

THE IMPORTANCE OF CREATIVE COLLECTIVES IN
MUSIC INDUSTRY

“The Leiria’s microclimatic music scene case”

Miguel Ferraz Fernandes

Dissertation submitted as partial requirement for the conferral of
MSc in Business Administration

Supervisor:

Prof. Leandro Pereira

ISCTE Business School

Department of Marketing, Operations and General Management

October 2017

Acknowledgments

This dissertation represents the final step of 18 years of learning, two of them in this fine institution.

To my father and mother, who contributed to my education and always believed that I would achieve this final step. My Father as an example of dedication and hard work, and my Mother as an example of gratitude and kindness. To my Grandparents and to my Uncles that always gave me support and knowledge through all these years, my most sincerely thank you.

To my supervisor, Professor Leandro Pereira, that thought me and guided me through this last step, and, specially, for the given knowledge during classes that helped me to start my own project, my deepest thank you.

To all my Professors at FCSH, in my bachelor's, and ISCTE Business School, in my master. They were the ones who gave me the knowledge and tools to achieve the success in my academic life. My deepest thank you.

To my closest Friends, thank you so much for in many times helping me go through the hardest times. To the friends that I met during my academic life, also a big thank you to the support and help given to me during the many work nights.

To my Girlfriend, who represented the control level in my academic and personal life, helping and supporting me in every field, being present in every minute. My most sincerely thank you.

To all that contributed to this path and were not cited, thank you.

A special note to Vicente Castro Feijó, who left us too soon. A partner in night studies, in adventure, a brother, and a truly truly friend.

A special note to my Mother. She left me too soon with still too many things to teach me, but thankfully, with so many good memories and a beautiful smile.

To my Mother and Vicente, I want to dedicate this dissertation.

“The scariest moment is always before you start”

Stephen King

Abstract

The present dissertation has for subject “The importance of creative clusters in Music Industry”, but also takes in consideration the Microclimatic music scene case of Leiria, a city in the centre of Portugal.

Music always have defined and influenced societies. Nowadays, it still plays a major role in modern society, but also has a profound and meaningful position in the world’s economy. Following this idea, it is purposed to consider the definition and context of Music Industry, to better understand how it influences the all market behind and how it interacts with companies and organizations that can be related to music. It was of interest to understand how Music scenes arise in certain geographic areas, once they have been one of the steps to have a greater understanding of the importance of clustering geographically, and its influences in the development of regional economic growth, where some scenarios were taken in account.

The following chapter refers to creative industries and creative clusters, where it is searched the importance of creative industries to cluster and its influences in communities around. The last chapter takes in account the music scene in Leiria, how it aroused and the influences on the community.

Finally, it was conducted a survey for music bands/music artists, creatives, producers, agents and promoters, to understand, what are, in fact, the importance’s of creative collectives in producing and collaborating with music bands/music artists on their works.

KEYWORDS: Creative Cluster; Creative Industry; Music; Community; Creative Collective; Music Industry

JEL CLASSIFICATION: A10, R11, Z10

Resumo

A presente dissertação tem como título “A importância das aglomerações de criativos na Indústria da Música”, mas considera, também, o caso do Microclima do cenário musical de Leiria, uma cidade no centro de Portugal.

A música sempre definiu e influenciou sociedades. Nos dias de hoje, ainda tem um papel bastante importante na Sociedade moderna, mas tem, também, uma profunda e significativa posição na economia mundial. Através desta ideia, é proposto a consideração da definição e contexto da Indústria da Música, para melhor perceber como influencia todo o mercado envolvente, e como interage com empresas e organizações que podem estar relacionadas com música. Revelou ser de interesse, perceber de que forma crescem alguns cenários musicais, em certas áreas geográficas, uma vez que estes foram dos principais passos para ter uma maior compreensão da importância de aglomerações geográficas, assim como das suas influências no desenvolvimento do crescimento económico regional. Alguns cenários, são tidos em consideração.

O seguinte capítulo refere-se às Indústrias criativas e às aglomerações criativas, onde se procura perceber a importância de aglomerações entre Indústrias criativas, assim como das suas influências nas comunidades adjacentes.

Por último, é conduzido um questionário para bandas musicais/artistas musicais, criativos, produtores, agentes e promotores, para melhor perceber, qual é de fato, a importância dos coletivos de criativos na produção e colaboração em trabalhos para bandas musicais/artistas musicais.

PALAVRAS-CHAVE: Creative Cluster; Creative Industry; Music; Community; Creative Collective; Music Industry

JEL CLASSIFICATION: A10, R11, Z10

Index

Acknowledgments	III
Abstract	IV
Resumo	V
List of Abbreviations	III
1. Introduction	5
2. Music Cluster	7
2.1 – Music Industry definition and context	7
2.2 – Music Scene definition and context.....	8
3. Creative Industries and Creative Clusters	10
3.1 – Definitions and relations	10
3.2 – Communities and Collaborations – the importance of dynamics among actors and the reasons to establishments to develop regional economic growth.	12
3.4 – Cultural and creative Industries Development	14
4. Leiria’s Microclimatic Music Scene Case	15
4.1 – History, community and dynamics: the music panorama to explain the case ...	15
5. Survey analysis/methodology	20
5.1 Survey analysis	21
6. Conclusions	37
6.1– Why the survey is relevant for this study?	37
6.2 – General conclusions.....	39
5. References	42
6. Attachments	46

Figure and Survey Section's Index

Fig. 1- Gender.....	21
Fig. 2- Country	22
Fig. 3- District	22
Fig. 4- Work category	23
Fig. 5- Three main concerns of music bands.....	24
Fig. 6- Top three most wanted services for music bands/music artists.....	26
Fig. 7- Best relationship/contractual model	28
Fig. 8- Dialogue and exchange of ideas between music bands/music artists and creative artists.....	29
Fig. 9- Method of developing dialogue and exchange of ideas between music bands/music artists and creative artists.....	30
Fig. 10- Necessity of creative artists to cluster geographically.....	31
Fig. 11- Relevance of different Creative artists in work formulations.....	32
Fig. 12- Working with creative collectives	33
Fig. 13- Satisfaction level of working with cretive collectives	33
Fig. 14- Main benefit of working in collaboration between music bands/music artists and creative collectives	34
Fig. 15- Importance of the existence of creative collectives for music bands/music artists	36
Section 1- Gender, Country and District.....	47
Section 2- Work Category.....	48
Section 3- three main concerns; three most wanted services; best relationship/contractual model.....	49
Section 4- Dialogue and exchange of ideas; necessity of creative artists to cluster geographically	50
Section 5- Relevance of different creative artists; working with creative collectives ...	51
Section 6- Satisfaction level of working with Creative collectives; main benefit of music bands/music artists to work in collaboration with Creative collectives; importance of creative collectives' existence	52

List of Abbreviations

MC – Music Cluster

DCMS - UK's Department of Culture, Media and Sport

CCI – Cultural and creative industries

EEC – European Economic Community

MI – Music Industry

1. Introduction

Music always have defined and influenced societies. Nowadays, it still plays a major role in modern society, but also has a profound and meaningful position in the world's economy. The industry behind music such as recording studios, producers, sound engineers, video producers, record labels, booking agents, promoters, etc. represents one of the wealthiest agglomeration of companies and organizations in the world's economy. This agglomeration can be titled as "Music Clusters" if it includes not only the companies and individuals that earn money by creating music content. If so, it is defined as "Music Industry". Every year, the music role in the economy increases due to the huge and progressively development of structures behind the music industry, which in the highest levels already includes departments of Sociology and Psychology. These two fields play a major role in the audiences of the biggest music artists, since they can study what the masses want to listen in collaboration with sound engineers, to increase revenues.

The work here presented has the intention to overview how the importance of creative clusters in Music Industry. First, it will be important to better understand both concepts, since the first can be related to all the creative areas behind music, from the video clips, the graphics, the design, the photography, the retails sales, the recording, the transports services and so on. In this work, when speaking about Music cluster, I will be referring to all the industry behind music, from the Video clip industry, Graphic design, Design, Photography, Recording studios, Book Agents, Promoters and Multimedia Content Producers, Music Producers and Record Labels. Since there is no smaller term to describe the categories just mentioned above, I make clear the ones I am purposing to discuss.

With that in mind, I intend to see the dynamics of these smaller industries, if there are partnerships, or if they act independently of each other for producing their works for the music bands/music artists, and what are the benefits of being in a collective of partnerships or not (if there are) for the music industry. Then it is planned to show how dynamic and effective can a creative cluster in collective framework (various artists from the Music cluster term that I propose to analyse) be in producing a wide and complex work over the various individual actors of this segment. It is also expected to verify the comparisons, not only of the final work developed for the music bands/music artists, but also what it means for smaller and freelancers creatives' professionals, when they act as

a collective to easily put their work in the market and be accessed. In order to clarify all the intentions related above it will be conducted a survey focused on music bands/music artists, producers, promoters, artists and creatives, as well as a research on the working in collaborations influences, not only for the creatives, but for the clients and for the communities around.

Historians have long note the tendency of musicians and other artists to cluster in colonies in search of inspiration, mutual learning and apprentice experiences (Lübbren, 2001). Following this idea, comes the last issue that I propose to discuss with this work, the music scene phenomenon occurring in Leiria, a city in the centre of Portugal. The music is already an old tradition in Leiria's culture that in the past few years increased again, taking many music artists to foreign stages all over Europe. However, the creative phenomenon and the Music cluster industry appearing there is quite recently.

Leiria is being noticed for a certain microclimatic related to the Music Industry and Music Scenes. This approach has the intention to see what happened in Leiria that made such a relevant issue to analyse, but also what differs Leiria (small town) from bigger cities. This case shows up as a great connection and relation of the matters previous explained. With the Leiria's Music Scene Microclimatic Case, I intend to make the relation between the importance of creative cluster in the development and improvement of Music Industry and what it brings, not only for music bands/music artists and creatives, but also for the community around.

