Place, Perspective and Popular Music

The 2024 IASPM-UK & Ireland Branch Conference
Newcastle University, 4-6 September

Welcome to Newcastle!

Newcastle upon Tyne, a city rich in popular music heritage, has produced many iconic artists over the years, from British blues legends The Animals in the 1960s to contemporary star Sam Fender, and taking in the likes of folk-rockers Lindisfarne and heavy metal pioneers Venom along the way. Newcastle has a vibrant music scene, covering folk, jazz, hip hop, rock, experimental and global pop styles, as well as its own regional variant of mákina, the Spanish electronic dance music genre. Music is a constant presence in the streets of the city and in venues of all sizes, from smaller spaces such as Star & Shadow and The Cluny, through the mid-range 02 City Hall and The Glasshouse (formerly Sage Gateshead) concert halls to the 11,000-capacity Utilita Arena. Newcastle is famed as a party city and its night clubs, including the historically important World Headquarters, cover a gamut of musical styles and events. The city has many recording studios and rehearsal spaces and sustains the creative industries locally and nationally through innovative companies such as Generator.

Newcastle University's International Centre for Music Studies (ICMuS) contributes to this exciting music culture, providing opportunities for making and studying a wide range of styles across its undergraduate and postgraduate degree programmes. The flexibility of ICMuS's programmes allows students to experience a broad range of styles and to collaborate with peers from other musical traditions. In addition to receiving tuition in a range of popular styles, from jazz to turntablism, students can receive expert tuition in folk, traditional, world and classical music traditions as studied on the other programmes. While developing their performance, composition and production skills, students benefit from access to rehearsal rooms, professional music production suites and a range of high-quality performance spaces including the 400-seater Kings Hall. Both on and off campus, ICMuS students and alumni make a substantial impact on the musical life of the city, performing regularly at venues of all sizes from pubs to concert halls, hosting jam sessions, and staging gigs and festivals.

In developing their musical practice, students are supported by a strong academic foundation, and cultural and historical modules provide students with an intellectual framework for understanding the history of popular music and its place within contemporary society. Teaching is rooted in a vibrant departmental research culture and students are taught by world-leading experts in fields including popular music studies (performance, history and culture), cultural policy, the creative industries, and music and media. Our UG programmes give students the practical and intellectual skills they need to progress to postgraduate study and to establish themselves within the contemporary music scene and creative industries more broadly, whether working in music production, performance or arts management.

Conference Theme: Place, Perspective and Popular Music

For this meeting of the UK and Ireland branch of IASPM, we invite colleagues to consider the fruitful relationships between music, place and perspective. Our use of these terms is intended to encourage discussion around how, where and when we situate our work in the broad discipline (and multiple subdisciplines) of popular music studies as we understand it here and now as well as then and there.

Place is physically located, for example in the spaces and places it represents, in the locations it emerges from and travels to, and in the material aspects of live music 'ecologies' – relations between venues, transport routes and their polities, the physical spaces in which recorded music is produced – institutional and domestic). Place is also imagined – both backwards (through nostalgia, tradition and memory) and forwards (through planning, urban and rural policies, 'placemaking', cultural initiatives).

Perspectives are institutional and personal, historical and geographical. They are also theoretical: habitus, milieux, scenes, scapes, ecosystems. Where we look at popular musics from, how we frame them, where we place them, how we project them: all of these are intrinsic aspects of how we situate, map and shape our field. Perspectives, like opinions, are inherited, contested and can be productively changed.

Popularity has dimensions that are numerical (units shifted, venues filled), ideological (traditions and rhetoric 'of the people', 'for the people', 'by the people' what 'the peoples' music' is and isn't) and aesthetic (seeking different audiences, of different sizes and kinds).

We invite contributors to propose papers, panels and other activities relating to (but not limited to) the following topics:

- The place(s) of popular music: geographical, disciplinary, constitutionally
- Narratives of place in popular music heritage and tourism
- Music cities; rural touring networks
- Gentrification; cultural quarters and 'zones'
- Perspectives on popular music history; musical memory and counter-memory
- Studying and mapping popular music scenes, communities, ecologies
- Collaborative, cross-sectoral and citizen research on music and locality
- Music and local, national and transnational identities
- Ecological perspectives in popular music; popular music studies and ecomusicology
- Creative sites and spaces (studios, venues, etc.)
- Real, imagined and virtual places
- The place(s) and space(s) of artificial intelligence in popular music
- Popularity, populism and imaginations of 'the people'
- Unpopular music, contested perspectives

We encourage contributors, wherever feasible, to think about where your work sits and to consider exploring it from a different perspective to the one(s) you habitually use. Reflections on 'where' the field of popular music studies is and where it might be headed are welcome.

In line with our invitation to self-reflection and thinking about the spaces and places in which we conduct our work, we ask contributors to the conference to keep in mind the IASPM Code of Conduct and IASPM UK & Ireland Branch's statement on safe spaces.

Conference programme

The schedule of conference sessions is provided as a separate document to allow for updates.

Organising committee

Richard Elliott, Senior Lecturer in Music, Head of Music at Newcastle (2021-2024)
Adam Behr, Reader in Music, Politics and Society, Deputy Head of Music at Newcastle
      (2022-2024), Head of Music (from September 2024)
Emma Longmuir, PhD candidate in Music and Media, Newcastle University
Matthew Ord, Lecturer in Music, Newcastle University
Isabel Thomas, PhD candidate, Newcastle University
Nanette de Jong, Professor of Socially Engaged Ethnomusicology, Newcastle University
Simon Zagorski-Thomas, Chair of the UK & Ireland branch of IASPM

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List of Abstracts

The list of abstracts is arranged alphabetically by presenter's surname

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- Nostalgia, Song and the Quest for Home: Production, Text, Reception
- Live Music Ecologies: Lessons Learned
- Popular Music: The View from the Nineteenth Century
- Voices In and Out of Place: Perspectives on Accent, Region, Age and Time
- More than Just a Pub: Exploring Cultural Value and Social Identities in Community-Based Music Venues

A

Lucia AFFATICATI (University of Sussex), 'Post-Internet Music and Accelerationism: Is This the Sound of Queerness?'

My paper investigates an electronic dance music genre termed by critics "post-internet" (see Waugh 2017). It emerged in the 2010s, and has three distinguishing features: a) many artists operating within it identify as queer; b) the genre comprises complex, often rhythmically and tonally unpleasant sound design; c) the music often makes reference to internet culture, and the digital domain. Owing to the abrasiveness of its textures, its engagement with digital spaces, and the radicality of its political agenda, the post-internet genre's ecology has sparked debates about the relationship between virtual space and identity, while at the same time foregrounding the necessity to think about what, today, constitutes a queer sound.

These queries have often been answered by mapping the ideology of accelerationism onto post-internet music. The former contends that capitalism must be accelerated to the point of its collapse, if the structures of power underpinning it are to be divested. This could explain the insistence of the genre on violent timbres and a-rhythmic rhythms, understood as an effort on the part of artists to accelerate musical experimentation to the point where it is no longer musical.

My presentation interrogates such a perspective. Accelerationism is often portrayed as a proto-fascist, and certainly macho, exaltation of war and annihilation. I contest this framing against the agenda of some marginalised communities, such as the queer community, which seek to imagine more sustainable futures, and to create more liveable ecosystems, physical and virtual, for subaltern individuals. Given the post-internet genre's intersectionality and the diversity of its artists, I question to what extent it is fruitful to collapse its poetics into a political thought that celebrates annihilation as the ultimate destiny for all humans, regardless

of the tensions that have historically underpinned oppressor-oppressed relationships. I then propose an alternative framework for understanding the post-internet trajectory.

Lou AIMES-HILL (University of Leeds) and Þorbjörg Daphne HALL (Icelandic Academy of the Arts), '"What Do You Think about Things?": Daði Freyr's TikTok Takeover. Pandemic Perfect Populism, or Right Time, Right Place?'

In this paper, we explore the recent global appeal of the Icelandic musician Daði Freyr, who gained international recognition in 2020 with his song *"Think about things"*. The song, originally chosen as Iceland's contribution to the cancelled 2020 Eurovision Song Contest, became a worldwide sensation when Hollywood actor, Russel Crowe shared the accompanying video on Twitter, three months into the Coronavirus pandemic. As many nations across the globe entered lockdown and adopted an increased consumption of digital media content, the short form video platform, TikTok became an essential source of entertainment for countless socially isolated households. The tongue-in-cheek *"Think About Things"* video echoed the lockdown condition and working within the imposed restrictions on freedom of movement, Daði's fans embraced their own domestic environs and restricted available space. Inspired by the simplistic dance moves, and the unique character of the original performance fans created a collection of TikTok submissions from around the world, embodying the concept of 'coronamusic' (Hansen, 2021), and the Icelandic ethos, '*þetta reddast',* which translates as 'it will all work out in the end'.

> As intimacy and proximity were progressively mediated through digital means, musical arts were reconfigured to reflect and accommodate pandemic life circumstances […] This resulted in the emergence of the coronamusic phenomenon. (Hansen 2023)

Through an investigation of Daði Freyr's artistic journey, the original music video, fan created content connected to the song, and an exploration of COVID-culture we argue that, *"Think about things"* offers a unique case study to expand our understanding of digital and domestic intimacies during the COVID-19 pandemic, supporting the notion that the isolation imposed by COVID-19 lockdown bestowed '[…] presence, prestige and power' (Auslander 2008) upon the domestic stage.

Richard ANDERSON (University of Liverpool), see <u>PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned</u>

Tim J. ANDERSON (Old Dominion University), 'Queered Records for Queered Publics: Sire Records and North American Counter Publics in the Late 20th Century'

Sire Records is oft celebrated as the label responsible for signing punk and new wave acts such as Ramones and Talking Heads. However, later Sire signings such as Madonna, Erasure and Soft Cell underscore the label's less-celebrated history as a media organization with a commitment to popularizing dance-oriented acts and aspects of punk/new wave style with pronounced queered sexualities to North American audiences. This paper argues that Sire's commitment to these acts is part of a less understood but important aspect of the label's history as a leader in developing an international, queer post-disco pop culture of the 1980s

and early 1990s. Evidence of Sire's commitment exists in the employment of a network of intermediaries in the form of producers and disc jockeys that both remixed and distributed records specifically to be received by an "alternative nation" of dance clubs where LGBTQIA+ and other at-risk populations gathered. Drawing from the Sire Records Collection at the Rock and Roll Hall of Fame Library and Archives in Cleveland, Ohio, and queer media and pop music theory, the paper provides evidence of how the label's actions allowed it to grow and become a leader for transatlantic, queered imaginations during this period. Evidence of this "affective intermediation" exists in the memos and receipts deposited in the Sire Record collection. Through analyzing these artifacts it becomes clear that issues of remixing and distribution were valued practices for Sire. This was particularly the case for Sire as they promoted a number of their acts in the early 1980s such as Depeche Mode and Yaz, acts that could not necessarily find the most important path to substantial commercial North American radio airplay. As such, connecting with clubs through disc jockeys was key to breaking these records. While I do not suggest that Sire is or remained unique in this practice, what I do suggest is that these papers offer us a unique and interesting means of understanding how this specific practice of "aesthetic networking" operates and why it is particularly important to connecting with a variety of publics. Furthermore, this practice allows us to better conceive how labels conceive of and understand the importance of rearranging their product for clubs in such a substantial manner that these remixed discs sometimes disorient the very talent that they wish to promote.

Risa ANDO (Graduate School of Humanities, Nagoya University), 'Japanese Visual-kei Rock Music and Methods of Activity'

Since the early 2000s, Japanese visual-kei music has faded from mainstream relevance and many once popular acts have disbanded. Despite this, independent ("indies") bands have proven surprisingly resilient, finding ways to remain commercially viable through creative leveraging of social media and in-person events to gain new fans. This talk will focus on two cases studies to better understand this phenomenon – "0.1g no gossan," a Tokyo-based band that has been active since 2016, and "i.D.A.", a Nagoya-based band that has been around since 2018. Through comparative analyses based on data gathered through participant observation at concerts and other events, along with close analysis of social media content, this study aims to present an original contribution to our understanding of visual-kei indie bands, and the industry as a whole. In doing so it departs from previous studies on Japanese visual-kei music, which have tended to focus on the history of the gendered performance. The first method of comparison is based on frequency. The first compares the number of times a band has posted on video sites and the number of live performances and events. The second is response, which compares the number of reply comments to videos posted and the location of gigs where the band performed. The comments to the videos posted will be analyzed to see what kind of comments were made. Also, by calculating the capacity of the live concert venue, the results of the approach to the fans that the band has built up so far will be shown. Yu Midorikawa, vocalist of 0.1g no gosan, frequently conducts YouTuber-like projects, especially videos involving fans. In contrast, i.D.A.'s videos on YouTube are mostly about uploading music they have released. Through this study, we will identify ways the two bands have managed to remain commercially viable, even through the COVID-19 pandemic.

Melissa AVDEEFF (University of Stirling), 'Does Anna Indiana Have a Soul?: Exploring Digital Spaces, Gender Bias, and AI Singer-Songwriters'

On 24 November 2023, Anna Indiana posted her debut track to Twitter/X. The video shows a young woman singing into the camera, in the typical style of YouTube singers; however, both the song and her image are AI-generated, marking Anna Indiana as the first AI singer-songwriter.

Reactions across social media platforms to Anna Indiana have so far been predominantly negative, focusing on the perceived lack of 'soul', the poor quality of the song itself, and the uncanny nature of her facial gestures. While the mainstream press' response has thus far centred the novelty of Anna Indiana, this paper engages with the underlying gendered tensions within the music industry, combined with wider concerns of bias in AI. Critical technocultural discourse analysis (CTDA) is used to examine the Twitter and Reddit responses to Anna Indiana, analysing both the discourse and how the affordances and ecologies of the digital spaces create spaces for particular types of engagement.

As is often the case with landmark moments within the technological and creative industries, the mainstream press draws from social media in establishing a common narrative about a media event. It is therefore important to document the response to Anna Indiana at this crucial stage of development, to see how gendered value judgements are being perpetuated. In this case, bias is found not only in the generated outputs, but more importantly, in the way that historical distinctions between pop/rock are mapped onto and acquire value through gender norms. Pop music is 'acceptable' for AI production because it is feminized and therefore seen as less valuable; lack of 'soul' is not just a critique of Anna Indiana, but a historical description of Top 40 pop. As such, this paper offers a critical framework for engaging with the emergence of AI singer-songwriters.

B

Adam BEHAN (Maynooth University), 'Rethinking Masculinity and Irish Popular Music, 1970–85'

Major studies of Irish popular music, whether through a postcolonial lens or not, have tended to be relatively celebratory of the 'success' of Irish rock music (Smyth 2005; McLaughlin/McLoone 2012). In this paper, I argue for a more critical approach, one that works more from the basis of social history and gender theory than from cultural studies (or 'Irish Studies').

To do this, I rethink Irish rock music in 1970–85 in terms of hegemonic masculinity (Connell 1987, 1995). Drawing on recent research (Mangaoang et al. 2021) and untapped media archives, I conceive of Irish rock music in these years in terms of what gender theorist R. W. Connell (following Jean-Paul Sartre) would call a 'masculinity project', a set of institutions and cultural practices that emerged from and shaped normative masculine ideals. I first trace the reception of Phil Lynott in the Irish press in the 1970s, demonstrating how his (racialised) body, stage persona and musical output became the epitome of a new kind of Irish masculinity, itself constituted by values of power, authority and sexual desirability. Second, I explore how these values became institutionalised in the Irish music industry in the late 1970s through broadcasting, the music press, band management, and the DIY popular music scene

in Dublin, all of which were dominated by men. Third, I demonstrate how this form of hegemonic masculinity reached its apex in the critical canonisation of Bono and Bob Geldof in the early 1980s, culminating in their 'caring rock' activism of Live Aid (1985). Ultimately, I argue that this invention of Irish rock masculinity, while not necessarily wholly socially regressive, served to exclude women and condition the country's popular music scene in ways that, as the recent *Why Not Her?* report on Irish radio data shows (Coogan-Byrne 2023), continue to prevail today.

Adam BEHR (Newcastle University), '"Breaking Up Is Hard to Do": Tracing Brexit effects on the UK's music industries'

Nations – as places – are a complex mix of geographical, economic, and cultural factors. For musical actors, and organizations, the 'ecologies' in which they operate involve relationships not just with one another, but with agents in the political realm also. Likewise 'policies' – specific mechanisms and regulations – are difficult to disentangle from broader cultural politics and their rhetorical devices.

This paper examines, within a particular nation-state (the United Kingdom), friction between broad political trends, their policy outcomes in the form of Brexit, and the effects of these on commercial music activity.

It draws on work in progress, and on previous examinations of the relationships between local and national policy processes, to discuss tensions across interventionist and deregulatory tendencies around music (live music in particular). In this context it considers responses from a series of interviews with music industry organisations and practitioners, outlining observations about the effects of Brexit on their work. It also considers the challenges of evidencing these effects, which are often hidden, and the difficulty of measuring the opportunity cost of departure from the European Union.

Examining the problems posed by Brexit also reveals evolving terminologies used by music businesses, representative bodies, and academics around music as a commercial and as a civic concern. Brexit presents a series of immediate logistical challenges to musicians and businesses. At the same time, it provides opportunities to illuminate longer-term patterns in where music fits – and how it is valued – within the UK's political ecosystem. By placing the qualitative evidence from interviews into the wider context of disparate priorities in the political realm, it points to potentially productive questions about how to 'join the dots' between the various actors at work, and seek a sustainable trajectory for UK music makers.

