

# GROOVE THE CITY

## URBAN MUSIC POLICIES

BETWEEN INFORMAL NETWORKS AND  
INSTITUTIONAL GOVERNANCE

BOOK OF  
ABSTRACTS

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**Groove the City**  
**Urban Music Policies between Informal Networks and**  
**Institutional Governance**

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**Urban Music Studies Scholars' Network**

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## **Abstracts Keynotes**

Will Straw (Montreal)

### **Urban Music as Policy Object**

In the last decade, cultural policy around the world has experienced what might be called an “urban turn”. In Canada, Australia and elsewhere, national cultural policies have floundered amidst the difficulty of defining national cultural specificities, and in the face of technological developments which threaten national instruments of cultural protection and development. The city, in this context, has emerged as the key site of innovative cultural policy. In the realm of music, national radio airplay quotas, record industry supports and other tools have lost ground even as cities have instituted Music Councils, festival districts and a variety of mechanisms for handling conflicts over the night (in which music is so often implicated.) My paper will examine the ways in which music has emerged as a key object of municipal cultural policy in the last decade. I will examine some of the ways in which this policy has “instrumentalized” music, instrumentalization of music which this has often involved, and enumerating the conflicts in which urban music now finds itself embroiled.

### **Biographical Note**

Will Straw is James McGill Professor of Urban Media Studies at McGill University Montreal. He is the author of *Cyanide and Sin: Visualizing Crime in 50s America* (Andrew Roth Gallery, 2006) and co-editor of several volumes including *Circulation and the City: Essays on Urban Culture* (with Alexandra Boutros) and *Formes Urbaines* (with Anouk Bélanger and Annie Gérin). He has published widely on cultures of the urban night and is the author of over 150 articles on music, cinema and urban culture.



Susana Zapke (Vienna)

## **The City as Text, the City as Melodic Imaginary Subjectivation**

More than any other European city, Vienna's site-specificity is associated with its acoustic-phonetic structure. Strategies and processes related to a city constitution by means of music have to be explored in terms of politics of emotion. A selection of festivities in the public space of Vienna during the First and the Second Republic will be taken into focus to explore the transformation of the perception of public space in a state of emergency. Public space is here designed in two ways, as real and as imaginary: the relativity of historical narratives/events is interfering with the imaginary ideological or artistic view of subjectivation.

### **Biographical Note**

Susana Zapke is professor of Musicology, vice-chancellor (2014-2018) at the Music and Arts University of the city of Vienna and dean of the Institute of Science and Research. In addition, she carries out many research projects like the ongoing *Music Mapping Vienna*. Her main research concerns musical medieval studies, history of musical notation and music in urban areas. Her many publications include contributions like *Urbane Polyphonie. Lebenstraum Stadt, Partituren der Städte. Urbanes*

*Bewusstsein und musikalischer Ausdruck* (together with S. Schmidl), *A Companion to Medieval Vienna*, *Brill's Companions to European History* and *Urban Music and Urban Design at the Time of the First Dukes of Habsburg - Vienna in the 14th and 15th Century*.



Martin Cloonan (Glasgow)

## **Glasgow Memories: Some Reflections in being on a Scene**

Between 2000 and 2017 I was based in Glasgow, Scotland, and became active in the city's music scene(s). Based on these experiences, this paper offers some critical reflections about the nature of these music industries within Glasgow and relates them to previous discussions of themes such as locality, scene, management and policy.

### **Biographical Note**

Martin Cloonan is Director of the Turku Institute for Advanced Studies (TIAS). His research mainly concerns the political economy of the music industries. He has recently completed a history of the British Musicians' Union, entitled *Workers' Play Time* (Manchester University Press, 2016, co-authored with John Williamson) which examines the history of the British music industries and of wider musical life between 1893 and 2013. Martin's other books include *Popular Music Industries and the State: Policy Notes* (co-written with Shane Homan and Jen Cattermole), the first part of a three-volume *History of Live Music in Britain* (co-written with Simon Frith, Matt Brennan and Emma Webster), *Dark Side of The Tune: Popular Music and Violence* (co-written with Bruce Johnson) and *Popular Music and the State*.



## **Abstracts Paper Presentations**

Alenka Barber-Kersovan (Lüneburg)

### **Busk the City! Regulation and Festivalisation of Street Music**

Playing music in the street for gratuities (busking) is a traditional form of musicking, as old as the first urban settlements themselves. However, it is only in the recent years that this once marginal music phenomenon moved into the focus of public interest. Next to the increasing media coverage and the growing research in this field this refers also to the ambivalent and sometimes even paradoxical relationship between street music and cities. On the one hand, for a number of reasons (noise pollution, complaints of residents and shop owners, obstructions of traffic or pedestrians flows) busking always had and still has a substantial conflict potential, which might justify restrictive measures or even sanctions by town authorities. On the other hand, since street music makes a significant contribution to what is considered to be an “urban atmosphere”, it also became a key object of municipal cultural policy.

Especially in the 2010s, a good example for the political promotion of street music are Busking Days and Busking Festivals, through which the whole town is transformed into a big musical stage. This trend can be seen in the broader context of the economically motivated culturalisation and festivalisation of town policies, capitalizing on potential job creation, presentation of an appealing town image and the fostering of tourism. If such top-down popularization is favorable for this musical practice, however, is questionable, because of increasing regulation, professionalization, institutionalization and commercialization of busking an informal musical practice is losing the actual core of what traditionally characterized it as a unique form of musicking.

Giacomo Bottà (Helsinki)

### **Dancing in the Dark: Urban Nights and Popular Music**

Popular music is nowadays considered ubiquitous: it follows us while shopping, it is plugged into our ears while in transit or working and fills the minutes where we are put on hold.

However, it is at night that popular music reveals its ability to bring people together and catalyse augmented sociability. The urban night, in its array of clubs, bars, restaurants and discotheques, represents the antidote to the individualized, routinized and anonymous daytime.

This paper examines the role that popular music plays at night in European cities from three different perspectives:

1. Representation: How does popular music represent the night? What are the most used tropes in describing it?

2. Governance: Who are the actors involved in defining, governing and regulating the night? What role do the recently introduced 'night mayors' play in this?

3. Ecology: Where do we find popular music at night? Where does it proliferate and cluster and where is it hindered?

I am mainly taking into account the case of Helsinki, a Nordic welfare city, where the night has been mostly seen in terms of security. However, as I will show, this is rapidly changing due to the adoption of neo-liberal policies, heritage making and the discovery of hidden music potentials.