2. Music Cluster

2.1 – Music Industry definition and context

Williamson and Clooman (2007) argue that music industry as single it is not an appropriate term to understand and analyse the economics and politics that surround music. Instead, they suggest using the term in the plural “music industries” to better qualify all the implications that the expression implicates. The authors start to identify two key problems with the term in single. In a first perspective, they argue that the term “music industry” implies a uniform industry, when the reality is more about several and disparate industries which have several collective interests. The authors continue their analyses by saying that the term is frequently used synonymously with the recording industry. Thus, the term “the music industry” is often used in ways that lead to misrepresentation and confusion. It suggests simplicity where there is complexity and homogeneity where there is diversity. The authors suggest four different approaches for the term “music industry”. The first one as a representative and umbrella organizations, such as the record industry, including concert promotion or music publishing, as the ones the industries that “present a public face and can be seen as helping to form common-sense notions of the music industry.” The second one as the medias, which are “the conduit of music industries’ information to the general public.” The third suggestion is about the official use of the term “music industry”. Here, it is identified a much more wide and complex interpretation of the term, where it is included seven sectors – composers and publishers; instrument and audio makers and sellers; promotion; management and agency-related activities; live performance; recording; retail and distribution; and education and training (Dane and Manton, 2002). However, Wilson *et al.* (2001) reported only six sectors – record production; music publishing; artist management; concert promotion; recording services; and online music services. Williamson and Clooman (2007:310) provide a possible explanation for the exclusion of retail and musicians “*due to their status generally as “sole traders” (...)*” The fourth suggestion relates on the academic use of the term “music industry”. Here, the authors relate their analysis to the work of The Frankfurt School, more specifically, to Theodor Adorno. According to Williamson and Clooman (2007:311) view of Theodor Adorno’s work, it is patent there that “*it is notable that while he was not overly concerned with*

definitional problems, Adorno's work actually set something of a precedent by over-privileging the recording industry to the exclusion of other music-related industries." Following Hirsch (1969) work on *The Structure of the Popular Music Industry*, the focus was also on the recording and radio industries, conceding only influences to the promotion, managers and agents. Another academic perspective of the term "music industry" is given by Firth (2000:390) which refers that the academic job is "*to develop an account of the contemporary music industry that is empirically accurate and theoretically instructive.*"

Williamson and Clooman (2007) conclude their analysis in "music industry" definition by moving away from simplistic conceptions and so, recognize the term with the complexity that it suggests. Thus, it is important to consider the term with the diversity of interests and scales of activities in the different areas of music production. Williamson and Clooman (2007) The authors conclusion is in the way that there is not a single music industry, but a various scope of industries surrounding music industry with many people from different areas working on it.

Once there many definitions in the most different approaches of this term, maybe using the term "music industries" in the plural it may better represent what this work wants to approach. In this way, it is simpler to refer to the many industries around music industry without misrepresentations. Following this, when using the term "music industry" we can assume that it is suggests all the companies and organizations related to music which record, produce, publish commercialize and distribute music recorded in studios.

2.2 – Music Scene definition and context

According to Bennett and Peterson (2004:1) music scene is defined as "*the context in which clusters of producers, musicians, and fans collectively share their common musical tastes and collectively distinguish themselves from others.*" Back in the mid-20th century crossroads' music locations, this term was firstly used to describe various musical genres transported from migrating processes, to base in main cities and to interact with larger audiences, radio stations, agents, managers, recording studios, music entrepreneurs, producers, gatekeepers, and sophisticated consumers. (Florida and Mellander, 2008).

However, the authors pointed out that not also musicians have been seen to locate around cities with higher numbers of population, but also to cluster where incomes and demand for musical services are higher. Florida and Mellander (2008) go on by presenting a contradict case of the major cities, which are Athens, Georgia, home of REM¹ and Charlottesville, Virginia, home of the Dave Matthews Band.² The given explanation takes in account two possible reasons to contradict the theory of the major cities: the first one is due to the fact of the certain region may be located around concentrations of highly educated population with demand for cultural events; the other suggests that this scene may be explained by the growing of colleges towns where music talent is located. The contradiction described is explained by Florida and Jackson (2008) where it is referred that the music industry is shaped by two dynamisms: Firstly, Florida and Mellander (2008) noted an agglomeration and formations of jobs related to music industry in big centres as New York, Los Angeles and Nashville; secondly, the authors found musicians spread around smaller locations, such as rural and ex-urban areas.

So, the music scene can be perceived as a specific geographic location which reunites music talent with the business of MI. This dense production agglomeration is noted by Scott (2000) and Currid (2007) as a key characteristic of originality and innovation in culture-based industries. Also, according to Clark *et al.* (2008) scenes are methods of sorting out consumption and cultural production, which cultivate certain common esteems and tastes, certain methods for identifying with “*modes of organizing cultural production and consumption*” which “*foster certain shared values and tastes, certain ways of relating to one another and legitimating what one is doing or not doing.*” Marshall (1890) pointed out that geographers and economists have long noticed tendencies for different kinds of economic activities to cluster. Once Jacobs (1969) identified that certain cities can bring together different groups of human talents around a certain activity, it is possible to assume according to the information revealed above, that music is one of the activities that tend to cluster in certain regions.

These music-scenes arise from an experienced and evaluated live performance that brings audience, gate-keepers and taste-makers together, forming the cluster previously discussed. (Florida and Jackson 2010) According to Currid (2007) the legitimacy and the significance of a cultural good is supported by the artist, designer or musician that created it. Following this idea, it is perceived that placing, helps to

¹ North American rock band worldly known.

² North American rock band worldly known.

legitimate music with supplementary cultural goods, so place itself is revealed as an important component. Molotoch (2002) terms “place in product” indicates the commercial value of producing in a particular city or location.

3. Creative Industries and Creative Clusters

3.1 – Definitions and relations

The UK’s Department of Culture, Media and Sport (DCMS) have defined **Creative industries** as the activities that are founded in individual creativity, skills and talent. These qualifications have the potential for job creation and wealth throughout the assessment of intellectual property (DCMS, 1998). According to DCMS, the actors involved in this industry are described by having a high degree of individual skills, but also commitment, which usually set cultural and creative objectives over potential commercial returns. Frequently, are also styled by flexible organization schedules, while working on temporary project-based panels instead of permanent workforce. (DCMS, 2006).³

Caves (2002) defines creative industries as those that produce intangible products that are idiosyncratic and for which demand is impossible to determine in advance, including music. It can be perceived that these industries benefit from located concentration of an economic structure that may include agents, gatekeepers, cultural producers, etc.

Newbigin (2014)⁴ refers that “*creative industries are different, once their success is less dictated by external costs such as labor and energy and more by human talent that drives them and that, in turn, means the social and cultural environment in which they are located.*”

To better understand the concept of **Creative cluster**, it is important to first clarify what is the definition of cluster. According to the Oxford Dictionaries⁵, cluster is “a group

³ http://www.tandfonline.com/doi/pdf/10.1386/cij.1.1.31_1?needAccess=true

⁴ Source: <https://creativeconomy.britishcouncil.org/guide/hubs-clusters-and-regions/>

⁵ <https://en.oxforddictionaries.com>

of similar things or people positioned or occurring closely together.” As previously seen, cluster concept is deeply based on economy geographic concentrations of people or companies interrelated to create collaborations and competition. Though, despite facilitating the interaction that cluster’s function has, Jayne (2005) and Kong (2009) refer that the cluster’s literature is weak on the relation and cognitive dimensions of social capital.

So, as we can first assume, a creative cluster may be intended as a group of people that work surrounding a certain economy with creative works in a collaborative way. According to LDA (2005), **creative clusters** differentiate themselves from conventional business clusters, once extra issues are crucial in their improvement and arrangement, but also since their goals differentiate from the usual businesses clusters, where certain have social ambitions, but also enterprise objectives, cultural and development aims. Following this, it can be said that creative clusters represents a style of working within creative industries, which may be crucial in the nowadays economic strategies of regional development around the world. Basically, creative clusters act for a way of collaboration and relations among the creative industries that surrounds a certain economic area, giving the insight that creative clusters and creative industries have different features, differentiating both from the rest of the businesses.

It rises an important question: Are the city growth strategies taking in account their inner-city locations that can be developed by creative industries working through a creative cluster way? Porter (1995) refers that this kind of companies or organizations can, in fact, explore local market opportunities, not yet well developed, using the abilities and skills that city residents may offer.

Newbiggin (2014)⁴ mentioned that *“As the story of creative industries and the creative economy has evolved over the last twenty years, the way in which governments have understood and responded to their needs has changed. Some early policies for the creative industries in western Europe and North America were closely related to the need for urban regeneration (...). The author goes on by explaining the reason of why it happened, mentioning that “Small creative businesses, especially individual artists and entrepreneurs with very limited financial resources, tended to locate in parts of a city where workspace and living space was cheap.”* One of the examples provided are the warehouses, such as manufacturing businesses, that were leave empty due to global

competition. Following the author's idea, creative people, such as artists or entrepreneurs can give a new soul to these spaces with low-cost solutions, developing again an inner-city location, from clubs and performance spaces to artists' working studios. Newbiggin (2014)⁴ concludes by mentioning that planning authorities start to recognize these series of events and restructuration, which provide to regions or cities new social and economic outcomes.

Armstrong (2014)⁶ gives strength to the previous ideas developed, admitting that nowadays, governments are focusing in start-ups, entrepreneurship and creative sectors, instead of the giant corporations. In the authors opinion, this new sector is "now recognized as the economy's most sustainable sources of dynamism, innovation, employment and value creation." And goes on by saying that "*they are more complex, often combining several different sectors, and they evolve much more rapidly, continuously changing their shape and character in the process.*"

3.2 – Communities and Collaborations – the importance of dynamics among actors and the reasons to establishments to develop regional economic growth.

All the events and actions above mentioned, lead to the creation of strong communities and greater collaborations among individual actors, organizations and companies to achieve better results and greater products. According to Wenting and Frenken (2011) creative industries' concentration, such as fashion design, occur due to what is learned locally, but then this learning is used to compete globally. It suggests that increasing this kind of model along creative industries, it is possible to, instead of competing regionally or nationally, to collaborate and cluster among and them, provides to the market products that are in fact in need, while each of the companies or organization can focus on their core business instead of trying to cover all the fields. Thus, it allows companies and organizations to grow globally and better achieve the global market itself, otherwise, it can be presumed that some of them would only be working in a regional level.