See also <u>PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned</u>

Samantha BENNETT (Australian National University), 'On Technological Taxidermy'

Drawing on extensive research to be published in *Gear: Cultures of Audio and Music Technologies* (forthcoming, The MIT Press), this paper examines professional audio recording technologies–*gear*– and heritagization. The paper addresses how gear is heritagized in myriad ways: from its positioning as 'star objects' (Leonard & Knifton 2017) in exhibitions and museums, through to seminars, trade show displays, manufacturer reissues, and clones. Today's brand new gear is heritagized from release, leading to questions: what

types of gear are heritagized and why? How does some gear attract an anachronistic technological gaze? How does gear end up in museums? And who is doing the curating, visiting, and *gazing*? In considering the ubiquitous presence of old gear in the new, the prevalence of heritage discourse in new gear retail, marketing and promotion, and gear-as-exhibit, this paper focuses on how gear is called upon to be site of–or a repository for–cultural memory. Drawing on fieldwork undertaken at the Queen Studio Experience, Montreaux, and MoPop Museum, Seattle, as well as first-hand interview material from museum curators, this paper introduces a new concept, *technological taxidermy*, to describe the paradoxical display of–and gazing upon–dead gear. From the Greek meaning "order and arrangement" (taxis) and "skin" (derma), the peculiar practice of displaying electrical audio technologies without the required electricity has much in common with the ways dead creatures are stuffed and displayed. Symbolically aligned with 'hunting and trophies' (Straughan 2015), taxidermized gear extends the gassing and gear fetishization so central to gear cultures (Bates & Bennett 2022). Taxidermized gear exudes excessive heritage; recapitulations of technological canonization affirm that only certain kinds of technologies are in fact *gear* and worthy of gutting and indeterminate display.

Vicki BENNETT (Newcastle University), 'The Library of Babel'

Using dense collage and splintered narrative, 'The Library of Babel' is a new audio-visual performance by People Like Us, a journey through cinema and sound where the actors are set adrift from their story, left with pure experience.

The title is inspired by a 1941 Jorge Luis Borges short story, exploring themes related to the complex interplay of infinity, knowledge, and the cosmic fabric, presented through the metaphor of a vast, seemingly infinite library. In the story, the librarians are isolated, focussed on an almost religious or existential quest, struggling to find meaningful texts amidst an overwhelming number of nonsensical or irrelevant books. The library itself has no goals or intentions; a canvas onto which searchers project their quests for meaning. The narrative delves into the angst and crises of those that explore its depths, raising questions about our ability to manage, navigate, and find meaning from vast amounts of information. It invites the audience to experience familiar sounds and visuals from movies and published music in a reimagined context, challenging traditional notions of music production and consumption. Rather than adhering to a linear progression of events, the thematic narrative unfolds in layered complexities, offering a fragmented but coherent tale achieved through a blend of various sources and an 'exquisite corpse' approach.

Real, Imagined and Virtual Places
'The Library of Babel' stands at the intersection of real, imagined, and virtual places. Grounded in real physical spaces, a digital narrative from a variety of locale (movie footage and published music), is taken on a journey through collage into an imagined space. This approach is both retrospective and forward-looking, as it involves reimagining these elements in new contexts. The performance envisions a future where traditional storytelling converges with modern technology, creating a unique soundscape that is both a reflection of the past and a blueprint for the future.

Nyle BEVAN-CLARK (University of Southampton), '"Play Something We Know!": Covers, originals, and the long shadow of industry in the South Wales Valleys'

In this paper I will present a section of findings from ethnographic fieldwork carried out in the post-industrial valleys of South Wales. This fieldwork forms the basis of my doctoral research which investigates the role of music in post-industrial spaces. I pay particular attention to temporal, spatial, affective, and embodied narratives of everyday experience, and explore how people position themselves in relation to dominant cultural and social ideas, including deindustrialisation, social continuity and change, and community.

Data generated in this research indicate that ways of doing, making, and experiencing music within this context are contingent on legacies of industrialism, community, and hegemonic masculinity. This paper focuses on a particular part of the ethnographic findings to explore an implied "tension" between *covers* (musicians who perform other artists' work) and *originals* (musicians who write their own music) on the local live music circuit. This tension came up time and time again through the phrase "play something we know!", whether from frustrated musicians complaining about cabaret culture, or from punters heckling for a familiar tune. I argue that this tension can be read as emblematic of wider discourses about safety, threat, oppression, originality, and creative integrity, and explore how these discourses are shaped by their context: that is, a masculine-dominated working-class culture predicated on legacies of industrialism. Furthermore, I explore what we can learn about perceptions of place, ideas of musicianship, cultural elitism, and hierarchies of musical value in celebrating working-class musical cultures.

See also PROPOSED PANEL 5: More than Just a Pub: Exploring Cultural Value and Social Identities in Community-Based Music Venues

Matthew Day BLACKMAR (UCLA), 'Lofi Girl: Hip Hop as Content after The Death of Sampling'

Hip hop tradition, preserved via practices of sampling, has been compromised by copyright. Allusive sampling—beatmaking that textually signals its borrowings—has grown elusive. The Roots long ago offered an alternative: mimicry of sample-based beatmaking via "instrumental hip hop"—beats absent vocals—which has since become ubiquitous via the subgenre known as "lo-fi." Its biggest exponent is "Lofi Girl," a YouTube alias operated by a Paris producer known only as Dimitri. Lofi Girl's success reminds us that the internet affords "identity tourism" (Nakamura, 1995), the pseudonymous online performance of the body as text and image. It also shines light on what proliferates in hip hop's censored absence.

Lofi Girl's channel comprises seamless playlists, the most popular among them a series of "study aids." The music hews to the style of the late, Roots-adjacent Slum Village producer J Dilla, via low-cost licenses curated to provide a continuous experience and a neutral affect. The content is homogenized, hip hop absent its self-referential tradition of textual allusion. Lofi Girl's repertory reconciles student life with a hip-hop lifestyle, pre-paid in full: shorn of its subversiveness, innocuous and easy to consume, and freely available in prodigious quantities. It thereby subverts the "poetics of place" in hip-hop culture (Lipsitz, 1994), unmooring the local from the cosmopolitan.

In this paper, I explore how Lofi Girl's performances confirm the "death of sampling," proposing that YouTube's algorithmic administration of copyright helps to illuminate a period in rap defined by circumscribed fair use. Lofi Girl illustrates the utility of composition by omission, promoting music free of any frame of intertextual reference, and thus any copyright liability, save for minimal licensing costs. She thereby commands the market for "lo-fi" online, demonstrating both the ubiquitousness of deracinated hip hop and the emaciation of hip hop's self-referential tradition, troubling its poetics of place.

Leonieke BOLDERMAN (University of Groningen), 'The Future of Music Cities: Creating and Sustaining Urban Communities'

Recently, there has been a wealth of attention for the role of music in city development. Music is positioned as a successful redevelopment strategy for postindustrial cities of decline, music cities are explored from a policy angle, and music cities are posited as icons of music heritage and live music scenes, attracting audiences and tapping into local identity imaginaries. In this paper, a novel approach to music cities is taken by reflecting on the role of music in cities from the perspective of urban planning. Bringing together three recent urban planning theories – arts-led development, chrono-urbanism, and urban commoning – the analysis focuses specifically on the potential of music in creating and sustaining urban communities. How do these innovative planning approaches compare and measure up to each other in their attention to and role for music, and in what ways can music take up the challenges of designing sustainable and equitable future cities? Through this comparison and analysis, new directions of research and thinking around the notion of music cities are indicated.

Richard BRACKNELLIN (Newcastle University), see <u>PROPOSED PANEL: Voices In and Out of Place: Perspectives on Accent, Region, Age and Time</u>

Matt BRENNAN (University of Glasgow), 'The Music Ecosystem Versus the Music Doughnut: A Comparison of Two Concepts for Envisioning the Future of Music During the Climate Crisis'

This talk falls into three parts. First, I provide an overview of how the term 'music ecosystem' has gained increasing prevalence over the past decade across a range of communities, including the music industries, state-funded bodies and policymakers, and the academy. I outline the ideology underpinning music ecosystems as they are currently conceived, and contrast this against their dependence upon a biosphere which is under threat of collapse. Second, I propose that existing definitions of 'music ecosystem' could be constructively informed by Raworth's (2012) concept of doughnut economics. A potentially valuable (though not the only) definition of 'music ecosystem' could therefore be 'a sustainable system for musical life that contributes to a social foundation of well-being that no one should fall below, while respecting the ecological ceiling of planetary pressure that we should not go beyond. A sustainable music ecosystem operates between the limits of the aforementioned foundation and ceiling – a safe and just musical space for all.' Third, I consider how the concepts of the music ecosystem and the music doughnut apply to two case studies in the city of Glasgow: Music Broth and TRNSMT Festival.

C

Paul CARR (Independent Researcher), see <u>PROPOSED PANEL 1: Nostalgia, Song and the Quest for Home: Production, Text, Reception</u>

Richard CLARE (University of Leeds), 'Placemaking, Race-making and Urban Regeneration in the "New London Jazz Scene"'

In recent years, there has been substantial growth in audiences and media attention for British jazz, particularly the 'new London jazz scene' (LJS). The LJS stands out for its relative popularity, poly-generic influences, and young, multi-racial, mixed gender audiences and performers, which have gained the scene status as an affirmative expression of contemporary London's cultural and musical diversity, frequently positioned as a moment of populist reclamation for a genre understood as otherwise elitist and demographically homogenous. The scene was incubated in a network of small, non-conventional venues, and has an avowed commitment to locality, particularly south-east London.

This paper provides a critical exploration of the LJS's incorporation into projects of urban regeneration, arguing that the scene has been deployed to simulate cultural vibrancy for the purposes of corporate placemaking 'from above' – a process Oli Mould calls 'artwashing'. I compare the enfolding of the 'London jazz explosion' into top-down efforts to remake London, with the treatment of other Black vernacular forms such as grime and UK drill. Much like the LJS, these latter musics have their own intense relationship to place and locality, but have been criminalised and pathologized by the state and media industries. This paper contributes to literature by scholars such as Dale Chapman and Mark Laver, that interrogates the relationship between jazz and branding, and its entanglement with culture-led regeneration and gentrification. The paper helps further our understanding of the complex cultural position of jazz in contemporary Britain, and unpacks how, despite the signal importance of place to music-making, narratives of belonging and identity are never neutral. It complicates celebratory accounts of community in music, arguing that these same discourses have provided cover for the actions of urban developers and their enablers in local government which have proved inimical to the reproduction of grassroots music communities.

Andrea CLEARY (Technological University Dublin), 'A Woman's Heart: Constructing and Reconstructing Irish Womanhood Through Collective Music Making'

Popular music has played a key role in the construction of Irish womanhood, particularly in the late twentieth and twenty-first centuries. This paper explores how Irish womanhood is constructed in the 1992 single 'Only A Woman's Heart' by the all-women collective A Woman's Heart and how, almost forty years later, the song was re-released and re-imagined by a second collective, Irish Women In Harmony. By comparing how Irish womanhood is constructed by each of the collectives, this paper argues that nostalgia is used by Irish Women In Harmony to achieve cross generational solidarity and engage in generational feminism, in particular, feminist collective consciousness raising. This paper offers further analysis on the success and popularity of each of the releases – both collectives broke

national records in terms of sales – and how nostalgic representations of feminism are more likely to achieve success on national and commercial Irish radio than their more radical feminist contemporaries. Finally, this paper situates both versions of the song within their feminist contexts, changes in attitudes to sexuality, reproductive and marital rights, and broader national conversations about women's place in Irish life – particularly resonant in 2024, a year when Irish people, on International Women's Day, will vote on the so-called "women in the home" referendum. The paper offers commentary of the theme of "place" by examining the use of nostalgia and accepted national representations of womanhood by feminist music collectives which engage in the construction and reconstruction of gender norms.

See also **PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned**

leon CLOWES (London College of Music, University of West London), 'The Perspective of a "Queerdo": I'm Weird, not Queer'

The prospect of, and my reluctance to, produce and perform electronic pop songs I wrote over 30 years ago during the last two years of a practice research PhD at London College of Music has greatly annoyed me. Irritation is an 'ugly' feeling (Ngai, 2001) and in this presentation, I will provide an autoethnographic perspective on how this irascibility likely arises from the long-term impacts of societal shaming.

In attempting to finish my teenage pop project ('Damian's Deviants') in my 50s, I have creatively failed. Not, as this paper will examine, in a 'queer' (Halberstam, 2011) way to be celebrated, because I also fail to be queer. By taking an autoethnographic approach to this musical and queer failure, I will first reflect on how my creativity derailed as active addiction took hold in the 1990s. Secondly, in revisiting how popular public thought of the 1980s not only condoned but encouraged the condemnation of gay men during the AIDS crisis, I will consider if the daily homophobic teenage bullying during my 1980s school days is behind my irritation. Finally, I return to the recordings I originally made from 1987 until 1991 to show how the salvo of creating weird, but not queer, electronic pop music during the period provided catharsis and comfort through isolated troubled times.

While my social place then, as it is today, remains outsider and 'weird' to both straight and queer perspectives, it is the making of electro pop songs that saved me. In the present day, the unrepeatability of these songs has created a path to uncomfortable self-analysis and critical resolution. I will show how making the decision to not complete a creative project can provide the relief of grief.

Oskar COX JENSEN (Newcastle University), see PROPOSED PANEL 3: Popular Music: The View from the Nineteenth Century

D

Ondřej DANIEL (Metropolitan University Prague), 'Swimming Pools and Bus Stops: Places of consumption of Popular Music in the Bohemian-Moravian Highlands during the long post-socialist period'

Despite its predominantly perceived position as an internal periphery within the Czech Republic, the cultural expressions of the population of the Českomoravská vrchovina (Bohemian-Moravian Highlands) have not received sufficient attention in academic literature. The area is often overlooked in relation to culture, either in favour of large cities as cultural hubs or regions where more significant elements of folk culture have been preserved due to targeted and intensive activities of folklorists. However, considering popular music as a hybrid cultural form catalysed by both commercial activities of mass media and various participatory activities of its consumers, this area, intersected by European watersheds, provincial borders, and several key infrastructural corridors, characterized by a significant density of smaller yet markedly industrialized towns closely connected to their rural hinterland, proves to be ideal for studying such cultural phenomena. Additionally, due to its elevated position, the area is largely covered by cross-border television and radio signals from neighbouring Austria, raising further significant questions related to concepts of cultural transfer and intertwining. To establish the thematic exploration of popular music in relation to space, this contribution focuses on the possibility of conceptually grasping publicly accessible sites of popular music consumption in the given area during a dynamic period defined by the transition from the second half of the 1980s perestroika period to the economic crisis of the second decade of the 21st century.

Izaak DAVID (University of Manchester), 'Hearing Change: Exploring Musical Aestheticisation and Preservation in Levenshulme, Manchester'

Ethnomusicology has only recently begun to consider the intersection of music and gentrification, with case studies still lacking a clear framework in their analyses. By contrast, urban studies have neglected the role of music in gentrification, often discussing the role of art more extensively. Addressing this gap, I bring together the concepts of local musicking (Reily and Brucher, 2018) with the concepts from urban studies of aestheticisation (Ley, 2003) and social preservation (Japonica Brown-Saracino, 2009). I use this to analyse semi-structured interviews conducted in 2022 within Levenshulme, a rapidly gentrifying area of South Manchester. I considered how the aestheticisation of place — a term that depicts art's role in making an area more suitable for middle-class consumption — is also a musical phenomenon. Discussing how venue owners and event organisers build off the locale's identity to influence their local musicking, I argue they make an aesthetic of Levenshulme that is alternative and attractive.

My research also highlights the complexity of urban change in Levenshulme. The interviews show how individuals are aware of gentrification processes and, through musical activity, attempt to mitigate its potential adverse effects. In their awareness of urban change, venue owners and event organisers attempt to create inclusive spaces through local musicking. However, there are questions about whether these acts can counterintuitively construct places more suitable for middle-class consumption. The study's findings highlight the profound role of music in gentrification in Levenshulme. The interviews suggest that event organisers and venue owners interact with

gentrifying processes through musical activity used to drive and negotiate urban change. Moreover, by adopting urban study theories associated with artists and community attitudes with ethnomusicological concepts of place, the study provides a valuable understanding of the multifaceted relationship between music and gentrification, providing a deeper theoretical understanding of the complex phenomenon.

Kay DICKINSON (University of Glasgow), 'The Iron Curtain versus Abba Gold: Oil, Vinyl and Financial Speculation'

Abba ascended as some of popular music's surest benefactors of how global capitalism expanded in the 1970s. This came thanks to their deft handling of both regional licensing and international communications networks. They also sold as well as they could in largely closed-to-the-West communist Europe. So much so that, in 1976, Poland spent the entirety of the foreign currency quota it reserved for record purchasing on importing Abba's album *Arrival*. While this totalled 800,000 copies, Stig Anderson, the band's manager, appreciated that they could legitimately sell many more, not just in Poland but across the Comecon region, which limited imports and pressing capacity and thus stoked a roaring black market.

To circumvent these obstacles to free trade and shift more units in Eastern Europe, Anderson embroiled himself in swapping Abba wares for non-monetary items that he hoped he could sell on for profit in the West. As payment for records, he accepted musical instruments, rare coins and even Polish potatoes. More detrimentally, he exchanged a portion of Abba exports for Romanian oil, which another Swedish company already permitted to trade across the Iron Curtain might deliver, and which he then intended to sell on the Rotterdam stock market. Prices fluctuated and the team suffered considerable losses.

Yet Abba continued to invest in overseas oil over the years, in some part to bypass Sweden's hefty tax bills for high earners. By doing so, they participated in another key trend in 1970s global capitalism, an embrace of the financial sector, itself precipitated by surplus oil profits from earlier in that decade. What did it mean that Abba ended up losing millions in this form of cross-border speculation concerning the very substance essential for manufacturing vinyl, whose dispersed production and portability had also fundamentally facilitated their worldwide fame?