Pam Burnard (Cambridge)

### **Theorising a 'Moving Museum' to groove the City of Nanjing, China: The Rebranding of China as a Cultural Powerhouse played out by a Sound Art Installation in a Bus**

In this presentation I theorise the vision and practice of London-based sonic artist Mira Calix (<http://www.miraclix.com/>), who was commissioned to work collaboratively with students from the University of Nanjing, the capital of the Jiangsu province of the People's Republic of China and the second largest city in the East China region. In the winter of 2015, Mira was awarded a 6-week-residency in China. Her hosts were the Nanjing University of the Arts and the AMNUA Museum. Her concept was to create a site-specific sound art installation as a 'moving museum' on a public bus which offered a participatory space where a collection of sonic canvases were exhibited in motion on the streets of the city (<https://vimeo.com/152918647>). This project was timely in that, in early 2012, the Chinese government issued a wide-reaching cultural system reform which outlined plans for the promotion of China's creative industries more broadly. Mira's intention was threefold: (i) to mobilise the design elements of aural spatiality (or the space sound produces) where the potential of the performative space to immerse passengers in making (playing) might activate an experience that moves their thinking about museums; (ii) to invite/activate creative engagement within the matrix of the installation's own sonic materiality – that is, the physicality of the body and movement within city spaces; and (iii) to create the conditions for making felt the very possibility of experiencing a moving museum for the collective potential of moving (grooving) all passengers who took the public bus. What encounters with materials, sound, matter and space define/informed this moving museum in shaping change, recognising not only the cultural and aesthetic contributions but the political activism and contribution to socially conscious art.



Dennis Büscher-Ulbrich (Kiel)

### **Surplus Trap: Towards a Materialist Analysis of Trap Music**

Contemporary trap music videos frequently offer ambivalent and contradictory media representations of de-industrialized and crisis-ridden spaces emptied of capital and inhabited by a predominantly black 'underclass' whose members are subject to drug-related crime, extreme policing, and hypercarceration. (cf. Gilmore, Wacquant) A materialist cultural studies approach can illuminate the ways in which trap music videos articulate genre-specific material-symbolic particulars into a contingent and contradictory formal unity which in the last instance relates to the social totality of capitalist relations without being determined by it. More specifically, the paper argues that trap music articulates imaginary geographies of hyperghettoized spaces such as *Chiraq* (South Chicago), *Aulnay-sous-Bois* (North Paris), *Zone 6* (East Atlanta) that both capture and put a hip-hop spin on the shifting yet inextricable social realities of dispossession and racialization that remain a constant feature of capitalist urbanization and crisis. The ubiquitous 'trap' mise-en-scène of an armed gang both "trapped" and 'trapping' in front of a drug house can be shown to effectively allegorize 'the production of nonproduction' (Clover) and the condition of a growing 'relative surplus population [...] no longer directly necessary for the self-valorization of capital' (Marx 557). Pushed into informal and illegal markets, 'wageless life' (Denning) is increasingly subject to carceral management and racist police violence, particularly in the U.S. Extending its materialist analysis and allegorical reading to formal and structural elements of the music, the paper then explores selected trap beats' TR-808-inspired sub-bass patterns, accentuated by polyrhythmic snare drums and glitch-like stutters as well as synthetic hi-hats rattling at virtually inhuman speed etc. to eventually claim the following: Whether we read it allegorically (e.g. in terms of automation, class recomposition, or extended reproduction), or not, trap music's means of cultural production are a product of the very mode of production that under globalized conditions of crisis traps racialized surplus populations in the global banlieues.

Mark V. Campbell (Toronto)

### **Toronto Stand up! From T-Dot to the 6ix, or Not: The Role of archiving Hip Hop in remapping Toronto's Identity**

Since 2010, *Northside Hip Hop Archive* has existed as an online platform archiving Canadian hip hop history. Much of hip-hop's artistic achievement of the 1990s has not been digitized, narrowing the public's historical information on hip hop in Canada. In the 1990's, local hip hop artists in Toronto began renaming their city 'the T-Dot' in their rhymes (Campbell 2015; Cowie 2015). The act of naming and renaming a city signals not just deeper community relations, but also a renewed sense of belonging with a stake in influencing the city's culturescape. Through the creation of various

public exhibitions, Northside Hip Hop Archive has encouraged public and personal archiving of Toronto hip hop history as a way to disrupt the forgetting of their pioneering cultural work. Along with his meteoric rise on the pop charts, Drake subsequently popularized the term 'The 6ix' to describe Toronto. Since being amplified via his 2015 track 'Know Yourself', 'The 6ix' was employed by many of Toronto's hip-hop artists as well as by major cultural outlets and institutions, including libraries, radio stations and cultural brokers such as the Canadian Broadcasting Corporation. This has produced conditions of contestation between a digital generation and an analogue generation of Toronto hip hop communities over how to name the city's urban spaces. The contested renaming of Toronto as 'The 6ix' lays out the role and importance of hip hop archives and the ability of the archive to spur collective and individual acts of remembering a city's hip hop history.

Safa Canalp (Örebro)

#### **Towards a Notion of Subcultural Transfer – Part 4: The thin Line between Co-optation and Collaboration**

In her seminal work *Club Cultures*, Sarah Thornton's post-modernist leaning towards autonomous identity construction makes her conception of the notion of subcultural capital predominantly draw upon Bourdieu's notion of cultural capital. Although the notion stands firmly within the investigation of music communities in Britain's urban rave zones during the late 1980s and early 1990s, and though it has become a popular point of reference within the scholarship on non-Western urban music studies too, its appropriation into socio-politically different contexts may lead to some overlooked ontological and dialectical problems. The city of Istanbul which has seen substantial cultural fluctuations during Erdogan's long reign can be considered as a good example for such slippery contexts in which accumulation, preservation and loss of subcultural capital among the community may rely on different determinants that ought to be better understood through shifting our attention to other types of Bourdieusian capitals with a process-based approach.

This paper aims to foster discussion on status dynamics within urban music environments. Through focusing on Turkey's independent music personalities' (e.g. especially event organizers') growing dependence on local cultural corporations in Erdogan's so-called New Turkey, it is intended to show how since the late 2000s, growing conglomerates of Turkey have laid their corporate hands on the precessional local cultural industry, and how, under Erdogan's neo-liberal authoritarianism several independent music personalities have risked their subcultural positions within the community through activities that have ranged from co-optation to collaboration in the eyes of the relevant beholders of subcultural capital. Conceptual and methodological approaches of the paper are presented with the data that I have been collecting for my doctoral research on Turkey's independent music scene and community.

Pete Dale (Manchester)

### **Remember the Riots in 1991?: 'New Monkey' in Newcastle upon Tyne and the Folk Memory of Public Disorder**

In 1991, riots erupted across the UK in major cities such as Birmingham (Handsworth), Oxford (Blackbird Leys) and Cardiff (Ely). Newcastle upon Tyne's Meadow Well estate saw particularly violent public disorder in that moment. By 2011, however, when riots again broke out across the UK (although, interestingly, not on Tyneside), the Meadow Well riots garnered barely any specific mention, Brixton and Toxteth in 1981 being much more commonly invoked. Within Tyneside, nevertheless, the Meadow Well riots have been consistently commemorated by the MC rappers who are associated with a distinctive local brand of happy hardcore known locally as 'New Monkey'. Why did rioting fail to occur on Tyneside in 2011? After 'grime' came to prominence in London in the early years of the present century, it caught on in many parts of the North such as Manchester and Leeds but not in Tyneside, Wearside and Teeside. Instead, the New Monkey music of the mid-1990s remained the style of choice amongst socio-economically disadvantaged urban youth in these localities. To what extent did race and identity cause New Monkey to prevail over grime and dubstep in Newcastle upon Tyne? The way New Monkey MCs commemorate the Meadow Well riots of 1991 is a folk memorialisation of sorts. The music doesn't sound like "folk", however. How important, then, is the musical character of New Monkey for the urban experience of young people on Tyneside as they navigate the role of their city relative to the rest of the UK?

