



WORKING IN MUSIC 2018

**International Conference in Social Sciences
Université de Lausanne, 11-12-13 Jan 2018**

PROGRAM



LACCUS
laboratoire capitalisme, culture, société

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FNSNF
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DE LA RECHERCHE SCIENTIFIQUE

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Conference Program

Thursday 11 January

(Building: Géopolis)

13:00	Welcome , with sandwiches and coffee	1620
13:45	Introduction by Marc Perrenoud & Pierre Bataille	1620
14:00 - 15:00	Keynote: Martin Cloonan & James Williamson , “Launching the Working in Music Global Network”	1620
15:00 - 16:00	Keynote: Hyacinthe Ravet , “The conductor and the band. Interactions and work relations”	1620
	Panel 1: Inequalities and discrimination: sex, race, class, and musical careers	5313
16:15 -	Panel 2: Teaching, learning, and transmitting: the music and the trade	5799
18:30	Panel 3: Occupational identity and life style: being a musician	5899

Friday 12 January

(Building: Géopolis)

9:00 - 12:00	Panel 4: Inequalities and discrimination: sex, race, class, and musical careers	5313
	Panel 5: Collective action: unions and social struggle	5799
	Panel 6: Support personnel, gatekeepers, and intermediaries	5899
12:00 - 14:00	Lunch	Géopolis Cafeteria
	Panel 7: Occupational identity and lifestyle: being a musician	5313
14:00 - 16:00	Panel 8: Teaching, learning, and transmitting: the music and the trade	5799
	Panel 9: Support personnel, gatekeepers, and intermediaries	5899
16:00 - 16:30	Break	
16:30 - 18:00	Debate (in French): “Vivre de la musique ?” Anne Papilloud (Syndicat suisse romand du spectacle), Leïla Kramis (Syndicat musical suisse), Yann Riou (Service Culture du Ville de Lausanne), Christian Steulet (EJMA-HEMU) Chairs: Marc Perrenoud et Pierre Bataille	Building: Grange de Dorigny
18h30	Buffet - Social Event	Grange de Dorigny

Saturday 13 January

(Building: Géopolis)

9:30 - 10:30	Keynote: Marie Buscatto , “Unravel the threads of musical careers through intersectionality. Ways and reasons”	1620
10:45 -	Panel 10: New trends and new topics	5799
12:45	Panel 11: New trends and new topics	5899
13:00 - 13:15	Closing Speech, Marc Perrenoud & Pierre Bataille	

List of Panels 1 - 11

Panel 1 Inequalities and discrimination: sex, race, class, and musical careers

Banks Mark	Giving Grace to the Graceful? On Music, Meritocracy and the Social Selection of Talent
Bull Anna	Class, control and classical music: the production of inequalities among young people playing classical music in England
Piškor Mojca	Orchestras, women and aging: reading through the life stories of female orchestral musicians in Croatia
Kaneda Miki	New Music, New Work: How the Creative Labor of Performers Shapes Contemporary Music

Panel 2 Teaching, learning, and transmitting: the music and the trade

Asaba Yuiko	Working as a Tango Musician in Japan: Lineage, Innovation, Institutionalisation
Aterianus-Owanga Alice	« Sabar rek » (le sabar seulement) ! Circulations, transmission et rapports de domination dans l'enseignement du sabar en Europe
Hatzipetrou-Andronikou Reguina	Learning trajectories, training opportunities and their gendered effects: the process of institutionalisation of Greek traditional music
Papastavrou Dimitra	Building improvisation: Music specialization and professional training in an informal learning group

Panel 3 Occupational identity and lifestyle: being a musician

Riom Loïc	“The stupid guy who wants to make music all the time”: Négociation et construction de l'identité de musicien.ne d'indie rock en Suisse
Marshall Lee	Are musicians entrepreneurs? Reflections on musicians' views
Trottier Frédéric	L'identité professionnelle du musicien de techno à Detroit
Sinigaglia Jérémy	De la bohème à l'organisation scientifique du travail. Le rapport au temps comme révélateur des transformations de l'identité professionnelle des musicien-ne-s