E

Richard ELLIOTT (Newcastle University), see <u>PROPOSED PANEL: Voices In and Out of Place: Perspectives on Accent, Region, Age and Time</u>

Stan ERRAUGHT (University of Leeds), 'Decolonising Donegal with Daniel O'Donnell'

The Irish country and easy listening singer, Daniel O'Donnell is strongly identified with his home county of Donegal, in the north west of the Republic. Famously, his home place – Kincasslagh – is a site of pilgrimage and, for many years, he hosted tea parties at his residence there, as part of a package that, as Martin Stokes says was 'like a cross between a church fete and a Lourdes pilgrimage' (1999:151). MacLaughlin, by contrast, sees this

localism as almost entirely bogus: "[O'Donnell] is certainly not from any 'real' or recognisable Donegal" (1997:141). Rather as the title of his essay suggests – "An Oasis of Innocence in a Cruel and Wicked World" - O'Donnell's 'imaginary' home place serves his fans as a haven, sheltered from the sometimes-shattering effects of the Celtic Tiger era that saw Ireland transformed from one of Europe's poorer countries to one of its richest in little under a decade.

In this paper, I argue that, far from 'fly[-ing] in the face of contemporary Ireland and music' (O'Flynn, 2009:142), O'Donnell and his audience were as much part of the Tiger as his rock and pop counterparts and that the supposed retreat to the music and values of a previous generation were, in fact, part of a long Irish tradition of music being used to 'reverse into the future'. I further argue that, while few postcolonial scholars would necessarily see 'Wee Daniel' as an ally in the struggle to decolonise Ireland it might be the case that this 'ersatz' reconstruction of an imagined past allowed for the mobilisation of an ironic and even a gently camp perspective on the 'real', the better to forget while pretending to remember.

Kirsten ETHERIDGE (Oxford Brookes University), 'The Influence of Germany and German Music on the New Romantics'

The "New Romantics" originally came together at a weekly David Bowie night at Billy's club in London's Soho in 1978. The influence of Germany – and Berlin in particular – was clear on the crowd both musically and visually: the 1930s Berlin club scene, the Cold War, the film of Cabaret, Giorgio Moroder and the German synthesizer sound all made an impact (the journalist Dave Rimmer notes, "Whenever anyone who was around at the time hunts for a metaphor to convey the essentials of Billy's or Blitz, they usually end up referring to Weimar Berlin").

Commentators have argued that Bowie was the source of this interest in Germanic culture, notably through his late seventies Berlin residency and the albums he made there with Brian Eno. Rimmer suggests that Rusty Egan, the resident Billy's DJ, followed Bowie in shunning the "authenticist Anglo-American rock tradition in which punk had been firmly embedded"; Kali Kallioniemi argues that Bowie-influenced pop had a "Euro-decadence", expressing a fear of losing identity, of alienation and totalitarianism, and that Bowie's preoccupation with European/German (totalitarian) aesthetics "paved one path for the style of Anglo-futurism in the form of Europhile New Romanticism".

In this paper, I will explore how the New Romantics were influenced by the contemporary sounds of Germany, via Bowie, which created a transnational musical identity – not just for London but also other places from which the music that came to be termed "New Romantic" was emerging. I suggest these influences travelled from Bowie via Egan, who pursued his interest in Krautrock and German electronica by visiting Berlin and Düsseldorf later in 1978, when he picked up on the sounds and trends that he would feed into his Blitz DJing.

The journalist David Stubbs calls it "a new Europhilia": "if Bowie thought Germany was cool, then Germany was cool".

F

Seán FINNAN (Technological University Dublin), 'Against the Abstraction of Space: DIY Internet Radio's Role in Facilitating Local Music Ecologies'

While contemporary music listening habits are increasingly mediated by corporate music streaming platforms, small scale DIY internet radio stations have proliferated in the past decade and operate as an emergent grassroots and participatory infrastructure for localised music communities. As a reaction to the abstract space produced by music streaming platforms through their stripping of music from a place-bound music practice, DIY internet radio stations instead emphasise the local over the global, the human over the algorithm's recommendation system, and the artist, listener and DJ as an involved member of a community rather than a data subject.

This paper takes a media ecology approach in its examination of how artists in particular have adapted their practice by utilising the hybrid affordances of participatory internet radio, both their physical situatedness in a particular place through a studio and/or venue, as well as their digital media ecologies; social media following, listenership, chatrooms, and their overlap too with what David Hesmondhalgh has described as the "alternative music platforms" of Bandcamp and Soundcloud. By focusing on a case study of electro-punk artist Rising Damp's live performance on Dublin Digital Radio to launch her album Petrol Factory during the Coronavirus pandemic in April 2020, this article seeks to interrogate DIY internet radio as a space of *sonic intimacy*, Malcolm James' concept to describe the intersectionality of sound, the social and the technological apparatus, in the creation of an experience of place. This paper examines whether and how such sites offer an alternative space for artists to share their work, reach new audiences, and generate community beyond the algorithmic culture of corporate music streaming platforms.

See also **PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned**

Callum FISHER (Independent), 'Demystifying TikTok: Methods and Considerations for Effective Musicological Research'

TikTok, as a virtual place, is a hive of musical activity. To engage with the app and with short video memes requires musical participation, and the impact of the platform upon the industry and popular music is widely felt. However, most musicological research into TikTok and short video memes assumes prior knowledge and experience on behalf of the reader with the app and meme medium. It is often stated by researchers that music is central to TikTok, but without experience using the app every day, it can be unclear as to what this means and how this impacts both the user's interactions with songs and how music itself fits within TikTok's system.

This paper seeks to provide a research-focussed assessment of how music operates on TikTok. Drawing from my research analysing the musical features of songs used in viral trends, I will present methods and approaches to studying music in short video that exploit music's use as the organising principle of content on TikTok (referencing Kaye, Zeng and Wikström's analysis of TikTok as a platform, and Light, Burgess and Duguay's walkthrough method of understanding how to navigate apps for research purposes). This paper will present a clear understanding of how the 'For You' algorithm presents new music to users, how to navigate through the app with music as a central focus, and how TikTok's music catalogue differs from other music streaming platforms. Ultimately, this paper will conclude by

demonstrating how one song can spawn millions of user generated videos across multiple trends, and the impact this is having upon artists releasing new music with TikTok and short video in mind. In doing this, I hope to present TikTok as a fruitful place for future research, with an overview of the kinds of considerations required to build success research methods.

Mat FLYNN (University of Liverpool), see <u>PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned</u>

Magdalena FÜRNKRANZ (University of Music and Performing Arts Vienna), 'A Place for Women in Austropop? Gendered Power Dynamics in Austria's Rock History'

Influenced by the Austrian cabaret tradition, Anglo-American singer-songwriters from the 1960s and the rise of the 'Vienna Actionism', Austropop had its musical heyday in the early 1970s. A generation of musicians rejected the traditions of German schlager and Austrian folk music, distinguishing themselves by progressive and critical lyrics. The genre's historiography has been shaped by male protagonists, a fact that marks a certain tradition concerning global trends in historiographies of (popular) music. Besides scholarly and journalistic texts, especially music compilations and documentations mainly preserve male music. Compositions and performances of female musicians, on the other hand, are treated only marginally, if at all. Female musicians and composers were similarly excluded from the canon of Austropop, whose writing mechanisms did not allow their musicianship to be disseminated. In fact, musicians such as Stefanie Werger, Beatrix Neundlinger or Marianne Mendt, the so-called 'Mother of Austropop', contributed with their songwriting, performances and political activism to the popularity of Austropop.

The aim of this paper is to examine how the discourse of 'rock as heritage' (Bennett 2009) is translated into a specific historical narrative through the retrospective cultural consecration of Austropop and how the examination of its androcentric historiography through a feminist lens contributes to 'historical revisionism' (Tucker 2008) as well as to the expansion of a more inclusive and accurate Austropop narrative. Given their historical relevance, I study how documentations, liner notes, interviews, articles and scholarly research reflect narratives and mythologies of the genre. These sources show the role of significant institutions and personalities in shaping the (inter-)national reception of Austropop as a male form of expression by not only documenting selected aspects of the genre, but primarily to draw on *how* this history was publicly told, *how* white male musical practices shape historical narratives and *how* "music as narrative" (Maus 1991) tells history.

G

Steven GAMBLE (University of Bristol), 'How Do We Assemble Around Online Music?: Reflections on Online Hip Hop and Metal Communities'

This paper marks an intervention into the burgeoning body of scholarship on music and online culture, critically questioning conventional approaches to studying online music communities. The internet has often been described by scholars as placeless or virtual, yet others—notably, market-oriented technologists—seek to redefine social media networks as

digital public town squares. The particularities of online musical formations (whether, for example, fandoms or co-production communities) are sometimes neglected.

To address this, the paper synthesises two research projects—one on online hip hop music and culture, the other on live online metal music performance—to offer insights on how individuals assemble on the web, interact with online music cultures, and co-construct identities and values. My theoretical framework brings popular music scholarship on 'virtual scenes' and post-subcultural theory to bear on online community research in internet studies. The methodology balances quantitative findings drawn from word frequency analysis and qualitative observations from four years of digital ethnography and 18 semi-structured interviews.

I argue that online social life is in flux: examples like Twitter's reactionary evolution into X, and 'enshittification' of platforms like TikTok, demonstrate a (re)turn to more private, interest-based communities on Discord and Twitch. Music plays an important, distinct role among media platforms, and this study of hip hop and metal internet cultures speaks to both imagined and institutionalised socialities of the web. The themes of this paper will create productive dialogue with other conference presentations on virtual places, online music scenes, and digital ecologies.

Paroma GHOSE (Leibniz Institute for Contemporary History, Munich-Berlin), '"Imagine Your Korea": Locating the "K" in K-Pop in a Globalising World'

In 2012, Korean musician PSY's record-breaking 'Gangnam Style' took the world by storm, instigating a truly *global* proliferation of 'K-pop' as the modern face of Korean music. Since then, various representations of Korea–from music, to television, film, skincare, and fashion–have evolved to garner differing levels of currency in the global cultural space. This amalgamation of often discrete industrial and cultural products has contributed to creating an imaginary of Korea beyond its own political borders, and it is this imaginary that this paper will detail and analyse. The paper will argue that K-Pop is an example of a genre oxymoron: it simultaneously is and is not a genre. The 'K' qualifier gives it a musical porosity that overrides genre, grouping together all that is marketed from a particular national space instead. In short, the fact that something is Korean has been denominated as the defining characteristic of the product. Given the importance that has been conferred on the 'K' qualifier, what exactly is the Korea that emerges from K-pop, and what is the place that it has found in the world? This is the principal question with which this paper is concerned.

This paper will contextualise K-pop and locate it–literally, musically, and figuratively–within the global cultural space, and question what is 'Korean' about K-pop, and how far this maps onto Korea's own national and political identity. Have K-pop and its 'K-pop-adjacent' (Cedarbough Saeji) offshoots generated a Korean national imaginary, and how far is this equitable to Korea's national identity? It will use a selection of Korean pop songs between 1987 (the Korean Sixth Republic and the start of the easing of cultural censure) and the present day to tease out this difference and divergence in historical perspective.

Anna GLEW (University of Liverpool), see <u>PROPOSED PANEL 1: Nostalgia, Song and the Quest for Home: Production, Text, Reception</u>

Grace GOODWIN (University of Liverpool), 'Why Gender Equality Projects in the Music Industry Often Leave Regions Behind'

The European music industry is actively reporting on equality and diversity issues affecting female representation. However, there is a lack of engagement with how geography and regionality can influence the career progression and experiences of women. To fully understand the opportunities available to young women and industry professionals in Europe I created GENIE (Gender Equality Networks in Europe), an online database of over 300 projects supporting women across 22 countries which includes producer courses, radio shows, collectives and more. Incorporating auto-ethnographic experience and interviews with project leaders from the GENIE database, this paper seeks to explore the importance of place, the intention behind gender equality projects, and if regional representation is a primary concern for project leaders. The dataset has shown that the majority of these projects are based in major hub cities and regional representation is incredibly poor.

Exploration of the concept and definition of regionality will be developed building on existing frameworks (Cascella, Williams, Pampaka, 2021; Macleod, Jones, 2001). This paper argues that centrality and the lack of regional projects supporting women in Europe affects their experiences, opportunities and aspirations within the music industry. Consideration will also be given to how, due to the challenges created by physical location, online communities have been created to support networks of women in the industry. By combining these research perspectives the paper concludes that regionality needs to be considered a key barrier to participation for women in the music industry.

Katherine GRIFFITHS (Royal Holloway University of London), 'We Are Family: I Got All My Sisters and Me?'

This paper takes the Sister Sledge song 'We Are Family' as a textual starting point to consider the queer world-building and spatial activism that played out in London in the 1980s and 1990s. Pivoting between musical references, oral history accounts, and GIS mapping, queer women's spaces and time are explored where music brought women who loved women together on dancefloors across the city.

As the needle hit the record and the first bars of the familiar song played, the dancefloor filled up. What did queer women take to the dancefloor, and what did they leave behind? What connections could be made through women's bodies moving together, away from the straight gaze?

Queer women created their musical spaces through activist strategies. The paper draws attention to the intersectional dynamics of these imaginary spatial, temporal, and precarious sites.

The women's club scene was not always a comfortable escape from society's fissures and differences. Nostalgic myths of lesbian community can be contested here as points of conflict are exposed around race and class.

Reflecting on and valuing difference while acknowledging points of solidarity provides connections and acts of resistance that were sought and found in women's spaces. Women

found expression, a new home where we could be 'Lost in Music', imagine, and enact the defiance of Lyn Collins' lyric's in 'Think About It!'.

These sonic worlds disrupted the external pressures that many women experienced when moving through the heteronormative spaces of the city. The mapping of journeys illustrate how women traversed, sought and found safe/r places and intimacy with strangers.

H

Þorbjörg Daphne HALL (Icelandic Academy of the Arts) and Lou AIMES-HILL (University of Leeds), '"What Do You Think about Things?": Daði Freyr's TikTok Takeover. Pandemic Perfect Populism, or Right Time, Right Place?'

In this paper, we explore the recent global appeal of the Icelandic musician Daði Freyr, who gained international recognition in 2020 with his song *"Think About Things"*. The song, originally chosen as Iceland's contribution to the cancelled 2020 Eurovision Song Contest, became a worldwide sensation when Hollywood actor, Russel Crowe shared the accompanying video on Twitter, three months into the Coronavirus pandemic. As many nations across the globe entered lockdown and adopted an increased consumption of digital media content the short form video platform, TikTok, became an essential source of entertainment for countless socially isolated households. The tongue-in-cheek "Think About Things" video echoed the lockdown condition and working within the imposed restrictions on freedom of movement, Daði's fans embraced their own domestic environs and restricted available space. Inspired by the simplistic dance moves, and the unique character of the original performance fans created a collection of TikTok submissions from around the world, embodying the concept of 'coronamusic' (Hansen, 2021), and the Icelandic ethos, '*þetta reddast',* which translates as 'it will all work out in the end'.

> As intimacy and proximity were progressively mediated through digital means, musical arts were reconfigured to reflect and accommodate pandemic life circumstances […] This resulted in the emergence of the coronamusic phenomenon. (Hansen 2023)

Through an investigation of Daði Freyr's artistic journey, the original music video, fan created content connected to the song, and an exploration of COVID-culture we argue that, "Think About Things" offers a unique case study to expand our understanding of digital and domestic intimacies during the COVID-19 pandemic, supporting the notion that the isolation imposed by COVID-19 lockdown bestowed '[…] presence, prestige and power' (Auslander 2008) upon the domestic stage.

Katherine HAMBRIDGE (Durham University), see <u>PROPOSED PANEL 3: Popular Music: The View from the Nineteenth Century</u>

Paul HARKINS (Edinburgh Napier University), 'Frictions and Restrictions: Domestic Music Making and the Case of Girls Rock School'

The use of digital technologies, such as MIDI, Digital Audio Workstations (DAWs), Virtual Studio Technologies (VSTs), sampling software, web-based platforms, and music-making apps, have been implicated in deep changes about how and where popular music is made. Some commentators have argued that the availability of these technologies is the basis for creative levelling, with celebratory accounts of "cheap" and "accessible" digital home studios like GarageBand leading to claims about large-scale processes of democratisation. Some discourses suggest that a major shift in the production of music has taken place: 'any teenager with a few pounds and a good idea can become a star from their own bedroom…'. In this paper I want to focus on the messy realities of making music at home and suggest that arguments about forms of musical democratisation ignore the complexities of lived practices and sites of production. To explore these complexities, I want to ask: What digital technologies are shaping the processes of making music in private and domestic spaces? Why have domestic spaces become such an important site of musical production and how did the Covid-19 pandemic intensify and accelerate the move towards the home studio as a key site for music making? How are domestic spaces organised for music making and how do they co-exist with forms of musical collaboration in public spaces? Using interview data with domestic music makers who are also involved in a project called Girls Rock School, I focus on the ambivalent nature of digital production technologies and infrastructures and investigate more fully the frictions, restrictions, and contingences of home studio production. I will show how music technologies shape the places where popular music is made and are always embedded in the social practices of making music with others.

Jonathan HICKS (University of Aberdeen), see <u>PROPOSED PANEL 3: Popular Music: The View from the Nineteenth Century</u>

Nina HIMMELREICH (University of Liverpool), 'Gender Inequality in the German Music Industry: An Analysis of the German Charts, Festival Stages and Record Company Rosters'

Gender inequality in music is a persistent issue worldwide, as reports and studies continually prove, such as the recent inquiry on Misogyny in Music by the UK Parliament's Women and Equalities Committee. Outcomes of such enquiries prove the endemic nature of sexist and misogynistic attitudes within the music industry. While in the UK there are several studies and reports, such as Vick Bain's 'Counting the Music Industry', highlighting the underrepresentation of women in the sector, German research has only recently started to address this.

My paper will present results of desk-based research, of an extensive analysis of the contribution of women to the German music industries. The study combines previously proven gender research methodologies from Bain's report and a study by the Malisa Stiftung. Where Bain's report is focused on counting female artists on UK record labels and publishing company rosters, the Malisa Stiftung analysed the representation of marginalised gender identities of songwriters in the German weekly Top 100 Charts, and on 15 (small, medium and large) German festival line ups over 10 years, with the last analysis taking place in 2019 for the charts and 2022 for festivals. By combing and updating both research approaches, the findings and analysis will provide a comprehensive and clear insight into the gender imbalance, in the recording, publishing and live sector in Germany, and act as the foundation for a comparative analysis between the UK and Germany.