Pete Dale & Pam Burnard (Manchester/Cambridge)

### **Urban Musics as Culturally and Socially Engaged Practices Theorised**

It is well known that making music with DJ decks (a key practice within urban music of the last decades) is much further removed from the popular music into which most music educators were enculturated. We know that DJing/MCing and rapping is rarely practiced in schools and higher education. We know that DJing, MCing/rapping and 'making beats' with technology involves a very different set of musical knowledges and approach when compared with classical music and most popular music. We know that urban musics can have transformative effects on young people in terms of not only musical learning/understanding but also self-confidence, mental well-being and much more. There is an urgent need, therefore, for music and cultural education (particularly in schools and diverse community settings where young people tell us about structural cultural and institutional disengagement), to recognise this music for what it is: the most popular music in the world in the 21st century, hugely important to overwhelming numbers of young people that need to find self-expression, empowerment and healing.

Despite this immense popularity and social, cultural and economic significance, urban music is barely recognised by the mainstream educational establishment and the wider society. There is presently a lack of explicit social theory of urban musics that can be applied in the everyday practices of teachers in classrooms and community settings in and across formal and informal educational settings. In this presentation we share initial planning of a study which seeks to advance culturally appropriate and transnational methods for comparing the diverse nature and new knowledge, mechanisms and techniques/practices generated by Urban Musics (e.g. how DJing and MCing/rapping, as skill-based art forms, arise in various cultural contexts) and comparing impact in the reduction of inequality between perceptions of cultural value in music. We will problematise cultural and social practices and how urban musics can be applied in educational contexts where oppression and marginalization have been the order of the day for children, their families and the schools and communities that support and house them. We will explore the use of a number of philosophical concepts for thinking with theory including Barad's 'material intra-activity'; Butler's performativity and Deleuze's 'desire'.

Adrian Debattista (Valletta)

### **Mobilising Alternative Capital in an emergent Music Sector: The Case of Live Music Promoters in Malta**

Through the lens of live music promoters in Malta the practice of live music promotion was explored while taking into account structural factors that contribute towards their practices. Malta's live music industry is considered to be an emergent sector mostly made up of micro-enterprises with self-employed individuals or freelancers. This was considered to be the structure that contributes towards or limits promoters' practices. In order to explore practices of these key figures in live music, in-depth semi-structured interviews were conducted with a sample of promoters operating in Malta. In the process of actualising the live music experience, a multifarious network of actors is involved arguably with conflicting values. Amongst them is the promoter whose responsibility as both a cultural producer and intermediary is to mediate between actors.

With Malta's city-state characteristics bringing forth close-knit social networks of small communities, intermediaries are likely to depend on reputation beyond economic resources to legitimise themselves. 'Enthusiast' promoters are likely to self-identify with higher risks and be guided by their tastes due to their interest in attaining non-economic forms of capital (social, cultural, symbolic) to improve their constructed position within the live music 'field'. Meanwhile, 'commercial' promoters while expectedly motivated by economic capital, may do so since they have already earned their desired status within their field. This informs their methods of forming and mobilising capital within social networks of trust as they mediate between actors with the aim of producing a unique live music experience. These are reflected for

instance, in their approach towards the perceived lack of desirable physical infrastructure, geographical boundaries and market saturation.

The term 'live music' refers to a presentational or participatory performance of people singing and/or playing music on instruments or digital equipment within a socially produced place. Therefore it is defined by its temporal uniqueness and perceived authenticity combining the interaction of artists, audiences and venues (which could be indoor or outdoor). The presentation will take music as understood within popular music studies relating to genres such rock, pop and derivative genres. Specifically the scene being studied can be considered as the 'alternative' music scene due to its members identifying themselves as being independent adopting a 'DIY' approach to production as well as its music genres' perceived 'uniqueness' and 'restricted' nature against the mass mainstream.

Eduardo de la Fuente & Michael Walsh (Canberra)

### **Sonic Textures: Listening Practices and the 'Framing' of Urban Experience**

In his quasi-manifesto for a communication geography, Jansson makes an argument for 'texture' as the key concept for a discipline 'deal[ing] explicitly with the space-communication nexus'. Interestingly, Lefebvre's 'Production of Space' suggested it was the '*texture* of space [that] affords opportunities not only to social acts with no particular place in it and no particular link with it, but also to a spatial practice that it does indeed determine, namely its collective and individual use'. In the realm of sound and music studies, the concept of texture has been used by Tacchi to capture how 'radio sound provides a textured "soundscape" in the home', one that allows for sounds to be experienced as 'immediate' and 'intimate', and to act as both 'background' and 'foreground' to daily life. With the advent of mobile and digital music technologies the entanglement of sonic textures with spatial matters increases dramatically. As Thibaud notes, mobile listening practices constitute the urban-phenomenological equivalent of 'doors', 'bridges' and 'interchanges'; where listening to music on a mobile device makes for distinct 'access rituals' and provides for a type of distinct 'rhythm of the street'. In this paper, we draw on 29 interviews with urbanites aged between 19 and 60 years of age on their listening practices across five primary spatial sites or nodes: work, home, retail spaces, private motor vehicles and public transport contexts. The semi-structured interviews sometimes also touched on experiences in performance venues and on the musicality (or otherwise) of the city in which the respondents lived (i.e., whether the city in question had a vibrant musical scene and whether they felt connected to it). From our data we reconstruct the urban sonic textures that social actors reported experiencing through their listening practices not as a set of fixed musical-spatial determinations but rather as a set of complex, situational 'inter-weavings' that call for a close study of microsociological behaviour, urban atmospherics and the materialities of sound. Thus, if Jansson is right in calling texture the key concept of the new communication geography, we conclude that

textural analysis is also well suited to the type of empirical and conceptual work that might take place where sound-cum-music studies meet urban theory and research.

Pranoo Deshraj (Hyderabad)

### **Sex and Sound in Bombay City: Aural Pleasure and Anxiety in Filmi Disco**

With the publication of Walter Benjamin's Arcades Project the recognition of the city, as a metaphor for modernity under the conditions of industrial capitalism, as an image and text that offers to be read has gained prominence. For the post-colonial city, the conditions of urbanism are often read under the shadow of the 'west'. Sex and Sound in Bombay City: Aural Pleasure and Anxiety in Filmi Disco looks at a historical moment in the era of Hindi film music that marked a shift in filmi music culture away from 'classical music' in favour of fast-paced, beats-oriented Disco music. Often denigrated as repetitive and imitative as it adapted and sampled popular Disco hits from the west, this essentially metropolitan music captured the sound-image of a young, urban generation emerging under the conditions of global commodity/cultural exchange. This paper traces Filmi Disco as an aural urban aesthetic, by looking at the debates around the high/low culture status of Disco music in extra-diegetic texts such as reader letters and articles by critics in popular magazines and newspapers of the time, i.e. the 80s. The paper argues instead for a reinterpretation of these categories following Jameson's critique of these binaries in Reification and Utopia in Mass Culture and firmly locates Disco as a symptom of a shifting political economy, the debates on its status a symptom of anxiety around its cultural value and affinity to the Indian nation-state, its identities and sexualities.