⁶ Source: <https://creativeeconomy.britishcouncil.org/guide/clusters-are-heart-creative-economy/>

Communities play a major role in the creation and development of creative industries working through a collaborative way. Florida (2002) discuss that location is crucial for creative individuals (inside or not of a company or organization), which leads the development of the economic in the regions affected. With that in mind, it can be perceived that is a win-win strategy, not only for the creative industry, but also for the communities around. Communities win the economic development of their region with the creation of new opportunities, and win the development of social and cultural activities that advert from this type of approach to the labour market.

Florida (2002) introduces a concept to better understand the reasons behind the establishments of creative industries or creative class in a certain community, reuniting it in a single concept – creative class centres. Following this idea, Florida (2002) explains that locations decisions are not related to traditional reasons, as abundant natural resources, being close to main routes of transportation, shopping centres or sport stadiums. Instead, the relationship developed among creative individuals and communities succeed due to the simple fact of the actors choosing to move and live in that certain place, where they can find high quality amenities and experiences, genuine openness to diversity of all kinds, but most important an opportunity where these individuals can validate their identities as creative individuals. Florida, on his work, claimed that in order to the success of creative industries, the creative class was fundamental – well-educated people with access to a broad variety of social and cultural facilities, such as museums, universities, bars and clubs.

There are several theories identified by Florida to explain the economical succeed of a certain region, such as the attraction of companies or clusters industries, or that economic growth advert form social cohesion, trust and community connectedness. However, Florida (2002) argues that, despite the theories have credit, they are incomplete, once what really develops regional economic growth is the creative people who choose a certain place that is tolerant and open to new ideas.

On Florida's (2002) work, it is mentioned that several economists have discussed that industries with low entry barriers are important for economic prosperity. However, Florida (2002) trusts that having low entry barriers for people, as well, is furthermore important. The given example by the author takes in account that places should naturally well accept newcomers and quickly integrated into the entire social and economic framework and structure of the community.

Clearly, it is perceived that “place”, “community” and/or “location” are fundamental features for the growth of the creative economy.

3.4 – Cultural and creative Industries Development

According to Chuluunbaatar *et al.* (2013:552) “*the current fashionable concept to explain cultural and creative industries (CCI) development is the cluster concept.*” As Porter (2000) argued, and was already mentioned on this work, the cluster notion is deeply based on geographic and economic concentrations of people and companies interrelated to produce cooperation and competition.

Creative industries are based in individual creativity and skills have the power to create new jobs opportunities and thus produce prosperity into the generation that relies on creative work. Inherent to this relation is the fact that, if skills and competences are brought together, so the businesses in which the actors are working will mature. Furthermore, collective growth will develop the industry related. (Chuluunbaatar *et al.*, 2013)

Some of the key characteristics, that better explains CCI and differentiate it from traditional industries, are the knowledge (Know-how), the creativity and the inherent talent required. (Potts and Cunningham, 2008). Hartley (2005: 107) completes this idea by adding “*Creative industries are grounded in personal ideas, talent, experience and work.*”

In CCI’s definition of concept framework, it is notoriously, as this chapter began, the prevalence of the cluster definition, once several self-employed individuals or small businesses owners work together for the duration of a collaborative project. Following this idea, there are two distinctive characteristics to better understand CCI framework: firstly, the idea that creative workers are mostly self-employed (Carey and Naudin, 2006; Christopherson, 2004; Kong, 2011; Pratt, 2002); and secondly, the fact that creative works are done in a project-based framework (Bettioli and Sedita, 2011; Manning and Sydow, 2007).

As already discussed on this work, the geographic proximity among creative industries in clusters has, in fact, a positive direct relation in the promotion of economic development (Garavaglia and Breschi, 2009; Scott, 2006) as well as in the development of entrepreneurship (Rocha, 2004; Rocha and Sternberg, 2005) and the collaborations rose from it.

So, cluster is a crucial concept for developing industries, where CCI is included. However, the cluster concept is poor to explain the underlying reasons behind CCI development, once it failed to cover the process of how the CCI emerge and how individuals in CCI actually operate and interact (Evans, 2009; Jayne, 2005; Motoyama, 2008), hence the lack of the social aspects and individual perspectives in current theories about CCI development.

The interaction among talented and creative people generally highlight CCI. Creative workers do social exchange and the interplay among the main players, the supporters, and related personnel are inevitable in the production of creative work (KEA, 2006), consequently emphasizing the importance of social capital.

4. Leiria's Microclimatic Music Scene Case

4.1 – History, community and dynamics: the music panorama to explain the case

Leiria is a city in the central Portugal with approximately 130 000 habitants (2011), however it is an influence centre area of approximately 350 000 habitants from other cities around. Fifteen minutes away from Fátima (one of the most important places in the Catholic Religion's world), fifteen minutes away from several beaches, one hour and half (140km) away from Lisbon and two hours away from Porto (179km), served by many routes and with two rivers crossing the city (Rio Liz and Rio Lena), the city offers to its habitants a very diverse perspective.

All the facts above mentioned created a very unique place where people actually want to live. Following this idea, the culture was one of the privileged areas that directly benefited from those characteristics. There is not many information available that treats how music was important in Leiria, but also the opposite – how Leiria was important with the music there created. In terms of dimension, Leiria is a limited territory with 564,7 square kilometres but widely open to the rest of the country.

All around Portugal, the music consume increase significantly since the 25 of April 1974, when the Dictatorship came to an end, with the fall of António Salazar. However, it was from the decades of 80/90 of the XX century that the consumes increased significantly, with the Portugal's entrance into to the EEC in 1986. Neves (1999)

evidences that in the origin of this transformation was the purchasing power increase and masses consume, the growth of the middle class, the split with the international seclusion, the European integration in 1986 and the end of the coast waiter barriers.

On the 4th October 1990, in *Jornal de Leiria* (biggest newspaper of Leiria) number 325 some changes were presented, and one of them was the inclusion of a cultural agenda. The works started to be presented there to the public. On November 7th 1991 it is published the first article related to independent and vanguard music, written by *Nuno Frazão* about the north-American band, *Band of Susans*. From then, the curiosity was huge as well as the demand for this kind of articles, increased by the radio expression. In 1994, it written the first article about the Leiria's first punk band – *Injusticed League*. This article is part of the beginnings of the alternative scene in Leiria. It is in 1994 that an opinion space in *Jornal de Leiria* is created to get garage bands known to the public. This alternative scene that marked the 90's decade is so, started to be known from these articles.

In 1996 it is published the first reference to *Silence 4*, which nowadays it is still the most famous Leiria's band with an incredible audience all over the country. Nowadays, David Fonseca (band's leader) is one of the most famous musicians in Portugal as well as one of the most recognized Portuguese artists in Europe. David Fonseca, also conducted during seven years, a program in an extinct local radio "Rádio Clube de Leiria" which nowadays gives frequencies to "M80", a weekly program where he presented alternative music.

Leiria's evolving cities were also affected for the increasing demand of alternative music. In Alcobaça, the city that brought to the world the "The Gift" (nowadays, one of the most famous music bands in Portugal), outside of the autarchic circuit, the extinct "Bar Ben" organized during years rounds of music contests for modern music. They also promoted the eclectics and a vanguard agenda. Also in Caldas da Rainha, other of the cities that surround Leiria, there was a movement of alternative rock. Once Leiria was the "centre" and reference of these cities, there were plenty of places for music artists to act. *Rastilho*, an editor and musical distributor, was established in 1996, founded in Leiria by Pedro Videirinho. In an interview given to *Preguiça Magazine*⁷ (Ferreira, 2013) the founder claims "On May 1996 I decided to build a catalogue, that was simply a

⁷ Source: <http://preguicamagazine.com/2013/02/14/rastilho-um-fogo-que-arde-sem-se-ver/>

photocopied A4 paper. It was the beginning the Internet Era (...) In the concerts I putted up a table with 5 or 6 CD's."

Martins (2013) refers to Coimbra's reality (a Portuguese city 80km away from Leiria) that, however, can be transcript to Leiria's reality where it is mentioned that the Portuguese society was always defined by late transitions. An example of that is the social and economic progress on the 60's and 70's decades of occidental's societies, which have improved the all cultural scope in an artistic meadow by communities. While that Portugal was still under the dictatorial regime, revealing to be a barrier, translating into late development of these fields. One of the given examples is Rock, which was listened for the first time in the 40's decade, but only during the 80's decade Portugal started to follow the cultural evolutions of the 60's and 70's decade.

With the huge success of *Silence 4* (1996-2001), Leiria started to be in the music cultural radar in Portugal, which led to many talented young people to create their own bands with the perspective of achieving what *Silence 4* did. The achievement was so important for the creative people in Leiria, that revealed that, in fact, was possible to achieve success a greater public.

So, as it happened in Leiria, only from the 90's decade, specially from 1977, with Tony Blair, after the technological development, internet and globalization, that was feel some kind of validation of cultural and creative activities as an economic activity, where the UK and Australia were pioneers in the legitimation. (Faustino, 2014)

In more recent years many cultural associations were created to bring this music scene back, not only in terms of bands dynamics but also in cultural agendas with music artists coming from all over the world to play in events organized by ex-musicians in the industrial and metal area, record shops owners, or discographic editors. From that wish, it grew the *Fade In*⁸, a cultural association formed by the actors mentioned before that created and new dynamic in the city. Many other associations were formed by agents who had a past related to music, in the most different areas.

The cultural offer has been increasing with a wide number of private and informal operators, mainly, cultural associations. These cultural associations, most of them, have concerns on being financially viable, however, they are secondary activities once their subsistence does not happen through the cultural via, but more through the creative sector.

⁸ <http://fadeinaacultural.com/>

The cluster concept is, in fact, may be seen since present in Leiria since the maritime discoveries. According to Faustino (2014) it was possible to identify certain commercial activities, namely the marine industry for the manufacture of Caravels⁹, due to the proximity of the *Pinhal de Leiria*¹⁰. So, as it can be perceived, clustering is intrinsic to Leiria's dynamic, not only for the fact just mentioned, but as we have seen before, music agents of various areas clustered together to form a kind of industry, based in several cultural associations, to bring dynamic, increase the production of talent, to bring culture to Leiria's residents, putting Leiria in the map of cultural cities and with a wide cultural agenda – central to approximately 350 000 habitants and so close to Lisbon or Porto. As Florida and Mellander (2008) argue, population size and income are important elements in the concentration and clustering of employed musicians, however significant clusters can and do emerge in less populous places,

Leiria, as a “median city” of a peripheral country assists nowadays to a cultural dynamic with a growing expression, mainly due to the private and creative initiative, which mostly started on the 90's. From there, it came out a generation that after 20 years, most of them have specialized, and many followed the various career arts, such as theatre, music, live performances, etc. On these cases, most of them have distinguished as creators and as producers. Nowadays, it still exists a public, however with a more focus interest in cultural activities than in the past, where people just wanted to absorb the most they could.

