling Sounds
Femke Vandenberg	Erasmus University Rotterdam
Tom van der Vat	Popunie
Kim Dankoor	Utrecht University

15:00 – 15:30 Break

15:30 – 16:15 Keynote Brian Hracs (streamed in M1-19)

livestream: https://eur.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?
id=3bde3445-943b-4e3d-84ab-add000c80fe6

Staging Experiences on Music Streaming Platforms: Curation, Consumption and Value Creation

Music streaming platforms such as Spotify and Apple Music have rapidly gone from a niche alternative to the dominant mode of music distribution and revenue stream for the music industry. These platforms have introduced subscription-based business models into a marketplace traditionally organised around the buying and selling of physical and digital goods (e.g. CDs, vinyl, digital downloads) from bricks-and-mortar and online retailers (e.g. record shops and Apple's iTunes music store). Yet, given platform parity – with all leading music streaming platforms offering similar catalogues, functionality and pricing – the challenges associated with attracting, engaging and retaining users is acute. To date, however, surprisingly little attention has been paid to platform competition, the strategies firms use to generate distinction, value, and loyalty and importantly the actual experiences of music streaming users. Drawing on interviews, document analysis and app 'walk alongs' with Spotify users, this presentation demonstrates how the basis of competition has shifted from content, price and curation to the engineering of compelling experiences that harness the unique and interconnected affordances of platformisation. In particular, it outlines three interrelated strategic practices (1) the mobilisation of different forms of curation underpinned by the exploitation of digital data, (2) the manipulation of the spatial and temporal dynamics of the user experience, and (3) the imposition of technical constraints on user interactions. In so doing, the presentation argues that music streaming platforms have moved beyond differentiation on the basis of what they provide to how they make people feel.

Biography
Brian J. Hracs is an Associate Professor of Human Geography in the School of Geography and Environmental Science at the University of Southampton. He is interested in how digital technologies and global competition are reshaping the marketplace for cultural products and the working lives of entrepreneurs and intermediaries in the creative economy. Brian has published articles about themes within the contemporary music industry including; the rise of digitally-driven independent music production, the spatial dynamics of musical
'talent', the performance of aesthetic labour on stage and online, music managers as cultural intermediaries, the value-creating strategies of indie record shops and the nature of curation in the music marketplace. He has also edited four books including The Production and Consumption of Music in the Digital Age (Routledge, 2016) and Culture, Creativity and Economy: Collaborative practices, value creation and spaces of creativity (Routledge, 2021).

16:15 - 17:15 Plenary panel session: Resilience of the music industries (Room M1-19 & online)

livestream: https://eur.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=3bde3445-943b-4e3d-84ab-add000c80fe6

Hosts: Martijn Mulder & Erik Hitters

This panel will discuss the question of how the music industry (including all subsectors – recorded, live, publishing, venues, festivals, services) have experienced 18 months of crisis and how resilient the industries are for the future. Who have survived and who has gone out of business; has there been a "reset" of the music ecosystem; what role does technology play in the future; which businesses have emerged stronger from the crisis; how has the crisis affected talent development; which creative innovations from the crisis period are 'here to stay'? An international panel will discuss these issues, including representatives of MOJO concerts, the Association of Dutch venues and Festivals, POPnl.

Panel members:

Ruben Brouwer	Mojo concerts
Berend Schans	Association of Dutch Music Venues and Festivals
Sarita Stewart	Belmont University, Nashville
Frank Kimenai	POPnl & Erasmus University Rotterdam

from 17:15 Closing and drinks (Lobby M1 West)

Abstracts of the parallel sessions

Thursday 11:15 – 12:45 Parallel Sessions I

1.1 Supporting and understanding the music industries (on campus session)

Emilia Barna

What is (and isn't) the "music industry"? Professionalisation, policy, pandemic and labour organisation in the Hungarian music economy

My proposed paper is based on research conducted into the work of musicians and music industry workers(such as managers, promoters, technicians etc.) in Hungary between 2018 and early 2021. Based on this research, I ask, firstly, how a "music industry" is constructed through the discourse of musicians and others working in music, through practices and institutions linked to a process of professionalisation, and through cultural policy. This enquiry helps to understand the shifting power relations in the local context, and how these are shaped by a complex interplay between technology – in particular the growing weight and power of digital platforms –, geography, and the local state. Secondly, I ask what segments of the music economy remain hidden behind this dominant "music industry" discourse, and along with this, also outside of cultural policy. After identifying separate segments in the Hungarian music economy, I focus on one of these, the specific segment of music production, which is centred around YouTube, the production of songs as opposed to a centrality of individual artists, a dominant collaboration-based practice, and mostly involving the hip hop genre. I compare this segment to the segment constructed as a "music industry" – which is more live music-oriented and artist-centred – with regard to labour organisation and conditions, the relation to digital platforms, and the relation to local cultural policy. On the basis of the comparison, I also demonstrate how workers in the different segments have been coping with the pandemic crisis through different strategies.

These questions are addressed through data collected between 2018–2021 (as part of the research project "Creative labour in the Hungarian music industry" FK 128669, funded by the Hungarian National Research, Development and Innovation Office) through a variety of qualitative research methods, namely 32 semi-structured interviews, 32 time-use interviews, 11 sociodrama groups and 10 focus groups, involving musicians and other workers from wide variety of popular music genres, professions and roles, from Budapest and other parts of Hungary.

Recently, an increasing number of valuable studies have been published on labour and working conditions in the music industries from a variety of perspectives (e.g. Coulson 2012; Scharff 2017; Stahl 2012; Umney and Kretsos 2014; Williamson and Cloonan 2016 – and even more recently Gross and Musgrave 2020; Siciliano 2021), and my research questions

and theoretical background is heavily indebted to these works. Nevertheless, the majority of these studies focus on music industries of the global core, typically the United Kingdom or the United States (Tsioulakis' [2020] account of musicians in Greece is a welcome exception). Western-centric accounts often tend to leave the global relations and inequalities of the music industries, as well as digital capitalism, largely hidden. Moreover, their limited or entirely missing attention to the state (Stahl [2013] and Williamson and Cloonan [2016] are exceptions) in shaping working conditions, career trajectories and the wellbeing of musicians and other workers similarly stem from their focus on societies where the control of the state has historically been less direct. In my own analysis, I therefore aim to provide a perspective from a semi-peripheral country with its own particular position in the world-system, and to analyse labour in music with an integrated perspective taking account the global logics of digitisation, the global pandemic and its local effects, and local cultural policy. Through this, I aim to reflect on the ways in which workers are pushed towards digital entrepreneurship and platform labour on the one hand, and the live music sphere on the other.

Guna Zucika and Ieva Zemite

Enhancing the potential of creative industries: case of the music industry as a new dimension in the development of the region

Cultural and creative industries (CCIs) have been the object of targeted policies in Latvia for merely two decades; however, progress is difficult to assess, mostly due to the high heterogeneity of the sector (CICERONE, 2019) and the unsuitability of existing statistics-gathering systems for capturing even the most general traits of entrepreneurship's different drivers and actors (Gianelle, Guzzo, Mieszkowski, 2019). The study will address the knowledge gap within music industry actors in Latvia in order to exploit CCIs in the development of the region. The music industry features a region by its potential for income generation through trade and intellectual property rights, its direct relationship to knowledge, culture, art and economy thus defining the state as a region.

The research addresses the following research questions: how the music industry as part of CCIs in Latvia is structured, who are the actors, what are their roles in the value chain, their linkages. How the entrepreneurial attitude defined in the Regional Entrepreneurship and Development Index (REDI) can be used to optimize CCIs entrepreneurial discovery processes in the music industry fostering economic and social development. The main findings are: The music industry on a worldwide scale has experienced the transformation of its traditional business models due to new technologies that had a direct impact shifting power within the industry. Identified actors originating from small and emerging markets in the music industry being structured and organised to exploit their products and services locally is an important part of regional development

Robert Allan

Mapping and Measuring the Scottish Music Industries

The trade body, UK Music, annually maps the UK music industries and measures their economic worth; however, no independent data is generated for Scotland except for music tourism. Therefore, this research aims to produce a dataset tailored explicitly to the Scottish music industries from an ecosystem perspective, incorporating the relevant stakeholders and identifying various forms of value creation.

The project has two research questions:

- What was the economic value of the Scottish music industries in 2018?
- How has the Covid-19 pandemic disrupted the Scottish music ecosystem, and what are its vulnerabilities to disruption?

The current narrative around Covid-19 is the decimation of the live music sector (Carey and Chambers, 2020), with music venues and festivals under threat of closure. However, an under-analysed topic is the effect of Covid-19 on music creators, which is surprising given that they generate £2.7 billion of the UK's £5.8 billion total income from music activities (UK Music, 2021). An analysis of each sector of the Scottish music industries will address their response to the pandemic and how vulnerable they are to future disruptions.

The research is a collaboration with The Scottish Music Industry Association (SMIA), a Scottish trade body and development agency. The SMIA will use the findings to fight for better conditions for those operating within the Scottish music industries regarding policymaking, funding and development. Only by analysing Scotland's music sector independently from the United Kingdom can its strengths and weaknesses be highlighted and improved.

Previous research conducted by Williamson, Cloonan and Frith (2003) mapped eight sectors in Scotland; however, technological, political, economic, and cultural disruptions have led to knowledge gaps hence the need for this research. To update previous research, a bespoke model featuring seven sectors, in consultation with the SMIA, was created to map the current music industries. The model includes Music Creators, Live Music, Recorded Music, Retail, Funding and Development, Media, and Music Representatives.

The empirical research takes a pragmatic approach to collect both qualitative and quantitative data. The researcher employed Desk-based research to build a database of musicians, music businesses and key stakeholders operating across Scotland. These were separated into the seven sectors identified previously. Using survey and interview data, financial incomes for each of these sectors will be estimated using a median system. An extensive survey targeting five of the seven industry sectors will be launched in June 2021, followed by in-depth semi-structured interviews with key stakeholders across Scotland. Finally, a collection of case studies will be collated featuring various music creators to

highlight the different ways creatives operate across the sector. These will cover genre, sex, age and location.

There are several outcomes expected to share at the end of the project:

- A total economic figure of the music sectors worth based on GVA.
- A map of all identified stakeholders in the music industries in Scotland will highlight the flow of value from sector to sector. The researcher will identify those who create value, extract value and those who do not redistribute value back into the ecosystem.
- A complete analysis of the economic, social and cultural impacts of the Covid-19 pandemic on the Scottish music industries

Carsten Winter

Crises and conjunctures in music networks, music festivals and music cities in the time of the pandemic – examples from Berlin, Hamburg, and Hannover

The presentation shows what music networks, festivals, and cities did particularly well during the crisis, and what particularly challenged them structurally. Finally, in the context of these findings, a look into the structural futures of music cities is dared.

1.2 The business of music: careers & copyright (Online session)

Guy Morrow and Daniel Nordgård

The Music Modernization Act: Mechanical copyright in the age of music streaming

Data and methods
This paper provides a unique insight into the historical discussion that took place in 2018 prior to the establishment of the Music Modernization Act (MMA) in the US. A glimpse into this moment in time is provided by transcripts from the Kristiansand Roundtable Conference (KRC). This event took place in Kristiansand, Norway in November 2018. The KRC started in 2007 and these conferences provide a rare opportunity to follow discussion among key stakeholders within and outside the music industries. These talks are closed to the public. A central feature of these conferences is use of the Chatham House Rule. This means that once recorded and transcribed the talks form a data commons. Any of the attendees can use the data from this 'commons', but statements and arguments made cannot be attributed to any person or company. The number of participants differs slightly each year, however usually between 30 and 50 people participate. The participants represent companies, organisations and/or artists that operate at the highest international level of the music industries.

