

pre and post digitization era. Also because of the number of years they've been in the business they gained a massive amount of experience.

| <i>Myths</i> | Star maker | Protect the craft/ self protection | Creativity excludes business skills free |
|--|------------------------------|--|---|
| <i>Professional relations:</i> | Digitization | sets | free |
| Self: role esteem/ reputation | | | |
| Other musicians colleagues | | | |
| Music industry | | | |
| Music consumer fans | | | |
| Home base | | | |
| <i>Types of capital – types of power</i> | economic capital money | Social network, relations, esteem | Cultural knowledge, skills, education |

Fig. 1 Musician, professional relationships, capital and myths

9. When I mapped the statements of the musicians accord to type of relationship and type of capital, I found that several music myths created the force and expectations that influences these relationships, were more attached to a certain type of capital than others.

10. The major kind of myths are the star maker myth attached mostly to economic capital, the myth about the need to protect yourself within the profession attached mostly to social capital, and the creativity excludes business myth mostly attached to cultural capital. A fourth new myth: digitization sets free, works out through all capitals.

11. All of this created this instrument. To set an example I will highlight three of these fields. The fields about the professional relationship with fans.

Economic capital – fans paying money

12. We start out with economic capital, where fans are paying money. In old days the relationship between pop musicians and fans was not so much a direct one. As a musician you had to pass the gatekeepers; the record company and RTV/press to reach the fan. No wonder the star makers myth occurred. It was a force as well as an expectation. The musicians didn't have the money to produce a record nor to promote and distribute it. There was the record company who helped out with money and network. Musicians came to believe that a record deal was the ultimate chance to get known, to reach the audience.

13. Because there are so many would-be-musicians the record company could pick the cherries from the pie. They gained economic power also because of the myth that they were the only ones who could make you a star. Musicians did their utmost to convince the record company to invest in them. You would think the record company would do its utmost to convince musicians to come under their wings and use their distribution network, their marketing tools et cetera in order to allow record companies to make money for themselves.

14. The musicians I interviewed all confirm that the larger part of revenues changed from sound carrier (including payments from the collecting societies) to live performance. Fans want to pay less for tracks (as in downloads and streaming) but they are willing to pay for the experience of live entertainment.

As a musician, placing downloads or streams on your website, is doable when you write your own songs. You use the download or stream to get the songs known and to promote your live performances which follow the release. When you don't write your own songs two problems occur: 1) you need to depend on input of a writer/ composer that suits your style 2) the author (song writer/ composer) won't get paid by collecting societies for free downloads or streams and is not able to compensate.

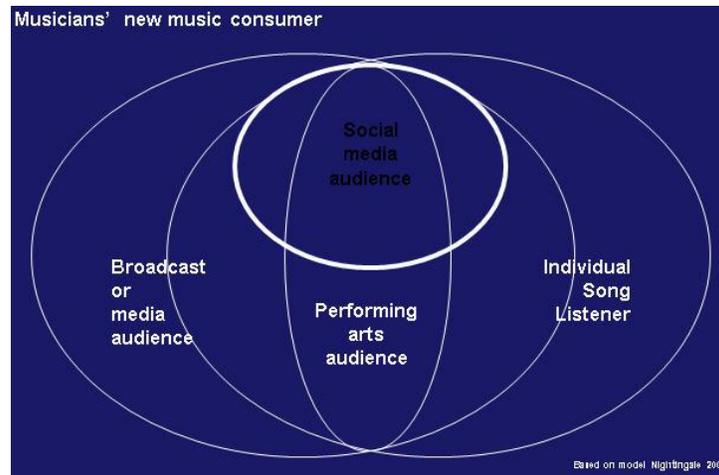


Fig 2. Four types of audiences

Social capital – fans are paying attention (attention economy)

15. There are four types of audiences and they kind of overlap. Musicians need to reach out to the different groups via different networks.

1. The at home or on the move listener is to be reached through promotion,
2. The broadcast or media audience is to be reached through press reports and relation network.
3. The social media audience is to be reached through active participation to digital networks.
4. The performing arts audience is to be reached through booking agents (including promotion) and face to face whilst performing on stage.

16. [One consequence of new media is that we're adding layers of social exchange relationships on top of economic exchange relationships], says Nancy Baym.

A musician can survive on a little income, just because he has a tremendous lot of followers on social media or because he gets fan mail. This will make him feel responsible, it will add up to his esteem. *'It is hard to survive but I am doing it for my fans'*. A fan base is a precious thing, important to maintain. All of the musicians I interviewed do have a website. Some exploit it themselves; others do have an employee who takes care of the website and provide it with information about the musician. One of the older musicians (aged 70) is past having fan clubs and dislikes all the small talk on social media. He can afford to just stick by the website and e-mail which he always answers himself. The other musicians do have social media like the Dutch Hyves, like LinkedIn, Face Book and Twitter.

