

“MUSIC MOVES EUROPE”: MUSIC FESTIVALS, MUSICIANS, AND TRANSNATIONAL  
POLICY NETWORKS IN THE EUROPEAN UNION

BY

LUCAS AARON HENRY

DISSERTATION

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Doctoral Committee:

Professor Gabriel Solis, Chair and Director of Research  
Professor Donna Buchanan  
Associate Professor Michael Silvers  
Teaching Associate Professor Konstantinos Kourtikakis



## **ABSTRACT**

This dissertation examines the framework within which European Union institutions engage with the popular music industry in Europe, and in turn explores its effects on musicians within the industry who benefit from this engagement. It does so by examining two main components: the European Talent Exchange Program (ETEP), a networking platform headquartered in Groningen that works to connect up-and-coming European acts on their first international tour and/or supporting their first international recorded release with music festival organizers in locales outside of the act's home nation; and the European Union's two popular music prizes: the European Border Breakers Awards (EBBA), which ran from 2004-2018, and the Music Moves Europe Awards (MMEA) that replaced the EBBA in 2019. Examining these frameworks represents the two most direct ways that the EU's Creative Europe agency interacts with the industry. This dissertation also explores the effect of these frameworks on the emergent European acts who have benefitted the most from the ETEP, EBBA, and MMEA relationships. Support for the artists discussed in this dissertation represent key strategies of the frameworks, such as promotion of institutions' agenda; expansion of the tools used for continental circulation of people, goods, and services; enhanced visibility of common practices that exist beyond borders; and growth of economies. They also highlight the frameworks' shortcomings, such as exposed cultural and historical biases; issues of race and identity in Europe; complexities of European national citizenship; and the challenges of cultivating a supranational European identity that did not exist a half-century before. The artists featured in this dissertation challenge popular understandings of national and European identity, supranational belonging, artistic circulation, performance logistics, language mobility, and general perceptions of the European popular music industry. The artists, festivals, agents, civil servants, and institutions central to



ETEP offer an encapsulation of how many people within EU's institutions and in European transnational businesses generally understand how the European Union works. This dissertation is primarily about these people, and their transnational visions of Europe. As an ethnomusicological study, this dissertation employs fieldwork based in unobtrusive observation, drawing from public conversations that individuals who operate within the ETEP, EBBA, and MMEA frameworks have had with each other, with the media, and with EU civil servants at music festivals and conferences to make each group's case for a musically transnational Europe. This dissertation also uses content analysis to parse through EU treaties for cultural policy issues related to festivalization, ETEP promotional material that connects with EU policy, and existing artist interviews that show ETEP effect on their careers. It also engages with performance and circulation data to analyze the frameworks' effectiveness. The dissertation ultimately argues that studying these frameworks are an efficient and convincing way to understand what the European Union hopes its project will achieve, particularly in the cultural policy arena.



For Patricia, Elliott, and Cecilia.



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## ABBREVIATIONS AND ACRONYMS

**Country Codes:** This dissertation will follow the two-letter country codes for European nations as listed in Eurostat.

European Union Member States					
Austria	AT	France	FR	Malta	MT
Belgium	BE	Germany	DE	Netherlands	NL
Bulgaria	BG	Greece	EL	Poland	PL
Croatia	HR	Hungary	HU	Portugal	PT
Cyprus	CY	Ireland	IE	Romania	RO
Czech Republic	CZ	Italy	IT	Slovenia	SI
Denmark	DK	Latvia	LV	Slovakia	SK
Estonia	EE	Lithuania	LT	Spain	ES
Finland	FI	Luxembourg	LU	Sweden	SE
European Free Trade Association (EFTA)					
Iceland	IS	Norway	NO		
Liechtenstein	LI	Switzerland	CH		
EU Candidate Countries					
Albania	AL	North Macedonia	MK	Turkey	TR
Montenegro	ME	Serbia	RS	Ukraine	UA
Potential Candidate Countries					
Bosnia & Herzegovina	BA	Kosovo	XK		
European Neighborhood Policy (ENP)-East Countries					
Armenia	AM	Belarus	BY	Moldova	MD
Azerbaijan	AZ	Georgia	GE		
Other Countries					
Argentina	AR	Chile	CL	South Africa	ZA
Australia	AU	China	CN	United Kindgom	UK
Brazil	BR	Faroe Islands	FO	United States	US
Canada	CA	Russia	RU		



## INTRODUCTION

On January 13, 2016, Frans Timmermans, the First Vice President of the European Commission, stepped onto the stage at the Statdsschouwburg Theater in Groningen, Netherlands, to open the 2016 edition of the European Border Breakers Awards (EBBA) show. This annual gala celebrates the popular music prize delivered by the European Commission to multiple up-and-coming European acts who had an exemplary year of performance, broadcast, or record sales outside of their respective home countries. For the previous thirteen years, the European Commission's cultural policy program Creative Europe had taken remarkable interest in the European popular music industry, primarily via the subsidy of popular music festivals throughout the continent, and for twelve years had presented the award to 117 acts from 19 nations.<sup>1</sup> That night ten more artists would be awarded, and would mark the first time that an act from Latvia would be recognized.