Objectives of the research and research questions
The data from this event will be used in this paper to start addressing a paucity of research into songwriters' rights in the field of music business research. Ultimately, this paper aims to lay the groundwork for further research into these rights following the establishment of the MMA. It achieves this by looking back to the year 2018 and asking the following research questions: Was the issue of songwriters' rights beginning to cramp the entire recorded music and song publishing industries prior to the establishment of the MMA? If so, how was the MMA designed to address these issues? Was it designed to serve the best interests of all stakeholders?

Background: What exactly is a mechanical copy in the age of music streaming?
As described by Loren (2019), "the idea of a "mechanical copy" began as a way to address copying of musical works in player piano rolls and evolved to include vinyl, cassettes, CDs, and eventually digital copies" (2523). Mechanical copyright generates a royalty that is paid to the song publisher and songwriter by anyone who makes a mechanical copy of a song, such as a record label. A 'mechanical' copy was much easier to understand when copies were physical rather than digital. For example, in 2006 – coincidently the year Spotify was founded – in Australia the statutory mechanical copyright royalty was approximately $1.35 per unit on a CD with the standard Published Price to Dealer (PPD) of $18.60 (Simpson, 2006: 203).

So how does this work in the age of music streaming? Well initially, it didn't; music streaming was a public performance of the music like radio. Mechanical reproduction

rights contrast with the public performance rights that songwriters and publishers have. Public performance income is generated by the right to communicate to the public. According to Loren (2019), "digital streaming of music generally was not considered a reproduction but rather a public performance" (2523).1 Following the establishment of the Musical Works Modernization Act (MWMA), an act associated with the MMA in the US, the answer to the question 'what exactly is a mechanical copy in the age of music streaming?' became 'an interactive stream'. In contrast to noninteractive streaming that functions like radio, interactive streaming enables users to choose specific tracks to play which generates mechanical royalties because a 'copy' (of sorts) is made in the process. The MWMA clearly states that "[a]n interactive stream is a digital phonorecord delivery" (Musical Works Modernization Act, Pub. L. No. 115-264, § 102, 132 Stat. 3676, 3719 (2018) (codified at 17 U.S.C. § 115(e)(13) (2018)). This means that under this act, interactive streaming involves both a mechanical copy and a public performance, while noninteractive streaming remains simply a public performance.

Main or expected conclusions / contribution

This paper is significant because it will contribute to our understanding of songwriters' rights in the age of music streaming.

Ulrike Luttenberger

Copyright management in Senegal: Past developments and recent challenges in times of COVID-19

Both within the African continent and outside, African popular music is a growing market. Nevertheless, this is unfortunately not always reflected in the income streams of African artists, which is mainly due to different factors like infrastructure, management, structural barriers, and piracy, which through digitalisation of music in recent years increased. Another factor, on which this paper focuses, is copyright management, which is rarely considered as one of the reasons for the lack of profit-sharing by musicians.

According to the Global Collections Report of the International Confederation of Authors and Composers (CISAC), the share of global collections in royalties for Africa was only 0,8% in 2018 and 2019 compared to the European share of 56,4% (2018)and 54,4% (2019). This is due to different factors, amongst them insufficiently functioning (or sometimes inexistent) collective management organisations (CMOs). This paper focuses on the Senegalese CMO "SODAV" (Société Sénégalaise du Droit d'Auteur et des Droits Voisins). The SODAV has a special history since its predecessor was an office part of the state administration and after a long process of negotiations with the actors themselves, the state and other private organisations, it was created in form of a private society in 2016. This was preceded by a long period of discussions on a new copyright law (c. mid-1990s-2000s) which foresaw the creation of a rather independent, private CMO directed mainly by artists themselves. The new CMO has been evoking criticism from a group of musicians, which was intensified through the COVID-19 pandemic, whereas the CISAC called the SODAV a flagship within

African CMOs (as stated by the SODAV leadership at the SODAV General Assembly 2021). Based on the research conducted so far, I will show how the SODAV, the state and the musicians reacted to the COVID crises, discussing the two fonds covid (grant from the state) and its use, as well as the discourses around it and the implications for the Senegalese music business.

The paper is based on ongoing research for my PhD project on copyright in popular music in Senegal. I have an anthropological approach using grounded theory and multi-sited ethnography. So far approximately 8 months of field research have been conducted, with expert interviews and participant observation plus online research during the pandemic, which interrupted on-site research. My disciplinary background is in African and Intercultural Studies. I am working since 2019 in the research project "The bureaucratisation of African societies", a collaboration between the German Historical Institute Paris and the Centre des Recherche sur les Politiques Sociales (CREPOS) at the Cheikh Anta Diop University, Dakar.

Mihail Miller and Stephan Klingner

Reframing the economic rationale of music publishers' relationships with rights management entities – shifting to a systematic approach

With the increasing digitalisation and globalisation of the music industry, music publishers, as representatives of the economic interests of authors of musical works, are increasingly challenged to strengthen their competitiveness (Klingner et al. 2021). To counter this, in addition to a stronger focus on synchronisation rights (Friedrich & Klingner 2017), the international administration of music rights is also improving and becoming a broader playing field. Typically, music publishers entrust collective management organisations (CMOs) with the licensing of performing and reproduction rights. In the past, the choice of a CMO to grant and administer rights on behalf of rightholders was predetermined by the territorial monopoly status of the CMOs: It was the domestic CMO of the rightholder that had to be entrusted with the management of the copyright exploitation. The justification for this territorial monopoly lies in the achievement of economies of scale through the consolidation of large repertoire volumes and the formalisation of processes, as well as the establishment of an international exploitation process through reciprocal representation agreements with other CMOs. Today, however, the interests of authors and users of musical works in the international exploitation of rights of use are increasingly taken into account by legislation, e.g. in the European Union through Directive 2014/26/EU. Resulting benefits include the legal harmonisation of CMO activities, the lowering of barriers to membership in or admission to multiple CMOs of other territorial jurisdictions, the empowerment of multi-territorial licensing, and the establishment of rights management entities (RMEs) in the private sector. Thus, the room for manoeuvre in the cross-company organisation of copyright exploitation channels is growing and with it the challenge of controllability. The purpose of this paper is to reconceptualize the international

exploitation of copyrights from a supplier management perspective and to present a management toolkit, based on internal and external economic factors.

To this end, we discuss the options for the international exploitation of copyrights resulting from the legal opening of new perspectives for the collective management of rights in the European Union. Following this market-wide abstraction, we take an in-depth look at nine German music publishers and how they make use of these perspectives. Since our aim is to develop a general model for managing the different exploitation channels and the publishing industry is becoming increasingly service-oriented and digital, we refer to best practices of "supplier management" from the established management framework ITIL® 4 and transfer them to the field of RME Relationship Management (RMERM).

Mathew Flynn

Home Alone: How, where and with whom music makers make everyday project and career decisions

As Tschmuck (2017) recognises, "in the age of digital music it is now the musicians who have become the main revenue source for the industry" (loc 887). In a UK context, this observation is borne out by figures from UK Music (2020) that show financially active musicians contribute by far the largest percentage of gross value added (GVA) to the UK's music economy. Musicians' Union statistics, that reveal 90% of its 32,000 members are self-employed and freelance (Cloonan & Williamson 2016, p. 9), indicates that the economic value generated by music makers is, at least in part, as attributable to their business acumen as it is their musical abilities. As Jones (2012) asserts, "whether they recognise it or not, self-management is a central issue for musicians" (p. 67).

Regardless of whether we define 21st century music makers as cultural (Scott 2012), reluctant (Haynes and Marshall 2018) or actual entrepreneurs (Hughes et al. 2016; Hracs, Seman & Virani 2016; Morris 2014), or simply as self-employed and self-managed practitioners (Beeching 2010; Thomson 2013), as Menger (1999) has observed, "An artist's success often goes along with increasingly strategic choices" (p. 546). As Harvard business professor Clayton Christensen argues: "A strategy – whether in companies or in life – is created through hundreds of everyday decisions about how to spend your time, energy and money" (Christensen et al. 2016, p.74). And as Becker (2008) observes, the notion of a strategy devised through accumulated decisions applies to most artists: "Multitudes of small decisions get made…Artists ask themselves, 'If I do it this way, how will it feel? To me? To others?'" (p. 201).

As all music makers make small and large everyday decisions that cohere implicitly or explicitly into project and/or career strategies, this paper considers music makers' self-management by exploring what music makers' make decisions about, and how they make them. The research presents the coded and collated responses of 500 UK based music makers to a national survey conducted in late 2018. Participants were asked to recount a

recent project/career related decision they had made and then detail how, where, why, and with whom they had made the decision. The analysis not only discusses the methods used to make decisions but the perceptions and situations that affected participants' judgement. The findings show that while musicians' activities are often hidden from view, their decision-making is even more difficult to determine. This is because the majority of music maker decisions do not take place in the typically associated work environments, such as studios, rehearsal rooms, etc., but when music makers are on their own at home. The research demonstrates how mapping and analysing music-makers' decision-making is an emerging field that complements more traditional ethnographic approaches to studying music industry. The paper concludes by proposing approaches for gaining a deeper insight into music maker decision-making in the future.

1.3 How is the money split in the streaming age and does it affect musicians' earnings?

Presentation/panel discussion (hybrid: online presentation and stream and on-campus panel discussion)

Presentations: Hyojung Sun, David Hesmondhalgh, Richard Osborne and Kenneth Barr

Discussants: Yosha Wijngaarden, Christian Handke and Wessel Coppes.

Host: Rick Everts

In September 2021, the UK government published, through its Intellectual Property Office, a major 224 page report into UK music creators' earnings in the digital era. The publication was timed to coincide with the government's response to the July 2021 report by the UK House of Commons Select Committee for Digital, Culture, Media and Sport on the Economics of Music Streaming. It received widespread international media coverage, including from Guardian and the Times. In this special panel, the four authors of the Intellectual Property Office report summarise their methods and findings, reflect on the extraordinary developments that have made musicians' earnings an issue of major public interest and controversy in recent times, and discuss some potential implications of their research for further international research.

Thursday 14:00 – 15:30 Parallel Sessions 2

2.1 Platforms & streaming (on campus session)

Femke Vandenberg and Michaël Berghman

Twitch Concerts: Mapping the success of livestreamed music, as a virtual large-scale interaction ritual

The social-morphological composition of concerts – as densely populated sites of similar people – makes them an excellent example, of what Collins (2004) calls, large-scale interaction rituals. During concerts an excited crowd gathers, establishing feelings of collective effervescence – a mutual experience of heightened enthusiasm – through synchronized actions (such as dancing, singing, or clapping) and a shared emotional state. Thus, experiencing a concert has personal and social value, as participants are left with a new found confidence (emotional energy) and feelings of social solidarity towards the rest of the audience.

March 2020 saw all live music events pause for the foreseen future, as the world shut down in an attempt to cease the spread of COVID-19. Consequently, artists took to the live streaming features of Facebook, Instagram and YouTube to continue performing and remain visible to their fans. However, it was Twitch (a video-hosting platform predominantly known for live-streamed gameplay) that saw the largest growth in live-streamed music; with music-related content increasing by 450% between March 2020 and March 2021. This research takes advantage of this sudden shift in live music consumption, asking to what extent this transition online, affects the audience experience of (live-streamed) concerts.