Sigrún Lilja Einarsdóttir (Bifröst)

### **The City of the Dreaming Spires: Cultural Hegemony, Social Diversity and Elitism in the Oxford Collegiate Choral Context**

Since the medieval period, musical activities have played an important role in the everyday life of many English colleges (linked to the medieval church; particularly choral singing in Oxford, Cambridge and Durham. Findings (sketched in this presentation) indicate that the historic collegiate choral tradition at Oxford colleges and halls is in many ways unique, in terms of its long history, ritual and culture, and the impact on both individual and collective identities among students and alumni, although there is considerable cultural diversity among the colleges and halls themselves. Furthermore, by studying the structure and demographic information about the choirs, findings indicate a limited social and cultural diversity, in terms of socio-economic background (elitism) and that participating in collegiate choral activities has notable influences on members' musical development and identities. There is a widely acknowledged hierarchy among the choirs, in which the three Choral Foundations (Christ Church, New and Magdalen College), who still maintain

the ancient tradition of male voices and boy trebles (with associated preparatory schools from which the trebles are drawn) that spans a period of 1400 years within the English church, are the most renowned in terms of musical quality, history of musicianship and international reputation, even though some of the mixed-voice choirs are known for excellent musicianship. This is linked to different historical contexts and traditions, particularly gender politics (in terms of the male-dominant, historic tradition), access to funding, administrative and cultural policy issues, and competition in terms of musical talent and the politics of vocal auditions. In addition, some of the more established collegiate choirs are a part of the college identity and play a role in the colleges' promotional activities.

Angela Fiore & Sara Belotti (Modena)

### **Mapping the Este Court: Urban Soundscapes of a Ducal City (XVII cent.)**

During the 17th century, the city of Modena became an important musical centre thanks to the Este family. The court attracted composers and musicians from different parts of Italy. In particular, during Francesco II d'Este's reign (1674-94) the musical production knew the highest and most intense moment. Magnificent performances with movable theatres and ephemeral machines were the means to enhance the House of Este and to celebrate political and social events that involved the whole city. Assuming that the landscape is the expression of the identity of a society, in its visual and sound form, the contribution aims to explore the complex relationships between music and landscape within a specific urban context in order to highlight its contribution to the territory construction, as well as social identity and institutional authorities. In particular, crossing ancient maps with musical and archival sources of the House of Este, we will analyse the historical soundscape of the Este Court and the city of Modena, considering the music not only as a merely artistic activity, but also as social, political and cultural activity. In this perspective, reconstructing and mapping the musical activity of the various institutions present in Modena can lead us to understand how music was a central part of the urban culture and how much it contributed to the construction of the cultural identity of the city itself. Through the use of Geographic Information Systems (GIS) and new technologies, it will be possible to create an interactive map that allows to reconstruct the landscape of the historical period in analysis and to provide new ideas for the enhancement of the cultural heritage and the city itself.

Murray Forman (Boston)

### **“To Promote and Preserve the Culture”: Hip-Hop in and as Urban Institution**

This paper analyzes the rationale and organizational initiatives in the formation of hip-hop archives as emergent cultural actors in U.S. cities. Hip-hop archives are examined as important apparatuses for the articulation of civic identity and a conduit for submerged urban narratives. Emphasizing rap music, hip-hop archives typically evolve as collaborative endeavors, connecting forces across civic sectors. Whereas Keith Negus’s industrial analysis of rap music focused on the business dynamics ‘between the street and the executive suite’ (Negus 1999), an analysis of hip-hop archivization engages a broader range of urban institutions encompassing city-run cultural programs, universities, libraries, and philanthropic foundations. These archival initiatives align hip-hop musicians within a city’s cultural fabric in new ways. Hip-hop archives acknowledge and celebrate key artists whose creative labor influenced a city’s music scene.

Yet an archive also reinforces the ongoing vitality of an urban hip-hop scene by providing an alternative outlet for creative involvement by the local pioneers and veterans themselves. The archives integrate individuals with their own histories within the urban music scene (whether as artists, entrepreneurs, media workers, or fans), drawing on localized cultural capital (founded in experience and knowledge of the city) and localized social capital (involving alignments across dispersed community networks). The paper consequently assesses the extent to which hip-hop archives constitute a site through which urban history and civic legacies are extended and revitalized, interrogating the claims that official hip-hop archives can become a crucial component of a city’s musical heritage and a contributing element to the local urban identity.

Pacey Foster (Boston)

### **Public Partners and Community Curators: Lessons from Building the Massachusetts Hip Hop Archive**

In this paper, I use the story of the birth and evolution of the *Massachusetts Hip Hop Archive* to identify theoretical and practical issues that arise when large public institutions engage community members in collecting and preserving urban arts and culture. Given its proximity to New York City, hip-hop emerged in Boston almost as soon as it was born just a few hundred miles to the south. However, due to a complex combination of cultural, geographic and structural obstacles, hip-hop artists in Boston have historically struggled to get local and national recognition. This presents an enormous opportunity for institutions and scholars to correct this gap in the historical record by collecting, preserving and sharing the communities’ untold stories.



At the same time, this relative deprivation also heightens the challenges and responsibilities of large institutions as they work to document a living urban culture that has been subject to historical forces of appropriation and discrimination. I use this case to discuss the challenges and opportunities at the intersection of institutional governance and informal networks as the professional practices of archivists and library staff meet the fast-paced, digital and informal networks of local hip-hop communities. I conclude by discussing how a public oral history program called the *Massachusetts Memories Roadshow* resolves some of these dilemmas by empowering networks of community members to build public archives of their own culture and stories told in their own voices.

Lisa Gaupp (Lueneburg)

### **Urban Music Festivals and Politics of Diversity**

The paper analyzes the politics of diversity at urban music festivals. Diversity issues have become one of the key issues in the economy, in public life and in governance – in particular in the cultural field. There is now a growing significance of urban music festivals for city branding and marketing. Urban music festivals – especially in relation to ‘global music practices’ – have been used by purposefully connecting ‘music’, ‘diversity’ and ‘city’ to giving a city the attribute of being ‘diverse’. However, the more diversity becomes present and visible, the more it appears to be regulated, policed, and standardized in various ways and with different purposes. In order to show how urban music festivals serve politics, some examples as to how diversity is standardized in narratives taking place in festival curating processes will be unraveled. For example, music festivals will be presented that follow the goal of creating a more inclusive environment. As such, the notions of politics and domination are at the center of these practices. Power is established and de-established by assigning differences, by controlling and sanctioning deviance, leading for example to standardization and thereby to the urban institutionalization of diversity.