Silke HOLMQVIST (Aarhus University), 'Setting the Scene: Spatial and Mediated Emotions in Popular Music Venues during the Long 1970s in Aarhus'

With this paper, I would like to explore the historical role of urban music venues in shaping, localising, and curating emotional practises and experiences, in connection to local as well as globally mediated popular music culture.

My paper, rooted in the disciplinary lens of cultural history, explores the interplay between emotions and spatial environments within a specific disco and live music venue in Aarhus, Denmark's second-largest city, during the so-called long 1970s (approximately 1965-1985). Focusing on the iconic Boom Dancing Centre and its subsequent transformations from a newspaper printing house into a dance school, live venue, pub, nightclub, and disco (Box 72, Motown, and Alexis), I will examine how the material layout and interior design of the venue in different periods have encouraged local youth to enact emotions in specific ways. Drawing from sources such as images, newspaper articles, audio-visual materials, and memories the empirical analyses will explore the emotional implications of shifting sonic soundscapes, Interior décor, furniture, psychedelic lighting, bustling dance floors, and captivating stage performances.

Investigating the pivotal role of such tangible spatialities in shaping and choreographing emotional experiences and expressions, my approach will highlight their connection to more or less distinct, internationally inspired style-bound communities of popular culture. Theoretically, I am particularly curious about how the international influence of popular music culture in this period may have impacted not just the performances of local emotional styles and venue designs, but also the interactions of local style participants with the venue environment. Within this context, I will try to reflect on theories on the mediation and localisation of emotional practices.

The paper is part of a broader project on the popular music culture in Aarhus in the long 1970s.

Samuel HORLOR (Durham University), 'How a Mandarin-Dialect Rock Band Builds an Engaged Crowd in a Student Festival Space in the UK'

Transition 前進樂團, a band formed of white British rock musicians, have developed a successful career over more than fifteen years in the Taiwanese music industry. In this research, I report on small-scale concerts I organised in the UK for the band to perform their Mandarin-dialect original songs for UK student audiences. In one, a university festival day in summer 2023, the band were initially faced with a relatively large outdoor area sparsely occupied by people who did not know their music or the language in which they were singing. Most were dispersed widely throughout the space and engaged in alternative activities, such as playing with beach balls and chatting. I offer detailed analysis of video footage, including that from a 360-degree camera simultaneously capturing views of band and audience, to understand how an attuned and engaged audience formed throughout the set. I complement this with reflections from the band and auditors, highlighting their different perspectives on the negotiation of common ground, the strategies and obstacles deployed, and how the growing connection between stage and spectator areas was experienced on both

sides. The research seeks in particular to feed the unique "intercultural" and linguistic dynamics of the occasion into work conceptualising musician-audience connections as about forging "we-relations" (Hytönen-Ng 2017) and featuring an unfolding "conversation" (Bradby 2017). I argue that the spatial-material dimensions of these processes are essential factors for understanding how the power dynamics of these "intercultural" encounters play out in moment-by-moment interpersonal interaction.

I

Elen IFAN (Prifysgol Caerdydd/Cardiff University) and Joe O'CONNELL (Prifysgol Caerdydd/Cardiff University), 'Pūtahitanga: Music, Identity and Language in Cymraeg and te reo Māori Popular Music'

Prosiect Pūtahitanga is an ongoing research project between Cardiff University and the University of Waikato in Aotearoa (New Zealand) which seeks to investigate points of connection between the experiences of popular musicians who use Cymraeg (Welsh) and te reo Māori (the Māori language) in their work. The research aims to identify and acknowledge variations in cultural identity in the context of language use and individuals' attitudes, and the role of creativity within this. To date, the project has engaged in several activities in Cymru and Aotearoa, including fieldwork interviews, creative workshops, gigs, and panel discussions involving artists, cultural stakeholders, and academics.

Drawing upon data from fieldwork interviews and workshops conducted in 2023 with musicians in Cymru and Aotearoa, this paper considers the role of language and musical creativity in the construction of identity in both countries. While the cultural, social, and political perspectives of each country differ – most notably in experiences of colonisation – through our work we can observe a number of ways in which the use of language acts as a marker of belonging, difference, and opposition. The data also poses questions related to musical genre and opportunities for collaboration in each place, with suggestions from participants that certain genres have been sidelined within language communities. While we can observe language as playing a useful role in collaborations, whether in terms of creativity or event curation, there are also suggestions that it can act as a barrier to popularity, with artists experiencing difficulty in crossing over from language-specific scenes into Anglophone contexts. The paper will therefore conclude by considering potential outcomes for our work and whether this increased knowledge sharing can help to facilitate increased interest in non-Anglophone popular music.

Chris INGLIS (British and Irish Institute of Modern Music), see <u>PROPOSED PANEL 1: Nostalgia, Song and the Quest for Home: Production, Text, Reception</u>

J

Jamie JOHNSON (University of West London), 'Virtual Museums as Sites of Popular Music Heritage'

Within the last decade, research has emerged exploring how the internet has been used to preserve and display popular music history through forms of unauthorised heritage, such as fan archives (Collins and Long, 2014; Roberts and Cohen, 2014; Baker and Collins, 2015). What remains considerably underexplored, however, is how popular music is represented across the various institutions responsible for official online heritage, in particular, virtual museums. In this paper I will draw on André Malraux's (1949) theoretical notion of the 'museum without walls', alongside scholarly writing on popular music's place in museums by Marion Leonard (2007) and Charles Fairchild (2021) to question whether virtual museums can now be classed as distinct sites of popular music heritage. Virtual popular music museums and exhibitions are noteworthy in how they incorporate a distinct blend of materials. These include: digital and digitised artefacts from museum collections, bespoke editorial narratives, publicly available and privately archived audio-visual materials and specially designed haptic/interactive content. In addition, curators developing virtual museum exhibitions are not restricted by the spatial limitations of physical museum exhibitions, and users are not subject to the temporal constraints of a single physical museum visit. As a result, virtual museums now exist as interactive digital places where visitors can foster unique interactions with popular music heritage in a markedly different manner from any physical institution. Assessing a range of examples including the 'AR Synth Experience' in Google Arts & Culture's *Music, Makers & Machines*, and the V&A's *Mapping Glastonbury* project, I will suggest that virtual popular music museums and exhibitions are distinct entities with their own strengths and weaknesses, and they should not be viewed as alternatives to traditional museum visits, but stand-alone user experiences in their own right.

L

Sidarta LANDARINI (Federal University of Rio de Janeiro & Aveiro University), 'Imaginary "Bedroomscapes" in Lofi Hip Hop'

Lofi hip hop is a contemporary expressive movement that was born on the Internet in mid-2015. There has been an increase in artists, labels and listeners during the Covid-19 pandemic, because one of its premises of symbolic effectiveness and functionality is listening to "relax" and "study", so public opinion has publicised it as a tool to get through the days of confinement, to combat anxiety and depression. In its sound and visual aesthetics lies the quest to provoke such emotional states and their functionalities.

The YouTube channel and label Lofi Girl popularized lofi hip hop through the 24/7 livestream entitled "lofi hip hop radio - beats to relax/study to". This livestream features a looping GIF depicting a girl studying in her bedroom, accompanied by her cat, with an open window revealing the landscape of *La Croix-Rousse* in Lyon. This image has evolved into an internet meme, and in 2020, the label itself encouraged reinterpretations, imagining diverse cultures, countries, and fictional universes.

This paper concentrates on relating sound characteristics to some visual examples of these reinterpretations, by understanding the "bedroom" as a multifaceted landscape category in the universe of lofi hip hop. The bedroom is: a) An virtual-imagined place, wherein, to achieve alterity for the listeners, there is a quest to represent cultural elements from various countries

in the reinterpretations distributed virtually; b) Also, I understand it as an "ideal" type, because in the particularity of the imagination, it seeks to achieve universal categories such as "comfort" and "harmony" in order to provoke nostalgia, relaxation and concentration; c) Lastly, it serves as a tool of aesthetic fetish employed by artists when self-designating as "bedroom producers", expressing low-fidelity characteristics in sounds aesthetic, reflecting a DIY ethos in artistic production.

Emma LONGMUIR (Newcastle University), see <u>PROPOSED PANEL: Voices In and Out of Place: Perspectives on Accent, Region, Age and Time</u>

Léna LOZANO (Live DMA, Nantes), 'Advocating for Popular Music: A Closer Look at the European Network Live DMA'

Created in 2012, Live DMA is a non-governmental network representing over 3000 popular music venues, clubs and festivals in Europe, scattered across 16 countries. Funded by the European Commission, the network's missions range from **observation** (via a regular *Survey* and an open-resource platform) to **cooperation** (building strong alliances within the musical sector) while advocating towards the **recognition** of popular music venues, clubs and festivals as essential cultural, economic and social operators.

This paper tackles the convolutions of "place, perspectives and popularity" as they are debated within Live DMA, offering a retrospective look at the challenges the network has encountered over the past 10 years. By way of an example,

- PLACE emerges around the **local / international** pattern, and on the implementation of a nurturing dialogue between the different geographical scales the network encompasses, bringing community-based venues and clubs within the reach of European debates through national associations;

- PERSPECTIVES are discussed around the **institutionalisation / independence** pattern, observing the 'symbolic struggles' an 'independent music' sector (Magaudda, 2009) might encounter, when represented by an international network;

- POPULARITY then comes up regarding the **industry / general interest** pattern. As a gateway to European policies, Live DMA seeks support for the popular music industry and has to demonstrate its competitiveness, hence mobilizing numerical indicators of popularity. However, the popular music is not solely an economic leverage: the network's members also work profusely in favour of the social values of diversity and inclusion they rally around.

Based on the reports of the numerous working groups, activities, and meetings hosted by Live DMA, this presentation aims at connecting the challenges of **music** circulation (Riom, 2017), collective identity (Rice, 2007) and the micro/macro-level shift in music policy making (Breen, 2008). It also paves the way for a reflection about Live DMA's future endeavours, especially with a research officer now in the office: how to connect the best of academic and on-field works together? What place for this type of network in the realm of popular music studies?

M

Julia MAHON (Technological University) Dublin &BIMM Dublin), 'Beyond Genre: Towards New Compositional Paradigms; Inclusion and Consideration in Contemporary and Popular music'

Through practical research and the creation of new sound transmission, I am investigating how to blend styles and techniques found in popular electronic music with contemporary music elements, to advocate for the democratisation of creative output, and to challenge the paradigms that validate certain genres as most respected in art music today.

The focus is a completely novel use of electronic vocal effects pedals in a '2D choir' design––a sound not yet explored by Irish composers. Stylistic sounds, production methods and editing styles from modern electronic sub-genres and popular music genres will be used in fixed media, including edits of recorded poems, scores, performances and recordings, to accompany a large ensemble performance.

This presentation will demonstrate these compositions in progress (through audio samples/video clips/speakers) and provide an accompanying discussion. The theoretical framework for these compositions explores social aesthetics, what peoples' music 'is'; and points to the issues of racism, classism and sexual identity and gender disparities as historically being the underlying reasons for an arguable prejudice against popular music (Lynch & O'Neill, 1994) and the perception of elitism in art music (Reimer, 1987). This work questions the place of this perspective, in both society and academia; advocating for transcultural awareness in music education and to promote the rightful esteem of popular electronic music sub-genres. The research informed the approach to sourcing societal and political poetry as a basis from which to compose the pieces. A decision was made to use the works of migrant poets of colour, poets from the LGBTQ+ community and other marginalised backgrounds in Ireland; giving their own pieces a new voice and highlighting the disparity in the treatment of marginalised people, to date, in Western Classical music (Becker, 1986). Themes include 'othering', loneliness, and questioning a sense of place.

Anthony MANGIN (University of Edinburgh), 'You're Dead: Examining Theomusicologically-Mediated Imagery of Death (and Life after Death) of Sufjan Stevens and Flying Lotus'

Black Americans and white Americans navigate the realities of death (and the possible life after death) in noticeably different ways. There seems to be a more individualistic 'I' sense in white Americans that not only permeates life and its successes; but also, how spirituality is navigated in terms of personal salvation and how one relates to God. Conversely, Black Americans seem to have a more communal outlook on spirituality and salvation and what God is doing in the midst of the Black community. Close readings of Sufjan Stevens album "Ascension" and Flying Lotus' "You're Dead" highlight white v Black, Christian v non and individual v communal ontologies through large scale electronic albums. Utilising theomusicological criteria I aim to determine how these 'secular' albums might inform our personal and communal theologies (and philosophies) regarding death and what might come after.

Lee MARSHALL (University of Bristol), 'Constructing a Sociological History of Popular Music'

In this paper I will reflect on my recent experience of teaching a new module on 'the sociological history of popular music'. Constructing such a unit provided a number of conceptual challenges, all hinted at in the title. Firstly, 'sociological'. What does it mean to construct a *sociological* history? How might that differ from other kinds of histories, and how might it make use of developments and insights from other disciplines? Is there even a justification for creating disciplinary demarcations in this way? Secondly, what is the thing 'popular music' that is being sociologised? Can we conceive of popular music as a singular entity accessible to sociological/historical analysis? If we cannot, is it possible to capture the diversity of practices and experiences that may fall under the label? And, thirdly, 'history'. When does the history of popular music (sociological or otherwise) begin and end? Should it include 'the present'? Such conceptual issues are, of course, interconnected, perhaps even sequential: one's approach leads one to construct an object in a particular way, including its temporal boundaries. However, even when I got to the point of partially resolving them, practical questions remained. The module is ten weeks long: in a field dominated by 'top 100s' etc, do I really have to create a 'top ten' of most important artists/genres/somethings? Who/what should be included (and, by definition, excluded), and on what grounds?

This abstract contains a lot of questions (ten, ironically). I don't pretend to have convincing answers to them, but I will reflect on how I addressed them in creating my new module, as a means of prompting further discussion about constructing histories of popular music.

Dianne Violeta MAUSFELD (University of Bielefeld), 'Music Places and Research Spaces: Reflections on an Ethnographic Study of Chicano Rap in Los Angeles'

Hip-hop is an innately urban subculture that spread from the South Bronx in New York across the United States and the globe. In Los Angeles, a city marked by gang violence in the 1980s and 1990s, hip-hop uniquely merged with gang culture. Chicano rap, a subgenre of gangster rap created by Mexican American and Latino artists, is closely intertwined with Chicano gang culture that has ruled Los Angeles neighborhoods since the 1930s. In contrast to Black gangster rap that found its epicenter in Compton, Chicano rap artists come from all over Los Angeles County and other cities in Southern California. Their 'Spanglish' lyrics deal with gang violence, police brutality, and daily life in the barrio ['hood], entailing local signifiers such as gang markers, area codes, neighborhood- and street names. While strongly identifying with Los Angeles, Mexico is omnipresent as a space of cultural rooting. These multiple place-based artist identities are crucial to understanding the history of Chicano rap.

I conducted fieldwork in many of the spaces occurring in the music – some disappearing through urban renewal or highly gentrified – but also in parts of Los Angeles that differ significantly from the origins of the genre. Moreover, I did most of my "digital ethnography" from home when the pandemic prevented me to travel. The stark contrast between my private research space and the spaces that are relevant to the artists made me reflect on my own privilege as a White researcher entering a community of color as a visitor. This paper pursues the distinct forms of spatial identification conveyed in Chicano hip hop, and the spaces and perspectives that occurred in my research process. My methodology draws on ethnographic interviews with Chicano artists (2019-2023), "digital ethnography", and critical source evaluation of music and music videos.

David MELBYE (University of Huddersfield), 'Evolutions of Horror Jazz: African American Music in Postwar British Cinema'

The historical marriage of jazz to crime-based narratives is a transnational phenomenon, or at least in cultural contexts where racial identity has been partially defined against perception of African blackness or ethnic negritude as such. In the postwar era, the pervasive dissemination of American popular music alongside distribution of Hollywood product mobilized these 'diasporas' of crime-jazz filmmaking in many national contexts. I argue that as jazz became more erratic, rhythmically complex, and dissonant, so did its exploitation in these cinemas become more psychological—toward 'horror jazz' film scores.

One such trope exploits mixed race or "half-breed" female characters—implying their 'darker' half is responsible for unchecked primal impulses both sexual and violent. In the 1948 British film *Daughter of Darkness*, an Irish woman of gypsy descent infiltrates an English farm community where she curbs neither her irresistibility to men nor her compulsion to murder them. The 1959 British crime film *Sapphire*, about a murdered half-black girl, includes a nightclub scene invoking a notion of taboo otherness accessible through live jazz. A confluence of the xenophobic 'voodoo' narrative with the larger noir milieu of the jazz nightclub appears in the horror anthology *Dr. Terror's House of Horrors* (1965) wherein a white jazz musician whose band is invited to perform in the West Indies, stumbles upon a local ritual and attempts to 'steal' a melodic idea for his own music and suffers fatal consequences. Eventually, the modern jazz idiom would find its way into graphic entries like *Corruption* (1968) and 'paranoid' narratives like *Fragment of Fear* (1970). This presentation will examine this evolution of 'horror jazz' in British postwar cinema and the media-manufacture of xenophobia in these films.

Sarah MENGEDE (Newcastle University), 'Understanding Women's Perspectives on Contemporary Popular Music Journalism'

For decades, researchers have argued that popular music journalists and critics frame women musicians as women rather than musicians, particularly in rock music. The debate gained new momentum after the global #MeToo campaign emerged in 2016, as women became more outspoken about sexual harassment and abuse in the entertainment industry. In many cases, researchers previously used interviews or textual analysis to examine issues around women and the rock music press, often without involving women journalists' or critic's perspectives or experiences.

I will assess the intersections of personal and institutional perspectives, discussing how women's perspectives on the contemporary rock press compare with journalists' framings of women rock musicians while showing how social movements or debates (e.g., feminism, MeToo) can shape specific fields, such as the rock press.