While music live streaming is a relatively new concept (with digital music consumption primarily taking the form of recorded music), live streaming itself is more established. Recent research has picked up on this growing trend, with studies exploring the experience for gaming streamers and audiences on Twitch. What sets Twitch apart from other streaming platforms is the sheer scale of the platform, with the synchronised chat feature receiving more comments than any other platform. The active use of the chat creates a virtual space for mass crowd behaviour, with Taylor (2018) dubbing them as "media events". This inherent social nature of Twitch makes them an ideal platform for the study of virtual collective interaction, such as concerts.

Online interaction is a fast-growing research topic, with researchers asking to what extent Collins (2004) interaction ritual model is successful in online gameplay, dating, social media, and forums. However, while these studies state that the positive outcomes of interaction rituals (social solidarity, emotional energy, collective symbols and a shared morality) are found online, these are small-scale interaction rituals, based on verbal

(textual) interaction. This paper, therefore, aims to provide an empirical and theoretical contribution to our understanding of online interaction by exploring the experience of the live streamed concerts as virtual large-scale interaction rituals.

As interactions are situation dependent, affected not only by the people but also the setting (Goffman, 1959), this research is based on two analysed components: i) self-recorded video footage of 10 users interacting (with the Twitch chat and their material surroundings), and ii) interviews with these users, who – through video elicitation – discuss their online interaction during three live music streams. This method allows us to observe how the users engage with the live-streamed concert and their surroundings while mapping their emotional response. Supporting this analysis is then an interview about these moments.

In using this innovative and thorough method this paper aims to provide knowledge of the collective experience of virtual concerts on Twitch, uncovering the processes and outcomes of large-scale interaction rituals online.

Leslie Gillon

Balconi: the remote delivery of a first-person live music experience.

This paper concerns Balconi, a site-specific live music performance of a specially commissioned piece that was staged at the Harris Museum in the city of Preston in Northern England on 21 March 2021, and was conceived in direct response to the coronavirus pandemic. Balconi was the outcome of practice-based research, whose aim was to explore possible solutions to the problem of staging live music in the context of social distancing measures put in place to control the spread of disease.

The performance was made Covid-safe by exploiting the architecture of the museum, spacing the eight musicians across the four floors of the building, positioned on balconies around a central column of space. No audience was physically present in the performance space; instead, remote audiences had a choice of three immersive live-streamed first-person perspectives via three (what we termed) 'avatars'. The avatars were artists wearing first person cameras and binaural microphones who took the on-line audience on a journey through the space, capturing the event unfolding within the unique visual and acoustic perspectives afforded by different regions of the architectural environment within which the performance took place. This approach was developed in collaboration with Dr Jon Aveyard (University of Central Lancashire) whose research into developing techniques using binaural recording, exemplified by his album Points of Audition (2020) which was recorded over a period of three years using binaural microphones to record ensemble music improvisations.

Balconi was inspired by the first dramatic television news images of the pandemic seen in the across the world; citizens of Naples and Tuscany coming together singing and playing from their balconies and windows. Those scenes were consciously referenced in staging

the performance the Harris whose neoclassical architecture provided the balconies and voids reminiscent of those scenes and also a unique and resonant acoustic environment for the avatars to explore. Balconi both represented that moment in time and demonstrated the challenges of lockdown for human communication and artistic interaction.

In Balconi we aimed to develop new approaches to Covid-safe live performance; trialling technological innovations intended to lead to new ways of presenting, performing and experiencing performing arts under socially distanced conditions. However, in employing a reflective practice methodology, the project pointed to new avenues of research which open up further possible applications of the concept of the avatar, that go beyond its use during the pandemic.

One area for further research is into the psychological impact on the audience experience. The concept of 'presence' has long been discussed within the field of virtual reality research (Heeter 1992, Cummings & Bailenson 2016), and such cyber-psychological concepts are clearly applicable not only to the simulation of reality created within VR, but also to the mediated experience of reality offered by Balconi. Engendering the quality of 'presence', often described as the 'feeling of being there', was clearly one of the key aims of the live performance of Balconi, and one that we were anxious to preserve in the subsequent recording, but it is the impact of the first person binaural experience delivered by the avatars in a live music setting that offers most insight into the ways in which the aura of live performance exist within a mediated digital environment.

There are numerous possible applications for live music performance afforded by this first-person avatar approach. Technology offers audience the opportunity to witness events that they cannot attend in real life, to enter and explore forbidden spaces and experience music from viewpoints unavailable to audiences in a traditional concert setting. An experimental technological approach that was devised as a response to the pandemic emergency has opened up new possibilities for ways in which audiences experience can live shows.

Nick Polak and Julian Schaap

The streaming platform in charge? How algorithms as gatekeepers influence the music production process.

The omnipresence of music streaming platforms has significantly impacted the way that music is distributed and the ways in which revenue in the recorded music industry is generated, for example by enforcing the importance of ancillary sources of income for musicians. It has also resulted in the emergence of new types of gatekeepers, algorithms, which hold power over what is consumed, by having agency over what is made visible and what is not, in peculiar new ways. Unlike human gatekeepers, algorithms are considered to be a 'black box' that is not understood well by both consumers and producers of music (O'Dair & Fry, 2020). An array of research has been done on the role of algorithms in this process, questioning 'machine agency' or the role of algorithms as an 'object' (Beer, 2017),

but instead arguing that these 'black boxes' are a product of underlying and complex social processes (O'Dair & Fry, 2020). Although these new gatekeepers are informed by big data when making their decisions, e.g., by taking into account 'skip rates' when revising popular playlists, human-editors on streaming platforms still put their editorial skills to use adjacent to algorithms (Bonini & Gandini, 2019).

The influence of these new gatekeepers on the potential success of music careers is substantial. Research has also demonstrated how, in contradiction to earlier expectations, the 'superstar model' is still intact. The streaming era turns out to be quite similar to the pre-internet era, in which cultural workers are still constantly struggling with the (in)visibility of their work (Haynes & Marshall, 2018), thereby being dependent on both the choices of gatekeepers as well as having the necessary financial means for promotion . Although important work has been done on identifying the possible ways in which artists try to overcome these new structures and game these systems (Morris, 2020), no empirical research has been done on the dominating discourses among musicians themselves, who are financially dependent on these platforms, and the possible effect it thus has on music production itself.

Instead of looking 'from the outward in', our research takes on a micro-approach, exploring 1) how platformization of music is actually experienced by professional musicians, and 2) whether and how the discourse surrounding platformization and algorithms influence music production. By doing so, we adapt a production of culture perspective (Peterson & Anand, 2004), empirically investigating the role that these technologies, and the relating conventions of these platforms have on cultural workers, and musicians specifically.

Although, starting with the work of Richard Peterson in the 1970s, much research has been conducted on how aesthetic changes in music have much been facilitated by (Peterson, 1990) – or have been constrained by, changes in technology, this approach has, to the best of our knowledge, not been applied to music streaming platforms yet. We will do this by conducting approximately 20 in-depth qualitative interviews with both last year as well as graduated songwriting and production students as well as production and songwriting teachers at Dutch conservatories. We ask to what extent the discourses encompassing the conventions and logics of digital music streaming platforms are incorporated in the curriculum of Dutch conservatories and to what extent these play a role when these musicians produce their work. In this way we attempt to illuminate how the logic and discourse of these relatively new technologies, and their inner workings, have an effect on the production process, and how a prevalent cultural commodity in modern society, namely music, is shaped by them.

Although there is evidence to support that royalties from streaming play an important role in generating income for producers and musicians, we do not necessarily expect that economic profit is the main goal for every single respondent. Instead, adopting an approach from field theory (Bourdieu, 1993), we expect that, although these institutions serve as a breeding ground for a new generation of professional musicians, there will be different narratives and attitudes toward the role of profit and thereby the role of these platforms, their conventions and their role in producing music.

2.2 Music research during the pandemic (on campus session)

Sarah Raine and Aileen Dillane

Sustainable and Adaptable Popular Music Ethnographies: Doing popular music ethnography during and post-COVID 19

This proposed paper reflects upon the Irish strand of a three-year HERA funded international project: FestiVersities. Ongoing throughout the COVID-19 pandemic, this project originally aimed to explore European music festivals, public spaces and cultural diversity through case studies in five countries (Denmark, Ireland, Netherlands, Poland, and UK). In response to the ongoing global health crisis and its subsequent impact on music industries across the world, each team followed emerging themes and developed different approaches as their festival case studies attempted to survive the loss of multiple festival seasons. Within this paper, we aim to reflect upon our popular music ethnographic approach, positioning this work as the product of an entangled process of iterative reciprocation and posing the question: What has COVID-19 taught us about the nature of ethnography?

Within contemporary ethnographic research, the notion of the objective researcher has been arguably debunked and replaced with an emphasis on positionality, a concept which has found fertile ground in popular music studies. What is less established within the discipline, however, is a concerted engagement with action research and applied ethnography. Furthermore, in many sub-sections of music-focused research – such as jazz studies, for example – boundaries between academia and industry continue to exist, delaying the engagement of scholars in emerging and fast-moving industry issues. COVID-19 has clearly demonstrated the importance of industry/academia partnership work in dealing with industry issues of debate and addressing real-life problems.

As Kathleen Stewart notes (2008), ethnography offers us a means of identifying the tangled, unfinished and accidental ways in which things come into being in our social and cultural worlds. As such, ethnography remains a key means through which to explore the uncertainty and disruption of this period and the furious attempts of many music industry professionals to negotiate and to survive the cultural and economic impact of the pandemic. Faced with a shared novel and unnerving experience of national lockdowns and daily COVID-19 rates, our co-production and co-writing activities have taken on a very different form. In considering ethnography as historiography and partnership work as collaborative problem solving, we pose and explore a key question: what is the role of the researcher, and does this alter during (shared) times of crisis? And in reflecting upon the role that digital intimacies now play in hybrid approaches to undertaking fieldwork, we consider how trust and productive partnerships can be developed online.

Through this proposed talk, we will present a model based upon our own experience and reflections on undertaking ethnographic work during COVID-19. Expanding our sustainable

and adaptive methodology, we look to a potential future of reduced international travel, a global focus on carbon footprints, and increasingly hybrid models for industry and academia practices, alike. In reimagining the traditional ethnography methodology, we embrace the transformative opportunities of change and disruption in order to address a range of issues that have thus far remained entrenched within the method and its use within popular music studies.

Peter Tschmuck

The Impact of the COVID-19 Pandemic on the Income Situation of Musicians in Austria

The COVID-19 pandemic dramatically worsened the still bad income situation of musicians in Austria. According to a study on the social and economic situation of artists in Austria, commissioned by the Austrian Ministry of the Arts and Culture (Wetzel et al. 2018), 35 per cent of the musicians surveyed live in low-income households that are at risk of poverty, whereas only 8 per cent of respondents live in high-income households. Half of the respondents had an annual net income of no more than EUR 15,000 compared to 23 per cent of artists, who earned more than EUR 30,000 annually (ibid.: 70-71).

After more than a year in the pandemic and three total lockdowns, the income situation of musicians in Austria has become devastating. Especially freelance musicians suffer from the cancellation of music events and concert venues in Austria and abroad. They depend on live music performances, sub-contracted work in professional orchestras and music ensembles as well as giving music lessons. Almost all of these income sources have dried up and other revenue streams from non-music related occupations such as waitresses/waiters and taxi driving cannot compensate for the loss of income from music-related jobs, especially in the COVID-19 pandemic, when non-music related jobs are very limited.