Panel 4 Inequalities and discrimination: sex, race, class, and musical careers

Clette-Gakuba Véronique	Migrations postcoloniales et transformation de la rumba congolaise au départ de la Belgique francophone
Guera Paula & Oliveira Ana	Rebel Girl! Punk, gender and difference in Portugal since 1970's
Oubenal Mohamed	Discriminations à l'égard de la musique Amazighe et tentatives d'émancipation
Preite Lucas	Bello Figo and Baba Uslender: musical (online-)reflections on discrimination

Panel 5 Collective action: unions and social struggle

Aguilar Ananay	PPL: the management of performers' rights
Karmy Eileen	Musicians as workers: popular and classical musicians in conflict during the music institutionalisation process of the 1940s in Chile
Lussier Martin	Un conseil d'administration d'association professionnelle des industries musicales comme lieu de travail culturel : le cas de l'ADISQ au Québec
Stobart Henry & Bigenho Michelle	Heritage politics and indigenous singer-songwriter organizations in Bolivia

Panel 6 Support personnel, gatekeepers, and intermediaries

Porter Larain	A game of hare and hounds with one small terrier puffing well in the rear' the work of the Musical Director in British Silent Cinema
Girès Joël	La Loudness War : l'incertitude de l'emploi à la source de processus mimétiques et inflationnistes dans le monde du disque
Umney Charles	Online intermediaries in the labour market for function musicians: problems created

	and possible responses
Vukobratovic Jelka	The Infrastructural Frame of Village Fests in Croatia and Its Role in Providing Work for Local Musicians
Picaud Myrtille	“The biggest rule here is that nobody who is involved earns money”: booking in music venues in Paris and Berlin

Panel 7 Occupational identity and lifestyle: being a musician

Gable Olivia	‘Emerging’ Popular Musicians Working in England and the Value of Public Funding
Bouhdiba Sofiane	Darbouka et surdité : la morbidité des percussionnistes en tunisie
Stahl Matt	Kesha vs. Dr. Luke, Particularism vs. Abstraction: The Atavistic Politics of Occupational Music Making
Sutherland Richard	The Role of Government Programs in Defining Professional Recording Artists

Panel 8 Teaching, learning, and transmitting: the music and the trade

Poidevin Aurélien & Emad Sabine	Devenir et être musicien.ne d’orchestre : de l’école aux métiers
Giesch Andrea	Être musicien dans un projet social et culturel en contexte scolaire. Étude de cas des Orchestres-en-classe genevois
Deslyper Rémy	Le musicien « professionnel » des écoles de « musiques actuelles » : L’émergence d’un nouveau rapport à la musique et à sa pratique
Pegourdie Adrien & Lamy Yvon	Se faire à l’enseignement. Inégalités sur le marché du travail musical classique français et requalification de la pratique pédagogique

Panel 9 Support personnel, gatekeepers, and intermediaries

Battentier Andy	Technical work in music : towards a new category of actors in musical worlds
Chateigné Hyacinthe & Gêrôme Guibert	Entre singularité et normalisation. Les salariés des lieux de musiques actuelles en France
Kielich Gabrielle	More Work than Sibilance? Understanding Representations of Road Crews’ Labour
Reddington Helen	Gender Mediation in Popular Music Production: pathways for women producers and engineers in popular music

Panel 10 New trends and new topics

Casals-Balaguer Marta	The jazz collective in Barcelona and Boston. The role of the collaborative circles in the music scenes
Feryn Mathieu	Des temps de l’écoute au partage de nos goûts musicaux. Une mise à l’épreuve du travail musical à Avignon
Bubendorff Sandrine	Le financement participatif, accession à un statut professionnel ou dégradation des conditions de travail ?
Nikoghosyan Nuné	Imitate, copy or pay tribute? How conventions shape identities and practices in the world of tribute bands

Panel 11 New trends and new topics

Oliveira Ana, Guera Paula & Costa Pedro	DIWO! The role of networks and collaborative practices in building musical careers in the independent musical scene of Lisbon
Voirol Olivier	Le travail de ‘valuation’ musicale
Blache Philippe	L’émergence et la diffusion des communautés du DIY dans l’édition musicale. L’artiste-entrepreneur, un acteur culturel à part entière à la croisée de plusieurs fonctions