This paper will examine how women perceive rock music journalism today, focussing on my ongoing PhD research, which involved semi-structured interviews with women rock musicians and journalists and a critical discourse analysis (CDA) of magazine articles and photos. Interestingly, the interview participants' perceptions of music journalism contrasted with some CDA findings, particularly regarding the music press's sexualisation of women

musicians. For example, interviewees of both participant groups argued that women rock musicians are sexualised (or sexualised themselves) in the music press to appeal to a heterosexual male audience. In contrast, the CDA suggested that, more often than not, journalists and photographers, mainly women, subvert, expose or challenge sexualised depictions of women rock musicians, suggesting that 'sexy' is not synonymous with 'trivial' and that heterosexual, patriarchal norms are challenged in contemporary music journalism.

My presentation will discuss those contrasts and how using two research methods (interviews and CDA) and involving two participant groups (journalists and musicians) has helped contextualise and better understand women's perspectives on and perceptions of contemporary popular music journalism.

Morten MICHELSEN (Aarhus University), 'Aarhus Publicly Remembered: The Music Culture of Aarhus in the Long 1970s in the Memoirs of Aarhus Musicians'

The Danish town of Aarhus is a so-called "second city" and has competed with Copenhagen (the capital) in various ways, not least musically. At the beginning of the 1970s an increasing number of talented young people from smaller provincial cities moved to Aarhus in order to study. They constituted a growing layer of creative participants in a variety of cultural experiences, taking up instruments to play the new styles of music, establishing new music venues, and articulating a distinct provincial city music milieu. Also, they constituted audiences for an increasing number of performers from the outside (Copenhagen and abroad), thus making Aarhus a significant point of musico-cultural transit. Historically, this resulted in Aarhus gaining a reputation as the premier Danish music city of the 1970s and 1980s.

Analysing one aspect of this historical milieu, I would like to demonstrate how 20-25 musicians active in this milieu remember it in their published memoirs and in newspaper and magazine interviews published during the last decade and a half. Central questions are how the musicians 40 to 60 years later on reconstruct the milieu in terms of place/space (in what ways did the town become meaningful to them?), in terms of LeFevre's rhythm analysis (how did the milieu function at a daily basis?), and in terms of a musicking body (what was the interaction among musicians, between musicians and audiences etc.). A more general question is, if the notion of the "premier city" is kept alive in such texts.

This investigation is part of a larger research project on the music culture of Aarhus in the long 1970s.

Dan MOLLENKAMP (University of Oxford), 'Physical Place and Digital Space in the Context of Welsh-Language Popular Music'

In Wales, 'place' and 'music' both mean community. The two are inextricably intertwined. The development of Welsh popular music especially owes a deep debt to the pubs, chapels, village halls, and social clubs that allowed community members to gather, speak in Welsh, and inculcate an uncompromising Welshness into a rapidly modernising culture. The advent of streaming apps, however, has reoriented music's distinctive power as a constructor of communal Place into a digitised arena concerned with algorithmically defined Space. So how does digital Space feature in the use and promotion of the Welsh language via music? At face value, digital streaming provides a means of existing in the perfect balance between physical

Place as a location of building community and digital Space as a means of promoting language. But this idealistic notion of digitisation is somewhat disrupted by the fact that, to streaming apps like Spotify, there is no Wales – only the United Kingdom.

Algorithmically, Spotify combines Welsh audiences with English, Scottish, and Northern Irish audiences. Therefore, while Icelandic speakers – as an example – number only 350,000 compared to Welsh's 800,000 speakers, Icelandic-language artists always feature in Spotify's Iceland-based playlists and charts. Contrastingly, Welsh-language artists practically never appear in Spotify's UK-based playlists and charts, though the number of streams that Welsh language songs receive indicate that they would do so were Wales algorithmically kept separate from the rest of the UK. This paper explores artists' perspectives as mainstays of Welsh-language communities alongside their experiences on global streaming services, asking how they respond to an increasingly digitised industry's shift from physical Place to digital Space.

Luiz Alberto MOURA (Universidade do Minho), 'From Outer Space: The Process of Decentralization of Portuguese Indie Music (1991-2000)'

This work aims to present and analyze – within a doctoral thesis research – four indie record labels in the 1990s and their role in the decentralization of the genre – and music in general – in Portugal. Within the scope proposed in the research thesis (from 1982 to 2017), we will focus in this paper on the 1990s and four indie labels fundamental to the democratization, dissemination, and decentralization of independent music: Moneyland Record$ in Caldas da Rainha; Bee Keeper in Lisbon; Low Fly in Póvoa de Varzim; and Lux Records in Coimbra. These movements were also vital for the use of other languages, more commonly English, as a form of denial of the strict use of Portuguese, almost a norm until then among new bands in the country.

With this, we will focus on communicative processes and distinction in relation to the so-called "mainstream," and the impacts of these labels on the creation/production/dissemination of new forms and genres of music throughout the country. Starting from communication, we use a disciplinary range to elucidate these methods and procedures, including how these labels communicated with counterparts abroad, creating bridges for new ways of producing and disseminating Portuguese indie music as a cultural product.

We also intend to explore how these labels were responsible for disseminating new sounds, more in line with what was heard in the United States at the time, mixing them with the massive influence of British music, previously noted. Thus, Portuguese bands and artists exploring styles such as rockabilly, noise, grunge, and the New York no wave movement are observed.

As is customary in the indie scene, the figure of the managers of these labels is crucial to analyze their modus operandi, their approach to music, and their relationship with artists, maintaining basic genre precepts that are authorial work, based on the ethics of 'do-it-yourself' and 'do-it-together,' the concept of family, proximity, affection, and artistic and expressive freedom.

These impacts are felt not only in music but also in how they visually communicate through new forms of language, design (posters, covers), clothing, publications (fanzines and later

blogs), among others. Thus, they helped shape cultural identities of territory (cities or neighborhoods), hitherto little or not recognized for their artistic production.

Sam MURRAY (University of Leeds), 'Can Anywhere Be a Music City?'

Music Cities as a concept has seen a marked progression towards monetisation and has been situated by scholars such as Ballico and Watson (2020) as a policy construct. It is now possible, under various global schemes with variable criteria, for any city in the world to claim the prestigious music city title from a variety of providers. This chapter will examine the variety of schemes that exist from UNESCO Music City status to Sound Diplomacy's consultative Music City models and guides and through a critical gaze ask the question 'can anywhere be a music city'?

Drawing on ethnographic research conducted in Portland, Oregon, a city known for music but that has never applied for or been awarded a music city title, this paper will also unpack the requirements for a music city in action and explore the limitations such a title can have. Portland will also serve as a case study to demonstrate how music city status can be temporary, as political and social change can see cities no longer able to maintain and inhibit the characteristics and criteria for a music city.

N

Carlo NARDI (Free University of Bozen-Bolzano), 'I Feel Home: Giorgio Moroder between Munich, Hollywood and South Tyrol'

Giorgio Moroder's peculiar biography and his association with schlager, disco music, soundtracks, synth-pop and anthems for megaevents make him a privileged case study to investigate the ideology of popular music culture in relation to place and national identity. Born and raised in Urtijëi, a predominantly Ladin-speaking town within the chiefly German-speaking province of South Tyrol in the Northern Italian Alps, a self-taught musician, Moroder moved as a youth to nearby Germany to pursue a musical career. In 1971 he founded Musicland Studios in Munich where, with Pete Bellotte, Donna Summer and Munich Machine, he contributed to define the aesthetics of disco music, most notably through ground-breaking studio production techniques in songs such as 'I Feel Love' (1977). He then ventured into film scoring and other successful endeavours, until going into a long hiatus. More recently, Donna Summer's death in 2012 and Daft Punk's tribute song 'Giorgio' (2013) put Moroder back into the headlines. Since then, there have been several attempts to culturally reappropriate Moroder in South Tyrol and the neighbouring, mostly Italian-speaking region of Trentino, which also comprises a significant Ladin community. Celebrations for the return of the prodigal son, however, are almost inevitably entangled in the complexity of Moroder's identity as an Italian, South Tyrolean, and Ladin who had to leave the country to follow his vocation. Moreover, this identity is inscribed within a regional context that has its own conflicting history and is still divided along linguistic lines.

This paper will engage in a reflection on nostalgia, place and belonging, suggesting that Moroder's Ladin background acted as a bridge between different linguistic and national poles. At the same time, it will look at the role of place and nationality in constructing

nostalgia – a process that involves a renegotiation of his public persona from the perspective of locality and of local identity through his international popularity.

Phil NELSON (BIMM University / Pathways Into Music) and Sini TIMONEN (Confetti Institute of Creative Technologies/Pathways Into Music), 'Demystifying Popular Music Careers: Investigating the UK Music Careers Landscape with Students in Mind'

The creation of music has been democratised by the ready supply of tools to write, record and release music. With huge numbers of songs being released every day, the competition to earn a living as a musician has increased exponentially. As Weston (2020, p.538) recognises, contemporary musicians are required to 'adapt to multiple, often sudden, changes in the industry, developing new approaches, and new thinking along the way'. They must be prepared to wear many hats and move nimbly between different musical roles.

The authors run an interdisciplinary programme, MA Popular Music Practice, at BIMM University's London campus. The course adopts a holistic approach and is designed to support students as practitioners, researchers, lifelong learners and soon-to-be professionals. Collaborative practice and strategic, value-driven careers advice are important features. We highlight the importance of soft skills with approaches to learning and teaching stemming from the person-centered tradition in pedagogical scholarship (Rogers, 1983).

Although 2022's *National Plan for Music Education* (HM Government, 2022) attested to a growing and thriving music industry in the UK, its multifarious parts are rarely understood holistically. In our paper, stemming from research conducted for a forthcoming book focusing on UK music careers, we will discuss current career options within the industry, as well as the challenges faced when attempting to map the contemporary careers landscape. Which career paths are currently over-subscribed, and which need fresh new minds and talent? Which suit those who are driven as artists/musicians but need portfolio options? And importantly, how can we as educators ensure that HPME careers advice is delivered in the most conducive and equitable way?

Martin NICASTRO (Università degli Studi di Pavia), see <u>PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned</u>

O

Joe O'CONNELL (Prifysgol Caerdydd/Cardiff University) and Elen IFAN (Prifysgol Caerdydd/Cardiff University), 'Pūtahitanga: Music, Identity and Language in Cymraeg and te reo Māori Popular Music'

Prosiect Pūtahitanga is an ongoing research project between Cardiff University and the University of Waikato in Aotearoa (New Zealand) which seeks to investigate points of connection between the experiences of popular musicians who use Cymraeg (Welsh) and te reo Māori (the Māori language) in their work. The research aims to identify and acknowledge variations in cultural identity in the context of language use and individuals' attitudes, and the role of creativity within this. To date, the project has engaged in several activities in Cymru

and Aotearoa, including fieldwork interviews, creative workshops, gigs, and panel discussions involving artists, cultural stakeholders, and academics.

Drawing upon data from fieldwork interviews and workshops conducted in 2023 with musicians in Cymru and Aotearoa, this paper considers the role of language and musical creativity in the construction of identity in both countries. While the cultural, social, and political perspectives of each country differ – most notably in experiences of colonisation – through our work we can observe a number of ways in which the use of language acts as a marker of belonging, difference, and opposition. The data also poses questions related to musical genre and opportunities for collaboration in each place, with suggestions from participants that certain genres have been sidelined within language communities. While we can observe language as playing a useful role in collaborations, whether in terms of creativity or event curation, there are also suggestions that it can act as a barrier to popularity, with artists experiencing difficulty in crossing over from language-specific scenes into Anglophone contexts. The paper will therefore conclude by considering potential outcomes for our work and whether this increased knowledge sharing can help to facilitate increased interest in non-Anglophone popular music.

Neil O'CONNOR (DMARC (Digital Media Arts Research Center), University of Limerick), 'Dark Waves: The Synthesizer and the Dystopian Sound of Britain (1977-80)'

During the late 1970s in Britain, the threat of nuclear war, mass unemployment and strikes, made it a particularly gloomy period. This was infiltrated through the media via disquieting TV theme music and supernatural/occultist shows such as *Children of the Stone* and as the past was being buried, Victorian slums and city centres were eviscerated, concreted over, to pave toward a new decade, one filled with concrete underpasses and giant concrete tower blocks. With the automation of industrial cities, technology was changing the daily realities of the population.

Music would also undergo similar technological changes and along with the popularisation of the non-musician and the musical aesthetics established by the Punk (ca. 1974-80) movement, the synthesizer led to new and innovative effects, ideas and processes. In the cities of northern England, in particular, Sheffield, a number of musical acts utilised the synthesiser to reflect the socio and political climate at the time.

This paper considers 'place and perspective' by broadly contextualising the city of Sheffield and its relationship with electronic music during (1977-80), which will highlight and map the music scene, community and ecologies in the city during that period.

Caroline O'SULLIVAN (Technological University Dublin), see <u>PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned</u>

Colin OUTHWAITE (West Australian Academy of Performing Arts, Edith Cowan University), '"Express Yourself – Create the Space": Ritualising Britishness through Tribute Show Performance in Perth, Western Australia'

Popular music tribute shows involve recontextualised performances of past musical works and rely on shared first-hand or vicarious experiences between musicians and audiences. Given that music performance, listening, and associated social activities influence the construction and expression of personal and collective identity, tribute shows provide both performers and audiences opportunities to express and align personal narratives and core values. Drawing on Victor Turner's (1969) writings on 'ritual', this paper highlights how certain 'ways of being' act as symbols to be performed within, create, and territorialise a 'liminoid' space outside of the macro social hierarchy. It focusses on a specific British music tribute community in Perth, Western Australia, where performances of specific musical styles and artists serve as a 'stage' for the performance of collective identity and shared habitus for both audience and performers alike. Such ritualised behaviours include shared understandings of place, 'banter', and the outward projection of football knowledge and allegiances. The paper ultimately emphasises the participatory role of audience members at tribute music events, where specific modes of behaviour serve as symbolic currency, culminating in the construction and reflection of a distinct identity group in situ.

P

Abigail May PARKER (University of Nottingham), 'Thank You for the Music: Tribute Bands as Guardians of a Musical Legacy'

"Thank You for the Music" was performed by ABBA on *The Late Late Breakfast Show* in 1982, and unbeknown to viewers at the time, this would be their final public performance. Despite their lack of on-stage presence, ABBA have managed to continuously drive their image and reputation to the present day. One of the main factors that assisted with maintaining their reputation over the years is the prevalence of ABBA tribute bands. As one of the most globally established ABBA tribute bands, the Australian group Björn Again have performed in 72 countries to date – surpassing over 5,600 tribute performances since 1988 – firmly situating their prominence in the tribute industry. Defining themselves as a "light-hearted ABBA satire" tribute band, Björn Again provide audiences with reminiscent performances and high-energy sets that recall ABBA in their prime. Using original, in-depth, and previously unpublished interviews with Björn Again, this paper considers how tribute bands contribute to the narrative and culture around popular musicians and bands. I consider how ABBA's identity is mimicked and impersonated through a study of the visual presentation and sonic impersonation during Björn Again's live performances. More broadly, this paper explores how tribute bands serve as preservationist and curatorial members in maintaining and even growing legacies. Informed by Andy Bennett's (2006) writing on understanding tribute acts, I explore how Björn Again attempts to produce a 'perfect simulacrum' of ABBA, alongside tribute acts drawing upon everyday knowledge that relates to place, intimacy, and humour. Addressing themes of imitation, phenomenon, and musical popularity, this research aims to understand the extent that tribute bands can impact the longevity of a musical legacy.

Yorgos PASCHOS (University of York), see <u>PROPOSED PANEL 5: More than Just a Pub: Exploring Cultural Value and Social Identities in Community-Based Music Venues</u>

Euan PATTIE (Edinburgh Napier University), 'Clubbing Not Always the Transcendental Ideal'

Whilst dance music literature and general public discourse often treats the club dancefloor as the most significant and authentic site for dance music experiences, as part of a new turn in dance music research encouraged by the likes of Gadir (2023), I highlight that clubbing is not always a positive prospect for listeners of dance music. Analysis of findings from in-depth semi structured interviews with dance music listeners demonstrates that although clubbing can be an enjoyable, immersive experience for some, for others, clubbing expectations are often not met. Clubbing can be overwhelming and the prospect of being harassed can deter from clubbing, opposing the naïve ideal that everyone in a club space is there solely to enjoy a transcendent communal experience. Many listeners feel too old for clubbing, noting that adult responsibilities, money, location, and 'their crowd' impact on clubbing affordance. Some explain how a lack in confidence in dancing ability deters from dancing in clubs, many finding dancing difficult. Conversely, others simply enjoy standing in clubs listening to the music, highlighting that dancing is not always the common goal when clubbing. Others outline that clubbing itself is not their preferred means of engaging with dance music, instead preferring more introspective listening, important for mood/emotional regulation and identity work (DeNora 2000). Whilst much dance music literature extensively examines the technologies and networks involved in the production and dissemination of dance music (Reynolds 2013; Butler 2014), I argue here that more research should attend to the various sites, methods, and motivations for dance music listening, without privileging communal club experiences. Whilst not wishing to dismiss the potential benefits of clubbing, I follow Hesmondhalgh's (2013) lead in being wary of overestimating music's powers, noting that opportunities for musical enrichment are unevenly distributed.

Sean PRIESKE (University of Music Franz Liszt Weimar) – 'Crossing Borders: The Places of Popular Music in Refugee Diasporas'

Refugee migration disrupts established spatial frameworks by transcending geographical, cultural, and social boundaries. Throughout the twentieth century, large diasporas, formed as a result of displacement and forced migration, have established multifaceted cultural practices. The presentation asks about the place of popular music forms in the context of current refugee migration: what is the relationship between refugee diasporas and countries of origin? Along which spatial orders is pop music being made in these diasporas? And how do spatial notions of culture manifest themselves in diasporic pop music practices?