In order to gain a better understanding of the current income situation of musicians in Austria as well as individual career perspectives, the Department of Cultural Management and Gender Studies (IKM) of mdw – University of Music and Performing Arts Vienna conducted a quantitative survey covering 1,777 respondents from March 2020 to March 2021. The survey describes not only the loss of income of musicians during the pandemic but also provides an insight into the complexity of the segmented labour market for musicians, which is characterized by multiple job holding and precarious employment.

The main results of the study are:

- Almost 90 per cent for the musicians suffered from pandemic related income losses.
- The loss of income was dramatic. 40 per cent of the respondents fell at least from one the highest income categories to one of the lowest.

- Male musicians lose more than female musicians because they earned more than women before the crisis.
- The losses for women are nevertheless massive, since they are proportionally also very significant.
- The income losses are heterogeneous due to the different employment profiles.

Heiko Rühl, Niklas Blömeke, Jan Üblacker, Johannes Krause and Katharina Huseljic

"Come on, open up" – evaluating regional and federal aid programs in German live music ecologies

Live music venues constitute an important component of the music industry as well as of urban cultural and social life in cities (Rühl et al. 2021, van der Hoeven/Hitters 2019, 2020). Regardless of their capacities or genre they can be regarded as important spaces in live music ecologies (Behr et al. 2019). Due to the ongoing pandemic most German music venues have remained closed for 15 months by now and are relying on a mixed set of economic and cultural funding programs to keep them alive. With the perspective of the gradually lifting of lockdown measures in the coming months we are exploring the following questions:

- Will the ongoing support programs be capable of securing the survival of all live music venues beyond the current crisis?
- How can the cultural funding programs assist live music venues to restart their business?
- What are the main location-dependent differences of live music venues in the different federal states of Germany?
- Do economic and cultural programs contribute to the survival of local music scenes independently of their location in the federal system? (special emphasis on North Rhine-Westphalia)

To analyse these questions we use panel data from the first full census of live music venues in Germany[1]. This data will be supplemented with a specific evaluation of funding programs within North Rhine-Westphalia on the regional as well as on the city level.

Our main findings indicate that (until now) bankruptcies of live music venues have been prevented. At the same time it remains unclear how the venues will be able to operate their businesses in the future as they are challenged with capacity restrictions and changes in the consumption of live music. Besides, there are far-reaching differences in funding on the regional and federal level which will lead to different re-opening scenarios. This might bring to light inequalities between metropolitan and rural areas.

Yosha Wijngaarden and Ellen Loots

Echoes from collaborative spaces. Musicians' collective workplaces in pandemic times

Space, collaboration and innovation share a long mutual history. Especially since the late 1990s, agglomerations of firms and individuals have been thought to provide amenities in terms of efficiency, but also by means of fostering the exchange of knowledge through 'buzz' and face to face contacts (Asheim et al., 2007; Storper & Venables, 2004). Especially the informal, network oriented creative industries were presumed to benefit from such spatial proximity. Not long thereafter, a similar movement emerged of nomadic workers seeking each other's company in the now ubiquitous co-working spaces and (cultural) co-operatives.

What all these approaches have in common is the belief that such spatial configurations – that is, working in the vicinity of others – provide benefits unattainable for soloists. These benefits include support structures for coping with uncertain work conditions (Merkel, 2019; Sandoval, 2016), networks of informal 'collegial' advice (Wijngaarden et al., 2020) and soft peer pressure (Cuérel et al., 2019), fostering inspiration and innovation (Capdevila, 2015; Fuzi, 2015), and the opportunity to learn entrepreneurial skills (Butcher, 2018).

Especially during the Covid-19 pandemic, such forms of (self-)organization received an growing interest – surprisingly, both as a savior and a victim. Based on the perspectives based in sociology and (economic) geography outlined above, such collaborative spaces indeed may provoke critical responses, new collaborations and work innovations for their members in times of upheaval. Yet, with the physical spaces also becoming literally unattainable, not only the individual makers, but also the places themselves have to endure major transformations in order to sustain their existence and relevance. In either case, the pandemic has exposed an increasing wig between institutionalised, large organisations and their smaller counterparts, provoking the question which forms of organisation are better capable of dealing with precarious labour market conditions (Comunian and England 2020).

This study takes a first step to answering this question by looking at one particular form of organization in one particular creative sector: collaborative organization in the music industries. We will do so by building upon interviews with musicians working in a collaborative space (e.g. shared studio, maker space, or hub). This leads to the following research questions: how do such spaces de-materialise into (digital) networks, how and whether this makes musicians and/or music collectives better suited to reinvent themselves in times in which they were forced to rethink their work practices (compared to working individually). As a result, we hope to obtain a better understanding of how musicians devise strategies to cope with precarious working conditions, and to contribute to the academic research on collaborative work, (self-)organization, and entrepreneurship in the music industries.

2.3 Mapping and understanding music ecologies: from backstage to the underground (online session)

Michaël Spanu

Struggling stages: Live music in the face of narcos, corruption and inequality in Mexico City

While the live music sector has become the spearhead of gentrification in many cities of the global North, the situation remains much more complex and ambivalent in the rest of the world. This presentation aims to address the case of Mexico City, where music practices, performances, and institutions are challenged by the particular context of the city, between violence, corruption, and inequality. For this purpose, I conducted a series of interviews with venue owners/managers and live music promoters, ranging from DIY scenes to the mainstream industry. The results show that the legal framework and the lack of cultural recognition of live music creates a gap between 1) DIY scenes that are somewhat forced to operate illegally, exposing themselves to all sorts of problems with both institutional and criminal forces, and 2) the mainstream circuit that follows a corporate scheme hardly connected to local scenes. The lack of a "middleground" thriving scene thus represents a major challenge for the development of a local live music ecology. These results will be discussed in relation to urban development and cultural diversity.

Pedro Miguel Ferreira

Are Friends Electric?

Despite being adaptable to several points of this conference, the generalized omission of the technical teams in the current discussion of the music industry, makes the ecosystem behind the scenes even more pertinent. If the current covid 19 crisis challenges the music industries and acts as a catalyst of new digital innovations, we must include those workers.

The continuous changing transformations were always made by the crucial contribution of these invisible actors, so we must include them now. The insufficient existing literature on this social universe reinforces the exceptional research opportunity that this work wants to take advantage of.

The research question – what is the role of the workers of the backstage? – so as their positions in the interior of the art worlds (Becker), as well as their positions in worlds of art in general, discussing the meaning of their invisibility in the social space.

To this end, we seek to approach their activities, knowledge and speeches as practices, considering them as a central element in the structuring of the artistic field; to look in a tripartite way: who they are, how they live and how they work and make this gesture an exercise that contributes to the analytical dignity of a field with gaps considering its

invisibility as negotiated (more or less consented) which builds a narrative and occupies its own space.

Thus, it is particularly important to investigate four vectors: a) context; b) discourses; c) power; d) network. Behind the apparatus, the set is made by associated and interconnected knowledge. Operationalizing their existences and compounds can be determinant for the understanding of the social identity and professional structure in which they move.

In order to comprehend how and when the technical aspect in the musical world (Krueger, 2020) became vital, a fundamental part of the framing questions of this proposal is related to the successive origin (Becker, 2010), evolution (Taylor, 2001) sociological (Guerra, 2010) and historical (Judt, 2007) transformations in the field of art. Bourdieu (1996) pointed out the invisibility of the social conditions of production – or creation – and reproduction – or appropriation – of the dispositions and classificatory schemes employed in artistic perception.

Within powers (Marx, 2017) there are micropowers (Foucault, 2010) proclaimed by workers with distinct singularities.

The problematization of artistic activities dialogues with the observation of the dynamics of technological transformation associated with the production of the arts (Théberge, 1997). These have impacts on the materiality and performance of the work, the technical device of their production and on the actors / professionals who participate in it (Hennion, 2018). These transformations produce worlds, generate possibilities, challenges and tensions associated with the fluidity of the activities mentioned above (Hennion, 2011).

In a world of concealment games, ethnography is one of the most fruitful approaches. The research involves a combination of complex contextual analysis – actors operating within their social worlds – and internal approaches to practices, only possible through a privileged entry into the field, which is possible given the close connection to the environment by the researcher.

The terrain has many ambiguities, disguises and a very specific discourse, namely in the language that defines the materialities of the function. It is part of the work plan to develop ahead a glossary of specific terms that can account for the unique discourse of these social actors, their skills and the material and technical devices of their action.

The combination of observation and informal interview will be important in order not to isolate the meaning that is observed and thus integrate the perspective of the participants. With the possibility of finding the sector stopped due to the uncertainty of the coronavirus pandemic, the headquarters and warehouses of the companies are laboratories where they also exercise and simulate, in safety, these functions.

For the purposes of triangulation, it will also be through interviews that I will hear other perspectives, namely musicians and producers.

In the light of the tertiarization of the cultural sector, mapping the backstage as an area with its own areas and functions, but which are related in a network. the main expected conclusions are to understand what these workers do, what they represent and how they position themselves hierarchically. Friends will not be electric (quoting a Gary Numan song), the human touch will always be part of the music live music, and the online will be only a tool, not the substitute of the roadies, stagehands, sound and light technicians.

Akshara Dafre

The Business of the Underground: Commercialization of "Underground" Hip Hop Music in India

Hip hop music in India is experiencing a meteoric rise in popularity, both with audiences, as well as with brands and labels. After the release of Zoya Akhtar's 2019 film Gully Boy that followed the story of an aspiring rapper from Mumbai's slums, India's music industry suddenly shifted its focus to the country's underground hip hop artists. Record label companies were cropping up overnight looking to sign fresh new voices that represented this hip hop culture, and brands were signing deals with artists and creating campaigns that celebrated their hip hop street aesthetic. It is safe to say that India's mainstream music industry welcomed the country's underground hip hop artists with open arms. In the industry, commercial hip hop music associated with artists such as Yo Yo Honey Singh or Raftaar, was now being replaced by underground hip hop music with artists such as Seedhe Maut, MC Altaf or HanuMankind.

Underground hip hop owes its popularity to its genuineness, and socially relevant characteristics. It carries a sort of street authenticity, and is dynamic and politically charged, and also gives a platform to many ethnically diverse voices. It focuses on actual, lived experiences of the artists, and often plays out as an autobiographical narration of their lives. These defining characteristics of the sub-genre could be assumed to be lost with its new position in the mainstream music industry. Popular music is often conceived with flippancy, and as music that is enjoyed by masses, is thought of as superficial. However, India's underground hip hop challenges these ideas and proves to have not lost its spirit even in the spotlight. Instead, it pushes boundaries by bringing sociopolitical debates, such as human rights issues in Indian Occupied Kashmir or the erasure of tribal land in Mumbai, to light in front of the country's youth. A major reason for this has to be that while record labels and commercial brands seek to collaborate with these artists, they do not take away their very essence of what makes them special. Instead, they strive to protect their voice, and even partake in the artists' vision.

In this paper, I argue that Indian underground hip hop music's presence in the mainstream music industry, has created a unique 'brand' of underground hip hop that is being preserved by the country's homegrown record labels. I will study the underground hip hop scene in India and its position in the mainstream music industry, by conducting an in depth analysis of three major record labels, Azadi Records, Gully Gang Records and IncInk Records. I will analyse trends of artist signings, brand deals, and campaigns run by these labels, to

recognise the ways in which their actions work towards maintaining the underground hip hop aesthetic of their artists, by creating the sub-genre's very own brand and image.

