Analyzing Popular Music Policies: when PE meets CS

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Popular music as a point of departure

- 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

- 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?

- Popular music cultures as means of representation for cultural movements:
  - cultural turn in Communication and Information Sciences
  - cultural movements and public sphere

- 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

- 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)

- spaces of culture and power
  - regulation as a discipline of the body
  - regulation as an accessibility mode
Music scene as a conceptual tool

- 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)

- 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

- 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

- 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)

- 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

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

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

- 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)

- 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

- collective mobilizations
  - live performance professionals
  - nightlife actors
Popular music governance and national cultural representations

- 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)

- 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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