

OCTOBER 14 – The Eurovision Song Contest

This week we will look at Eurovision! It has been around since 1956 and it serves as a ‘battle of the bands’ of 52 countries. They send their best singers to the stage and duke it out to see who will win major street cred. In the past 20 years, the contest has begun to develop into a political stage, and much controversies have stirred from simple songs and guitar riffs. Let us delve into the beauty and camp of the Eurovision Song Contest.

Readings:

- Delarbre, Raúl Trejo. “Chikilicuatre, la fama sin motivo.” *Nexos: Sociedad, Ciencia, Literatura* (Vol. 30, Issue 367) 2008.
- Montoya, Daniel. “The Eurovision Contest: Singing for the Political Upper Hand.” *Harvard International Review* (Vol 38, No. 4) 2017.
- Sieg, Katrin. “Imagining European Diversity in an Age of Migration.” *German Politics and Society* (Vol. 35, Issue 4) 2017.

***We will be partaking in a peer sharing activity** twice, this week and next. It will focus on the music industry in the UK and how Brexit will affect all walks of musicians from Ireland and England. **As a note – this is happening on October 31.*

Listening Examples:

- “Ovo Je Balkan” – Milan Stankovich (Serbia) 2008
- “Moskau” – Dschinghis Khan – (West Germany) 1979
- “Party For Everybody” – Buranovskiye Babushki (Russia) 2012
- “Volare” – Domenico Modugno (Italy) 1958
- “Baila el Chiki-Chiki” – Rodolfo Chikilicuatre (Spain) 2008
- “Push the Button” – Teapacks (Israel) 2007
- “Poupee de cire poupée de son” – France Gall (France) 1965
- “Waterloo” – ABBA (Sweden) 1974
- “Hard Rock Hallelujia” (Norway) 2006
- “Netta” (Israel) 2018

OCTOBER 16 – Brexit and the Music Industry

You will be given a handout today (one per group). This will give you information about how to conduct the peer sharing activity for the next two weeks.



Name: Monica Ambalal		Course Title/Module Title: How Brexit will Affect the Music Industry	
		Discipline: Ethnomusicology	
Course/Module Narrative:		World Music MUS 9	
Course Objectives:			
→ To inform students how music interacts with culture and how modern musical practices are influenced by oral tradition and globalization.			
Module Objectives/Learning Objectives:			
→ To show students how a hard Brexit would impact the music industry in 2019.			
Assigned Readings:			
→			
Content & Delivery: In-class			
Course Content:		Instruction & Delivery (lecture, discussion, group work, etc.):	
→ Students will submit a 1-1½ page essay (individually) about their topic, along with a follow up update at the end of the course.		→ Peer sharing, group exchange, online forum, class presentation, essay.	
Assessment:			
→ A) Students will submit a 1-1½ page reflection and summary on their research for a specific topic.			
→ B) Students will present a follow up update relevant to their topic during finals week.			
Resources and Materials:			
→ London Philharmonic Members (website),			

Plan: 8 Groups (students will be divided into groups of 4-5 students in each group).

Length: Students will discuss and engage in the topic over the course of 2 weeks (length of module included in World Music class for time in the European music topics), AND one class session at the end of the class. **In addition, a public Canvas forum will be provided so students can share and update information relevant to their topic with other class members.*

How: Peer sharing, group exchange, essay, online forum, and in-class presentation.

*There will be a follow up for the penultimate week of class where students will share updates about their group topic.

Scenario 1: The London Philharmonic

The London Phil currently has 80+ members that perform regularly at The Royal Festival Hall in London. Most members are based in London, but some members fly in for rehearsals and performances, and some musicians are not UK nationals. When Brexit occurs, those members will be heavily affected with the new implementation of visa and citizenship regulations.

Your Task:

1) Find a member of the orchestra who may be affected by such a change. You will have to research their background for this. Check biography pages, musician bios from the orchestra, and any websites the musician may have (Sony or EMI factsheets for example).

2) Research their background and see where they were born, and where they currently reside.