Timo Koren

Understanding nightclubs as part of the music industries: what do they teach us about social inequalities and music genres?

This paper explores Amsterdam-based nightclubs, specifically those that book DJs as artists in their own right, as part of the live music industries. Conceptually, it departs from research on nightlife that focuses primarily on regulation (urbanist approaches) and experiences and consumption (experiential approaches). Rather, it focuses on cultural production, specifically the economic organisation of the cultural production process, which is strongly shaped by the conventions, ideals and orientations of music genres. In line with David Hesmondhalgh's cultural industries framework, I connect this analysis of economic organisation and cultural production to the wide variety of cultural products (club nights) nightclubs produce. By differentiating between two different forms of production (in-house production and external co-production) I challenge the idea that all nightclubs operate according to the same logic. In-house production means that clubs do all programming themselves. External co-production means that clubs collaborate with an external organisation. Since the former production style is seen as more prestigious, by local authorities and nightlife participants, and primarily adopted by electronic dance music clubs, this shapes musical hierarchies. For starting organisers, external co-production offers a 'way in', but only at clubs with a more pluralist musical identity, a 'lower' status and on a financially precarious basis. This means that the economic organisation of nightlife severely constrains the potential to include new audiences.

The paper not only applies music industries research to nightclubs, it also investigates how nightclub research can enhance our understandings of the music industries more generally. I use insights from qualitative economic geography, in particular research with a focus on spaces of consumption and curation to understand the interaction between production, consumption, space and time. This includes the temporal dimensions of social inequalities, club's internalised cultural regulatory practices, venue spaces as part of music genre's classification systems and specific tools promoters use to steer consumption, such as the guest list. I argue that the insights localised nightclub production generates, help develop a more profound understanding of why music genres have different audiences across different cities and countries, which can further explain variation in social inequalities in audience participation across space.

I will do so by answering the following research question: how do music genres shape the organisation of nightclub production in Amsterdam and how does this lead to mechanisms of inclusion and exclusion?

I make these contributions by focusing on nightclubs in pre-pandemic Amsterdam. During two fieldwork stays in Amsterdam in 2019 (June–August and October–November), I interviewed 36 promoters with interviews lasting between 45 and 90 minutes. Promoters are, like A&R managers in the recorded music industries, key cultural intermediaries in nightclubs work. Alongside interviews, I conducted ethnographic research at nightclubs and industry events (111 events) and a background document-based analysis (policy documents, newspaper articles, archives, dance music history books, TV documentaries). The Dutch capital is an understudied electronic dance music hub, even though its nightlife policies have been praised and adopted by cities such as London and New York. The city hosts the largest electronic dance music conference in the world (Amsterdam Dance Event, 350 000 visitors annually), and has the highest number of clubs per city in the Netherlands, where electronic dance music amounted to 73.4% of all musical export in 2018. Studying Amsterdam has the benefit of understanding how genres' statuses and production cultures vary across different urban contexts.

Friday 9:30 – 11:00 Parallel Sessions 3

3.1 The future of the music industries (on campus session)

Frank Kimenai

Odd Futures: Towards a more resilient music sector

The COVID-19 pandemic took a heavy toll on the music sector. In some subsectors, the annual turnover decreased by up to 95%, making it one of the most affected sectors and showing a clear sign of its lack of resilience towards external shocks. On the other hand, the pandemic has brought to light that music plays a crucial role in societal wellbeing. Music consumption went up and a plethora of initiatives helped people stay connected through music during times of social distancing. In order to ensure a future proof music sector, we must increase its resilience and enhance its impact on societal wellbeing. As a first step towards reaching these goals, we want to study what future scenarios are present in the music sector. This presentation therefore addresses the following research question: How do different actors in the field of popular music envision the future of their ecosystem?

First, using the Techniques of Futuring concept, we performed a content analysis of news and sectorial media and analyzed the content of a music conference on the future of the popular music sector. Preliminary findings show that current future scenarios mostly focus on short-term post pandemic start-up of the sector and are often of economical or technological or artistic nature. This may be explained by the fact that many of the actors are forced to focus on short-term survival, are rapidly developing new, often technologically driven business- and artistic models, and are not focusing on their long-term development. Since most actors don't seem to rely on already present anticipatory models of the future, this might however also indicate mid- to long-term scenarios were not very prevalent in the sector at the time the pandemic hit. In order to get a clearer idea of this, interviews will be done with 25 sectorial actors on how they perceive the future of the music sector in general, with regards to its resilience and its role in society. We will analyze the data, combining insights from cultural sociology, ecology, organizational- and transformation studies. Ultimately, we aim to develop a set of future scenarios and best practices that contribute to the resilience and sustainability of the music sector and its role in societal wellbeing.

Koos Zwaan, Theo Ploeg and Pieter Breek

How to shoot confetti at the online party: Using a Design Thinking method for innovation in the music industry

It is becoming increasingly popular to tackle societal issues using a design thinking approach. After the adaption of this approach by technology and media companies like Apple, Microsoft, IBM and Disney, the approach is now common in areas like banking, health, and public services. Design thinking is changing fundamental business practices by shifting the main focus from the product and service to the customer experience. Design thinking, fundamentally, recognizes that design should achieve purpose and business goals, not just productivity and beauty. However, to our knowledge, this is not yet a commonplace method for innovation in the music industry. Within the International Music Lab at the Inholland University of Applied Sciences we are experimenting with this approach, in cocreation with a partner from the professional field and multidisciplinary student teams. Our current partner is the Spanish elrow family, known for their worldwide electronic music events. As a result of the COVID-19 crisis, like many other festival organizers, they had to rethink their business purpose and model and to this end they have asked our students to design hybrid and online concepts for reinventing immersive music experiences. The crisis gave the sector the opportunity to think beyond products, services and business as usual by addressing a bigger question: how can the music industry relate to the bigger issues that are stake? Developments like sustainability, inclusion, gender equality, and working conditions in the industry are slowly recognized as important issues to relate to. A healthy future environment is at stake here. It is a necessity for survival. Using a design thinking approach a number of concepts were tested and validated and by exploring, beyond the surface, what the actual deeper layered problems are. In our paper, we will focus on the added value of such an approach for the music industry and we evaluate which elements of such an approach work well for this particular industry. Our study is grounded in the existing literature of both design thinking and sociology of the popular music industry. Based on our exploratory study, we provide recommendations for both industry professionals as well as academics interested in innovation processes within the music industry.

Jo Haynes and Magda Mogilnicka

Future-proofing live music: 'tech crews' and their hidden cultures of collaboration, creativity and expertise.

Throughout the COVID-19 pandemic, there has been a great deal of industry, public and policy debate about the future of the live music sector and the impact of the cancellation of festivals, gigs, and other live events on the livelihoods of musicians, festival and event producers, and the venues, pubs and clubs themselves. However within these debates about economic and cultural disruption and loss, there was no specific mention of the impact on tech crews, framed as 'technical intermediaries' recently by Battentier and

Kuipers (2020). This includes sound, lighting and video engineers, stage crews, and so on. While a large amount of musical performance transferred online during summer 2020, including festival and venue showcases, much of what the live technical crews are responsible for simply disappeared.

In live music the contribution of tech crews is vital and evident. For instance, gigs in small venues, fields and stadiums would not take place without amplification and the expertise and labour of sound engineers. Yet conceptually, very little scholarly attention has been paid to their role within cultural production and the crucial role they play in music ecosystems. Technical intermediaries manage environments, tools and people and they have to negotiate potential tensions between the technical and artistic aspects of their labour (Battentier and Kuipers 2020) by developing knowledges and capitals to: deal with evolving technologies, organise, manage and troubleshoot live music in different environments, and foster cultures of creative collaboration with one another and with musicians where possible.

This paper specifically draws on ongoing qualitative 'life-story' interviews with 'technical intermediaries' based in the UK. This research activity is part of a large European project originally focused on music festivals and social encounters that also incorporates interviews with festival producers, musicians, and audiences (n = 41; UK), as well as participant observations and documentary analysis. With the onslaught of the global pandemic, the original research questions pivoted towards the impact of COVID-19 on music festivals and live music more broadly and questions the durability and resilience of music and cultural production for future publics.

Framing their views within sociological debates about the future, and aesthetic reflexivity associated with uncertainty and risk, this paper will present analytical insights about the reflexive positioning around their artistic and technical practices as well as their networks/relationships before the pandemic and their views about the impact of COVID-19 on the future of their businesses/livelihoods and the live music sector more broadly. It will also reveal how successive lockdowns have transformed their domestic, creative and technical subjectivities. It tentatively concludes that despite their hidden role in live music debates including the impact of the pandemic, as well as uncertainty about the recovery of their incomes from live work, their unique roles at the technical and artistic interface of live music provides a rich framework for visualising the future of music performance and live music events.

3.2 Innovation in musical experiences (online session)

Loïc Riom

Scaling a "global music platform": secret gigs, live music and the platform metaphor

In recent years, platforms have emerged as an issue of concern and controversies within the music industry in both public and academic spheres (Hesmondhalgh 2020). For instance, several authors discuss how streaming platforms shape the way music circulate and is formatted (Nieborg and Poell 2018; Eriksson et al. 2019; Morris 2020; Prey 2020). However, there is still little research on how "musical platforms" work on a daily basis and how they change music business practices. For this purpose, I suggest considering platforms not as stable entities, but rather as emerging objects. What does it entail to be organized as a platform? What kinds of problems does it raise? How can we characterize this form of platform entrepreneurship? Based on a participatory ethnography of Sofar Sounds' secret gigs, this paper aims to capture how the "platform", as a metaphor (Gillespie 2010), actively shapes the way actors build music worlds.

Sofar Sounds is a London-based company. It organizes "secret shows" in "intimate" and "unconventional spaces" – coworking spaces, offices, living rooms, shops, art galleries – in more than 440 cities worldwide, even though the company main markets remain major urban centers of the United States and the United Kingdom such as London, New York, Chicago or Los Angeles. Before March 2020 and Covid-19 lockdowns, the company produced more than 500 events a month.

Sofar Sounds present itself as a platform allowing both amateurs to discover their new favorite artists and musicians to promote their music. This paper explores how such a platform works through a complex infrastructure. Drawing on infrastructure studies (Star 1999) and anthropological approaches of culture production (Hennion 1989; Seaver 2017; Dominguez Rubio 2020), I follow how artists, venues, technicians, spectators and volunteers are gathered in order to make an event happen. I investigate the different operations that allow Sofar Sounds to activate local "chapters". I analyze what the platform metaphor enables and makes Sofar Sounds do. I argue that the platform acts as a cultural apparatus that makes Sofar Sounds being both mobile and scalable (Tsing 2012). Finally, I characterize the type of agencement that Sofar Sounds produce to articulate these actors on a global scale. In doing so, I contribute to contemporary debates about the "platformization" of culture by analyzing how being a platform shapes Sofar Sounds ways to think and organize its events. I suggest that platform should be understood as a particular form of action to be realized by the actors themselves as well as an approach certain questions such as business scalability.

This article is based on two-year ethnography of Sofar Sounds events (Riom 2021). Between 2018 and 2020, I have been part of the Sofar Geneva organization team and have attended to about twenty-seven events in Geneva, Lausanne, London and Paris.

Furthermore, I conducted fifty-nine interviews with Sofar Sounds staff and employees, musicians, managers, journalists and spectators. In addition to these observations and interviews, I analyze in detail discussions about Sofar Sounds in the press and on social media as well as an internal document and online communication of the company.