Paula Guerra (Porto)

### **Lost in the Néons of a `New City`: The Relations Between the City and Music in Portugal from the Eighties to the Present**

Musical fruition has been a central theme in sociology for the past three decades. Addressed by quantitative and qualitative methods, the research – already classic – evidenced the role of music as a means of social distinction and status. But the association between music and the city seems to be the equation that was lacking to explain the emergence and consolidation of many musical scenes, among which we highlight the Portuguese ones. With the success of pop-rock, the cosmopolitan development and affirmation of the cities of Lisbon and Porto (and to some extent Coimbra) were decisive for the pop-rock boom itself and the consolidation of its respective industry in Portugal. Apart from the determining role of the city, we cannot fail to mention the correlative importance of the night – namely the experience of the night youth cultures in the city. In this paper, we will cover the diachrony of the umbilical relationship between the city and modern Portuguese music from the eighties to the present, considering the development of two intensive studies about the musical fruition of the city developed in 2010 and 2018 – respectively. We consider the sphere of aesthetic and ludic cosmopolitanism to be particularly relevant to this approach. That is, a know-how to do and how to be in the experimentation and fruition of cultural difference, through consumption and urban cultural practices. Equally relevant is the continuing structuring importance of music at the level of various urban cultural practices. Although not the only factor found in our studies, we consider that music serves as a decoy for other practices, as well as an essential enhancer to understand the new forms of cosmopolitanism that we find in the two great Portuguese metropolises.

Séverin Guillard (Paris)

### **From Urban Imaginaries to Urban Development: the Impact of Rap Music on the Image of two American Cities**

While urban space has long been a privileged site for music activities, music recently started to play a significant role in the transformation of cities. In a context where urban spaces are branded as “creative” or “festive” places, some local governments started to praise local music scenes as an effective tool to improve the attractiveness of their cities. However, is the contribution of music to cities always that straightforward? And, above all, is it always going in the same direction as the marketing strategies initiated by local authorities? In this presentation, I show that, actually, the impact of music on cities functions through a complex process, involving a diversity of actors with diverging interests. I will explore these issues with the example of rap music in two American cities: Minneapolis, Minnesota, and Atlanta, Georgia. First of all, I analyze how rappers gave a new visibility to these cities,

releasing works that reproduce and challenge the dominant imaginaries associated with these places. This led local authorities to reuse these works in their marketing strategies. However, in each city, the use of rap music was not equally successful: while, in Minneapolis, this genre became a way to attract “young, talented workers”, in Atlanta, it gave birth to a national controversy that led to a drastic change in the marketing strategies. I will show that these differences have to do with the ways cities want to promote themselves, but also with the role they grant to various populations in their development: behind the attractiveness of cities, the use of rap music is in fact revealing some social divides that cities wish to overcome.

Eileen Hogan (Cork)

### **Music-Making, Well-Being, and Cultural Policy in a Small Irish City**

Although sociological literature on urban music scenes represents a significant body of work, few studies have focused explicitly on the concept of well-being, which is more often presented as a tacit and uninterrogated assumption. Enhancing well-being as an explicit objective of cultural policy also tends to be overshadowed by economic deterministic goals. This paper centres on the concept of well-being and its relevance to urban music scenes and urban and cultural policy-making. Discussion is informed by extensive ethnographic research on the local popular music scene in Cork city, Ireland, between 2010 and 2013, a period marked by socio-economic upheaval associated with the international economic crisis and the Irish recession. By focusing on the social significance of popular music-making the paper evidences that local music producers’ practices in this small city’s music scene are reward-orientated, but are shaped by the research subjects’ emotional investments in the local, their sense of place, and their sense of community, and are not therefore entirely grounded in self-interest. It explores how the music-making community is sustained through values of solidarity, interdependence, and mutual support. The relational and contextual understanding of music-making and well-being advanced in these arguments contributes to literature on creative labour, cultural policy and urban planning. This informs thinking on the possibilities of shaping more inclusive and liveable future cities, which is a timely reflection in the post-crisis context as we look for new - more positive, more social, more civil and more civic - ways of being-in-the-world and being well in the world.

Marek Jeziński (Toruń)

### **Rituals that Groove the City: Music Festivals as the Urban Phenomenon**

In the paper I examine music festivals as a kind of ritualistic behavior conducted mainly in urban space. The festivals presenting differentiated genres of music become phenomena whose significance for cities can be discussed with regard to music, the spectators, the performers, the city institutions (local governments, urban policies), and to the general cultural impact they have both on local communities and music life in a particular country or a city. On the one hand, urban areas provide specific environments for festivals in several aspects, namely in social, artistic, economic, logistic, and geographical ones. On the other hand, festivals perform certain functions in the network of an urban milieu, which are related to the people (the local participants and festival tourism and tourists as spectators), institutions (organization, institutionalization of periodical festivals), and logistics. Consequently, at the turn of the 21st century festivals encompass a typical form of presence of music in contemporary cities: in this context, "grooving the city" means mostly grooving and spinning music festivals in urban areas. Thus, music festivals can be perceived as a ritualized form of performing and listening to music.

Using the cultural studies perspective, I shall examine urban festivals on a cultural level and analyze the patterns of behavior, customs, rituals, and cultural practices performed during festivals. The examples of Od Nowa Jazz Festival, Świętojański Festiwal Organowy, and Probaltica Festival (all held in Toruń, Poland) provide the empirical material for analyzing the rituals performed by the festival participants on the one hand, and on the other, for the examination of music policies practiced by urban governments. Such rituals depend on numerous background aspects such as the music genre of a festival (i.e., jazz, baroque organ, and contemporary music), social or class backgrounds of the audiences, experiences of the musicians performing and the attitude towards art displayed by the municipal government and manifested in municipal policies.

Michael Kahr (Graz)

### **Jazz & the City: Local Music in Global Context**

This paper examines jazz in urban and global contexts, based on a case study conducted in the Austrian city of Graz, which is known for its academic institutes for jazz and jazz research (founded in 1965, respectively 1971). Departing from a historical overview of jazz in Graz, which involves information about the emergence of a local jazz scene during the period of British occupation after WWII and the development and impact of the academic jazz institutes, the presentation inquires the relationships between this distinct place, its people and their music in the context of global jazz. It explores the professional and personal exchanges between local and international jazz musicians and institutions, and analyzes some of the music produced in this dynamic scene. The study reveals the interrelation between "American", "European" and

“local” jazz, describes modes of artistic assimilation, resistance and recognition, and points out the role of jazz in defining the cultural practice and identity of the city and, vice-versa, the position of Graz in the global development of jazz.

The paper is based on results of the artistic research project *Jazz & the City: Identity of a Capital of Jazz*, funded by the Austrian Science Fund FWF (2011–2013), and draws from the information in the author’s recently published monograph *Jazz & the City: Jazz in Graz von 1965 bis 2015*.