3) Present a scenario in how the musician would be legally permitted to stay in the country. To answer this, you will need to do some research, speak to other class members, or visit the websites I have provided to aid you in your search. This is a current issue in many governments right now, so your Google searches should result in a myriad of websites dealing with this topic.

4) Present this in class.

5) Write a 1-1½ page essay about this experience (more to follow).

Webites: [London Philharmonic Members](#),

Scenario 2: Carrying Antique Instruments with Precious Materials

Imagine you are part of a baroque ensemble based in Italy. They would like to host a summer tour and travel to the following cities: Zurich, Manchester, and Leipzig. Your group uses instruments that form an early music ensemble – those might include: mandolin, theorbo, viola da gamba. Within those instruments, the materials used for construction are made of one of the following: Rio Rosewood, whalebone, tortoise shell, or ivory.

- 1) Your task: research the possibilities of traveling in the EU with such precious materials.
- 2) What is needed for you to complete your tour and entrance at border control checkpoints?
- 3) For this assignment, choose the scenario appropriate to your instrument. Each student in the group will choose one instrument. You need to research the different possibilities and instruments found in an early music ensemble. **Look up articles and government documents to help you in your search to complete your task.*
- 4) How or will Brexit change any of the rules for citizens traveling with such instruments?

Websites: <https://news.nationalgeographic.com/2018/04/wildlife-watch-uk-ivory-ban/>

<https://www.gov.uk/guidance/cites-controls-import-and-export-of-protected-species>

Scenario 3: British Pop-Musicians on Tour

Imagine Brexit has happened, and now you are a 'roadie' and starting your tour with Stormzy, Adele, and Ed Sheeran. On this trip, you are heading to the Way Out West festival in Gothenberg.

- 1) Research your location and your artists – where were they born?
- 2) Your task: After a hard Brexit, there will be new types of controls and some that are dismissed. There will likely be tariffs and trade changes since Brexit. What will change for this year's tour in comparison to the one you did last time? Create a summary scenario and be sure to include ALL parts of the tour from the day contracts are signed until you return home.
- 3) Ideas: I would like you to think of ALL possible scenarios here. What about the driver/license/vehicle? How do you pay for items? Are there tariffs for the equipment? Can you carry equipment out of the UK if you rented it there? How are your artists paid? Are they taxed? How much will visas cost? What about the

British artists traveling in other countries? *I think you will be able to see how difficult it can be for artists after Brexit, but if there are any benefits here – do list them as well.

Websites: <https://www.classicfm.com/music-news/brexit-negative-effect-on-orchestral-music/>
<https://www.ukmusic.org/policy/brexit-uk-musics-key-concerns/>

Scenario 4: Spotify and Itunes

You are a British singer/songwriter with a large social media fan base and you have been largely successful due to recording music from your home studio, releasing it with a small team of publishers and producers, and sharing this music on social media and streaming platforms like Spotify and SoundCloud. Because of those platforms, you have been successful with small local tours and now you are hoping to expand outside of the UK.

1) Your task: Now that Brexit has occurred, what will you, as an artist, do to 'stay afloat'? How will you continue to be successful and ensure that audiences outside of the UK will continue to learn, listen to, and purchase your music via streaming?

2) Suggestions: For this, you will need to research how streaming websites will be affected by Brexit. What sorts of streaming platforms will be dismissed or banned for example (if any)? Look up industry articles that deal specifically with items like iTunes, Spotify, Slacker, etc.

3) Create a scenario where the imaginary artist is able to be successful in lieu of the new Brexit controls.

Websites: <https://www.nme.com/news/music/uk-music-industry-stark-warning-consequences-brexit-2374883>

Scenario 5: Managers and Concert Venues

You are the head manager at a concert venue in Berlin. You regularly work with agents worldwide to arrange for new talent and well-known performers to grace your stage. Since you hold an important position, you are informed of the recent

Brexit situation and happen to be planning your calendar ahead for the 2020-2021 fiscal year.

Answer the following questions:

- 1) What has changed for you as an agent after Brexit?
- 2) What sorts of acts will you likely book in 2020?
- 3) Where are your acts going to be from? (Nationality/citizenship) Why?
- 4) Present some hypothetical data: income gained from UK groups vs. non-UK groups for the 2020-2021 fiscal year.