Jeremy Peters

Noveau Gatekeeping and the "Feedback" Loop: The digital music platform as a testing ground

This paper conceptualizes direct-to-fan music release platforms as a lab of sorts for musicians to obtain peer and audience feedback and, at times, market uptake. The ease of use and ubiquity of new methods of display and retail for musician's creative work has removed barriers of access for musicians to be able to share that work with an audience. This form of display takes place on digital platforms (e.g., Bandcamp, Soundcloud), which allow musicians to upload work easily. This ease is most stark compared to the lengthy timelines and constraints necessary to manufacture and release music in physical formats such as compact discs, cassettes, and vinyl records. This paper suggests and explores the possibility of a feedback loop created by the intermediation of the artist to fan connection by easy-to-use digital platforms. Bourdieu (1984) and others (Hesmondhalgh, 2006; Maguire and Matthews, 2010) explore the nature of this middle agent acting as a sort of broker between creator and fan. This agent-like action applies not only to music, but other forms of creative production and is clearly evident in fields outside of the musical arts and music industry (e.g., O'Connor, 2015).

Furthermore, this translative work is, by far, not a new phenomenon (Braden and Dowd, 2014), yet the particulars of intermediary action in the music industry are still worth deeper exploration. Access to music markets has been closely held by intermediaries such as record labels (e.g., Negus, 1999, 2002), producers (e.g., Hennion, 1989), agents and managers (Hracs, 2015; Lizé, 2016), music publishers (Towse, 2017), and more recently digital aggregators (Galuszka, 2015). These traditional intermediaries have not gone away, but their roles in artistic markets for many practicing musicians have changed. Those same middle-placed market makers are now augmented or replaced by digital stand-ins (Prey, Valle and Zwerwer, 2020) that change the way artists must act toward a potential market for their creative work (Kribs, 2017). Musicians access and interact with these stand-in platforms and use them to connect with, retail, and display their creative product in ways that have led to an increase in the sheer volume of music products available to fans, and scholars have explored this relationship to release quality as evidenced by chart position, for instance (Waldfogel, 2012, 2014, 2015; Aguiar and Waldfogel, 2017). Furthermore, the advent and success of playlists as a method of music discovery only have served to exacerbate the increase in volume. Specifically, this paper suggests that as market access increases thanks to digital platforms acting as more navigable routes to market, so does the number of what might have previously been considered intermediate works (otherwise

known as works-in-progress), which are uploaded to royalty generating platforms in a quasi-release style to test for feedback and interest.

This form of market testing squares with traditional entrepreneurship practices but may create difficulties for casual fans who are unable to distinguish a 'test release' easily or identify work-in-progress posts against more formal releases. Using theoretical concepts from popular music studies and computer-aided methods of qualitative review, this paper explores data on per-unit sales supplied by the Recording Industry Association of America over time, as well as sentiment analysis generated from the qualitative analysis of musician's social media posts that use phrases similar to "new single" to explore how these musicians think about and feel about these releases. Specifically, the paper hopes to uncover a broader understanding of the nature of release, finalization, and the musician-to-fan interaction as it is moderated by these easy-to-use and update music platforms.

Sureshkumar P. Sekar

Staging Popular Media Music: Inclusion, Immersion, Invigoration, and Interaction in Film-with-Live-Orchestra Concerts

Background
Between 2011 and 2019, there has been a 1200% increase in the number of Film-with-Live-Orchestra (FLO) concerts. In an FLO concert, a symphony orchestra performs the score live to the film projected on a large screen above the stage (McCorkle Okazaki, 2020). Over a hundred popular Hollywood films such as Harry Potter, Star Wars, Star Trek, The Lord of the Rings, and Titanic have been presented in the FLO concert format. Lucy Noble, the artistic director of the Royal Albert Hall, London, said, "We're so delighted… particularly in how it [FLO concerts] introduces new audiences to classical music…" (Royal Albert Hall, 2019). Due to declining public funds, ageing audiences, and accelerating audiovisual culture, (Price, 2017; Dearn, 2017; Dobson, 2010) classical music organisations programme more popular music events such as FLO concerts to initiate new, younger and a more diverse audience into classical music.

Objective
There could be many reasons for producers to include FLO concerts in their programme every year, but the reasons for FLO concert's continued success and growth could be understood from the concert experience of the paying consumers, of the audience whose positive response create the demand for more such events.

The aim of this study is to investigate the experience of an audience member attending an FLO concert, and find: What are the factors pertaining to audience experience that contribute to the growing popularity of FLO concerts?

Data and Methods
Dataset for this qualitative study includes over 100 FLO concert reviews (about 50,000 words). These are reviews published in digital magazines in which audience members have provided a detailed written account of their experience. Following the principles of Kozinets' (2014) netnography—studying online interactions to understand cultural texts, experiences, beliefs, and practices—thematic analysis of the online review text has been conducted to find the experiential factors that could explain the growing number of FLO concerts.

Contribution
Inclusion, immersion, invigoration and interaction are the factors pertaining to audience experience that contribute to the popularity of FLO concerts.

FLO concerts thrive in the cultural economy because
(i) Inclusion—people of diverse ethnic and socio-economic backgrounds and of all levels of interest in orchestral music feel socially and culturally included,
(ii) Immersion—the experience is viscerally immersive,
(iii) Invigoration—the audience feel invigorated by the novel format in which something familiar (the film) is made anew and unfamiliar (orchestral music) is made accessible,
(iv) Interaction—the audience actively and loudly interact with the film, the music, and other audience members by whistling, clapping and cheering during the performance.

This study proposes a 4i reception framework that can be used by concert organisers during the initial stages of conceiving a new concert format to assess if the format has elements that could provide the audience these: inclusion, immersion, invigoration, and interaction.

Nicolas Ruth

„Soon may the record deal come" – Investigating the power of TikTok for music promotion

Introduction
Nathan Evens, the Sottish postman signed a record deal after his viral hit "The Wellerman" on TikTok. Soon after, media speculated on the power of TikTok to create and promote artists. The implied influence of this social media platform reminds one of stories like on the dissemination of demo records by the Arctic Monkeys on MySpace. The non-transparent algorithm of the new video app makes it hard to investigate which videos are frequently featured and why. However, the app's innovative community functions like duets and stitches seem to contribute to the virtual distribution of original videos through the engagement of fans who describe these features as greatly influential on their motivation to use the app (Omar & Dequan, 2020). The app holds a great potential for early career creatives who take advantage of the possibility to grow a genuine audience without paying for advertising like on other social media apps. Especially newcomer musicians benefit

from the app and its users' openness to amateur recordings and low-quality sounds that fit the app's "bedroom culture" (Kennedy, 2020).

Research questions

Nevertheless, we do not know if musicians fully take advantage of the app's potential and if they actually use all its features. This leads to the following research questions: How are musicians represented on TikTok in comparison to other content creators? What can TikTok data tell us about the creative content and interaction with fans?

Method

The adaptive Top 100 list of the most followed TikTok accounts provided by Socialblade was used to extract the accounts of professional musicians. The TikTokApi Wrapper written in Python was utilized to gather available data from TikTok on the sample of musician accounts. Descriptive statistics, statistical models, and data visualization techniques will be applied to explore the data. In additional analyses the video content will be described, categorized and evaluated.

Results

Out of the Top 100 TikTok accounts with the most followers 20 are those of professional musicians, e.g., Jason Derulo, BTS, or Marshmello (retrieved 28th of April 2021). The artists have an average of 30.000.000 followers and about 834 uploaded videos. The amount varies between 6 videos (Billie Eilish) to 4.189 videos (LILHUDDY). In additional analyses hashtags, video features, and data provided by the API will be further explored and discussed. A brief introduction to gathering and analyzing TikTok data using Python based software will be provided.

Discussion

The data indicate that musicians are very successful on TikTok even though they engage in very different publication strategies on the platform. An analysis of the videos performed by the musicians shows that the content widely varies between their channels. The information on the videos reveal how much the creators interact with their followers. For example, Marshmello is the musician among the TikTok 100 who engages the most with fans (2.579 interactions). The data gathering and analysis is still work in progress, but more results will be presented and discussed at a potential presentation.

11:15 – 12:45 Parallel Sessions 4

4.1 Music careers & curricula (on campus session)

Thomas Calkins, Wessel Coppes and Pauwke Berkers

Definitely, Maybe: How Higher Music Education Institutions Define Popular Music.

Institutions and individuals often categorize cultural forms as either entertainment or art, popular or serious, lowbrow or highbrow. A select number of forms have successfully crossed these historical divides through a process called cultural legitimation. This process has been well-documented in the case of Jazz music (Lopes 2002), opera, theater, dance (DiMaggio 1992), the visual arts (Lena 2019), Outsider art (Alexander and Bowler 2021), literature (Corse and Griffin 1997), and Hollywood film (Baumann 2007). Many of these studies provide a valuable account of how institutions of higher learning have been instrumental in this process, shaping not only what will be discussed, but which forms will be studied (Baumann 2007; Lena 2019). Also central to this process is the construction of aesthetic boundaries, as groups vested in the preservation of a form often define it by what it is not (Lena 2019). However, these important accounts of legitimation tend to underemphasize struggles over terminology and boundaries (Alexander and Bowles 2021), taking for granted how these play out in higher education settings. Popular music programs within higher music education institutions (HMEIs) provide a useful counterexample.

Since 1990 the number of popular music programs in higher music education institutions (HMEIs) has grown across Europe (Posthuma 2001). And while this growth signals that popular music has joined those forms in the academy that were once outside of its walls, little is known about how popular music is defined within institutions or what the purpose of popular music education is. In this article, we analyze primary data collected as part of the 2020 Survey of Popular Music Teaching in Europe to better understand this process, asking the following research question: to what degree is there consensus around the definition of popular music and the aims of popular music education within HMEIs in Europe? To answer this, we analyze how administrators and staff of HMEIs in Europe define popular music using thematic analysis. Using Q methodology, we also examine different viewpoints of popular music based upon the following fault lines: art versus commerce, authenticity versus craft, professionalism versus amateurism, intrinsic versus extrinsic value. This article provides insights into how recently adopted forms go through a period of aesthetic contestation within institutions, even well after gatekeepers add them to the official curriculum.

Based on the results of Q methodology (McKeown & Thomas 2013) and thematic analysis, our findings suggest that despite growth, there are internal contradictions in popular music education. Conservatories are institutions that have at their core a mission to preserve and reproduce Western art music. These forms of traditional high culture typically require formal training, as institutions prepare students for careers in music. Our findings suggest

that the case of popular music programs within the conservatory presents an interesting paradox: gatekeepers signal that while popular music is not high art, musicians should receive professional training, but not for commercial purposes. Definitions of popular music differ considerably as well. These findings suggest that while an opportunity space for the growth of popular music education has developed, and institutional resources have certainly been invested in it's development, the discourse on what popular music is or what it should be is currently unsettled.

Marc Verboord

Global diffusion repertoires of popular music artists: How much inequality do we find in global music success?

While there is a large tradition in studying innovation and diversity in the cultural industries, and how this is related to the organization of production, this has mainly been done from an American perspective, and using aggregated measures (e.g. Dowd, 2004). This paper extends this research stream by examining global developments and focusing more on individual artists – to address the alleged increasing importance of "blockbusters" and superstars in the entertainment industry (Elberse, 2013). It asks: which global diffusion repertoires do we find in the music market between 1970 and 2017, which patterns of inequality do we see, and to what extent can we explain such patterns by the production context?