Aoife Kavanagh (Maynooth)

### **Making Music and Making Place: Mapping Musical Practice in Ireland’s Small Towns**

This paper will discuss my ongoing research on musical practice in small Irish towns and cities, whose musical practices and contexts have been under-recognised and under-researched, and the building of a ‘musical ecology of place’ (c.f. Watkins, 2011; Schippers, 2016; Keogh, 2013) theoretical framework. The research aims to understand the everyday realities and rhythms (Buttimer, 1976; Lefebvre, 2004) of this musical practice, the systems of power that act on this practice and affect its sustainability, and the ways in which musicians navigate the challenges they face. Furthermore, it argues that musicians contribute to place-making and community-building. ‘Musicking’ (Small, 1998) creates moments and spaces for meaningful emotions, memories and experiences that contribute to the making of place (Ingold, 2011; Adams et al., 2001). Places, in turn, affect music-making through the provision of supports and infrastructures, as well as musical practice resulting from the influences of a place’s locale, context and history.

The project uses an innovative deep mapping approach (Biggs, 2010; Loeffler, 2017), bringing together case study ethnographies of musical practice and a participatory community mapping with practitioners and community musicians and musical audiences and publics. The musical experiences, memories and opinions collected here from musicians from across ages, backgrounds, genres and interests, provides a spatial on-the-ground account of the everyday reality of building and sustaining the ‘musical ecology of place’. I consider the building of ‘musical fields of care’ to support practice, networks and connections in practice, the ‘work’ of music (Hawkins, 2014; Rice, 2003) and the ways in which policy, power and practice can both harmonise and collide in place.

Kwende Kefentse (London)

### **Scenography: A Methodology for the Spatial Analysis of Music Scenes, and a Window into their Value**

This paper will present comparative case studies in which space syntax methods, policy research, urban economic theory, and music industry research are used in the development of a methodology for the spatial evaluation of the live music ecology (read: live music scene) in the neighbourhoods of Brixton and Dalston. After using theory from Kratke (Kratke 2011) and Hillier (Hillier 2013) and others to define scenes both economically and spatially, case studies are evaluated using space syntax methods in a GIS platform as a foundation to quantitatively describe, analyse, and classify the spatial morphology and hierarchy of the performance spaces, and other "scene-adjacent" places that play a significant role in connecting flows of people to performance spaces in the two aforementioned scenes. The role of promotion as a spatial practice is central to the paper's investigation the transpatial relationships within a scene, and developing an index to measure them. Other historical and theoretical screens are brought to bear on the case studies, including policy analysis, creative industries in each respective area and analysis of how the music industry interacts with music scenes to put together a more complete picture of how this dynamic system functions and is valued.

Volker Kirchberg & Leonie Seibel (Lueneburg)

### **The Emerging Urban Significance of Contemporary Chamber and New Music Orchestras**

In the last two decades, several new cultural hallmarks (buildings and events) have communicated urban images of their cities. The mechanisms of this 'imagineering' have been refined, and they have changed in the last years. There is a paradigmatic shift from the more superficial symbolic function of a physical appearance to a deeper evocation of a stronger participatory urban cultural policy. Our case in point at this phase in our research is the *Ensemble Resonanz*, Hamburg's chamber orchestra of high renown. This orchestra cuts new ways by performing at unconventional places and innovative formats. The string ensemble is organized in a democratic way and works without a permanent conductor. The main location of the orchestra is in an old and massive bunker in the inner-city neighbourhood of Schanzenviertel. On the one hand, this orchestra wants to reach out to broader, non-typical (younger, diversified) audiences, furthering the urban development of this neighbourhood. On the other hand, the orchestra wants to maintain their present success by sustaining a flow of new listeners to its music. This research is an exploratory step towards a larger study of chamber and new music orchestras in Germany, and their possible impact on their urban locations.

Robin Kuchar (Lueneburg)

## **“Underground” Clubs as Urban Policies? Music Venues, the City and the Meaning of Symbolic Value**

“Underground” forms of popular music, their collective local appearance as well as the spaces they constitute recently undergo considerable transitions. Taking into account broader processes of urban regeneration, the appearance of a rather commercialized live music culture and changing spatial strategies of local scenes, the paper examines how originally underground music venues – as spaces of bottom-up movements and as breeding grounds of music production – handle ongoing transformations within urban environments.

Therefore, the paper presents some insights from three case studies undertaken in Hamburg St. Pauli. Based on the concept of space as a theoretical tie between urban, cultural and economic developments, fieldwork around Golden Pudel, Molotow and Mojo Club shows that in each case, the actors apply different strategies in order to preserve their basing – and individual - idea(l)s of self-governed cultural work.

As the results show, current developments lead to new forms and levels of autonomy, professionalization and institutionalization. Regarding the venue’s relationship towards urban policy and planning, the status of these venues – from highly precarious to “subcultural institutionalized” – clearly refers to their “symbolic value” appreciated by and their proximity to local government. All in all, it is questionable in which way attributes like “underground”, “scene-based” or “established” and “Mainstream” can still be appropriate in urban music culture.

Sebastian Matthias (Berlin)

## **Groove me – Choreographic Groove and the City**

Rather than looking at the groove of a city as a symbolic resource, one can conceptualize the actual body movements in urban spaces as groove from a choreographic perspective. Taking the dance club as a starting point, I would like to define groove in terms of a collective movement phenomenon that can be transferred to other contexts such as contemporary dance or urban spaces. The organization of dance improvisations and the loose but interlocking interactions in improvisations found in clubbing have the ability to facilitate individual movements. Drawing on concepts of groove in music theory and anthropology, I would like to present my artistic research on how movements within crowds can entrain each other and constitute a groove feeling. The collective synchronizing actions with several dancers at once in the context of the club enables a layered and plural communication process that infers a sense of easiness of movement generation and an amplification of individual movement impulses. The concept of an amplifying plural synchronization of movements in a related field can then be transferred as choreographic groove and offers a starting point to understand how groove shapes and guides our

walking patterns as we navigate within crowds in highly frequented spaces of urban life. Within this field of movement qualities the city dwellers are pulled along in their coupled motor movements. Taking examples from my artistic work I would like to show how we groove the city everyday and contribute to its own specific feeling.

Luciana Ferreira Moura Mendonca (Pernambuco)

### **Soundscapes, Scenes and (Con)tradi(c)tions: Music and Public Action in Recife**

During the 1990's, a very creative music scene flourished in Recife, capital of Pernambuco State (Brazil). It was called manguebeat, referring to ecosystem (mangue = mangrove) in which the city is located and used as a metaphor for cultural diversity. In fact, not only the city, but the whole Pernambuco state is very rich in traditional and contemporary music production and manguebeat was able to gather and project most of it. Inspired by DIY cultures and based on informal networks, mangue scene is not a living movement anymore, but it let its marks and legacies, since the population as well as the State agents recognize its symbolic production as representative of local/regional identity. Also, it had a broader impact on Brazilian popular music in general and some of the bands which were part of the scene are still active and have consolidated careers.

