

MUSIC, CREATIVITY AND THE CULTURAL ECONOMY

Research Group Newsletter - May 2024

In this issue

- **Researcher updates:**

James Hannam, Kieron Hatton, Toni Diaz

- **News in Brief**

- **Researcher profiles:**

Matt Sanger

Johnny Hopkins

Chris Anderton

Welcome to the May 2024 newsletter of the Music, Creativity and the Cultural Economy research group.

In this issue we shine a light on some of the work coming out of the Music team at Solent, and provide brief updates on other activities of the research group.

What is the Music, Creativity and Cultural Economy research group?

- An inclusive and interdisciplinary group with a broad understanding of research (traditional, practice, knowledge exchange, public engagement).
- Open to all, no matter your pre-existing experience of research.
- Celebrates and promotes the work of our members.
- Fosters collaborations, peer support and capacity building.

To join the Research Group, promote your research and knowledge exchange activities or get involved in any other way, please email Dr. Chris Anderton (Research Group lead) at chris.anderton@solent.ac.uk

Researcher updates

James Hannam (Course Leader BA Hons Music Business) has recently had a chapter accepted for publication in the *Palgrave Handbook of Critical Music Industry Studies* (edited by Dr David Arditi, Associate Professor of Sociology at University of Texas at Arlington, and Dr Ryan Nolan of University of Exeter).



The chapter, entitled "Pressing Reset: Reimagining Performer and Songwriter Revenues in the Contemporary Music Industry" was co-authored with Dr Chris Anderton, and is due for publication later in 2024.

Abstract:

In addition to growing calls in the UK for a 'complete reset' of the streaming economy (DCMS, 2021), music industry organisations are re-evaluating how revenue from the public performance of music could be more effectively shared between different copyright owners. In this chapter, we outline how current industry practices significantly favour gatekeepers such as record companies and publishers at the expense of performers and songwriters.

The chapter focuses on three key areas. First, we examine how revenues from music streaming are typically calculated and distributed, and consider some of the alternatives that have been proposed. Second, we explore the arguments for and against the introduction of performer equitable remuneration on streaming. Finally, we analyze issues around data management and the 'black boxes' of unallocated revenue that result from missing or inaccurate metadata.

Dr Kieron Hatton (Lecturer in Social Work) is currently working with Dr Jo Redcliffe (University of Texas, Rio Grande) to edit a Special Issue of the academic journal *Practice: Social Work in Action*.

Their Call for Papers on 'Creativity and the Arts in Social Work' has attracted a wide range of contributors from across the UK and internationally, and several Solent staff members have volunteered to help in the peer review process.



Researcher updates

Toni Diaz (Course Leader, BSc Popular Music Production and BA Hons Popular Music Performance) worked with students to create Dolby Atmos mixes of new music from British Country Music Award winners Morganway.

Dolby Atmos is the leading immersive sound format for music and our specialist mix room at Solent was configured and commissioned by Technical Team Leader Jon Wills.

Toni Diaz Says ' Solent is one of the first universities to offer Dolby Atmos mixing for music, and our students get to benefit from this cutting edge technology, to enhance their living CV.' Indeed, several students have undertaken research projects in this area as part of their final year undergraduate studies.



News in brief

In the last newsletter, postgraduate student **Matt Annis** talked about his first presentation at an academic conference, where he presented an overview of his research into rural raves in East Anglia.

He has since written up his talk for a post on his *Join The Future* blog: <https://jointhefuture.net/2024/02/29/on-the-rural-raves/>



Postgraduate student **Angela Young** successfully pitched a book chapter proposal for *The Intellect Handbook of Global Music Industries*, which focuses on the career progression and issues faced by musicians who live and work in rural Cornwall. A draft of the chapter is currently under review.

Johnny Hopkins (Senior Lecturer in Music Business) was interviewed by Miranda Sawyer for her forthcoming book on the 1990s, and for a Q&A session on the literary stage at The Wake Festival. He also provided PR work for "Portraits of the King", a major London exhibition of photographs of Bob Marley by Dennis Morris, which gained media coverage from *The Guardian*, *the BBC*, *The Big Issue*, and other media outlets.

Researcher profile - Matt Sanger (Lecturer in Music Business)

During the past year, I have been involved in several projects relating to public engagement, knowledge exchange and professional practice, including the annual Southampton Mela, where my role is to support its development and long-term sustainability. This year we successfully gained a new license, allowing the Mela to run over three days, which opens exciting new possibilities for the event. I also make sure that there are opportunities for Solent University students to get involved in the event and to support its successful delivery.