Drawing upon theories of music in the diaspora (Bohlman 2002), the presentation emphasizes the complexity of diasporic music-making following extensive field research conducted within refugee communities in Germany. Academic approaches that conceptualize established diasporas as transnational communities (Kiwan/Meinhof 2011) deconstruct conventional notions of national identity, highlighting the networked nature of diasporic cultures. Furthermore, the advent of digital spaces since the late twentieth century has provided new opportunities for the renegotiation of localized cultural classifications (Everett 2009).

Thus, diasporic formations are inherently dynamic, subject to continual processes of transformation whereby the power dynamics between homeland and diaspora are in constant flux. Some diasporas assert considerable interpretative autonomy over the music of their

country of origin, particularly when music in the homeland faces stringent restrictions. Notably, music, as a form of expression, articulates social utopias and exerts influence on the homeland. The presentation illustrates these processes through case studies drawn from the Syrian and Eritrean diasporas. It further demonstrates how popular music serves as a means for refugees to constructively engage with their experiences of displacement and diaspora.

R

Anders REUTER (Lund University), 'The Dense Chorus: Mediatised Space as Spectacle in the Formal Dynamics of Pop'

The staging of pop music's space is changing. Pop music production is now increasingly taking place in software and platforms, and this is arguably reflected in novel types of spatial staging that focus less on reproducing or referencing natural acoustic phenomena (e.g. source-bonding or corporal gesture).

This paper explores this paradigm shift in two steps. Firstly, adopting a perspective from media archaeology (Parikka, 2012) and software studies (Bratton, 2016), it examines how contemporary pop music's space can be viewed as a mediatised space—a "dead space" (Chapman, 2017), shaped by digital media.

Secondly, the paper traces the emergence of mediatised space as a key element in the formal dynamics of contemporary pop music, introducing the concept of "the dense chorus." The term encapsulates a shift in pop music dynamics, challenging the traditional binary form often characterized by the wider, louder, and fuller chorus. Instead, the dense chorus represents a new and ambiguous sonic spectacle, depleting sounds of natural reverberation and embracing a distinctive staccato, machinic amplitude envelope, particularly evident in vocal elements. This dynamic is explored through recent and historical musical examples. The paper will thereby contribute to analysis of pop music form, dynamic and how digitally shaping and shifting sonic materiality has become a key component of pop production and aesthetics.

Patrycja ROZBICKA (Aston University), see <u>PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned</u>

S

Laurence SAYWOOD (Goldsmiths, University of London), '"Never Mind if They Have Long Hair": Working Men's Clubs, Popular Music and the Long 1960s'

This paper attempts to counter historiographies' habitual focus on British 1960s popular music as being a reflection of cultural rupture, social change and rebellious youth culture via exploration of the expanding working men's club (WMC) entertainment circuit. With over two million members, these local community hubs, established in the nineteenth century, carried traditions and ideals that continued to play a dynamic role in the provision of entertainment. Via archival research of regional and national papers, as well as the in-house Club and Institute Union Journal, these enduring cultural attitudes can be seen to have a

two-fold effect during the 1960s. First, the continued cultural taste within WMCs for music hall-variety culture facilitated the relocation of this entertainment sector to the WMC world, contradicting the historical myth that the popularity of this genre was largely extinct due to the decline of music hall theatres and their audiences. Second, honouring the nineteenth century ideals of working-class progress led many clubs in the sixties to encourage youth-related popular music. Although this support was never unanimous within the WMCs, evidence of bands playing contemporary pop music to a cross-generational audience clouds the perception that youth culture and its associated music exclusively inhabited separate social spheres during the sixties, unencumbered by social mores and class-consciousness held by previous generations. The paper therefore offers a counter-history of the British 1960s where, in the case of WMCs, contemporary popular music was performed alongside older music traditions in cross-generational working-class social spaces, enabled by a movement simultaneously eager to take part in perceived symbols of modernity whilst retaining a collective memory forged in the nineteenth century.

Sina SCHUHMAIER (University of Mannheim), '"[L]ife and Death All Innertwined": PJ Harvey, Nation, and Landscape'

Popular music occupies a central role within constructions of national identity and the nation's heritage, and it is via (popular music's) places and specific local surroundings that the nation is articulated. PJ Harvey's work has always sat uneasily with these discourses, but her more recent albums complicate things even further: while explicitly rooted in place, they challenge dominant connotations of the British landscape in which they are set. Both her acclaimed 2011 album *Let England Shake* and the recent *I Inside the Old Year Dying* (2023) refuse to serve a naturalisation of Englishness through its landscape; instead, they posit the natural and the cultural as a site of complex intertwinement.

In this paper, I will focus on *I Inside the Old Year Dying* (2023), whose lyrics are based on Harvey's long poem *Orlam* (2022). The album's motifs are at once mythical-anthropological and distinctly regional, not least because of Harvey's use of archaic Dorset dialect. Like *Let England Shake* before it, the album is concerned with natural-cultural cycles of becoming and renewal, rooted in a landscape which is unsettling rather than idyllic, morbid rather than plentiful. At work here is a 'post-pastoral' (Gifford) aesthetic infused with motifs from the folk horror tradition, which I will put into dialogue with the dark turn in New Nature Writing. By applying this framework to Harvey's lyrics, I *place* the album in the discipline of literary studies, which I suggest as a valuable perspective for popular music studies while remaining aware of its own blind spots and cultural biases.

Hannah SCOTT (Newcastle University), 'From the Tyrol to the Tuileries: Paris and the Nineteenth-Century Yodelling Craze'

At the height of the Romantic period, art music composers from Beethoven to Rossini brought the nostalgic strains of the yodel into their music to evoke an idealised pastoral fantasy, situated somewhere between the Swiss Alps and the Austrian Tyrol. Touring yodelling choirs claiming to be from Austria and Germany (though sometimes actually from

Belgium or Denmark) made their way around Western Europe and North America, charming their gentile audiences with the elegance and natural simplicity with their folk singing and dancing.

Yet in Paris, by the 1850-60s, this romantic pastoral nostalgia had transformed into an established comic tradition of popular café-concert 'tyrolien' songs, generally associated with Alsatian rather than Alpine characters, and sometimes even mashed up with a bolero or seguidilla. Unlike equivalent bodies of comic songs about Norman peasants or the English, these yodelling songs became a melting pot for contemporary cultural stereotypes and fantasies from far beyond their original Alpine associations – all the while being lamented as a sign of a particularly Parisian form of aesthetic and cultural decadence. Their versatility – and cross-class appeal – are unique in the mid-century Parisian café-concert repertoire.

This paper will bring together archival research and sung examples to examine these particularly fluid associations of place. How did yodelling – such a seemingly distinctive vocal tradition – become such a sticky musical form for broad ideas of regional and national identity and otherness? And what was it about Second Empire Paris that made this tradition, so contrary to everything that singing manuals lauded as beautiful, a sure-fire factor for success on the popular stage?

Piet C.A. SEVERIJNEN (Radboud University of Nijmegen), 'A Musicking Urban Geographer: How Can the Interaction between Performing Musicians and Their Social and Material Environment Contribute to Placemaking?'

A contribution to neo-phenomenological thinking in urban geography.

As a musicking urban geographer I am intrigued by the role of musicmaking in creating an environment in which users can experience subjective well-being: placemaking. This interest coincides with an ever-increasing number of cities presenting themselves as "music cities", reflecting a growing attention for sound and music in activities of city-marketing and the creation of a positive urban environment.

Many studies on music in an (urban) environment, on music and atmospheres, and on music and placemaking focus on the act of listening. Here the role and activities of the performing musicians seem to have been forgotten. My curiosity concerns what comes before the listening experience: the musicmaking. How does the interaction between musicians and the social and material artefacts in an (already existing) environment (be it an urban square or street, a concert hall, a recording studio or a living room) generate an affective atmosphere. How does this atmosphere influence a musical performance and in the end have an effect on the quality of that environment and the subjective well-being of the users of that place?

Central in my exploration are relational theories and neo-phenomenological concepts that an (affective/ sonic) atmosphere "understood as produced in the interspace between humans [musicians and audiences] and [social and material elements of performance] environments" (Hasse 2012: 13), "plays an important role in how we humans experience our surroundings [and thus impacts our subjective well-being]" (Böhme 2013: 16). Böhme (2013: 78) also asserts that "music is the basic atmospheric art". Indeed Griffero (2019a: 50) claims, that

subjective well-being, is a "very special atmospheric feeling, a deep mood that is both personal and collectively shared".

Jacob SIMMONS (University of Liverpool), '"I Built My House on Shifting Sands": Policymaking for Ambiguous Stakeholders'

The 1997 electoral victory of the Labour Party represents a watershed moment in the relationship between government and music industry in the UK. However, though the newly interventionist approach taken by the Labour government generated much academic interest at the time, there has been little in the way of detailed retrospective assessments in the thirteen years since Labour left office.

By taking a mixed methods approach involving qualitative, interview-based research and quantitative mapping of the policy-making process, my work tracks the development of music industry policy from conception to outcome in the New Labour era to provide a "thirty-years on" reappraisal of New Labour's music policy initiatives. This paper explores the desk-based stage of the methodology; further qualitative research concerning music industry policy output in the years 1997-2008 will be undertaken as the research progresses.

The paper will draw on historical archives and utilise Social Network Analysis, a method of aggregating and analysing networks of policy actors common to the political science field. Within this framework, the paper will address the complexities of legislating for an industry which, in the late nineties and early noughties, was still relatively ambiguous to policy-makers in its composition and arrangement of primary stakeholders; largely due to political indifference towards the music industries up to that point. The research will argue that such ambiguity culminated in policy actors representing the most visible factions of the music economy at the time, and that the British Phonographic Industry was given an outsized influence in the overall policy network. The analysis will show that this has resulted in an oversimplified perception of music industry processes to this day. This oversimplification remains a barrier to critical evaluation of current industry practices in 2024, and it is to the dismantling of this barrier that my paper ultimately intends to contribute.

Richard SKELLERN (University of Huddersfield), 'The Official History of Post-Tattoo Britain': Animations of 'Everyday' versus 'Institutional Britishness' in Contemporary Popular Music'

The Official History of Post-Tattoo Britain is a series of short-form sound works interrogating the relationship between sense of place and 'affective nationalism' in contemporary underground music. The phrase 'Post-Tattoo Britain' is a literary device which specifies manifestations of 21st century late-capitalism, stressing "aesthetic judgements" (Haapala 1999, p. 254) particular to life in the UK. Within my research it is used to signify a hyper-commercialised cultural cycle where generic affectations of individualism have eroded alternative modes of identity. I argue that underground musicians counteract this trend by developing strong, authentic sense of place relevant to common socioeconomic factors including austerity, crime, immigration, and Brexit. The strains of 'affective nationalism' articulated by artists including Sleaford Mods, Benefits, Jeshi, CASISDEAD and Kae Tempest provides relief from the politically hygienic exchange of their mainstream contemporaries.

Engaging phenomenological assessments of British society through a series of experimental 'microcasts' (podcasts of 1 – 5 minutes in length), my presentation will explore this dichotomy through novel interpretations of data and testimony. Developing an interface which synthesises research, journalism and testimony into electronic music and lyric combinations, my objective is to produce a collective snapshot of the interactions and experiences characterising modern Britain. Contextualised through the philosophical associations of Relph (1976) and Tuan (1974), each 'microcast' featured in my conference presentation employs music to qualify particular place attachments, meanings and 'affective bonds'. Reconfiguring boundaries between traditional and technologically innovative production methods, microcasts represent an opportunity to reflect upon "the increasing material fragmentation and heterogeneity of contemporary modes of music consumption" (Nowak, 2014). Whilst microcasts predominantly feature non-musical content such as sports instruction, self-help and 'bite-sized' factual programmes, their flexibility and diffusion within an oversaturated mediascape make them an appropriate device for framing sense of place in modern society. Such practice contributes to discourse surrounding the definition of 'songs' in contemporary culture, whilst seeking to understand the role of 'affective nationalism' within underground British music.

Owayne SMITH (Aston University), see <u>PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned</u>

Ashley STEIN (Edinburgh Napier University), 'Global Scene, Local Genre; Mapping the History of Hyperpop'

In their paper, 'Genre work: "How" vs "What" Questions in the Sociology of Music Culture', Raphael Nowak and Andrew Whelan introduce their concept of 'genre work':
'the "trajectory" of genres ... the negotiation of their conventions, their success and popularity, and their eventual decline. By tracing the work conducted within the "genre community" (Lena, 2012), it becomes possible to identify the discursive, material and aesthetic elements that "stick" with the musical form and explore how members mobilise these elements to define and develop it.' (Nowak &Whelan 2023, 500)

I want to apply the concept of 'genre work' to hyperpop. The maximalist pop sub-genre, with its roots in everything from trap to Kesha, the Fast Food Rockers to happy hardcore, is not easily mappable. By looking at its dedicated fan base, or its 'genre community,' I hope to understand how hyperpop developed as a genre, how participants of its global scene have affected its trajectory into the mainstream, and what the future looks like for what was once 'the internets most hated genre.'

I will also use ideas from scene theory to fully explore the global, local, and online music scenes where hyperpop was formed and adopted. In Bennett and Rogers *Popular Music Scenes and Cultural Memory,* the authors argue that scene activity can take a variety of forms, and it is constant participation that creates a sense of belonging. Due to the popularity of online discussion forums and communities, participants of a scene no longer have to be localised geographically but can instead be linked by their use of online platforms and sites where they partake in collective scene activities. I will look at the importance of these platforms to the growth of both local and online hyperpop communities.

Simon STRANGE (Bath Spa University), 'Creative Spheres: An Autoethnographic Perspective of Scenius'

Popular music resides in the self whilst contrastingly being informed by group dynamics, with collaborations reaching peak moments in time known as scenius, or ecosystems of genius (Eno 1996). Our defining experiences relate to individual and interconnected worlds of time and place, our memories and mythologies. Through this presentation I will highlight autoethnographic research, 'using insider knowledge' as a way of 'understanding and critiquing cultural experience' (Ellis and Adams in Leavy, 2020, p.359), enhancing my memory of events and playing with mythological constructs. Autoethnography is a method that seeks to analyse personal experience to support the understanding of cultural events by looking at oneself in a wider context, a 'self-consciousness' of the individual and their existence within a scene (Blackman and McPherson, 2021).

I will reflect on my position as a member of the French punk, Glasgow indie, London jungle and Bristol trip hop scenii (pl), discussing the importance of informal spaces (Warren 2020) and my role as a bit part in stories of successful communal musiking (Small, 1998). Socio-cultural interconnections to popular music development will be investigated from a personalised position, based on Becker's (1982) A*rt Worlds* of extended social systems, where all participants play a key role. Mythology in the development of a scenii is key with stories developing through word of mouth, instantly changing as soon as something has occurred as the perceived histories are originally written by those present. Those early Sex Pistols gigs are mythologised (Savage 1991), extemporising the reality of a naive young band whose early impact is often overblown. Music scenes are built on mythologised experiences, created stories, embellished events to support idolising, nostalgia, and invented histories, therefore my personalised memories delivered through autoethnographic research provide a valid and dynamic technique for reviewing the concept of scenius.

T

Airin TEGELMAN (Tampere University), 'Factory Records and the Aesthetics of the Urban Periphery'

In the history of popular music, the juxtaposition between so-called mainstream and alternative music has often paralleled the spatial configuration of the centre and the periphery: a dominant area of production juxtaposed by a regional, smaller-scale margin. In the context of British music in the 1970s and 1980s, many independent record labels approached this dichotomy also as one of the centre and the urban periphery: a more figurative, social alternative to mainstream society, which promised its artists greater freedom in exchange for their distance from the commercial centre. (Crossley 2015; Frith 2007; Valdés Miyares 2016)

However, as spatial studies have noted, peripheries are always defined in relation *to* the centre. Whether discussed in terms of literal environments or societal experience, the urban periphery thus rouses a host of issues related to the social production of space: Where do we draw the limits between the margin and the centre? How do we use language to communicate and maintain these differences? What kind of rhetoric is typically used to evoke the aesthetics

of creativity, freedom, and rebellion against the 'central' system – and to what end? (Ameel, Finch & Salmela 2015; Krims 2007; Shields 1991)

This presentation discusses the historical production of the urban periphery in the music industry, using self-referential writing about the Manchester-based independent record label, Factory Records, to illustrate how dichotomies of the centre and the margin can be textually produced. Observing these positions in terms of their geographical as well as figurative dimensions, I argue that these works utilise the urban periphery as an aesthetic strategy through which they present their musical community as a space of boundless freedom, rebellion, and creativity. However, by critically addressing this construction, I aim to tease out some of the underlying issues related to power, agency and equality that also lie beneath.

Isabel THOMAS (Newcastle University), see <u>PROPOSED PANEL 5: More than Just a Pub: Exploring Cultural Value and Social Identities in Community-Based Music Venues</u>

Alex TIMEWELL (University of Leeds), 'A Passion for Music: Including Everyone in the Business of Music Education'

As the field of popular music continues to come of age questions of inclusivity, diversity and representation continue to be present. The study of popular music, music production, and songwriting have all become common in higher and further education, and music business is now also an increasing presence in curriculum. Recent research begins to chart the presence of music business as a discipline of study in UK HEIs and relevance globally, this paper now asks: what is its place as part of the study of popular music?

If music educators wish to move toward a model that is inclusive, equitable, diverse, and culturally responsive, then we need to understand the broader context of the creative and cultural industries in which music sits, engage with the high/low culture dichotomy that is fundamental to the popular music field and understand the dialectic of commerce and art. Music business education propagates from each of these layers of desire for an inclusive education, teaching about culturally diverse art forms existing in commercialised industries. There is a need to understand how curriculum is formed in standalone music business programmes, is added to other music programmes through an employability agenda and contributes to wider arts and cultural education programmes.

Not only do we need to ask what kinds of music could be available as part of a music curriculum, but what of the non-musical aspects of music curriculum? Music business education - by addressing how music, art and culture are commodified and operationalised in discourses of entrepreneurship and employability - may also offer potential for framing flexible and diverse pedagogical models, promoting a plural, democratic education, cross-cultural exchange and recognising music as a local and global phenomenon. Can music business education make the business of music education available to anyone with a passion for music?