But why music as reverted in such important industry in Leiria and not other cultural industry? Camponez (2002) justifies with territorial valorisation, where the argument goes through the fact that, the press has a big role on promote what represents the regional pride. Following this idea, through the years, the press has seen the music produced all over Leiria's district as a product of valorisation and as an identity of the habitants. This identity valorisation was seen through the music and the music bands that were representing their region all over the country and furthermore across Europe. Nowadays, Leiria is known in Europe due the artists that emerged on the 90's but also through the ones that are now on active. Leiria was known by their alternative artists, and that is something that still goes on nowadays.

⁹ Famous type of ship used by the Portuguese navy during the maritime

¹⁰ Area of 11.080 ha. of forest, that in October 2017 burned in almost its totally due to wild forest fires.

Outside of this equation of Leiria's music panorama, is the very active circuit of "bar bands" – cover bands. But there is one that needs to be taken in account: The music schools. From "Escola do Orfeão de Leiria" and "Sociedade Artística Musical dos Pousos" (SAMP) came out several musicians that also helped the implementation of music in the city, producing capable artists to start their own projects since 1946 and 1873 respectively.

Following these ideas, it is clearly understandable, why music is so relevant in Leiria – It exists a clearly proud of the habitants of the region about the artists that can "fly out" and take with them the name of the city.

5. Survey analysis/methodology

The purpose of the survey is to have a better understanding of music bands/music artists' concerns, which services do they look for, and so analyse what creative clusters/creative collectives better offer to them and see if, in fact, they have an important role in the development of works in music industry. Thus, it was followed a quantitative approach.

The study's geographical area is Portugal, however it was not excluded the possibility of having other countries in the survey. To better understand the regions that the responders belong, it was asked to specify the district. The population target was focus on musicians, artists, producers, creative people (from areas such as graphical designers, photographers, video producers, etc.), promoters and agents, but mainly musicians and music bands/music artists, with the main purpose to overview all the possible points of view and relate the creative people to the music industry.

In first, it was asked the main concerns of music bands/music artists and the main services that they look for. After that, the questionnaire goes deeply into what was the real interest of this study, which was a better understanding of the eventual need to creative people to cluster geographically, in order to produce more complex and professional works for the music industry, and, if so, what would be the biggest achievement for music industry with this creative clustering.

On the open answers' questions, once the theme is so specific, it was hard to find authors that related to this type of topics and give appropriate categories' themes with the needed relevance. Following that, it will be used a categorization process through a model of expressions' repetition, that I found the most appropriate way of relating the answers to answers' categories.

The questionnaire's answers are important to analyse the need, or not, of creative people to cluster geographically and then in collectives, and see what, in fact, is the greater expectation that music bands/music artists have in possible collaborations to develop their works.

5.1 Survey analysis

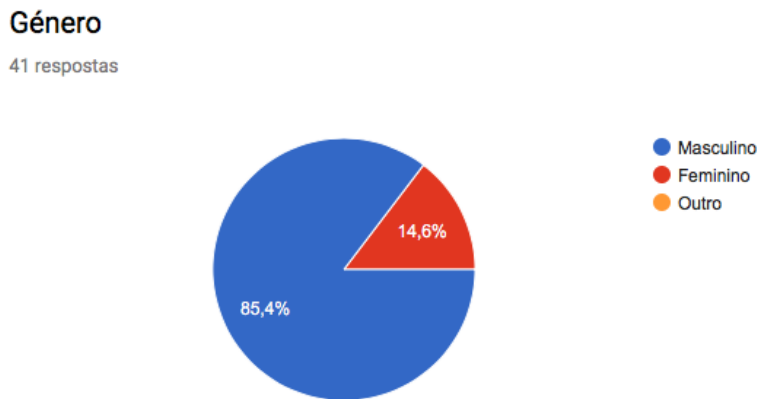


Fig. 1- Gender

The first part of this survey it had the intention to categorize the individuals that were answering. It was possible to get 41 answers.

First, it was asked what the gender. As we can see, the majority of the individuals that answered the survey were Male (85,4%), which represents 35 from the 41 in total. The 6 individuals left were Female, representing 14,6%.

País

41 respostas

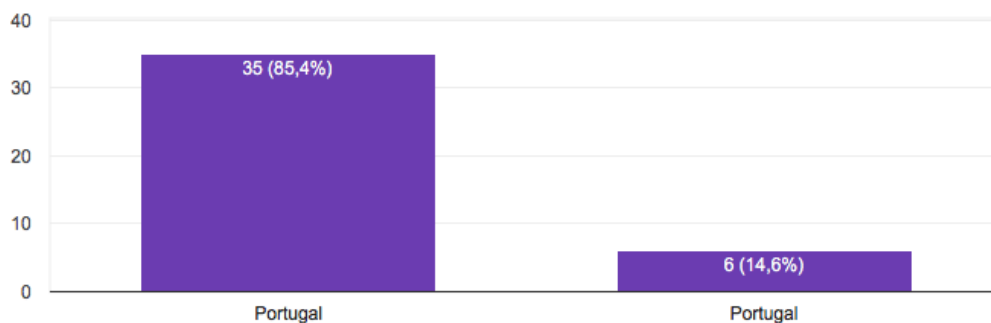


Fig. 2- Country

After, it was asked from which country were the individuals. Despite of the graphic shows two supposed countries, it is possible to see that it is only a mistake from *Google.docs* platform, once it is perceived that the total of 41 individuals are all from Portugal, representing 100%.

Distrito

41 respostas

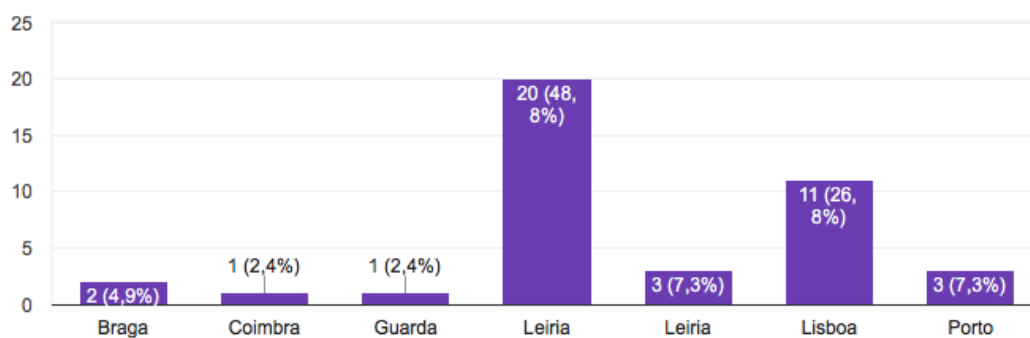


Fig. 3- District

Then, I found necessary to understand where the individuals were from in Portugal, and for that it was asked to refer from which district they were. The majority 56,1% and again with an error of *Google.docs* were from Leiria, representing 23

individuals from the 41 in total. After Leiria, it comes Lisbon with 11 individuals answering, which represents 26,8%. The third district with more evidence is Porto, with 3 individuals answering representing 7,3%. Then it comes 2 individuals from Braga (4,9%) and then Coimbra and Guarda with 1 answer each (2,4% each).

Leiria and Lisbon have the most representative data, once are the cities where I could get to more musicians. Also, as explained before on this work, Leiria has a history of musicians, so that is one of the reasons of such representative percentage.

Categoria

41 respostas

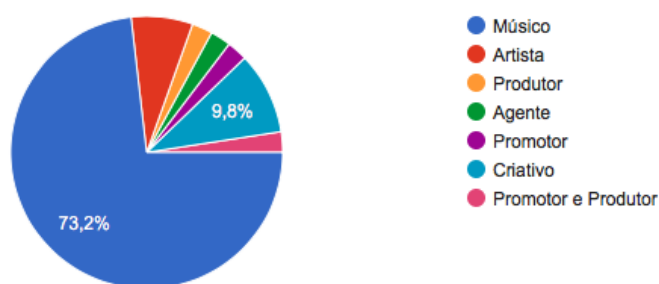


Fig. 4- Work category

To finalize the categorization of the individuals, it was asked what was their role in music industry. There were 6 given options (Musician, Artist, Producer, Agent, Promotor and Creative) and one option for “other”.

As we can see, the majority of the individuals that answered were musicians (73,2%) which represents 30 individuals form the total of 41. Creatives were the second most representative group, with 4 individuals (9,8%). After, it comes the Artists with 3 individuals answering (7,3%). From Artists, it is considered, individuals that do not consider themselves musicians or creatives, once they have music projects but also produce works in other arts’ fields. With only one answer each, there are Producers, Agents, Promoters and one answer for “others” where it was specified as “Promoter and Producer”, all of them representing 2,4% each.

As referred before, there was the intention to analyse both sides (musicians vs. others) however, it was easier to get musicians to answer but also, the main issue was to

find out what were the benefits of creative people to cluster in collectives for music bands/music artists, and the most neutral answers would be the ones from musicians. That is why, the biggest effort was put in musicians to answer the survey.

Quais as 3 PRINCIPAIS preocupações das bandas/artistas musicais?

41 respostas

Fig. 5- Three main concerns of music bands

After the categorization, it revealed important to first understand what are the top three concerns of music bands/music artists. With this question many opinions were revealed, and it was important to categorize the answers in topics. Following that, it were defined six categories, the ones with more relevant information that reflected the most of the answers and the biggest concerns of music bands/music artists, but also what was the perspective of the ones that did not categorize themselves as musicians: 1. Promotion/Diffusion/Recognition; 2. Concerts; 3. Production and Recording; 4. Funding/Remuneration/Sustainability; 5. Management/Record Label; 6. Composition.