17. The main myth occurring in the social capital column is about protecting yourself within the profession. Music and performance is all about making people happy, the musicians are unanimous about that. Some give away more private live in exchange for attention than others e.g.: André Rieu shared his 25th jubilee with fans by offering three free concerts for all fans in the world in Cortona, Italy. The Dream (Angel-eye/ Angela Brouwer & René Shuman) shared their wedding in Hawaii on line and on dvd.

18. Bas Kennis says: *the disadvantage of Twitter is that everyone can say whatever he likes. E.g. that our band separated even when that was not true, there are always people who will believe it.*

Bas is not amused by these kind of jokes, but from a marketing point of view it is not necessarily bad, he gets more exposure. Once when the message gets spread and once when it is denied.

19. Musicians have to realize that their jobs do not end when they leave the stage or studio. They must adopt work practices including regular participation in social media and frequent engagement with their fans online and, where possible, via mainstream media. The musician has to balance between interaction and making music. So, do not over deliver information but build a strong fan base. Take comments and suggestions from fans serious.

Cultural capital – where fans participate, make an effort or provide labour (prosumers)

20. A prosumer (consumer+producer) is creator of content, whether or not on request of the musician. The internet enables new forms of engagement. [Digital information is easy to replicate and manipulate and that's given rise to new ways that fans are creatively engaging music. In the new technological environment, Nancy Baym says, fans' esteem can easily be converted into free labour, which reduces production and marketing costs. Fans also donate their time on an ad hoc basis when talking about upcoming concerts, reviewing albums or remixing releases. Fans' esteem can be converted into the raw materials of production if they contribute concert footage to a video, or design a logo for their favorite musician. Fans have even been known to donate things like legal advice, accommodation and food].

Although not every musician is charmed by the idea of getting fans involved in the process of music making, there are hundreds of possibilities. Angel-eye was one of the first in the Netherlands to compose with fans by posting a song for free on her website and asking the audience to contribute something creative to the song. At that time her partner René Shuman still had to get used to the idea of giving away a song, a creative process, for free. But these kind of things create more buzz than old marketing tools, he realizes now.

21. Burnett & Baym collected a list of reasons why fans are attracted to participate and feel rewarded. [In addition to time and money, these fans pay other costs including burnout and balancing this voluntary work with jobs and other commitments. To claim that participating fans are exploited, is to ignore how much these other forms of capital matter in the well being of fans. A reward is not always necessary. Fandom could be a hobby or a substitute for being a musician].

Activities fans do online have the potential to create the culture in which the musician will be operating. Understanding them helps musicians to better engage their fans. David Jennings states: [fans cannot be managed like employees because they are volunteers and treasure their independence. It is more like the organic skills of gardening or farming, sensing the way the wind is blowing and adapting tactics to suit].

22. What about the myth 'creativity excludes business skills'? Knowing how fans are willing to participate gives the musician tools to partly guide this labour in the direction they prefer. The flip side of fans' increased power is a loss of control for the musician. But getting control back is not an option; it is not going to happen. So the question is how to build relationships with these fans that are mutually supportive. Fans need to be seen as collaborators and equals. It is breaking down the barriers of the inaccessibility of the musician.

Fans and musicians both cannot keep up with the entire internet. The musician cannot check everything that is posted about him or his music; fans cannot find all the music they like. Both need filters.

It is not the size of the fan base that counts but the intensity of their support.

The problem with fans' esteem is that it often attaches in unpredictable ways. Fan esteem requires constant maintenance. With frequent concerts and interactions with their public, musicians foster an improved relationship with their target audience as well as improve the way in which they are perceived by the general public.

Digitization

23. Another myth occurred when internet was launched; digitization sets free. The consumer decides on how, when and where to listen or to watch music. The crowd participates in the role of gatekeeper more and more. In that they experience the same thing A&R managers did, the offer is huge so to find new musicians you like, is not that easy.

Fans do like to share everything about their idol.

Jay Frank says: [most industry watchers consider file sharing the worst thing to happen to the music industry. They certainly are correct about the damage it does. The ease with which people steal music has made it very difficult to continue the record industry. On the other hand most music fans consider file trading to be the best thing to happen to the music industry. They are also correct. The ability to hear music before purchasing, allows users to make more educated decisions in insuring value received. It also allows access to obscure titles that were rarely available in local record stores. It is like a pendulum swinging side to side. The record industry had the pendulum on its side too long. Now with the internet it has swung likely too far to the consumers, according to Frank. Certain styles and songs inspire people to make a purchase while others, equally as popular, would leave people satisfied in just hearing them and not owning them]. Fans can also buy precisely those songs they like instead of a complete album. They can see shows they are not able to visit. And all of this for a fraction of the amount they used to pay for sound carriers in old days.....