This paper intends to explore how this past scene imprinted changes in local cultural dynamics and policies that had multiple effects: the official projection of images of Recife as being a multicultural city; the changes in the hierarchy of classificatory systems concerning popular cultures and, consequently, in the practical support to projects, artists and groups; the creation of new music scenes and dynamics of production and consumption. All these effects must be contextualized in the broader frame of changes in global culture and policies, including the reconfiguration of music industry (mostly due to the impact of technological improvements) and the intangible heritage policies

Luiz Alberto Moura (Lisbon)

### **Passion, Demos and Tapes: A Cartography of the Portuguese Indie Labels and Musical Scenes (1977-2017)**

This paper aims to cast an initial and macro look at the Portuguese independent labels from the late 1970s (with radio DJ António Sergio's Pirate Dream label) to the present day. We will base our study on the urban space (regions, cities, neighbourhoods, etc.) where they are located and their relations with local artistic communities.

Throughout music history, indie labels have played a leading role in establishing and promoting particular "sounds" — such as K Records, in Olympia, USA; or Factory, in



Manchester, UK — boosting it not only by music releases but also with events and fanzines.

We work from the assumption that, because they were/are spread throughout the entire Portuguese territory, indie labels serve as catalysts and cultural propellers, pinning to the 'artistic map' places previously unrecognised by its musical production. Thus, and taking advantage of an already produced and expanded database, we intend to understand how these independent ways of creating and disseminating music in different parts of the country will gain its own characteristics and connect to the territory itself. And, in return, how this territory is transformed by this *modus operandi*.

Therefore, we intend to map the many musical scenes that have sprout in the country (and still do) by following the path of indie labels through the aforementioned period, and also, their relationship within local communities (creating careers, forging alliances, regenerating and/or adapting spaces for the musical practice) or even outside them.

Ana Oliveira (Lisbon)

### **Do It Together Again: Networks, Flows and Spaces in the Construction of Music Careers in the Portuguese Indie Scene**

This project is based on a triangulated vision of the Portuguese indie music production considering the relationship between three axis: a) the individual axis, composed by musicians and other agents of musical milieu and the careers, which in a do-it-yourself (DIY) way, they build and manage; b) the collective axis, which parts from a relational approach to music and which is formed by the networks, the creative milieu or scenes in which musicians live and which serve as substrate for the development of their professional trajectories, in an exercise of constant articulation between a DIY logic of creation and production and a do-it-together (DIT) one; and 3) the spatial and institutional axis, which refers to the relationship between music and the urban space, considering both its role and its dynamics in the creation and development of these musical paths, and the role that music scenes can play in urban development and in the (re)construction of images and narratives of cities - do-it-visible (DIV). This project seeks a dense sociological object, at the heart of urban sociology, arts and culture, proposing a renewed reading of the musical creation and its local roots in the metropolitan areas of Lisbon and Porto.

Utku Öğüt (Berlin)

### **Constructing a New Sound for Bosphorus: From Nostal-gia to Neo-Conservative Cultural Hegemony**

In recent decades, Turkey has undergone several changes in its political atmosphere that has been led by conservative right-wing party AKP (Justice and Development Party) as a result of sixteen years of being in power without interruption. One remarkable concept coming with these changes has been neo-conservatism that is conjointly operating with Neo-Ottomanism. These concepts fostered the idea of reviving pre-republican cultural heritage, including music with cultural policies of the government. As a growing cultural center and one of the former capitals of Ottoman Empire, Istanbul has been a point of interest for these cultural policies where the notable amount of cultural investments has been made during this period. Among these governmentally supported activities in Istanbul, an increasing number of concerts, music courses, and related workshops can be observed that focus on a very specific repertoire consisting of Türk Sanat Mûsikîsi (Turkish Art Music) which has been rooted in Ottoman classical music. It is also important to note that these activities are concentrated in the eastern coast of Bosphorus, mainly in Üsküdar and Beykoz – two historical districts with the highest population of conservative people – that serve as cultural activity center for this segment of society. In this research, I will investigate this revivalist and nostalgia-driven musical tendency associated with these parts of Istanbul. Related to this, the musical identity for “New Istanbul” imposed by the government and affiliated organizations or institutions such as municipalities, state-supported enterprises, societies will be evaluated considering the emerging relationship between Neo-Conservatism and Music in Turkey.

Iryna Paliy (Kharkiv)

### **The Principles of ‘Global Village’ in the Musicological Field**

In this report I will talk about the interaction of music in two fundamentally different areas – academic and non-academic. Here, one can see elements of musical languages, how expressive means switch from one sphere to another, and how brand new quality musical material is produced. ‘Academic music’ is understood as the music of the West European classical tradition, whereas ‘non-academic’ includes genres such as jazz and rock. Another musical area is folklore, and ethnic music is also regarded as a separate category. Convenience of communication made it possible for representatives of various civilizations to get acquainted with the musical language of other ethnic groups and subsequently apply the elements of these languages in individual composer creativity. This gave the ground for the emergence of a variety of musical directions in which interaction with different categories of music takes place.

In the report the interaction of ethnic music with other musical streams is specifically highlighted. Since 'ethnische musik' (folklore) has been predominantly practiced in rural areas, interactions with areas such as jazz, rock and academic music, brought it to the urban, professional stage, in both, mixed and pure ways. Today, the presence of authentic musical instruments of various ethnic groups in professional academic orchestras, along with traditional classical instruments of the symphony orchestra has become very common. Thus, the distinction between the town and the village is eroded and blurred. On the one hand urbanization and technical obsession prevail in the arts, whereas on the other hand, in terms of social relationships the 'global village' is happening. The globalization occurring in the world equates all the main musical categories (ethnics, classics, jazz, and rock), so that the perception of music from the discrete becomes holistic. The report also gives examples of such interaction of ethnic music with other musical areas.

Melanie Ptatschek (Lueneburg)

### **"Busker's Philosophy" – Urban Stages and Street Musicians in Los Angeles**

Whether public squares, streets or parks - all these places are stages of urban life and an expression of social development. The fact that these stages are not only performance platforms for street musicians is not an unknown phenomenon. Street performances and busking have always been rooted in cultural activity and as a performance practice part of the local music scenes.

Kokot et al. (2004) describe the street as "the hardest stage" in the world, on which not only musicians play out of sheer joie de vivre and enjoy the realization of their alternative lifestyles. Rather, it receives an existential significance - above all in current political and social change - and often offers the only possibility for the acquisition of money for food, rent and drugs. What significant value does music have here? Or is street music instrumentalized merely as a form of begging or as an alternative - possibly survival-important - business model?

Based on a post-doctoral research project, the social and cultural, but also the political and economic significance and interests of busking will be discussed in the course of time. This process of change seems to be influenced not only by the motives and intentions of the various protagonists involved in the phenomenon of street music. In the age of increasing digitization, it is mainly technical developments that bring with them artistic-aesthetic development potential and contribute to new possibilities within the performative act. In this context, the example of the German band DenManTau, whose members lived for three years as street musicians in California, will give insight into current scenes of street musicians in Los Angeles, their historical backgrounds and philosophies of busking.