The first topic “Promotion/Diffusion/Recognition” was the one that reunited most of the answers. For that, “promotion”, “music diffusion”, “national and international projection” were the ones chose more frequent. However, there were many answers included on this topic, such as “artist value recognition from the public and the media”, “get a dense flux on social networks”, “album promotion”, “have success”, acceptance of the music by the public”, “means to diffuse the work”, “projection on social medias”, “get a faithful audience” and “promotional strategy”. So, as we can see promotion, diffusion and recognition reveals as one of the biggest concerns of music bands/music artists. It is not enough to produce music, it is necessary that the music produced achieves the medias, and an audience.

The second topic “Concerts” has revealed of a big concern for music bands/music artists, not only from their perspective but also through an outside perspective. Concerning to this topic, the answers exposed quite a big issue, which is: it is not enough to have concerts scheduled, but it has revealed that is of extreme importance to give good concerts. If a music band/music artists have scheduled concerts but their performance it is not good, people do not want to watch. With that in mind, it is possible to understand

the consequences, such as difficult in schedule concerts, less money earned and the loss of audience. Other answers in this topic were taken in account, for example, the difficult to schedule concerts, regularity of concerts and places to play, have revealed as a reality.

The third topic “Production and Recording” it is, also something that music bands/music artists take in deep account. Some of the examples related to this topic are: “audio and video recording with professional quality”, “high quality in audio recording”, “album recording”, “means to produce” and “audio and image recording and production”. As it possible to see, music bands/music artists have big concerns of the quality of their visual and audio works, once if they do not have enough quality, they can be put in part and be considered “amateurs”.

The fourth topic is the “Funding/Remuneration/Sustainability” has revealed as one of the top concerns of music bands/music artists. Here, the answers revealed “lack of monetary supports”, “lack of state support” and “lack of funding or investment to produce albums”. It is understandable that recording an album is expensive for music bands/music artists, and that the album would, eventually be the what will give revenues for music bands/music artists, but before that, it revealed necessary some behind support to produce those albums and live from music. This is the first step of the process, from the revealed answers. After that, the responders mentioned that “sources of income are irregular”, being dependent of concerts and albums sales, so “the monetary return it is not constant”. This concerns reveals others also mentioned, such as “financial sustainability” and “self-sufficiency”, which leads to “the struggling to live from music in Portugal”.

The fifth topic takes in account “Management and Record Labels”. Here, the responders believe that they are the biggest help they can have, in terms of releasing their work. It is perceived from the answers “launch”, “album edition”, “management” and “record labels” plays a major role in the work diffusion.

The sixth topic “Composition” has revealed as one of the first concerns that music bands/music artists need to have. The answers included in this topic are related to “good musical content”, “genuine work”, “original”, “musical quality”, “be unique”, “creativity”, “project’s quality” and “composition phase”. It can be perceived from these answers, that this is the first step to achieve all the others mentioned before, and probably one of the most important.

There were some answers that was not possible to include in the categories above, however, some of them were mentioned with some relevance, such as “image”, “achieve a good audio/image relation” and “places for rehearsals”.

Some other answers were not considered relevant enough to take in account in this work.

From the analyse to the answers of this question, it is perceived that music bands/music artists concerns vary from the “step” they were at the moment. Some of them were in more developed career’s phase and others not. However, with that more general analyse, it was possible to cover most of the concerns of music bands/music artists, and that is the reason why I did not take in account the three main concerns, but a vary of them, representing a more general perspective.

Quais os 3 tipos de serviço mais procurados por bandas/artistas musicais?

41 respostas

Fig. 6- Top three most wanted services for music bands/music artists

After analysing the biggest concerns of music bands/music artists, it was asked “what are the top three most wanted services from music bands/music artists”. With this question, it was possible to see two services that collected the most answers were “Promotion” and “Agency”. After these two main services, it was mentioned with high frequency “Record Labels” and “Video Production”. However, for a more detailed analyse, the answers will be categorized. Following that, the answers allowed four categories: 1. Promotion; 2. Agency; 3. Image; 4. Audio.

In the first category “Promotion”, it has been take in account answers as promotion itself, “promoters”, “social networks management” and “digital platforms management”. Promotion assumes a high role in the advertising of music bands/music artists’ works, once specialized people can take their works into the audience that want to listen and pay for that. Nowadays, with the proliferation of social networks and digital platforms, such as streaming platforms, it becomes a need of individuals that actually dominate these tools, to achieve a bigger audience and bigger revenues.

The second category “Agency” was from far on the top two of the chosen ones. Answers like “Record labels” “management” and “distributors” were included in this category. It is understandable why agency is so important for music bands/music artists, once they can provide individuals with contacts and experience in music to manage their

careers and the timings of albums' releasing, as well as contacts and facilities to distribute the work produced.

The third category "Image" also reunited a big consensus. Answers such as "video", "video production", "video producers", "photography and design", "video edition", "merchandising design", "creative content production and "recording and production of video clips" were the answers more frequent. Every music band/music artist needs to take in account their image and what their audience will see. A well-connected image/audio production can lead to bigger audiences, and that is the reason why this category has revealed so important on the services most wanted by music bands/music artists.

The fourth category "Audio" was mentioned in equal quantity as the category "Image". In "Audio" are included answers like "recording studios", "audio production", "album production", "musical producers", "audio technicians" and "production and album recording". It is easy to understand why audio services are so required, once music bands/music artists live from the music they produce or compose, so it is necessary the work of "experts" in this field, as well as specific places (recording studios) for that work to be done with the maximum quality as possible.

Other answers were considered by the responders, such as "transportation services", which is mentioned as vans to transport the material to concerts, "music stores" to buy the instruments to play, "rehearsal places" and "services related to instruments maintenance".

From this question, it was analysed a more uniform type of answers, with Promotion and Agency on the top of the "most wanted services" and followed in an equal level by services related to Audio and Image.

Qual o melhor tipo de relacionamento/modelo contratual para executar esses serviços?

41 respostas

Fig. 7- Best relationship/contractual model

To the question “what is the best relationship/contractual model format to execute those services”, the answers were conclusive, where it was possible to categorize in two different categories: 1. Informal; 2. Formal. However, there were eight responders answering, “not enough knowledge to answer”.

For the first category, “Informal” the answers varied, besides the fact of having the informal relation as base, the proximity was also taken in account. On this category, there were answers such as “informal format and relaxed format”, “proximity”, “professional but informal”, “relaxed and creative, but serious environment to obtain better results”, “informal where can be possible the discussing of possibilities”, “informal in the way that the exchange of ideas between the parts involved to achieve a result that goes through the message that the musicians want to transmit, to better diffuse the work”, “proximity relationship and mind open to various opinions of both sides” and “on one hand the informal environment is the best method to work in areas related to creativity. On the other, those areas are seen from many people as hobbies, for that there must exist more bureaucratic and more formal processes”.

So, as we can see, many responders answered that the informal format of working is, in fact, the best option. The problem, from what can be perceived, is that sometimes there are things that goes wrong, and then there is no contracts to protect the sides involved. However, it is clear that informal, proximity and relaxed environments are a good way of produce services for music bands/music artists.

The second category “Formal” includes not only contractual models but also exclusivity demand for services and good communication. Here, the answers take in account different perspectives as the first category, such as “generally there are no contracts, unless that the music band/music artist is working within a record label, where those formalities exist.”, “receipts or temporarily contracts”, “exclusively relation with the agent, collaboration and licensing”, “Record labels”, “professional relation where exist a contract for neither parts loose”, “the artist must be always the decisive element e main orienteer of his career”, “agency/promotion contract”, “through the traditional

model and the example of the most of the success artists, through big production companies and contractual conditions that benefit both sides, answering all the bands' needs" and "through record labels or through proximity relations experiences sharing". The obtained answers taken in account in this category reveal the importance of record labels but also the importance of proximity and communication.

From the answers of this question, it is clear that informal environments are pretended, however it has revealed the need of having those informal environments within professional contracts, even if it is temporary, once all sides can be protected in the present and in the future. However, it seems that or the music bands/music artists belong to a record label, where the formal environment can be joined with communication, proximity and ideas exchange, or it is only possible to get one of those. From the answers, it possible to conclude that, at least from the responders' experience, that relaxed and informal environments do not join formal environments and the contracts performed.

O diálogo e a troca de ideias entre banda/artista musical e os vários artistas criativos ao longo de um processo de trabalho, revelam ser: *

Por artistas criativos compreende-se artistas nas áreas do design gráfico, fotografia, conteúdo multimédia, produção de vídeo e produtores musicais.

- Um bom método para atingir um trabalho final mais coeso
- O único método para atingir um trabalho final mais coeso
- Um método inapropriado para desenvolver trabalhos na área da música
- Indiferente
- Sem opinião

Fig. 8- Dialogue and exchange of ideas between music bands/music artists and creative artists

After the more general questions, here, it starts to go straighter to real purpose of this survey. So, the sentence says, "The dialogue and the exchange of ideas between music bands/music artists and the various creative artists through a work process, reveals to be..." and were given five options of answers: "a good method to achieve a more cohesive final work"; "the only method to achieve a more cohesive final work"; "an inappropriate method to develop works in music area"; "indifferent" and "without

opinion”. Before analysing the answers, it is important to explain what was intended by “creative artists” – “for creative artists it is understood artists in areas such as graphical design, photography, multimedia content, video production and music producers.”

41 respostas

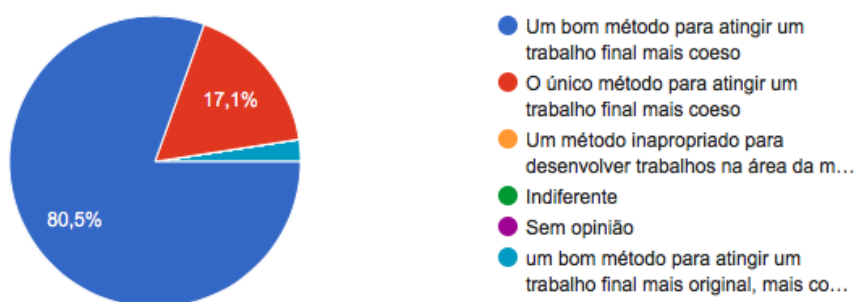


Fig. 9- Method of developing dialogue and exchange of ideas between music bands/music artists and creative artists

As we can see, 34 of 41 responders (82,9%) refers that the dialogue and the exchange of ideas between music bands/music artists and the various creative artists through a work process, reveals to be a good method to achieve a more cohesive final work. Another error of *Google.docs* (the light blue triangle) that indicates the same answer as the dark blue. The orange, indicates that 7 responders (17,1%) consider that the dialogue and the exchange of ideas between music bands/music artists and the various creative artists through a work process, reveals to be the only method to achieve a more cohesive final work.