I am an active member of the Southampton Festival and Events group that looks at how the city can develop its Events portfolio across multiple disciplines. While my focus is primarily outdoor music-specific events, I am also involved in other activities such as **Multi-Stories**, an event at Westquay that blends street art alongside DJs, breakdancing, skateboarding, street food and a makers market, and Southampton's annual food festival, **Summer Festival**.



As a director of **Wick Street Festival** in East Sussex, I draw on my experience of building events from the ground up to support and grow the event in what is a challenging market. The 2024 event is set to feature Heaven 17, Toploader, Dutty Moonshine Band, Jazzie B, and Don Letts alongside numerous new and local acts. I am also one of the senior event managers at Camp Bestival Dorset and Shropshire. Creatively, I am an active DJ that contributes to the sound of the city at bars and events.

In the past 12 months I have also been involved in a project working to restore Derby Hippodrome, a venue that potentially could hold 1,000 people.

Th project involved a consultation with multiple partners and community members, and made use of the Theory of Change approach for developing a wider long-term music strategy for Derby. This was to ensure that, should the building not be successfully reinstated, there will still be positive activity from the work.



Researcher profile - Johnny Hopkins (Senior Lecturer in Music Business)

My PhD and current research interests revolve around music and national identity with a particular focus on the Union Jack.

Recent presentations that draw upon my ongoing research:

"21st century (red, white &) blues: Challenging nationalism, histories of colonialism and notions of national identity through music video" (University of Turku, conference paper), examined how contemporary musicians have used music video as a form of political protest, specifically engaging with the Union Jack to comment on contemporary Britain.

"'No Black in the Union Jack': Ebony Bones' exploration of colonialism and national identity in the age of Brexit, Windrush and Grenfell" (University of Sussex, invited academic talk), considered how Ebony Bones traces the links between 19th C colonialism, modern day racism, music industry practices and the hybridity of British national identity through her lyrics, artwork and videos.

"The early recorded music industry as a site of struggle between British colonial control and Indian independence" (University of Sussex, conference paper), provides important scene-setting for my PhD, demonstrating how the music industry played a key role in reinforcing the nation and empire through the content of its releases and its business practices. To manufacture the records that carried these nationalist and imperial messages, record companies exploited Indian labour, natural resources and knowledge. Simultaneously, Indian entrepreneur-activists released music on their own labels that promoted a message of Indian independence from Britain politically and in terms of business self-sufficiency, inspiring Gandhi.

Forthcoming publication:

"The American Dream?: Elvis Presley, William Eggleston and the 'lost' photos of Graceland" (Oxford University Press, 2024, book chapter) may seem like an outlier, yet, like the other research listed, it considers visual culture, music and identity - American, specifically Deep South identities. Eggleston is arguably America's leading art photographer and rarely gives interviews, so securing one was going to be a challenge. After eight months of trying to track him down and passing through various helpful gatekeepers, I ended up with two interviews and a visit to his Memphis apartment. All in all a fascinating learning curve and a successful test of my resilience, resourcefulness and research skills.



Researcher profile - Chris Anderton (Associate Professor in Cultural Economy)

In 2023, I presented my work on live music and festivals at two international events. The first, at the XXII Biennial International Conference of the International Association for the Study of Popular Music (IASPM), examined the potential of NFTs in relation to music festival ticketing and marketing. The second was a keynote seminar at the University of Agder, Norway, where I discussed the future of live music research.

In the same year, I was asked to examine a PhD thesis at the Erasmus University Rotterdam, and gave expert interviews to a number of publications including the financial magazine *Swissquote* and the market intelligence company Canvas8. I also appeared as a guest on the *Reasons to be Cheerful* podcast hosted by MP Ed Miliband.

I am currently working on a number of presentations and publications, including a music business book series for Anthem Press, and the *Intellect Handbook of Global Music Industries*.



Upcoming conference presentations:

"Outdoor Music Festivals as Cyclic Places. Assessing Authenticity, Attachment and Belonging." *Social Inclusion, Community, and Belonging at International Music Festivals*, University of Sheffield, June 2024.

"Progressive Rock and the Ship of Theseus: From Gong Est Mort to "The Dream is Always the Same": *Progressive Rock: Beyond Time, Genre, Geography...: the 6th Biennial International Conference of the Project Network for the Study of Progressive Rock*, The Krzysztof Penderecki Academy of Music, Krakow, September 2024.

Publications in press:

"Going for the one: progressive rock fandom as 'mea cultura'" (with Paul Goodge), *Rock Music Studies* (in press, 2024). A journal article examining music fandom.

The Routledge Handbook of Progressive Rock, Metal and the Literary Imagination (co-edited with Prof. Lori Burns of University of Ottawa, Canada) (in press, 2024). An interdisciplinary book examining how progressive rock and metal artists draw on a range of historic and contemporary literary resources and strategies (from classical mythology to poetry to science fiction) in their music and lyrics.