# Analyzing Popular Music Policies:
# when PE meets CS

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# Popular music as a point of departure

o politics of popular music: music and the social

- sociology of culture: 'French provincialism' (Fleury, 2006)

- sociology of art: the question of the artwork

- CS: youth and music

o policies of popular music: culture and the political

- political economy of communication

- cultural industries theory

- public policies analysis

> How can we articulate these two dimensions ?

# Analyzing Popular Music Policies: a way for articulating the politics and economics of culture?

o Popular music cultures as means of representation for cultural movements:

- cultural turn in Communication and Information Sciences

- cultural movements and public sphere

o Popular music as a privileged site for studying cultural policies:

- "THE" cultural policy *vs* cultural policies by sector

- public policies: 'missing link' (Neveu, 1996)

> importance of cultural representations at micro/meso/macro levels

# Production in PMS and the question of power

o articulation between a socio-historical approach and *in situ* observations

- "the intermediate Nation-State level" (Cloonan, 1999)

- "music-making"/"music-exploiting" in local music cultures (Frith, Cloonan, Williamson, 2009)

o spaces of culture and power

- regulation as a discipline of the body

- regulation as an accessibility mode

# Music scene as a conceptual tool

o The question of musical communities:

’examining the ways in which particular musical practices 'work' to produce a **sense of community** within the conditions of metropolitan music scenes’ (Straw, 1991)

’**overproductive signifying community**; that is far more semiotic information is produced than can be rationally parsed’ (Shank, 1994)

o Straw’s perspective (1991):

- a **cultural space**: ‘in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation, and according to widely varying trajectories of change and cross-fertilization’

> ‘Bourdieu’s ‘field of cultural practices’ + Miège’s ‘social logic of cultural commodities’ + De Certeau’s ‘logic of circumstantial moves’

- a **cultural geography**: 'the manner in which musical practices within a scene tie themselves to processes of historical change occurring within a larger international musical culture will also be a significant basis of the way in which such forms are positioned within that scene at the local level'

> articulation of the local/global

o a 'muddled concept'(Hesmondhalgh, 2005)?

- a heuristic notion : Cohen, 1999; Harris, 2000; Straw, 2001; Stahl, 2003; Bennett, 2004; Guibert, 2006; Guibert, Hein, 2006; Lussier, 2008; Guibert, 2012...

- a typology of scenes: local, translocal, virtual (Bennett, Peterson, 2004)

- 'the term's function is simply an anti-essentializing one' (straw, 2001)

- the production of scenes: power and constraint (Cohen, 1999)

> 'spatial turn' in Popular Music Studies

# Cultural scenes from a PEC perspective

o cultural scenes as a way to situate public policies which have an impact on urban cultural activities (that are most of the times not cultural)

> 'Public policies of all sorts help to shape the spaces within which cultural scenes coalesce as moments in a city's collective life. Scenes actively seize these spaces in their own restless, creative quests for opportunity' (Straw, 2005)

o cultural scenes as specific public spaces

> 'Critical political economy is concerned to explain how the economic dynamics of production structure public discourse by promoting certain cultural forms over others' (Fenton, 2007)

# Cultural industries as actors of cultural policy

o study of the specific structure and organization of the French record industry (power relations)

o politics of the record (C.I.D.D.)

o record as: a luxury good, an export product, a decorative art, a modern artefact, an everyday good, an artwork, a cultural artefact

> Record industry as the main representative of the music industry

# Regulated and disputed cultural spaces (Paris, Sydney, Québec)

o urban and media regulations

- in the city: sound regulations ; no smoking policy; public venues; employment;   alcohol legislation; nightlife; public transports

- in the media: broadcasting; local content; program labelling and censorship ; copyright

o collective mobilizations

- live performance professionals
- nightlife actors

# Popular music governance and national cultural representations

o two frameworks of actions in France, Australia and Québec :

- social dimension of popular music (the youth and music)

- economical dimension of popular music (professionals and music)

o cultural representations: an international comparison

- culture for everyone

- the culture of everyone

- a profitable culture

- a diversified culture

> what PE and CS tell us about cultural policy: the need for a "cultural turn"

# Merci!

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