Sini TIMONEN (Confetti Institute of Creative Technologies/Pathways Into Music) and Phil NELSON (BIMM University / Pathways Into Music), 'Demystifying Popular Music Careers: Investigating the UK Music Careers Landscape with Students in Mind'A

The creation of music has been democratised by the ready supply of tools to write, record and release music. With huge numbers of songs being released every day, the competition to earn a living as a musician has increased exponentially. As Weston (2020, p.538) recognises, contemporary musicians are required to 'adapt to multiple, often sudden, changes in the industry, developing new approaches, and new thinking along the way'. They must be prepared to wear many hats and move nimbly between different musical roles.

The authors run an interdisciplinary programme, MA Popular Music Practice, at BIMM University's London campus. The course adopts a holistic approach and is designed to support students as practitioners, researchers, lifelong learners and soon-to-be professionals. Collaborative practice and strategic, value-driven careers advice are important features. We highlight the importance of soft skills with approaches to learning and teaching stemming from the person-centered tradition in pedagogical scholarship (Rogers, 1983).

Although 2022's *National Plan for Music Education* (HM Government, 2022) attested to a growing and thriving music industry in the UK, its multifarious parts are rarely understood holistically. In our paper, stemming from research conducted for a forthcoming book focusing on UK music careers, we will discuss current career options within the industry, as well as the challenges faced when attempting to map the contemporary careers landscape. Which career paths are currently over-subscribed, and which need fresh new minds and talent? Which suit those who are driven as artists/musicians but need portfolio options? And importantly, how can we as educators ensure that HPME careers advice is delivered in the most conducive and equitable way?

Benjamin TORRENS (Birmingham City University), '"Natural Progression": The Role of Place in Reggae Discourse and Reggae Production'

Place plays a dual, but contradictory, position in extant studies of reggae in the classic period of 1968 to 1981. This paper explores these ideas and proposes some methodological ways to make them productive for understanding reggae, and for popular music more generally. The commonly held assumption in reggae fandom is that British reggae recordings sound distinct from the output of Jamaican artists. And yet, just what that distinction is, is often difficult to articulate without recourse to essentialist notions of nationality. At the same time, there are clearly major differences in each culture's models of production that emerge from contrasting political economies.

This paper explores this underlying assumption in reggae discourse, before drawing upon research into reggae's production culture, to demonstrate the ways in which place has influenced the way we make, listen to, and talk about reggae. Whether 'place' in reggae discourse refers to a country, a city, a venue or a studio, the connotations of such places have had significant ramifications in a musical discourse in which geography has been one of the most consistent and important through-lines.

Drawing upon extensive archival and ethnographic research, and inspired by David Grazian's ideas of constructions of authenticity in popular music cultures, this presentation explores the

contested authenticities of reggae fandom and scholarship. It explores how aesthetic discussions of Jamaican and British reggae are contingent on subjective constructions of authenticity, but also the ways in which these contested authenticities are themselves structured through notions of history, place, and the relationship between the two. I explore possible answers to the way that distinctive sounds of Jamaican and British reggae records – and the degree to which such a difference exists – can be in part attributed to equally distinct studio and star systems in each place.

W

Tim WALL (Birmingham City University), 'Rethinking British Jazz as Popular Music: Ian Carr, Organic Intellectual of British Music Culture 1965 to 1975'

This paper explores the music, writing and activism of British jazz trumpeter and band leader Ian Carr who, in the late 1960s and early 1970s, both chronicled and theorised a new British jazz through *Melody Maker* articles, BBC broadcasts and a book of essays, *Music Outside* (1973). Carr first co-led the innovative Don Rendell-Ian Carr Quintet and, later, led jazz-rock pioneers, Nucleus. He was also a successful cultural activist in encounters with the Arts Council, Musicians' Union and the BBC. With close attention to this work, we can see his role as a thought-leader, reimagining jazz as a European music and repositioning it in the paradoxical discourses of contemporary jazz and popular music.

The research builds upon extensive archive and analytical work, including contemporary periodicals, BBC broadcasts and written documents, and commercially-released recordings. It uses a theoretical frame of the organic intellectual to understand where and how Carr positioned jazz and jazz musicians, and the discursive resources he called upon. While Carr has, in recent years, been celebrated in histories of British jazz as an innovating jazz musician, his role as a thought-leader and activist is less well explored.

The presentation uses examples of his recorded and broadcast music, his journalism and his role in attempts to influence BBC programming policy and open up new opportunities for popular music musicians, to establish the ideas and perspectives Carr developed and institutionalised in Britain's major cultural organisations. It detailed an exciting, but contradictory moment in which new forms of cultural artifact – including the music festival, the LP record and BBC programming – responded to and organised new listeners and formed new ways to listen to and identify with British music.

Michael WAUGH (Newcastle University), 'The Total Freedom, "Non States" and "Boygirls" of "Deconstructed Club"'

Originating as emancipatory platforms for Black queer and trans counterpublics, electronic dance musics have been sites of constant co-option by white cisheteropatriarchal power. The story of club music-as-undercommons has been one of persistent de- and re-territorialisation, with marginalised groups consistently establishing newly subversive forms of collectivism and aesthetics in response to their almost immediate capture by hegemonic interests.

During the 2010s, a strand of electronic dance music emerged that built this history into a self-consciously decolonial, queer, trans and crip project, responding to and investing in

politics and strategies of social justice. Taking the radically disruptive ethos of NYC night GHE20G0TH1K (whose alumni include Venus X, Total Freedom and Shayne Oliver) as their foundation, labels and producers such as Janus, NAAFI, boygirl, Arca, Chuquimamani-Condori and NON Worldwide combined insurrectionist manifestos and sonic fictions with aggressive collagic juxtapositions.

Bolstered by the complementary conceptualisation and intellectualism of post-blog-era outlets such as Fact, Fader, Tiny Mix Tapes and Red Bull Music Academy, and broadly informed by the Post-Internet collapse of boundaries between the online and the offline, these artists and parties sought to elude essentialist genrefication through a volatile and overt rupturing of the relationship between the dancefloor, the art gallery, the fashion show, the university and the digital.

This paper is a relatively objective and archival yarn map joining up a variety of developments and moments to offer an all-too-brief snapshot of this complex, rhizomatic and global 'scene'.

Jack WILLIAMS (University of Bristol), '"Where Does the DJ Go?": Pandemic-Disco, Escapism and Meta-Physical Locality in Kylie Minogue's *Disco* (2020) and *Infinite Disco* (2020)'

On the 7th of November 2020, Kylie Minogue became one of many artists who released a livestream concert for their fans who were facing lockdown restrictions across the globe. 2020 was the apex of a disco revival in popular music, coming at a time when the UK were unable to go to a disco in person, Minogue attempted to bring this into the individual's home and transport them to her *Infinite Disco*. Minogue's *Infinite Disco* represents an outlier in the livestreams of the time, showing her as an artist alone (in comparison to Dua Lipa's *Studio 2054* which hosted a wealth of other artists as guests). The idea of a disco existing within an individual's living room, for example, would have seemed bizarre in 2019. Yet, with the emergence of COVID-19, artists were forced to find new ways to connect with audiences and promote their work outside of traditional methods. Although livestream concerts are not a new phenomenon, they gained significant traction when the live touring industry was paused overnight. However, in a post-pandemic world, livestreams have returned to mainly media coverage of festivals (BBC's coverage of Glastonbury, YouTube livestreaming Coachella etc.). I argue that livestreams, and the pandemic-disco revival widely, provided a means of escape for those under lockdown and demonstrated a different locality for the individual to inhabit, even if just for the length of the livestream. These livestreams raise questions about the idea of locality during the pandemic and the role of livestreaming during the pandemic. This paper will explore locality in pandemic-disco and livestreams, combining theoretical approaches to escapism, psychological research on escapism in the pandemic, and theories of immersion from video game scholarship.

Y

Yuan YAO (University of Leeds), 'Re-evaluating "Mainstream" and "Indie" in Chinese Popular Music'

This paper examines the evolving definitions of "mainstream" and "indie" music in the current Chinese popular music landscape. It analyses how complex relations between "mainstream" and "indie" have been reconfigured and blurred by platformisation.

The concepts of "mainstream" and "indie" are often contested on grounds of autonomy, originality, popularity, and institutionalisation (Klein, 2020; De Kloet, 2010), but the paper argues these discourses are short-circuited in the current platformised system. Based on a study involving observation and in-depth interviews within the Chinese music industry, the paper suggests that "indie" now involves dynamics of institutionalisation and capitalisation traditionally associated with "mainstream". "Indie" represents a privileged taste and a glorification or stereotyping of "authentic" music genres (e.g. rock) and musicians. In China, the concept of the "mainstream" has historically been associated with state-produced and distributed popular music (Jones, 1992) and Western hegemonic and industrialised music production (De Kloet, 2010). The paper argues that "mainstream" music aligns with "orthodoxy": wide acceptance, adherence to industrial and social norms, while not offending or further propagandizing the state's ideologies.

The paper attributes the above blurring to platformisation. There are two new but common music production modes: the first mode involves "self-releasing" musicians, including "entrepreneurial" established musicians who were formerly "label-signed" and platform-engaged "grassroots" musicians (Qu et al, 2021). They might not be truly autonomous and independent, as they navigate a new power structure with platforms as key stakeholders (Qu et al, 2021). The second mode is that of viral song production, whereby short-video platforms and algorithms are leveraged for monetization. Conventional production norms are challenged particularly by placing less emphasis on authorship. Its audience includes China's huge underprivileged population, sparking a debate about popularity that what music is for "the people". These complexities reflect the Chinese music industry's ambivalence about platformisation and their anxieties about lower-tier markets.

Z

Simon ZAGORSKI-THOMAS (University of West London), 'Bringing 'Toons to Newcastle: Exploring Mix Techniques from a Musicological Perspective.'

The term *sonic cartoon* relates to the idea of speaker-based music being a schematic representation of multiple organic / mechanical sound sources in real space. More specifically it relates to the ways recorded and electronic music can be structured to suggest particular interpretations. In this session I will re-enact three different mixes of the same piece of recorded music to explore and demonstrate how complex acoustic phenomena can be simplified, clarified and made more impactful through audio processing. The process will also involve audio 'abstractions' and 'constructions' that function in the same way as abstract visual art and graphic design to suggest meaning through affect: through the suggestion of atmosphere, cultural resonances or downright strangeness.

By staging the same musical materials as three very different *sonic cartoons* I aim to demonstrate how re-enactment and practice research can be used to explore the detail and nuance of a theoretical position. Adopting the analytical method of *commutation* from semiotics (but not the theoretical position), I will explore how Tagg's use of the term in popular music analysis can be extended fruitfully from hypothetical substitutions (and

transformations, additions and deletions) to the real *commutations* of practice research. Driven by theoretical hypotheses built on the ecological approach to perception, embodied cognition, the neural theory of metaphor and actor network theory, I will demonstrate how audio mix practice and Cottrell's phonomusicology (the analysis of sound rather than notation) can both benefit from this deductive experimental approach.

In addition, this presentation will continue my exploration of the ways in which tacit knowledge can be represented and made explicit through modes of multimedia representation. In particular, this version of *commutation* has implications for creating narratives about both production and listening that expand the conventions of case study through 'versioning'.

Proposed Panels

PROPOSED PANEL 1: Nostalgia, Song and the Quest for Home: Production, Text, Reception

Panel members
Paul Carr, University of South Wales
Chris Inglis, British and Irish Institute of Modern Music
Anna Glew, University of Liverpool

Panel overview
This panel features two of the contributors and the editor of a forthcoming book, which is being published by Bloomsbury in 2025 (*Nostalgia, Song and the Quest for Home: Production, Text, Reception*). The editor of the book will lead off the panel, by briefly introducing its theoretical background and rationale, prior to discussing a range of musical examples of how creative practices in song resonate with notions of a nostalgic home—proposing four ontological categories: regional—national—spiritual—personal. Carr's paper will also examine the ways in which 'escape and return' narratives on albums such as The Killers' Pressure Machine (2021) and Dolly Parton's *My Tennessee Mountain Home* (1973) tend to merge 'home and away', 'reality and imagination' and 'time and space', resulting in what Bakhtin (1981) has described as the 'idyllic chronotope' in literature. When fuelled with nostalgia, the term 'nostalgic chronotope' is employed, with the paper discussing specific examples in song, ranging from Lisa Marie Presley and Natlee Cole's duets with their respective fathers ('Don't Cry Daddy' (1997) and 'Unforgettable' (1991)). Prior to introducing the panel, the editor's paper and introduction will conclude by outlining the ways in which the nostalgic chronotope has been employed as a marketing tool by the music industries, via exemplar songs such as 'Unchained Melody' (1955) and albums such as Jimi Hendrix's *Crash Landing* (1975) and Michael Jackson's *Xcsape* (2014).

'Let's Win Another Trophy Like We Did in '55': Representations of the North East throughout Makina Music (Inglis)

This paper will explore the genre of music known as makina, which was popularised throughout the North East of England during the late-1990s to mid-2000s. Typified by its high tempos, sped-up vocal samples and distinctive vocal delivery, makina was historically the music of choice for many young ravers across Newcastle upon Tyne and the surrounding area. Although never quite achieving the public recognition of other genres of electronic dance music such as house, techno, or drum 'n' bass – there exists a whole generation who associate the music with their memories of growing up in the region.

For many of those who came of age around the peak of the genre's popularity, makina can demonstrably be shown to have had an impact upon factors such as adolescent development, future tastes, views, and philosophies. Via the lens of musical reception (Longhurst (1995) and Nattiez (1990)), this paper will explore how specific makina songs and performances continue to evoke memories of place, time, and the concept of 'home'.

Narrating Home in Times of War: Ukrainian Popular Music after the Russian Full-Scale Invasion (Glew)

Following Russia's full-scale invasion of Ukraine in 2022, millions of Ukrainians left their homes to seek safety either abroad or in other regions of Ukraine (as internally displaced persons). As a result of shelling, a great number of houses and (in some instances) entire towns and villages were destroyed, with thousands of Ukrainians leaving their homes to fight against Russian forces. Following these consequences, home has become a key topic of Ukrainian popular war-time music—across genres. For example, Ukrainian popular songs offer nostalgic recollections about what home was like before the war (THMK feat. KOZAK SYSTEM 'Mother' (2022); Wellboy 'Going home' (2022)), after Ukraine's victory (Ostap Drivko 'We will win the war' (2022); DOVI 'There will be a celebration' (2023)), while also emphasising the need to defend it in the present (Master Kiba 'I will not give it away' (2022); BARABANDA 'Letter to Mother' (2022)).

This presentation will explore how nostalgic notions of home are expressed in times of crisis, analysing song lyrics and music videos as a text, focusing on how Ukrainian popular war-time music narrates 'home' in the context of displacement, separation and Russian aggression.

PROPOSED PANEL 2: Live Music Ecologies: Lessons Learned

Panel members
Patrycja Rozbicka, Aston University, UK
Owayne Smith, Aston University, UK
Mat Flynn, University of Liverpool, UK
Richard Anderson, University of Liverpool, UK
Adam Behr, Newcastle University, UK
Martin Nicastro, Università degli Studi di Pavia, Italy
Caroline O'Sullivan, Technological University Dublin, Ireland
Andrea Cleary, Technological University Dublin, Ireland
Séan Finnan, Technological University Dublin, Ireland

Panel overview
The Live Music Mapping Project (LMMP) is a UK-based research consortium (with partners in Europe and beyond) that works to measure the economic and socio-cultural impact of geographically defined live music ecosystems. LMMP works to provide analysis to policymakers, sector stakeholders and the public that establishes transferable best practices and policy solutions that meet the operational demands of dynamic and diverse 21st-century night-time economies.

LMMP's methods have derived from industry and policy facing academic research to produce a bespoke process for mapping live music ecosystems in specific locations (Birmingham, Dublin, Edinburgh, Hamburg, Liverpool, Milan, Newcastle, and Rotterdam). This involves deploying replicable surveys of audiences, musicians, venues and promoters, alongside interviews/workshops/panel sessions of key stakeholders – to produce tailored qualitative and quantitative data that allows for meaningful cross-cities and regions comparisons, and assessments of viable best practice. LMMP's methods also involve building on the underlying datasets to the creation of digital maps of the music ecosystems,

presenting music sector integrated with other publicly accessible data sources to broaden and strengthen the policymaking intelligence capacity of the research.

The session involves a joint presentation by the team covering the background to the work, the technical aspects of the LMMP methodology, and case-studies of its previous deployment and implementation, with lessons from mapping. This will be followed by group discussion and Q&A. The session addresses the theme of '*Place*' and the material aspects of live music 'ecologies' – relations between venues, stakeholders and their polities. We cover in the session in particular the following indicative topics of IASPM 2024: the place(s) of popular music, Music cities, studying and mapping popular music scenes, communities, ecologies.

Live Music Mapping Project: History, Context and Theory behind the Mapping (Rozbicka and Behr)

The opening section will discuss the contextual and theoretical aspects of researching live music in urban spaces, in particular the conceptual and practical relationships in play around 'live music ecologies' (Behr *et al* 2016), including the interplay between venues of different types and size, alongside the key role in such ecologies of non-musical agents and factors (e.g. transport links, planning and licensing policies, local authority personnel). It provides the background to, and an overview of, research and knowledge exchange in this area – including the UK Live Music Census (Webster *et al*), Birmingham Live Music Project (Rozbicka *et al*), Live Music Mapping Project – and considers the challenges and potential in developing such work using past and present data, alongside its policy uses and implications.