From this question, it is very clear that, despite the dialogue and exchange of ideas between music bands/music artists and the various creative artists through a work process not being the unique method and approach to develop works in music area, it a good method. This conclusion goes along with the answers analysed in the previous question, where many responders indicated that dialogue and ideas exchange is a good format and relation to take services related to music.

Considera que existe necessidade dos vários tipos de criativos, de uma dada zona geográfica, se aglomerarem em coletivos para oferecer produtos finais mais consistentes e profissionais?

41 respostas

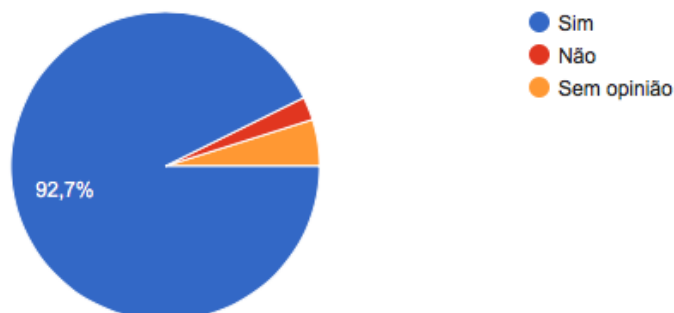


Fig. 10- Necessity of creative artists to cluster geographically

On the following question, it was asked “Do you consider that exists a necessity of the many types of creatives, form a certain geographical area, to cluster in collectives to offer more consistent and professional final products?” For the question, it were gave three possible choices: 1. Yes; 2. No; 3. Without opinion.

From the 41 inquiries, 38 (92,7%) answered “Yes”, two answered “Without opinion” (4,9%) and one answered “No”, representing 2,4%.

Here the answers are very clear, where the great majority says that it exists a need for the various creatives of a certain geographic area need to cluster in collectives.

Indique a relevância dos diferentes criativos nos vários processos de formulação de um trabalho para bandas/artistas musicais:

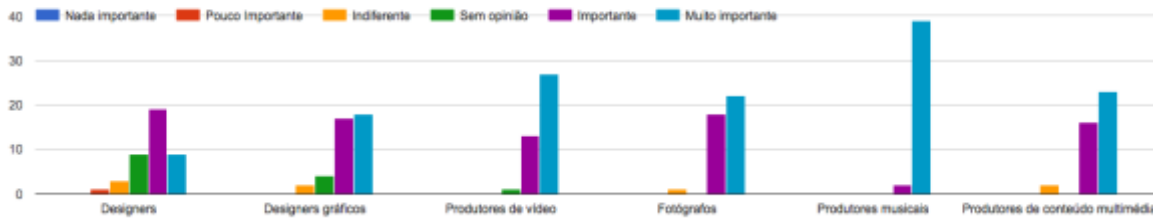


Fig. 11- Relevance of different Creative artists in work formulations

In this question, it was asked to indicate the relevance - from Not important to Very Important - of “Designers”, “Graphic Designers”, “Video Producers”, “Photographers”, “Music Producers” and “Multimedia content Producers” in the formulation of the vary works processes for music bands/music artists.

From the graphics analyse, it is perceived that “Music Producers” was the category chosen with more indications to “very important”, with 39 answers and 2 for “important”. After, “Video Producers” were the most representative in the category “very important” with 27 answers, 13 for “important” and one for “without opinion”. Then, “Photographers” and “Multimedia content producers” had similar results. The first ones with 22 answers for “very important”, 18 for “important” and one for “indifferent”. The second ones revealed 23 answers for “very important”, 16 for “important” and two for “indifferent”. Taking in account the categorization of “very important”, the category of creatives that follows is “Graphical designers”, with 18 answers for “very important”, 17 for important, 4 for “without opinion” and two for “indifferent”. The category of creatives that reunited the less of the consensus in “very important” categorization was “Designers”, with only 9 answers. On “Designers” the category that achieved the most number of votes was the “important” with 19 answers, followed by 9 answers of “without opinion”, 3 of “indifferent” and one of “not important”.

From this analyse, we can conclude that Music Producers are the ones considered the most important, followed by Video Producers, Photographers and Multimedia content Producers. Graphical designers and Designers were the ones considered less important to take in account in the formulation of work processes.

Já trabalhou com algum coletivo de criativos?

41 respostas

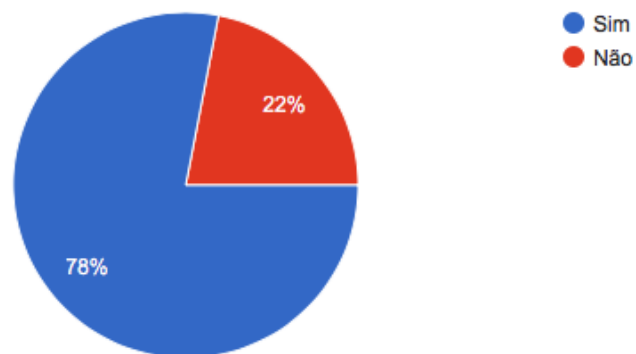


Fig. 12- Working with creative collectives

On the next question, it was asked if the responders have already worked with any creative collectives. There were only two possible answers “Yes” or “No”.

From the universe of 41 responders, 32 (78%) answered “Yes” and 9 (22%) answered “No”.

After, it asked to the ones that answered “Yes” their satisfaction degree. It was given a Likert scale, being 1 (little satisfied) and 5 (very satisfied).

Se respondeu "Sim", indique o seu grau de satisfação

33 respostas

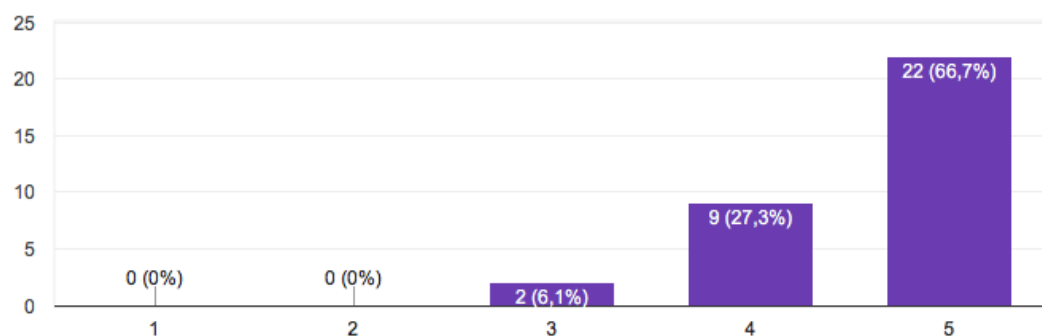


Fig. 13- Satisfaction level of working with creative collectives

The answers were obvious again, with 66,7%, representing 22 responders classifying as 5 (top rate) their satisfaction level with the works developed with creative

collectives. With a 4-satisfaction level, 9 responders (27,3%) and only with 2 responders, representing 6,1% with a 3-satisfaction level.

From this analyse it is perceived that the majority of the individuals that worked with creative collectives were “very satisfied” and “satisfied” with the work developed.

Qual o PRINCIPAL benefício para as bandas/artistas musicais que trabalhem num contexto de colaboração com coletivos de criativos?

Fig. 14- Main benefit of working in collaboration between music bands/music artists and creative collectives

Then, it was asked “what is the main benefit for music bands/music artists that work in collaboration context with creative collectives.”

Here, the answers were quite relevant and explanatory of the benefits that music bands/music artists can get from the collaboration with creative collectives. The most repeated answers are related to the exchange of ideas, brainstorming, logistics, different approaches and experiences and appropriate solutions in the various areas, all of them reflecting in more cohesive final works. With that in mind, I decided to categorize the answers based on the repetition of answers, so 3 categories rise from that: 1. Brainstorming; 2. Logistics; 3. Approaches.

The first category includes answers like “share of ideas”, “exchange of ideas”, “execution of ideas and brainstorm”, “the potentials gains that a brainstorming can bring to a final product”, “openness to debate ideas and so achieve a better result”, “acquisition of different points of view and interpretations of the work”, “various opinions give the possibility to not close inside of an idea, which will reflect in a better work”, “obtain different creative perspectives and different experiences” and “the variety of opinions that urge from a certain collective due to the personal and professional experience of each member. It is one of the cases where the all is more valuable than the sum of the parts”. As we can see, exchange of ideas during a brainstorm is considered by the responders as critical to achieve better final works.

In Logistics’ category, the answers go through a more labour perspective, such as “dispose of means that in other way would not be possible”, appropriate solutions in every area”, facilities to develop processes that help in the promotion of music bands”,

“different experiences in various areas allows an openness of possibilities and consequently get a better result”. So, as it is perceived, the responders considered that creative collective are a helpful tool, not only respecting to the creative part, but also through the labour and resources that they have available.

In the last category, “Approaches”, it is analysed the possibilities that comes from the last two categories. In this category, there were answers like “greater view of all possible scenarios to achieve the final work”, “the fact that each member of the collective has his own speciality”, “broad enrichment in all areas”, “knowledge”, “diverse sources of creativity and mutual aid”, “new perspectives from the works”, “established contacts with people that work in other areas, non-musicals but related to music”, “existence of mutual aid spirit, which helps to evolve and improve the work”, “access to knowledge and experience in various areas, as well as comprehension” and “experience in different areas will reflect in the final work”.

There were also other answers that were not considered in these categories, however very important, such as “distinction”, “more cohesive work”, “coherence in the presentation and personality of the created “brand””, “talent decentralization”, “proximity”, “the fact that two heads think better than one. Joining music with other creative area is already a benefit, once it becomes visual what the music transmits” and “when there is a group of people aware of the same ideas, the work becomes richer and embracing, it improves the project’s management plans of promotion and the music band’s image.”

As it is possible to analyse, creative collectives play a major role in the development of works for music bands/music artists, once they allow openness, exchange of ideas, different sources of creativity, personal and professional experiences and well-established contacts in the area, as well as resources to develop the needed works to achieve a more cohesive and professional work.