I use data on official pop music charts from 20 countries in 4 years (1970, 1990, 2010, 2015)(N=3260 unique artists) and YouTube charts from 47 countries in 2017. The first data set has mainly western countries plus Brazil and Japan; the second set includes nine Asian and nine Latin American countries. I first conduct a Latent Class Analysis (LCA) of chart entries in the examined countries at the artist level (dummy variables whether an artist managed to enter a country's chart in a given year or not). LCA allows for inductively looking for patterns in a larger set of variables. Second, I collected information on all the artists (demographics), and record companies (ownership, market share) in the data set. Third, I conduct logistic regression analyses predicting membership of the cluster that represents the artists with the largest global diffusion.

The first analyses show that for each of the four sample years between 1970 and 2015, I find five latent classes – thus, global diffusion repertoires. The YouTube charts show six latent classes. In all data sets one small cluster (2 to 4%) can be labeled global superstar. Further analyses will study the composition of these groups and this changes over time. Explanatory analyses will follow that examine whether being released by major record companies increases chances of global success, and to what extent this changes over time, and whether different patterns emerge in the digital charts.

Joris Blanckaert, Pawan Bhansing, Ellen Loots and Saskia Westerduin

The self-curating musician: a position paper (on the basis of an education intervention)

Regardless of how arts entrepreneurship has been defined, it keeps finding resistance among students and their educators (Haynes & Marshall, 2018). Toscher and Bjørnø (2019), for example, have coined the notion of 'cognitive resistance' to indicate how art students and their educators may be reluctant to self-identify as entrepreneurial or partake in education labeled as such. According to Nytch (2020), who is a composer and director at the Entrepreneurship Center for Music (University of Boulder, Colorado), rather than defining arts entrepreneurship with one accord, it is more relevant to scrutinize what the purpose should be of arts entrepreneurship education: "to equip students with the tools they need to have a career that is artistically fulfilling and financially sustainable."

Such issues have incentivized the developers of the SeCuM project to propose the concept of the Self-Curating Musician as an alternative for the contested notion of the entrepreneurial musician.

According to literary theorist Hans Ulrich Gumbrecht (2003), societal thinking patterns have moved away from a culture of representation towards a culture of presence. For emerging musicians, this paradigm shift implies that their musical practice shifts from an interpretive tradition of musical performance to performance as a relational and critical practice. Contemporary musicians, soloists as well as ensembles and composers, therefor experiment with various forms of musical presentation and of collaboration. In their quest to make their art and skills relevant to the world around them, they seek to act beyond their immediate field, search for new impulses in other musical genres, related art forms, politics and science, thus question the relevance of their work within a larger social context.

A self-curating ability may allow young musicians to address such challenges. Self-curation as we have conceived it, acts upon two dimensions: curation of the career, putting different roles and events together to create a cohesive narrative, and curation through the career, which means that single events (performances, productions, concerts) are carefully (co)curated by the musician, in collaboration with peers.

Through a design thinking process, the SeCuM-partners have developed five dimensions of the self-curating musician, which address both the skills sets and the mindsets of musicians:

1. Self-curation as activating creativity
2. Self-curation as seeking uniqueness
3. Self-curation as an understanding of (innovations in) performance practice
4. Self-curation as community engagement
5. Self-curation as story creation

Those dimensions will be explored, effectuated and tested during an education intervention (a booth camp in October 2021) in which 25 young musicians and their educators address the key question: What if… you become the curator for your artistic self?

The Music Business Research Days will allow us to present our position paper and the concept of the self-curating musician, as well as the process and outcomes of the education intervention that has been supported with a Creative Europe Grant and includes five European partner institutions: KASK Ghent, Erasmus University Rotterdam, Estonian Academy of Music and Theatre, ESMEA Escola Superior de Música e Artes do Espetáculo Porto, Athens Conservatoire.

Wessel Coppes and Pauwke Berkers

Constructing popular music programs at Higher Music Education Institutions across Europe

There has been a steady increase in popular music programs at Higher Music Education Institutions (HMEIs) across Europe. Yet, what students actually (need to) learn at popular music bachelor/master programs has remained largely understudied. Based on twelve in-depth interviews with leaders in higher popular music education, this paper addresses three questions: 1) how is popular music defined and canonized at HMEIs, (2) what is the position of popular music programs within HMEIs, and (3) how is the content of popular music programs constructed? First, participants struggle to provide a clear definition of popular music. As a result, they differ in how they name their program as popular music, pop music or something else. Because there is little consensus over a canon of popular music, our interviewees work from a mini-canon of British/American popular music, add local music to the curriculum, use jazz as a basis and/or work without a canon. Second, despite their growing popularity, popular music programs still struggle to position themselves, particularly at HMEIs with strong classical music departments. Third, we identified (a) craft-centered (top-down, teacher-driven, skill-oriented), (b) arts-centered (bottom-up, student-driven, creativity-oriented) and (c) market-centered (side-to-side, industry-driven, commercially-oriented) approaches in content construction.

4.2 Festivals, showcases and venues (on campus session)

Ken Spring and Sarita Stewart

Building A Sustainable Music Festival Curriculum

Music culture has a rich history as academicians have shared their research in a variety of journals and anthologies attempting to contextualize them as Music Scenes (Bennett and Peterson 2004), revolving around particular subcultures (Hebdige 1979, Gelder and Thornton 1997), placing them within frameworks of production (Peterson 1976, 1979, Crane 1992) or consumption of culture (Frith 1985), as well as providing critical conversations of the relationship of music and identity (Frith 1981, Bryson 1996) and genre formation (Lena 2008). Each of these disciplines offer snapshots into the world of music festival culture, but none provide a framework on how to teach, research, or understand the nuances of festivals.

An added challenge is that there is often a disconnect between classroom theory and real-life practicalities. Educators teaching such courses may not have a grounding in executing live music festivals. Additionally, the festival promoter and his or her staff may not have the background to impart academic theory that can provide certain disciplinary perspectives.

This paper discusses how two immersive, interdisciplinary courses focused on music festival culture and taught by different professors, were created as part of a larger campus study away program. Specifically, the students studied music culture at the Bonnaroo Music & Arts Festival, one of the top music festivals in the world. The festival, created in 2002, has traditionally taken place each June over a four-day period in Manchester, Tennessee. In 2019, Bonnaroo attracted approximately 80,000 attendees, and featured over 150 artists on a dozen plus stages. This festival is also recognized as the largest camping festival in North America (Paulson and Rau 2019).

These courses, known collectively as "Bonnaroo U," ran concurrently during the month of June during the two years prior to the COVID-19 pandemic. One course was a music sociology course which highlighted the theoretical frameworks mentioned above. The second course was a consumer research methods course, focusing upon music festival culture.

These courses were designed to provide students a "behind the scenes glimpse" into examining the various elements that go into producing a music festival. This was accomplished by providing students the opportunity to listen to key players in the Bonnaroo music festival ecosystem. The research component of the course synthesized theory and methods, as well as an experiential element from students collecting participant observations on the festival grounds. Research themes were grounded in theory and developed in tandem with the festival organizers. The research questions were then assigned to student groups, who designed interview questions to explore during the

festival. Upon returning to campus following the festival, students analyzed the interviews using content analysis methodology. Each group prepared a final summary paper, followed by a formal research presentation to industry executives. This innovative program received widespread press attention in the U.S., including recognition by the trade industry publication Billboard magazine.

This paper provides a suggested framework for educators who are interested in providing a similar type of interdisciplinary educational experience for their students. It documents the three main components of how to structure a music festival curriculum: Pre-Trip, During the Festival, and After the Festival. This includes best practices information in building sustainable relationships with local, regional, and national promoters. It also includes a discussion of festival site logistics, in terms of whether the students and educators camp, live in hotels or on tour buses during the music event. Additionally, this paper reports assessment outcomes from the 2018 and 2019 courses, with thoughts on how the professors plan to move this curriculum forward.

This template framework has already been used to help build music festival curriculum across college disciplines (graduate nursing) as well as other universities in the United States (Lollapalooza U – virtual class 2020). It was recently used to update music festival studies in an abbreviated post COVID-19 classroom format (Bonnaroo Immersion class 2021).

Martijn Mulder

The live music database project: constructing an overview of 12 years of live pop music in The Netherlands

Between the beginning of the music streaming era around 2008 and the global live music lockdown in 2020, the live music industry has grown, professionalised and globalised, according to a large number of studies on this topic (e.g. Krueger 2019; Mulder, Hitters & Rutten 2020; Naveed, Watanabe & Neittaanmäki, 2017). In these studies, the presented developments in live music have in most cases been substantiated by revenue numbers, visitor numbers and the number of festivals and venues. The latter have also been mapped in several local or national studies on the geographical spread of live music supply (e.g. The Birmingham Live Music Project). Nevertheless, an overview of all official pop music gigs on a national level has not yet been conducted. In cooperation with an existing portal for live music gigs in The Netherlands (Festivalinfo.nl and Podiuminfo.nl), we created a live pop music database containing all Dutch pop music shows between 2008 and 2019, containing both music venues and music festivals. This database covers the whole era between the rise of music streaming and the Covid-19 lockdown. We identified more than 30.000 artists and almost 300.000 gigs and enriched these data with type of venue and location, date of the show, the artist's country of origin, genre and – partly – gender of the artist.

This paper explores the process of creating a live pop music database, including the pros and cons, the opportunities and challenges and the difficulties that come with it's construction. We will explain the choices that we've made, the potentials of the database and will discuss some preliminary outcomes. Furthermore, we will discuss the potential value of such a database for artists, industry and policy makers.

Ian Woodward

Refiguring festival spaces and uncertainty. Governance, creativity, and the role of the festival organiser

Using the cases of music three festivals in Denmark, this chapter explores how festival organisers negotiated the radical uncertainty over planning events throughout the COVID-19 pandemic. This paper uses data from interviews with organisers, as well as analysis of media discourses, to show how the spatial and temporal dimensions of the crisis were negotiated in festival contexts. This negotiation reveals two important aspects. The first is that organisers undertake rethinking festivals in the context of their professional norms and role obligations. Negotiation of the crisis is undertaken in the context of normative ideas about the social role and affordances of the events they organize, and organiser's role as intermediaries and custodians of festival spaces. Secondly, negotiation of the new situation requires creatively rethinking how these new physical festival spaces might be articulated. This involves a reflexive process of working with COVID-19 as a fluid thing. Festival organisers negotiate their feelings of loss and facing the apparently 'uncontrollable' and ever-changing conditions of the virus, balanced with strategies that are spatially and temporally dis-located enough to both maintain social solidarity regarding COVID-19 distancing rules, yet also keep their events alive in the public imagination. This paper looks mostly to strategies in making physical space and deals with them as a problem of refiguration, referring to the strategies, forces, and imperatives which lead to shifts in how festival spaces are renegotiated in crisis. This involves a balance between governing corona space, and creatively making new spaces in the context of organiser's professional roles. In the process, organisers become agents for governing COVID-19. They effectively become part of the distributed infrastructure of corona governance, developing strategies to respond to policing of the virus and the population as they undertake their professional roles in relation to organising festival spaces.

Anders Rykkja and Kjersti Livesdottir Thorkildsen

Showcasefestivals – gatekeepers or bridge builders in the music industries?