Jhessica Reia (Rio de Janeiro)

### **Street Music, Informality, and the Right to the City: A transnational Perspective**

Street performance has been intertwined with urban life for centuries, especially after the mid-1800s. The history of the music performed in public spaces is usually found within the regulation prohibiting it, in newspapers' op-eds on the nuisance of street musicians, and police department archives. From London to Paris, Montreal to Rio de Janeiro, the regulation of street music highlights power relations and the contested realms of public spaces. The act of regulating, institutionalizing, zoning, and enforcing how street music should happen both above and below ground ends up having a significant impact on the right to the city, especially in the context of neoliberal approaches of city branding and mega-events. The use of urban infrastructure by musicians has been an issue in global cities for many years, and different approaches towards this practice point out to policies on security and public order, as well as governance dilemmas and the engagement of citizens in policymaking. Having this context in mind, the primary goal of this paper is to present a transnational discussion on the regulation of street music, shedding light on its illegalisms and the role of music in informal economies. The work is based on fieldwork carried out between 2013 and 2017 in two cities, Rio de Janeiro and Montreal. The research methods included a theoretical framework on regulation, street performance, and public spaces, as well as in-depth qualitative interviews (with street musicians, government representatives, music associations, subway representatives, etc.), participant observation (in festivals, subways, performances, etc.), and the use of images as part of the visual approach to the research.

Rosa Reitsamer (Vienna)

### **Not Playing in Tune: Feminist-Queer and Anti-Racist Approaches to Music and Place in Vienna**

As several scholars (e.g. Whiteley 2000, Leonard 2007) have shown, the overwhelming majority of urban spaces for popular music production and consumption carry within its form the dominant ideologies and politics that in regard to gender and sexuality remain overtly conservative, patriarchal and heteronormative. This paper considers the spaces of electronic dance music production in Vienna, Austria. Based on ethnographic research and interviews with DJs, musicians and club hosts, the paper shows how local feminist-queer initiatives such as Female Pressure and Femdex challenge these male-dominated spaces with the organisation of club nights and festivals. The paper suggests that feminist-queer networks open a possibility to discuss inequalities in local music scenes and offer a possibility to re-think the dominant popular music histories.

Kayla Rush (Belfast)

### **Researching Formalized Rock Music Education in Mid-Sized Cities**

This paper discusses a proposed research project, in which I intend to examine formalized rock music education in mid-sized cities in Ireland and the US Midwest. Rock music schools, aimed at both adults and children, have become more and more prominent in recent years. These institutions have the potential to shift current ethnomusicological and educational understandings of rock music pedagogy and transmission, as they move the location of transmission of musical knowledge out of the 'garage' (that is, informal networks of transmission and education) and into the classroom. These rock schools also raise crucial questions about the nature of class and capital in rock education and performance.

In this paper, I will outline my rationales for taking up this line of inquiry, arguing that my planned fieldsites in Belfast, Northern Ireland, and Fort Wayne, Indiana, offer a timely opportunity to re-examine the performance and teaching of class in the wake of the Brexit referendum and the election of Donald Trump. A focus on mid-sized cities, I will argue, has much to teach us about the ways in which ideas about music are developed, negotiated, and performed away from the prominent musical networks and means of production located in major urban centres like London, Chicago, or Nashville. I will ask whether these schools can contribute, or might contribute in the future, to localized and regional musical styles, genres, and identities rooted in smaller cities.

Finally, drawing on exploratory fieldwork at School of Rock Fort Wayne and Girls Rock School Northern Ireland, I will explore some early findings, examining the different forms that rock schools can take and sharing some preliminary ideas about where this research project might lead analytically and theoretically.

Piet C.A. Severijnen (Nijmegen)

### **The Communicative Function of Music in Processes of Citizens' Participation**

This PhD research project focuses on the function of music as a communicative tool in processes of citizens' participation and political decision aimed at the design and development of urban social housing.

Music plays an important role in the creation of health and wellbeing of people. Also music, together with speech, is an important communicative tool. For Socrates music is equal to the search for harmony. Processes of citizens' participation for urban policy decision making aim at involving opinions, preferences etc. of the people affected by the policy decisions. As such the process intends to identify possible agreements between on the one hand the planners, decision makers and on the other hand the people that will be affected by the eventual implementation of the decisions.

In various stages of this process, music can have a communicative function. From voicing an opinion in protest-songs; information about musical preferences of (future) urban dwellers to be used in the creation of a positive environmental atmosphere; to the use of sound and music in the presentation of urban plans. The health and wellbeing of the (future) occupants of the urban space should be central in this development of the urban environment and not (as often is the case) the approval for architects and artists from their professional community. In this context this project aims to research the possible communicative function of music in processes of citizens' participation.

Jordan Zalis (St. John's)

### **“This that new Toronto”: On Basketball, Music, Community Building, and Drake**

Today, professional basketball in Toronto looks like OVO fashion and sounds like OVO Sound, i.e., Drake. Led by ethnographic work and socio-cultural, political, and economic analyses, this paper argues the merits of the multi-million dollar OVO/Welcome Toronto 'We the North' community building campaign. Acknowledging hip-hop's status as North America's leading commercial music type, Maple Leaf Sports and Entertainment, owner of the Toronto Raptors basketball team, made Drake their global brand ambassador in 2015. In that position, he occupies his court-side seats, engages the players, fans, and media, and helps the team brand both the look of the arena and its soundings. For example, 2018's OVO/Welcome Toronto identity campaign produced six closely-curated, 'immersive brand experience', 'We the North' themed games. But, along-side what I am calling an experiment in Gesamtkunstwerk, or, 'art-work of the future/synthesis of the arts' (Wagner 1849), the OVO/Welcome Toronto/We the North campaign not only imagines a certain idea of Toronto in the arena, it is pushing to create it, outside, in the street. CAD 4,000,000 were pledged to refurbish three community basketball courts in the city, to enact positive change in selected underprivileged communities. Upon considering the campaign's adoption of this specific branded Northern identity, however, the celebration must be tempered with a set of critical questions and their analyses. What is Toronto's place in Canada? How is social life organized in this idea of North's imaginary? If "this that new Toronto," what was the old Toronto? What are their claims? A branded identity is at stake!

## Imprint & About



The network uses 'Urban Music Studies' as an umbrella term encompassing all efforts and disciplinary perspectives regarding research at the intersection of music and the city.

Our aim is to tie up different disciplinary approaches to music and the city from Urban Studies, Musicology, Popular Music Studies, Cultural Studies, Sociology, Economy, Geography and History.

The Urban Music Studies Scholars' Network tries to define the range and frontiers of Urban Music Studies related work in order to establish Urban Music Studies as a new inter- and transdisciplinary field of research.

Therefore, we are providing a forum to share work in workshops and conferences, collecting and disseminating information and research about Urban Music Studies, and documenting as well as discussing emerging work in this field.

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