Qual a importância da existência de coletivos para as bandas/artistas musicais?

41 respostas

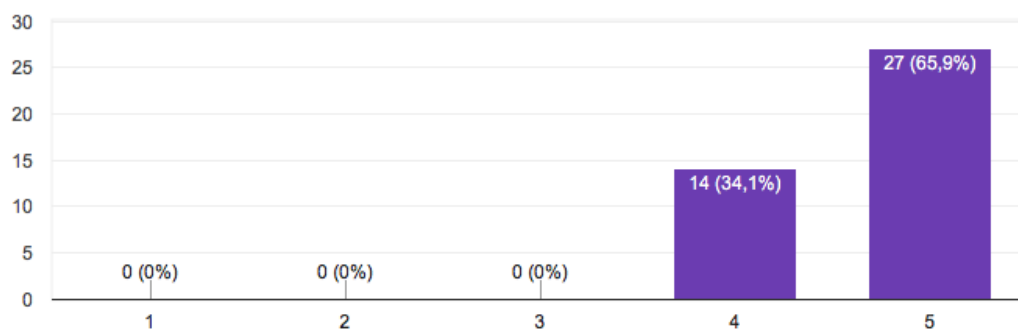


Fig. 15- Importance of the existence of creative collectives for music bands/music artists

The last question of the survey, had the intention to summarize the importance of creative collectives for music bands/music artists. So, it was asked “what is the importance of the existence of creative collectives for music bands/music artists. For the answer, it was given a Likert scale, being 1 (not important) and 5 (very important).

By analysing the graphic, it is notable that there were no answers below 4 (important). Thus, considering important the existence of creative collective for music bands/music artists there were 14 responders, which represents 34,1%. Considering the highest level of this Likert scale (very important) there were 27 individuals, which represents the majority of the responders with 65,9%.

The data revealed by this graphic proves the answers before obtained. Creative collectives are, in fact, needed to produce and support the works that music bands/music artists need to develop in a regular basis.

6. Conclusions

6.1– Why the survey is relevant for this study?

Why it has revealed important to understand the dynamics and the importance of creative clusters, and so creative collectives in music industry? As it was analysed during this work, it was possible to overview the importance of creative clusters in developing regional economy growth, with the development of creative industries and consequent work stations' creation and attraction of young talents. Florida (2002) argued that regional economic growth is developed through creative people select some place that reveals to be tolerant and open to new ideas.

The music industry lives, not only from music artists and their music, but also from several companies and organizations that produce a vary type of work, from video and image production, graphical design, multimedia content, photography, and so on. So, with the increasing quality, but also international demand of Portuguese bands, which are on the highest range of the last 30 years, with new music bands appearing every single month, it rose the curiosity to understand how important are creative clusters, working collectively the works produced in the music industry by music bands/music artists, taking in account both side's perspectives. Marshall (1890) referred that geographers and economists have long noticed propensities for several different kinds of economic activities to cluster, and as Jacobs (1969) have identified that certain cities can bring together different groups of human talents around a certain activity, it is conceivable to assume, that, in fact, music is one of the activities that tend to cluster in certain regions, as it was possible to analyse in "Leiria's microclimatic case" chapter. This geographic proximity among creative industries in clusters, have been identified by (Garavaglia and Breschi, 2009; Scott, 2006) as having a positive direct relation in the promotion of economic development, as well as in the development of entrepreneurship (Rocha, 2004; Rocha and Sternberg, 2005), increasing the collaborations from these relations. Once music is seen as cultural sector of societies, and as we have seen that music sector tends to cluster, it possible to bring back the concept of CCI defined by UK DCMS (1998, 2001) as the industries with origin in individual creativity, skill and talent, having, so, the

potential for wealth and job creation. Following this, if collaborations grow the industry related will develop. (Chuluunbaatar *et al.*, 2013)

To better understand how music industry is growing in Portugal, but also from Portugal to abroad, it is important to take in account a recent organization that helps Portuguese music industry, especially music bands/music artists, to go overseas: *Why Portugal*¹¹ – “(...) a new-model music exchange platform from Portugal, a music cluster made up of professional associations founded by AMAEI – Association of Independent Music from Portugal; collaborating with APORFEST – Portuguese Music Festivals; MMF – Music Managers Forum; and also working with the start-up sector, the ADDICT Creative Industries Cluster, and CCP – Portuguese Creative’s Club among other industry associations.” With the rise of a non-profit organization like this, I found interest to understand how the different creative industries, especially the ones mentioned above, are working and collaborating with music bands/music artists, to produce more professional works and well-structured and founded collaborations, to take Portuguese music abroad with higher rates of success. Taking this in account, it was necessary to build a questionnaire where was asked the biggest concerns of music bands/music artists, and how collaborations with creative industries/creative collectives, providing integrated services, could improve their final works’ results.

One of the most relevant work developed by *Why Portugal*, was the achievement of a “Portuguese year” in one the most famous festivals around Europe - Eurosonic Noorderslag¹² – “With a proven track record for helping new acts break into the international music scene.”¹³ On 2016’s edition, were present more than 30 Portuguese’s music artists. Eurosonic is consider to be “the key exchange and networking platform for European music (...) Eurosonic Noorderslag attracts over 4000 delegates, including 400 international festivals.”¹³ In a note sent to *Why Portugal*¹¹, Laurent Marceau from *Euroradio*, Portugal is congratulated for the fantastic 2016’s music year, arguing that “Since the country focus in January’s 2016 to the victory in Eurovision’s festival on May of the same year, the results achieved by the Portuguese artists have been important wins that are building up an international’s success.

¹¹ Source: <http://www.whyportugal.org>

¹² Source: <https://www.eurosonic-noorderslag.nl/en/>

¹³ Source: <https://www.eurosonic-noorderslag.nl/en/info/about/>

Following this, Portuguese music artists are, in fact, with an increase international demand due their music talent and quality. So, it becomes clear that, in theory, it exists a need to create solid support structures for the music bands/music artists that take Portugal's name abroad. This "theory" was another incentive to produce the questionnaire and try to understand if Portuguese artists are in need of creative collectives, providing integrated services, in order to achieve even better results. Plus, in this internationalization process, it can be showed "in once" not only music artists' quality, but also the work produced by the creative industries already mentioned, as an area of complementation of music bands/music artists.

6.2 – General conclusions

This dissertation aimed at studying the relevance of creative industries to cluster for Music Industry, Regional economic development and communities, and more specifically, clustering in certain geographic areas.

As it was analysed in the "Music Cluster" chapter, it was notable that Music scenes are specific geographic locations, which reunites music talent with the business of MI. So, it is perceived that this notion is already a taking in account the concept of cluster, and it was notable during the chapter that, Music scene developed communities and the increasing of investments from organizations and companies who saw market opportunities, which leads to regional economic growth.

Further on this dissertation, it was analysed the benefits of creative industries, which occupied inner-city areas, where warehouses were left empty due to globalization and the need to be closer to main routes of transportations. The individuals belonging to creative industries started occupying these empty spaces, without the need of a lot of resources to start working. As these individuals are most considered entrepreneurs, their businesses started to develop, leading to job-creation and, consequently, wealth. Another benefit of the concentration of creative industries, mentioned by Wenting and Frenken (2011) was the fact that it is possible to learn locally with each other, for then compete globally. It is perceived, that creative industries distinguish themselves from others as industries with low entry barriers, no need for a lot of resources, capital or investments, but the need of skills and human talent. These industries are considered by Florida (2002)

as very important for economic prosperity, but also in the development in the development of economic regional growth.

Music industry is, so, shaped by the nature of creative industries to cluster in scenes, which will probably increase into concentration and geographical consolidation. Following that, dense productions agglomerations are considered to be a main feature of uniqueness and innovation in culture-based industries, as the creative industries are. Still on this chapter, it was possible to analyse that clusters that are focus on geographical concentrations, tend to develop over time, which leads to the increase of competition and, also, collaborations. These consequences outcome innovation, and theoretically creates economic benefits through the increase of productivity, as well as entrepreneurial opportunities.

On the last chapter, it taken in account Leiria's music scene, in order to better understand the specific dynamics that urge from geographic concentrations. On this chapter, it is notable that, once some artists start to perform and creating their own music, an all industry also started to develop behind. Radio's stations began due the curiosity of the community to listen more alternative music, newspapers started to develop articles to give to the communities a better knowledge of the individuals that were revolutionizing music in the city, bars with stages for artists to perform, started to appear due to the will and demand from the community. All of these factors developed the region around, which leads to nowadays music bands/music artists' popularity in the region.

To have a better understanding of the importance creative industries, but more specifically, creative clusters working collectively (creative collectives) on the production of works for music industry, it was conducted a survey to music bands/music artists, promoters, agents, creatives and producers. With the analyse survey it was possible to evidence that music bands/music artists' concerns vary from the "step" they are at a certain moment. Some of them were in more developed career's phase and others not. Following that the main concerns are related to promotion and recognition, the regularity of concerts, the production and recording, the financial sustainability and remuneration, the management and the composition. Then, it was verified that Promotion and Agency, as well as services related to image and audio, are on the top of the "most wanted services". The survey also showed that music bands/music artists want to develop their works in informal environments, however it has revealed the need of having those

informal environments within professional contracts, even if it is temporary, once all sides can be protected in the present and in the future. Although, it seems that or the music bands/music artists belong to a record label, where the formal environment can be joined with communication, proximity and ideas exchange, or it is only possible to get one. From the answers, it possible to conclude that, at least from the responders' experience, that relaxed and informal environments do not join formal environments and the contracts performed. It was also analysed that dialogue and ideas exchange is a good format and relation to take services related to music. Furthermore, it has been revealed that it exists the need and demand for creative artists to cluster in collectives geographically (92,7% of the responders), in order to produce works more cohesive and professional. The survey also showed that Musical Producers, Video producers, Photographers and Multimedia Content Producers are the most important type of creatives in the development of works in Music Industry. The conclusion that can be taken from this survey, is related to what benefits, in fact, can creative collectives bring to the development of works in Music Industry. It was clearly shown that creative collectives can add personal and professional experiences in the most different areas, as well as, well-consolidated contacts inside Music Industry. Also, creative collectives allow music bands/music artists to brainstorm with ideas exchange and openness to dialogue and to different perspectives. Additionally, it has been revealed that creative collectives can agile logistics and means to achieve more cohesive works.