The objective of the study is to investigate the mediating role and purpose of showcase festivals as gatekeepers and 'bridge builders' between the interdependent music industries: recording, publishing, and live. Artists used to play concerts to promote albums. Today,

recorded music and songs have become a marketing device to support artist careers. The live industry constitutes the most lucrative segment, and an important part of the experience economy. However, artists must get approval from the industry players to legitimate their work and garner the necessary support to convert experience value into economic value. Showcase festivals, premised on an economy of attention, is one arena within the music industries where the transformation takes place.

We define 'showcase festival' as a festival like event providing an industry conference programme, possibility for networking and a concert programme. Showcase festivals often use existing venues rather than creating an outdoor festival area in, for example, a park. Concerts are open to the public. However, the format of the performances - time-limited performances, or 'tastings' where an artist get to perform 5 -7 songs – are not necessarily to provide an experience. Their purpose is to present artists hoping to attract the attention of the core audience: industry professionals looking for new talent to sign and represent. Considering that the main raison d'être of showcase festivals is facilitating the discovery of the 'stars of tomorrow', they have become important arenas and meeting places in the music industry's ecosystem. Many of these festivals are in themselves cultural mediators and gatekeepers, because successful performances or 'winning' the conference can make or break careers. Studying showcase festivals are therefore a way to understand both power relationship between agents within a system, and what it is about this system - the music industries - that makes it possible for showcase festivals to play such an important role.

Our study proposes a case study of by: larm, established in 1998 and currently the most important showcase festival in the Nordic countries. Through a study of by: Larm, the article tries to shed light on how showcase festivals such as by: Larm function as gatekeepers and bridge builders in the music industries. The main research question is: how does interaction and power relationship play out between by: Larm, the artists and the wider industry?

A theoretical point of departure is the claim that by: Larm works as both a gatekeeper and a bridge builder within the music industry's ecosystem. This pair of concepts has a dichotomous character that illustrates how actors such as by: Larm have several roles and functions vis-à-vis different parties. We may understand gatekeeping processes as controlling information that moves through a 'gate' in a process involves a form of exercise of power. A gatekeeper is thus an actor (person, organization, institution) who regulates someone's access to something, and the exclusion can lead to negative associations with the term. In the article, we use Janssen and Verboord's definition of gatekeepers as cultural mediators as an approach to analyse cultural production and mediation as a sociological process. The premise is that different actors, based on their position, 1) make a value assessment and select a bunch of cultural products based on a large diversity, and 2) position and distribute these products via a platform (the showcase festival), with the result that diffusion creates 3) a symbolic production of cultural preferences and consumer behaviour.

The findings show that by: Larm is a dynamic player, where most of what happens is created in interaction with others. At the same time, by: Larm's gatekeeping function involves a balance between taking care of its own needs – the 'brand by: Larm' – and the needs of artists, industry and the public. By going in depth on by: Larm, we reveal sociological power structures between the actors in the music industry's ecosystem, and the hierarchical field structure in which they operate. Agents use showcase festivals to consolidate and improve their position. Thus, the value of the sound – and the music – is relative and relational: it depends on the ear that hears.

4.3 Covid-19 and the music industries (online session)

Tien Ly Quyet

Thuy Nga, the unfathomable story of an overseas Vietnamese company in times of coronavirus

The outbreak of coronavirus has had severe negative impacts on all aspects of social activities including the music industries. Music tours have been postponed and canceled following the pandemics proliferation. Thúy Nga Productions, Ltd, a reputed overseas Vietnamese entertainment company, the most popular representative of V-Pop around the world is no exception. The global health crisis had a devastating impact on Thuy Nga's activities, disturbed its cultural events and suspended its projects. The company has experienced many up and down moments through their development and just recovered gradually from internet piracy resulted in the side effect of high technology revolution in the 21st century and now has been hit by the Covid tsunami. For almost one year, Thuy Nga's singers stayed at home and could not perform on stage because of the quarantine. A few of them were contracted and tragically some died of Covid. A number of them went back to Vietnam to participate in the domestic TV shows, appeared on stage in music pubs and in the theaters. The impact of coronavirus has slowed down but did not stop completely all the cultural activities of Thuy Nga. The pandemic devastation evidently reduced the budget of the company, prevented it from organizing tours to serve the Vietnamese overseas community and limited their shows from theater stages to indoor studios. The coronavirus crisis has put Thuy Nga and the Vietnamese overseas singers to a new challenge on a global scale differently from the previous ones. To survive and continue their cultural mission, Thuy Nga intensifies their online performances to the Vietnamese around the world including the Vietnamese in the country. From April 2020 to May 2021, the company has organized two thematic shows and 25 music boxes creating the opportunities for Vietnamese overseas singers sing, maintain their passion and stay contact the public. Thuy Nga's effort reflect its continuous change and effort to face courageously the world challenge. This paper examines Thuy Nga and its effort and activities in the battle against coronavirus for survival during and post coronavirus.

My focus in this paper is to give the readers a full portrait of Thuy Nga's musical activities, the largest and most successful Vietnamese company in Westminster, California. Furthermore, I will discuss its untiring effort in maintaining Vietnamese culture and popular music and delivering it to the Vietnamese around the world, and its meaningful policy change and renovation to adapt the coronavirus situation and rethinking orientation for a sound development in future filled with risks and challenges.

My study focuses on these questions in the context of coronavirus. How can a small entertainment company with limited capital can survive and continue to organize online shows for Vietnamese public around the world? What are the characteristics of their online music shows? Are there any important differences with the off-line shows? How can social

media help Thuy Nga to extend their entertainment activities? Could their online activities be considered as a business model in terms of financial sustainability for Vietnamese entertainment producers?

This interdisciplinary study is incorporated by extensive primary and secondary research. Secondary research has been conducted to refine the available data. Different approaches are conducted to clarify all the given questions. The analysis of the paper is provided by analyzing Thuy Nga's different online programs, its business policy and actions in times of covid, the public reception and benefit factors. The study covers comprehensive research methodology of the Vietnamese entertainment industry overseas with insight data analysis from interviews with Thuy Nga CEO and some Vietnamese key singers who have worked and developed their professional career with Thuy Nga throughout decades. The analysis will be conducted insightfully by comparing with Thuy Nga's activities with those of some Asian countries to help readers recognize the value and contribution of this company to the development of Vietnamese popular music in times of coronavirus. Through the story of Thuy Nga in their quest for success and glorification of Vietnamese popular music throughout the world, we expect to give readers a new look at the Vietnamese popular music shows in times of coronavirus illustrated.

Euan Pattie

The COVID-19 Pandemic's Impact on UK dance artists – producing, connecting with fans, and sustaining a career in the absence of live music.

Objectives
With the World Health Organization declaring the coronavirus disease (COVID-19) an international pandemic on 11th March 2020, the world has seen unprecedented changes in economics, communications, and work practices. Most countries adopted national 'lockdowns', enforcing measures such as social distancing, travel bans, and the cancellation of live music events. This poses the quandary as to how music scenes have operated in the absence of live music and this study is an exploration into the effects of the pandemic on dance artists working in the UK. It involved input from DJs/producers of international acclaim, as well as those operating locally, in the Central Belt area of Scotland.

Context
This study firstly examines the effects of the COVID-19 pandemic globally, in terms of the UK economy, and on live music. To highlight gaps in knowledge caused by the pandemic, it then examines popular music consumption, artist finance, and communication technology before the pandemic. This is done in terms of the global music industry/wider cultural practice and dance music specifically.

From this, several issues arose: As the physical experience of clubbing is hugely important to dance music culture, how could artists successfully connect with fans online, during the

COVID-19 pandemic? With social media rising in importance for dance artist's career development, how has the pandemic effected social media use throughout the scene? Since dance artists were heavily reliant on live music for income, how are they coping financially in a time of no gigs? As live streaming is not a viable income option for most dance artists, where do they see the value in it?

Methods/Data

This study's main method for sourcing new data was semi-structured video-call interviews and emailed responses to set questions. Two groups were identified as suitable participants, based on their knowledge of how the COVID-19 pandemic has affected the dance music scene at their respective levels: Tier 1 (established DJs/producers with experience of at least one year of regular live performance and most of their income coming from work in music) and Tier 2 (DJs/producers working locally, as semi-professionals, meaning most of their income comes from work outside music). Points in data were collated and coded, to highlight the most prominently discussed areas. This formed the basis for the discussion.

From this analysis, four themes emerged:
1. music habits (subthemes of motivation, virtual collaboration, changes in production, audience listening behaviour, and DJ selections)
2. audience engagement (subthemes of releasing music, live streaming as a tool to connect fans, live streaming engagement, and other online content)
3. social media (subthemes of dance community, artist marketing, and artist networking)
4. finance (subthemes of effect of no touring, impact on different levels, financial support, and additional income options)

Contribution

The participant data gathered in this study is new, unique, and gives valuable insight into these issues from the perspective of artists working in dance music. As the data is yet to be fully analysed, suggestions for further research and practice are yet to be made.

Victoria Butete

Navigating the Double Blow[ing] Covid-19 Terrain: Survival dynamics of music producers in Zimbabwe, 2019- to date.

Covid-19 caught the whole wide world unawares and its multifarious ripple effects have made life difficult for everyone. Economies across the world have suffered huge blows as governments implement stiff precautionary measures in order to protect their populaces. The music industry which largely depends on discretional time and funds is presumably among the hardest hit. Consequently, this study examines how the Covid-19 crisis impacts on music production in Zimbabwe. Most stakeholders, including music producers' survival is on a hand-to-mouth basis (Butete, 2014). Rapid technological developments have

affected production, distribution and consumption of music. Whereas musicians would first record songs and promote them through live performance, the latter now funds the former as record labels fail to contract musicians because of regressive record sales (Birkholtz, 2009).

Overall, this article seeks to establish and to understand the music producers' survival dynamics. First, the study explores the pandemic's effects on music production. Second proffers possible solutions to the identified challenges. Third, it establishes the influence of the music producers' academic studies on (1) how they view the pandemic and its effects on their trade; (2) their response to its devastating aftermaths; (3) their choice of coping mechanisms, and (4) the role their social capital influences how they experience the Covid-19 crisis overall.

One Gweru based music graduate and three Harare based music producers who are studying music at the Midlands State University were purposively sampled and selected as research participants. To gather data, the researcher analysed documents and conducted virtual in-depth semi-structured open-ended interviews and one focus group interview using WhatsApp. She utilises qualitative content analysis to make deductive and inductive inferences from the data. Thick descriptions are used to present the findings eclectically and thematically (Robson, 1993). Pierre Bourdieu's notions of habitus, cultural field and social, economic and cultural capital are employed to assess and understand the Covid-19 (Bourdieu 1998; Bourdieu in Webb et al., 2002). Further, the "'STEP' model of Socio-Cultural, Technological, Economic and Political environmental factors" (Hill et al., 2003) helps to analyse the peculiarities of the wider Zimbabwe music industry context from the music producers' perspective. This reflects long term trends and forces which promotes the understanding of the opportunities and challenges in the music industry. The music producers' habitus/worldview influences how they interpret their experiences, circumstances and the benefits accrued. As such, the expected conclusions will depict the impact the Covid-19 crisis on music production in Zimbabwe as understood from the perspective of the above-mentioned theories. That is, through the effects of the pandemic on the music producers, identifying the challenges faced and possible solutions, desires and aspirations of producers, as well how their current academic studies influenced their response to it, and the coping mechanisms they adopted. Recommendations will comprise implications for policymakers, cultural governance and further research.

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Greyheads at North Sea Jazz Festival © Hans Tak