Websites: https://www.ism.org/images/files/ISM_Brexit-Report_A4_July-2018_online.pdf

Scenario 6: Brexit and Copyright Law

Imagine you are the great-grandchild of famous skiffle musician Lonnie Donegan. Due to the fact that you are managing his catalogue and hold full responsibilities for next-of-kin holdings and royalties as heir, you also know that “UK music copyright law changed in recent years to fall in line with an EU directive that was approved in 2011. Therefore, protection on sound recordings increased from 50 years to 70 years.” (The Independent – 11/18).

1) Because of that law, you were under the impression that copyright laws were protecting the artist for 70 years PLUS the life of the composer. That meant that you (as your great-grandfather’s manager post-mortem) understood his catalogue wouldn’t be public domain until 2072. Now, you are grappling with the idea that his catalogue MAY be made public in 2052 when you may still be living.

Question: What do you have to do as a third-party heir in order to protect your great-grandfather’s collection from entering public domain?

2) Suggestions: For this, you are going to have to research British copyright law vs. EU copyright laws that were set forth in 2011. You should also look up Lonnie Donegan, his catalogue, and his label for more information. Develop a hypothetical scenario (or two) to help rectify the possible answers here.

Websites: <https://www.independent.co.uk/arts-entertainment/music/features/brexit-latest-music-industry-ed-sheeran-stormzy-touring-copyright-visas-a8623511.html>
<https://ec.europa.eu/digital-single-market/en/eu-copyright-legislation> (EU Copyright Legislation)

<http://www.legislation.gov.uk/ukpga/2018/16/contents/enacted> (EU Withdrawal Act 2018)

Scenario 7: Which Musicians will be Effectuated?

How well do you know your US pop musicians? Did you realize that U2 is Irish? What about Ed Sheeran and Chris Martin of Coldplay? Slick Rick? Think about how many musicians you listen to that are from the UK. Due to the interest in American-sounding song styles, many British singers were told to 'lose their accents' – rendering their linguistic roots impossible to decipher. So many musicians are from the UK and we don't know it!

1) Your task: Gather a list of well-known musicians who are ALSO UK nationals (don't forget Wales, Scotland, and Northern Ireland). These musicians should be known to us in the US, and they should have at least 1 top-ten hit on our music charts (Billboard or Variety). ** They must be living.*

The goal of this task is so that our class will have an overview of the varieties of musicians and walks of life that Brexit will affect in our American pop culture today.

2) Suggestions: you will be doing A LOT of research! Take to the Internet and to iTunes biographies. **Note that the class may be using some of the information from this list to help base their own projects, so create a diverse list with musicians from world music, pop, classical, and others.*

Scenario 8: Trade Agreements After Brexit

Have you ever been to a concert to find the 'swag table' is swarming with fellow fans? That swag table took some time to construct, and it costs money. Think of the person working – where are they from and how much are they being paid? That T-shirt came from somewhere and it was manufactured and created in a factory, but who pays for the initial sum of funding? There is a lot to think about here, but one thing is for sure: Artists sell swag to develop a brand, have their face seen on the international market, and become recognized by the general public in addition to their music.

“Currently the EU market covers 28 countries with 500 million potential customers. Not being part of the EU eliminates the privileges of free trade, free movement of goods and services (and people), and with it cuts off

direct access to a massive pool of prospective buyers.” (Alon Eisenberg – Trusted Shops 2019)

1) Your task: Imagine that you are the marketing director responsible for an up-and-coming Irish artist that is holding a concert in Barcelona. Last year, you rented space for the same artist in a foreign venue without a second thought, but this year you have Brexit to think about. Today, you are making arrangements with the concert venue to rent a small booth that will become the swag table. What sorts of things will you have to be concerned with this year that weren't an issue last year?

2) For this, I suggest you should research tariff and trade agreements for the International market and for companies residing outside of the EU

Websites: <https://business.trustedshops.co.uk/blog/brexit-damage-european-market/>