With this dissertation and consequent analyse, it has clearly been shown that it exists a demand for creative people to cluster and offer integrated services for Music industry. Not only has revealed helpful for music bands/music artists, but also for the creatives itself, that can be able to develop works in a more frequent panorama, with the opportunity to be well recognized, but also for the communities and regional economic development. Regions can get known with the rise of creative industries and creative collectives and communities win a cultural development and job opportunities. It is a win-win framework.

5. References

- Bagwell, S. (2008). Creative clusters and city growth. *Creative Industries Journal*, 1(1), 31-46.
- Bennett, A., & Peterson, R. A. (Eds.). (2004). *Music scenes: Local, translocal and virtual*. Vanderbilt University Press
- Bettiol, M., & Sedita, S. R. (2011). The role of community of practice in developing creative industry projects. *International Journal of Project Management*, 29(4), 468-479.
- Camponez, C. (2002). *Jornalismo de proximidade*. Coimbra: Minerva.
- Carey, C., & Naudin, A. (2006). Enterprise curriculum for creative industries students: An exploration of current attitudes and issues. *Education+ Training*, 48(7), 518-531.
- Caves, R. E. (2000). *Creative industries: Contracts between art and commerce*. Harvard University Press
- Christopherson, S. (2004). The divergent worlds of new media: how policy shapes work in the creative economy. *Review of policy research*, 21(4), 543-558.
- Chuluunbaatar, E., Luh, D. B., & Kung, S. F. (2014). The role of cluster and social capital in cultural and creative industries development. *Procedia-Social and Behavioral Sciences*, 109, 552-557.
- Currid, E. (2007). *The Warhol economy: How fashion, art, and music drive New York City*. Princeton University Press.
- Dane, C., & Manton, K. (2002). *Counting The Notes*.
- das Neves, J. S. (1999). *Os profissionais do disco: Um estudo da indústria fonográfica em Portugal*.
- DCMS, U. (1998). *Creative Industries Mapping Document*.

- DCMS, U. (2001). Creative Industries Mapping Document.
- DCMS, U. (2006). Evidence and Analysis: Final Report. *Creative Economy Programme*
- Evans, G. (2009). Creative cities, creative spaces and urban policy. *Urban studies*, 46(5-6), 1003-1040.
- Faustino, P. (2014). Indústrias Criativas, Media e Clusters. *Capítulo 1. Fundamentos e Desenvolvimentos do Conceito de Indústrias Criativas e Clusters* (14-57) Lisboa: Media XXI.
- Florida, R. (2002). The Rise of the Creative Class—and how it’s transforming work, leisure, community and every day life. *New York*.
- Florida, R., & Jackson, S. (2010). Sonic city: The evolving economic geography of the music industry. *Journal of Planning Education and Research*, 29(3), 310-321.
- Florida, R., & Mellander, C. (2008). *Music clusters* (Doctoral dissertation, Institute of Scandinavia, Jönköping International Business School).
- Frith, S. (2000). Music industry research: Where now? Where next? Notes from Britain. *Popular Music*, 19(3), 387-393.
- Garavaglia, C., & Breschi, S. (2009). The co-evolution of entrepreneurship and clusters. *Growth and innovation of competitive regions*, 95-116.
- Hartley, J. (2005). *Creative industries*. Blackwell Publishing.
- Hirsch, P. (1969). *The structure of the popular music industry*. Ann Arbor, MI: Institute for Social Research, University of Michigan.
- Jacobs, J. (1969). *The economy of cities*. Vintage Books.
- Jayne, M. (2005). Creative industries: the regional dimension?. *Environment and Planning C: Government and Policy*, 23(4), 537-556.
- KEA. (2006). *The economy of culture in Europe*: KEA European Affairs.

Available at: <http://www.keanet.eu/ecoculture/studynew.pdf>. Consulted in: September 15th.

- Kong, L. (2009). Beyond networks and relations: Towards rethinking creative cluster theory. *Creative Economies, Creative Cities*, 61-75.
- Kong, L. (2011). From precarious labor to precarious economy? Planning for precarity in Singapore's creative economy. *City, culture and society*, 2(2), 55-64.
- London, C. (2005). Strategies for Creative Spaces. *Phase 1 Report*.
- Lübbren, N. (2001). *Rural artists' colonies in Europe, 1870-1910*. Manchester University Press.
- Manning, S., & Sydow, J. (2007). Transforming creative potential in project networks: How TV movies are produced under network-based control. *Critical Sociology*, 33(1-2), 19-42.
- Marshall, A. (1890). *Principles of economics*. New York: Macmillan.
- Martins, P. E. A. (2013). "A garagem onde nasci": a cena musical rock de Coimbra nos anos 90 (Master's thesis, FEUC).
- Molotch, H. (2002). Places in Product. *International Journal of Urban and Regional Research*, 26 (4): 665-688.
- Motoyama, Y. (2008). What was new about the cluster theory? What could it answer and what could it not answer?. *Economic Development Quarterly*, 22(4), 353-363.
- Porter, M. E. (1995). The Competitive Advantage of the Inner City, *Harvard Business Review*, May-June, pp. 55-71
- Porter, M. E. (2000). Location, competition, and economic development: Local clusters in a global economy. *Economic development quarterly*, 14(1), 15-34.

- Potts, J., & Cunningham, S. (2008). Four models of the creative industries. *International journal of cultural policy*, 14(3), 233-247.
- Rocha, H. O. (2004). Entrepreneurship and development: The role of clusters. *Small business economics*, 23(5), 363-400.
- Rocha, H. O., & Sternberg, R. (2005). Entrepreneurship: The role of clusters theoretical perspectives and empirical evidence from Germany. *Small Business Economics*, 24(3), 267-292.
- Scott, A. J. (2000). *The cultural economy of cities: essays on the geography of image-producing industries*. Sage.
- Scott, A. J. (2006). Entrepreneurship, innovation and industrial development: geography and the creative field revisited. *Small business economics*, 26(1), 1-24.
- Silver D., Clark T., Rothfield L., (2005). *A theory of scenes*. Unpublished manuscript, University of Chicago.
- Wenting, R., & Frenken, K. (2011). Firm entry and institutional lock-in: an organizational ecology analysis of the global fashion design industry. *Industrial and Corporate Change*, 20(4), 1031-1048.
- Williamson, J., & Cloonan, M. (2007). Rethinking the music industry. *Popular music*, 26(2), 305-322.
- Wilson, N., Stokes, D., & Blackburn, R. (2001). *Banking on a Hit*. DCMS, London, UK.

6. Attachments

A importância dos Coletivos de Criativos na Indústria da Música

Olá! O meu nome é Miguel Feraz e sou aluno do Mestrado em Business Administration no ISCTE-IUL. Estou a conduzir uma investigação para a minha dissertação final de curso, relacionada com as colaborações entre artistas musicais e criativos de outras áreas, num modo de trabalho de diálogo e troca de ideias.

Este questionário faz parte de um estudo que tem como principal finalidade, compreender de que forma artistas musicais, produtores, agentes e promotores visualizam o papel crescente dos coletivos de criativos no desenvolvimento dos seus trabalhos, assim como as influências que advêm destas colaborações para os resultados finais. Os resultados obtidos serão utilizados para fins académicos.

Os resultados dos inquiridos representam a sua opinião individual, não existindo respostas corretas ou erradas.

Caso tenha alguma dúvida ou necessite de qualquer tipo de esclarecimento, não hesite em contactar-me: miguelferraz.f@gmail.com

Muito obrigado pela colaboração!

Survey Introduction 1

*Obrigatório

Género *

- Masculino
- Feminino
- Outro

País *

Sua resposta

Distrito *

Sua resposta

Section 1- Gender, Country and District

Categoria *

- Músico
- Artista
- Produtor
- Agente
- Promotor
- Criativo
- Outro

Se indicou "Outro", por favor indique a sua categoria

Sua resposta _____

Section 2- Work Category

Bandas, Artistas musicais e Criativos

Quais as 3 PRINCIPAIS preocupações das bandas/artistas musicais? *

Sua resposta

Quais os 3 tipos de serviço mais procurados por bandas/artistas musicais? *

Sua resposta

Qual o melhor tipo de relacionamento/modelo contratual para executar esses serviços? *

Sua resposta

Section 3- three main concerns; three most wanted services; best relationship/contractual model

O diálogo e a troca de ideias entre banda/artista musical e os vários artistas criativos ao longo de um processo de trabalho, revelam ser: *

Por artistas criativos compreende-se artistas nas áreas do design gráfico, fotografia, conteúdo multimédia, produção de vídeo e produtores musicais.

- Um bom método para atingir um trabalho final mais coeso
- O único método para atingir um trabalho final mais coeso
- Um método inapropriado para desenvolver trabalhos na área da música
- Indiferente
- Sem opinião
- Outro: _____

Considera que existe necessidade dos vários tipos de criativos, de uma dada zona geográfica, se aglomerarem em coletivos para oferecer produtos finais mais consistentes e profissionais?

- Sim
- Não
- Sem opinião

Section 4- Dialogue and exchange of ideas; necessity of creative artists to cluster geographically

Indique a relevância dos diferentes criativos nos vários processos de formulação de um trabalho para bandas/artistas musicais: *

	Nada importante	Pouco importante	Indiferente	Sem opinião	Importante	Muito importante
Designers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Designers gráficos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produtores de vídeo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fotógrafos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produtores musicais	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produtores de conteúdo multimédia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Já trabalhou com algum coletivo de criativos?

- Sim
- Não

Section 5 - Relevance of different creative artists; working with creative collectives

Se respondeu "Sim", indique o seu grau de satisfação

	1	2	3	4	5	
Pouco satisfeito	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito satisfeito

Qual o PRINCIPAL benefício para as bandas/artistas musicais que trabalhem num contexto de colaboração com coletivos de criativos? *

Sua resposta _____

Qual a importância da existência de coletivos para as bandas/artistas musicais? *

	1	2	3	4	5	
Pouco importante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muito importante

Section 6- Satisfaction level of working with Creative collectives; main benefit of music bands/music artists to work in collaboration with Creative collectives; importance of creative collectives' existence