Mapping Music: Technical Solutions, Delivery and Challenges (Anderson and Nicastro)

This presentation will draw on the team's experience collating a comprehensive catalogue of the Liverpool City Region's and Milan's live music venues from publicly available sources which are plotted onto a digital map. These maps (using R-coding technology) enable a transformational presentation of data (a simple spreadsheet) into a visually apprehensible format. Additional layers of other data sources (ONS, local authority plans) and a heritage view each illustrate how city's music ecosystem has changed within recent decades. In particular, the case study of Liverpool illustrates how multi-layering publicly-available temporal data sources over the map of Liverpool's live music ecology provides novel historical insights which can be used to inform future planning, licencing and music policy decisions in the city. The case study of Milan will be used as a means of diachronic comparison. Building on a data set of 8288 live music events held in Milan from 1958-1962, we will present the potentiality of both data and geospatial visualization tools from a historiographical point of view. The application developed within the project is, in fact, highly scalable: it can map multiple music ecosystems across time and space, providing a digital platform for the comparative study of historical live music practices.

Live Music Mapping: Advanced Case Studies (Liverpool and Birmingham) (Flynn, Rozbicka & Smith)

How can music ecosystems mapping be useful? Using showcase examples from Liverpool and Birmingham regarding map deployment and usefulness, we will look at each city's venue ecology - numbers, capacity and typology of venues and their geolocations – and what has made their music ecosystems profiles unique compared to others. In the case of Liverpool, we will demonstrate how regional venue data was the foundation for innovative economic

modelling of live music sectors. When looking at Birmingham, we will ask what the mapping exercise tells us about the robustness and resilience of live music ecosystems during post-pandemic recovery.

Live Music Mapping: Mapping a Capital City (Dublin) (O'Sullivan, Cleary, Finnan)

This presentation will discuss the early findings from the Dublin mapping project. The musical profile of Dublin city is diverse. If there is a 'Dublin sound', it is one that reflects the fusion and experimentation that comes from musicians meeting, working and playing together in spaces which accommodate various genres of music. However, Give us the Night, the national campaigning body for night life in Ireland, reports that there has been an 84% decline in public spaces for dancing (and playing music) since the year 2000.
We will use the Dublin map to present a comprehensive typology of venues in the city - an overview of where music is experienced or more in more recent times where is it not. The map will elucidate how issues such as licensing legislation, gentrification, Brexit, and other factors such as Covid19, have impacted Dublin's music ecosystem and how that ecosystem compares to other equivalent sized cities.

PROPOSED PANEL 3: Popular Music: The View from the Nineteenth Century

Panel members
Oskar Cox Jensen (Newcastle University)
Katherine Hambridge (Durham University)
Jonathan Hicks (University of Aberdeen)

Panel overview
From the outside, Popular Music Studies is at once an enticing and a puzzling discipline, combining so much that is good of both the humanities and the social sciences, in order to analyse and, more often than not, to celebrate one of the richest fields of cultural activity in human history. That history, however, consists of some seventy years. While obviously and rightly focused on the recent past, it seems curious that the field is so entirely cut off from those that study the popular music (whatever that means) that helped create and in many ways continue to inform the musical practices that have become culturally dominant from the 1950s onwards. There is of course blues and, to some extent, jazz. But there has been a recognisable, flourishing popular music industry, at least in western Europe, for nearly five hundred years, while the coining of the term 'popular music' itself, with all the baggage that brings, is a thoroughly nineteenth-century story. In this group session, three scholars working primarily on the long nineteenth century, but with an ear cocked in either chronological direction, address the conference's theme of perspective to ask what might be gained by considering the subject with this longer timeframe in mind. What can the pop songs (and their infrastructures) of the nineteenth, as well as the twentieth and twenty-first centuries, tell us about this culture, and how do they mutually inform each other? What might we gain by returning to the conceptual debates that raged, first in Germany, then in the Anglosphere, some two hundred years ago? And in the context of a *longue durée* of pop, what counts as truly revolutionary?

The Longue Durée of the Musical Mainstream (Cox Jensen)

We have a decent grasp of what 'pop' means – though arguably pop is easier to conceive and delimit as a mood, an ideology, a sensibility, than it is as a musical genre (or supra-genre?). But when it comes to 'popular music' – the thing we claim to study – it's still extremely tricky. Are we content with negative definitions, and if so, which – is popular music the music that *isn't* …elite music? Art music? *Un*popular music? It's a messy word, and it immediately brings in the sorts of binaries, dualisms, that most of us would reject out of hand when it comes to anything more specific.

In this paper, I'd like to think about what it might mean to rescue 'mainstream' from the condescension of MOR snobbery, and use it as an analytical term to conceptualise, not just the music of the last seventy years, but the music – meaning overwhelmingly the songs – that have been central to European and, in part, global culture for a good five or six centuries. My focal point is the nineteenth century, and how its influence can be brought to bear in explaining the more recent past, beginning with that word 'mainstream' itself: the conventional metaphor first employed by Matthew Arnold to discuss German and English literature as a shared cultural current, formed from many tributaries – and with the potential to clean out the problems of the popular/elite binary altogether.

Pre-empting the Popular, Berlin c. 1800 (Hambridge)

In this paper I argue that the extreme self-consciousness of music and theatre critics in Berlin c. 1800 provides a revealing window into the development of the nineteenth-century North German discourse of the popular that has been so influential – and divisive – within both musicology and popular music studies. In Berlin at this point all genres and national traditions appeared at the *Nationaltheater* in German: without a system of alternative theatres to separate high and low, audiences – some argued – did not distinguish sufficiently between the quality or nature of the works played to them. In response to the influx of Parisian 'boulevard' and Viennese 'suburban' theatre, critics' increasing castigation of the audience as 'Pöbel' [the mob], 'rohe' [coarse] people, and 'ganzallgemeine' [common] opinion around 1800 refers, I argue, to a newly emerging understanding of popular musical consumption, before there was such a phenomenon. The vocabulary used was as yet unstable – and the objects of criticism were then, as since, various, including style, function, genre, and listening mode. But the importance in this period of a commercial version of popularity, alongside an idealized 'folk', cannot be underestimated both in terms of its necessary, (more) antagonistic relationship with the new idea of art music, and, I would argue, in its imbrication with modes of popular production.

Infrastructures of Popular Musical Memory in Nineteenth-Century Britain (Hicks)

This paper seeks to bring together two kinds of work in distinct but potentially related fields. The first concerns infrastructures in the context of music and sound (e.g. Devine and Boudreault-Fournier, 2021). Here, questions of media archaeology, political ecology, and network theory come to the fore: what resources are required for musical creativity to flourish? By what means does audible information flow from one end user to another? What becomes of the obsolete technologies that sonic innovation so readily begets? The second kind of work, loosely assembled under the banner of memory studies, appears to be of a more traditional humanistic bent: Rigney's 2012 account of the *Afterlives of Walter Scott*, for instance, tracks the use and meaning of literary texts across scattered theatrical, visual, and

social contexts. Yet studies of cultural memory have also been marked by a close attention to the materials by which plots, characters, and – of course – songs could be remembered. Or perhaps I should say *in* which songs (and all the rest) could be remembered.

To borrow the vocabulary of twenty-first-century file storage, this paper seeks to explore how studies of popular musical memory might address not only the cases where songs have been remembered and adapted through acts of singing (or dancing or drawing or discoursing, etc.), but also the vast quantities of songful 'junk data' that were collected and catalogued rarely to be retrieved, let alone reheard. While this phenomenon is hardly unique to the British nineteenth century, I suggest the practices and infrastructures developed in the Victorian music trade were sufficiently hegemonic that they went on to shape the forms of popular musical memory on which we rely to this day.

PROPOSED PANEL 4: Voices In and Out of Place: Perspectives on Accent, Region, Age and Time

Panel members
Richard Bracknellin (Newcastle University)
Richard Elliott (Newcastle University)
Emma Longmuir (Newcastle University)

Panel overview
This panel brings together three scholars whose research focuses on popular singers' voices. In thinking about the popular voice in connection to the conference themes of **place** and **perspective**, the papers explore different ways that singing voices can be placed in mass mediated performances. This can refer to the representation of place and regionality through the accent a singer uses (Speaker 1); where the voice sits in relation to other sounds in a performance and what that might highlight about musical and biographical time (Speaker 2); or how voices that revisit familiar performances of the past can, through acts of renewal, offer insights into the ageing of both humans and recordings (Speaker 3).

These papers all respond in their own way to the claims put forward in the call for papers that place is both physically located and imagined backwards through tradition, memory and familiarity. Papers 1 and 2 intersect more specifically in their exploration of voice as illustrative of place. Papers 2 and 3 intersect in their preoccupation with the representation of time and age in singing voices.

'On the Path of Changes': Accent, Place and Genre in Scottish Folk-Rock Music (Bracknellin)

The multimodal and interdisciplinary turn in voice studies has yet to address how singers' accent and pronunciation contributes to the ways their music is received and understood, in part because musicology lacks some of the analytic and conceptual tools needed to isolate its function and elucidate its meanings. However, such tools are often deployed in sociolinguistics - a field with its own tradition of popular music research - and may help us better understand the relationships connecting accent to place, genre, and identity.

Focusing on Scottish folk-rock band, Tide Lines, I explore how singers modify their pronunciation to position themselves in relation to generic and stylistic norms. While

sociolinguistic investigations (Beal 2009, Coupland 2012) have theorised the role of linguistic behaviour in this process, their disciplinary perspective necessarily marginalises some of the musical facets of singing. My research seeks to redress this imbalance by establishing how the phonetic-phonological and musical characteristics of vocal performance combine to create the impression of someone singing 'with an accent', before conceptualising how that impression influences secondary judgements about style and genre. In the case of Tide Lines, can we detect a shift in lead singer Robert Robertson's sung pronunciation that correlates to the band's apparent move away from a Celtrock or folk fusion identity and towards a commercial pop or rock one?

In the tradition of authors such as Victoria Malawey (2020) and Steven Rings (2015), I draw upon spectral analysis (a technique common to both sociolinguistics and voice studies) and conceptual and embodied approaches (Heidemann 2016, Jarman-Ivens 2011, Kane 2015), as well as introducing key sociolinguistic frameworks such as audience design (Bell 1984, 2002). I conclude by outlining some areas of congruence between voice studies and sociolinguistics and suggesting how my research might pave the way for future collaboration between the two disciplines.

Willie Nelson's Voices: The Place of Age and Time in Country Music (Elliott)

From song lyrics about the experience of ageing to the sight and sound of the ageing body, musicians both reflect and challenge prevailing social narratives. This paper examines the mediation of time and age in the work of the American country musician Willie Nelson (b. 1933) by using complementary perspectives of place and placing. Nelson is an example of a 'late voice' (Elliott, 2015), a singer-songwriter whose work emphasises retrospection and the layering of life experience and who has often been characterised as the embodiment of age. He is also a singer operating in a genre that emphasises place and region, aspects of which can be traced in his songwriting and singing. Nelson is known as a musician who places his voice and guitar playing in distinctive ways that owe as much to jazz as to country. Can these aspects of placing and timing be mapped on to the representation of place and time in Nelson's songs? This paper responds to this question by looking at a few examples of Nelson's work: instances of Nelson's late voice as it manifests in his music in albums from the 1970s to the 2020s; and *Long Story Short: Willie Nelson 90 Live at The Hollywood Bowl*, a set of concerts and recordings from 2023. The final section of the paper moves from the case study of Nelson to reflections on the mediation of place, age and time in country music more generally, connecting work by country music scholars to others working on popular music and ageing.

Vocal Renewal, Revision and Re-placement in Annie Lennox and Brandi Carlile's 2023 Live Performance of 'Love Is a Stranger' (Longmuir)

In 1991, Lucy O'Brien remarks at the end of her biography on Annie Lennox (b. 1954) that '[t]he potential for renewal always remains'. This was written prior to the release of Lennox's debut solo album, *Diva* in 1992. Lennox went on to have a successful solo career and had most recently, until 2020, been in relative retirement from the popular music industry. However, the global COVID-19 lockdown marked a restarting point for Lennox, and a surge of acoustic covers of her past work were included in online concerts and on Lennox's Instagram page. Post-lockdown, Lennox has been encouraged to return to live performance through collaborations with Brandi Carlile (b.1981).

Responses to Lennox's later-life voice largely bypass expected 'decline narratives' (Gullette, 2004; Gardner, 2020) and 'double standards of ageing' (Sontag, 1972) usually found in depictions of ageing female popular musicians. Instead, Lennox's voice is positioned as one which is 'out of time and out of place' (Halberstam, 2005). Additionally, Lennox and Carlile's voices could be thought of as 'mirrors' which reflect and refract time: Lennox's by mirroring her past through its 'agelessness' and Carlile's through mirroring Lennox's voice(s) when performing with her.

This paper will focus on the renewal and re-placement of voice in Lennox and Carlile's 2023 performance of Eurythmics' 'Love Is a Stranger' (1982). Within this performance, Lennox inhabits many voices: lead vocal, harmony and male backup singer. Carlile's role as a 'vocal mirror' to Lennox reflects and enhances Lennox's 'present' voice, whilst replacing aspects of her past vocal. This results in an uncanny experience of hearing Lennox's voice emanating from Carlile: a re-placement of the voice to another body. The paper will highlight, and expand upon, the notion that within cover songs there is '[a] delicate and dichotomous dance between past and present, place and possibility' (Plasketes, 2005).

PROPOSED PANEL 5: More than Just a Pub: Exploring Cultural Value and Social Identities in Community-Based Music Venues

Panel members
Nyle Bevan-Clark (University of Southampton, University of Bristol)
Isabel Thomas (Newcastle University)
Yorgos Paschos (University of York)

Panel overview
The COVID-19 pandemic and the rising cost of living have brought into question the sustainability and longevity of the live music sector. In academic, industry, and policy discourse, live music venues are ascribed not only economic value but social and cultural value, too—from social capital and public engagement to musical creativity and talent production (see Hoeven and Hitters 2019). However, their role in providing everyday entertainment and spaces for community-building is often understated, and narrow definitions of "grassroots" venues in the policy landscape can propagate stereotypes about certain venues and place a higher cultural value on those for which "original" musicmaking is its central focus.

This interdisciplinary panel aims to widen contemporary discussions around music venues by focusing on the role of small venues (including pubs, clubs, and institutes) as physical spaces and social hubs. It aims to challenge existing discourses of *which* live music spaces have a place in the current field of popular music research and policy and *why*. Drawing on findings from three postgraduate projects, this panel explores social, cultural, and heritage values and their intersections with place, belonging, community, and class. Paper 1 examines the historical foundations of spaces and how they affect the present-day interaction with local music scenes; Paper 2 explores the role of community music venues in structuring responses to social change in post-industrial contexts; and Paper 3 investigates the heritage importance of venues as "local symbolic beacons," fostering community and collective belonging.

In a UK context of widening inequalities and increasingly limited access to musicmaking opportunities, discussion of the value of local venues must be examined alongside questions

of place, class, community and belonging to ensure continued access to meaningful social and cultural experiences. The panel closes by inviting conference attendees to consider their experiences of everyday musicmaking and venues in their local contexts.

Hegemonic Roots or Grassroots? Class and Cultural Values in the Music History of Working Men's Clubs (Thomas)

The alarming rate of closure of working men's clubs and their variations has been a common story of local newspapers in recent years. However, despite the working men's club movement being possibly "the largest ever British provider of live entertainment" (Pete Brown 2022), and key to the live music experiences of working-class communities for at least a century and a half, they tend to be overlooked in live music policy and research which otherwise mitigates the closure of local, grassroots venues. While class-based assumptions on the value of different music scenes might be blamed, clubs have themselves been a site where externally imposed cultural values are both internalised and contested, from early disagreements over rational recreation to the perceived struggle over gig bookings between cover bands and new original music.

This paper looks at the history of these contested values in the music of working men's clubs, starting from their early Victorian foundations. It shows how pub-style singalongs, music hall performances, classical concerts, choral societies, brass bands, cabaret, rock 'n' roll, punk and even karaoke have been expressions of ownership and belonging within clubs, as well as a way to assert, react against, or nurture an alternative to middle-class and elite values. Such values may even continue to affect the survival of local music scenes in post-industrial areas.

The "Half-Life" of Social Clubs: COVID-19, Cost of Living, and the Long Shadow of Deindustrialization (Bevan-Clark)

Recent work in the study of deindustrialization has suggested that the notion of the "half-life" is a useful concept to frame industrial loss and social change (see Linkon 2018; Strangleman 2023). The "half-life" approach suggests that social changes such as deindustrialization are never a done process but rather are continually remade and restructured. This paper argues that the notion of the "half-life" of deindustrialization is a useful concept for studying community music venues, particularly within post-industrial, working-class contexts. It draws on ethnographic findings from a four-year project on everyday musicmaking in the South Wales Valleys to assess the contemporary importance of institutions such as social clubs and working-men's clubs.

It asks what role community music venues such as social clubs have played in shaping lived responses to social change and continuity, from the long shadow of deindustrialization to austerity, widening inequalities, and the current converging crises of the pandemic and a rising cost of living, before continuing with a provocation for policy—calling for greater data on community music venues and their decline and a widening of policy definitions of Grassroots Music Venues.

Assessing the Subcultural Heritage Importance of Grassroots Music Venues (Paschos)

This presentation explores the heritage significance of grassroots music venues (GMV), meaning their importance in terms of their engagement with local communities, their heritage both as physical spaces and social hubs, and their cultural and financial impact on the places

they are situated in. GMVs are typically small, social hubs that play a significant role in the formation of personal and collective identities by facilitating the nurturing of the relationship between live music, performers and audiences. By focusing on 4 GMVs (The Trades Club, The Brudenell Social Club, The Crescent Community Venue, and The Fulford Arms) all situated in Yorkshire, this presentation examines the heritage values that local people and audiences attach to these venues; the aesthetic, the evidential, the historic and the communal. Their actual physical appearance, their architectural style and the materials used for their construction as well as their audience, performing acts, activities, and specific characteristics to give venues their aesthetic appeal are taken into account. As such, this abstract turns the spotlight on music venues that are local symbolic beacons, creating a sense of community, and a collective sense of belonging and aims to prove their importance for local communities, talent development, and the UK music ecosystem.