For young musicians it is said to be easy to get noticed by the audience on the internet. In the Netherlands we know the stories of Esmee Denters and Laura Janssen who both posted a video on You Tube and were discovered that way. Is it really that easy to reach the audience yourself, will thousands of people watch your posted video, just because it is good? Maybe, maybe not, it is attempting anyway. This much is clear, without an audience, a fan base (the social capital) there is no way to get successful.

24. Are these myths still going strong?

25. Does the star maker myth still exist?

Because of musicians' dreams and eagerness, the star maker myth legitimised the music industry. Everybody buys this myth just because it is there, because of its temptation, its attractiveness and persuasion. The star maker myth is actually out of date but somehow for nostalgic reasons young musicians still want to believe a record deal is the way to get to establishment. What is easier than a slide into fame? The record company also has its reasons to sustain the myth.

26. The musicians I interviewed are no longer attached to this myth. They prefer freedom and broke loose. André Rieu, René Shuman and Sander Kleinenberg are entrepreneurs. Peter Koelewijn has his own label Coolwine Music and the band Bløf bargained a good license deal at EMI. Because of their fame and their experience EMI made them an offer that made it worthwhile to use EMI for marketing instead of doing that themselves. All the musicians I interviewed know how to reach their fans the way they want to.

27. Do musicians still have to or want to protect themselves within the profession?

One way or another, in the relationship with their fans, musicians have to take care that they are not owned by the audience. The borderline between social and private is thin and is not the same for every musician.

28. Sander Kleinenberg says *It is important to be a little mysterious and not tell all about yourself on social media. It has an influence on the music experience itself. People don't want their idol to be human and make mistakes, get angry or annoying, it will take away some of the glow of being a star.*

29. Does creativity exclude business?

Building a good online identity in order to improve your fan base, is a different skill set from making music. That may not be the musician's strongest talent.

Successful musicians hang with their fans after the show and devote considerable time and resources to interacting with fans online. In this business, building and maintaining a fan base is as important as writing good songs and staging a great live show.

30. So musicians have to be creative also in this part of the business. Creativity is not in making or performing music alone. And creativity is not the only process of value in music, maybe even not the process of most value. Creativity is in building a career, in entrepreneurship, in marketing and promotion, in bonding with fans, in making choices of your own.

31. Does digitization set free?

There are two sides to this coin. It sets musicians free in a way they can reach their fans directly through their website and social media for promotion, sales and distribution. It sets fans free because their power increased tremendously.

Getting noticed by the audience on internet in between hundreds of thousands of other acts, is an accomplishment in itself. Esmee Denters and Laura Janssen signed an old fashioned record deal afterwards anyway. So the digitization sets free myth certainly has not beaten the star maker myth yet.

32. Myths don't disappear just fade away. Just like old media fade away but not totally disappear.

Back to the central question

33. To come full circle, I go back to the beginning of my presentation, which started with the question: What do successful Dutch pop musicians need in their professional relationship with fans regarding to capital/power were different myths play an important role?

The successful Dutch pop musicians I interviewed, showed how to avoid the pitfalls of the myths. How they adapted the changes in economic capital, how they take advantage of building social and cultural capital. Maintaining esteem is easier than building it. Maintenance only takes memory - building it requires making an impression!

| Needs: | Power: | No capital | Social capital | Economic capital | Cultural capital |
|----------------------|--------|------------|----------------|------------------|------------------|
| 1 Visibility | | x | | | |
| 2 Accessibility | | | x | | |
| 3 Staying accessible | | | xx | x | |
| 4 Goodwill | | | xxx | xx | x |

Fig 3. Relating to fans - strategy

34. **Strategy:** As a musician you have four needs when it comes to building a professional relationship with fans:

1. You need visibility.
Getting noticed by the consumer.
(35) Visibility doesn't generate capital. It is an investment.
2. (36) You need to be accessible,
Exposure through Radio TV and press, through downloads and streams. Build yourself as a brand.
(37) Accessibility generates social capital.
3. (38) You need to stay accessible, in order to get esteem/recognition also financially. The consumer is paying money and believes in the value of your songs, he becomes fan.
(39) You generate more social capital and (40) economic capital.
4. (41) You need goodwill. You create value for the fans. The fans stay in the long run and are even willing to participate. Participating fans are also creating value as amateur experts using their influence in their networks. You can also extend goodwill by connecting with charity.
(42) You generate cultural capital and (43) even extend your social capital which also (44) enlarges your economic capital. The more you learn how to bond with fans, the more esteem you get, the more you extend your goodwill.

Having personal connections with audience members is a powerful reward for many musicians, one that is usually overlooked when we focus only on monetizing the relationship. Connecting isn't easy: social skills and music making skills are very different and there is not one right way to do this. When your social and cultural capital gets stronger you won't need the star makers myth; you will have a choice in the amount of freedom you want.

46. Thanks for listening