There are four important takeaways from Timmermans' appearance at the show. First is that the Commission finds the ceremony worthy enough to send its most important figureheads to address the participants. Representatives from the EU are regularly seen at the show; most often it is the Commissioner in charge of the Education, Youth, Sport, and Culture portfolio, and the chair and other members of the European Parliament's Culture Committee. In 2016, however, the Commission sent its First Vice President; the only other person with more seniority

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<sup>1</sup> From 2004 through 2018, 147 acts from 23 nations were awarded EBBAs. In 2019, the award was renamed the Music Moves Europe Talent Awards, and switched to a nominees/winners-based format. Since 2019, 56 acts from 20 nations have been nominated. In total, the European Commission has recognized 203 acts from 26 European nations.



and authority at the Commission at that time was President Jean Claude Juncker. Timmermans's presence signals the importance that EU institutions place on this industry, and others like it.<sup>2</sup>

Second, listening to his speech<sup>3</sup> reveals that Timmermans has deep personal connection to popular music, and firm understanding of what it has meant for his own identity as a person who has lived, studied, and worked throughout Europe. He opened his speech at the EBBA show with an anecdote that highlights this connection. Five days before the show, David Bowie released his final album, *Blackstar*. Two days later, Bowie died from complications of liver cancer. Timmermans had been deeply affected by this; he explains that he had listened to *Blackstar* upon its release, and it had cast him back to his early teenage years when he was sent by his parents to study at a British boarding school in Rome. According to his story, the young Timmermans did not know anyone or speak Italian well, but he was able to bond with other youths in his neighborhood over Bowie's album *Space Oddity*. He used this anecdote to explain why he felt that music was such an important part of the overall identity of Europe, and why popular music in particular was so vital in the post-war period. Notably, Timmermans specifically referred to Bowie not as British, but as a *European* artist, one that "exemplifies everything that European music stands for" (Timmermans 2016). He explained this by discussing Bowie's return to Europe from the United States in 1976, when he chose West Berlin and Paris over London and reinventing himself in the mold of German Krautrock groups such as Neu!, Kraftwerk, and CAN (Rüther 2014). Timmermans is not alone in this assessment; Ulrich Adelt makes the claim that it is best to understand Bowie's persona at the time as that of a "Germanized Brit" (Adelt 2016, 149). Timmermans also makes reference to the importance of

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<sup>2</sup> The European Commission also has similar awards for architecture, literature, and film.

<sup>3</sup> Timmermans' speech is available via Eurosonic Noorderslag's YouTube channel: <https://www.youtube.com/watch?v=INezXGIHDDY>.



local space in the process of creation, both in terms of influence and setting of the song “Heroes”; while the song is not overtly about the German partition, as he claims, many of the other songs on the album of the same name are about the Berlin Wall and the aesthetic cloud it cast over the city (Pegg 2006).

Third, Timmermans’ speech deftly explains what the Commission means when it suggests that the EBBA winning artists have “broken borders.” He does this by specifically talking about the importance of the EBBA award’s name:

“Breaking borders” is not about taking away borders, it is about acknowledging borders. It is by *being aware* of the differences, by *loving* the differences, looking at each other coming from all of these different countries in Europe with our different backgrounds, and *enjoying* these different backgrounds. *Learning* from them. *Absorbing* them. And then *transforming* them into something *you* are—something that is closer to you (emphasis performed vocally by Timmermans).

It is notable that Timmermans says that *breaking* borders is not the same as *erasing* them. His argument recognizes that borders exist, and often, arbitrary as some borders may be, they are places that define identities, especially in political and economic situations—two areas that are, for what it is worth, in the wheelhouse of the European Union. While some things cannot be fully defined by these borders because they exist across them, actors involved in them routinely cross or break the boundaries, and Timmermans’ words recognize that these actions are deliberate, and thus should be celebrated when they exist for the betterment of human life.

But fourth, and perhaps most significant, is that Timmermans acknowledges that the identity of the European Union as a whole is not uniform, but rather pluralistic, and that the differences are to be celebrated, not erased. He uses a very interesting analogy to talk about what



these differences mean when borders are crossed by people, industries, and artforms. After talking about acknowledging borders and experiencing the differences that go along with them, he goes back into a personal anecdote about his own experiences living, traveling, and working in several European nations:

That is my personal experience from living in so many different countries in Europe. All of the countries leave some form of sediment in my persona. And we are all people—all of us, and especially the artists, the young artists here today—who have been formed by layers of sediment of other artists, of other forms of art (Timmermans 2016).

His use of the word “sediment” is particularly interesting, as it makes specific reference to moving bodies of water such as rivers, and what they leave behind as they move throughout a landmass. It is a deft analogy, as rivers in Europe—the Danube is a prime example—very often run through multiple nations as they meander to more open waters, and in turn around the globe. Rivers run through both rural and urban settings; they are often the reason that farmlands exist where they do, and why cities were founded where they were hundreds of years ago. They are vital for the identity of the place where they run and for the people that live and abide by them, and they take soil from one part of the riverbed and leave it in another, sometimes very far away. It is a beautiful comparison for any phenomena that cannot be bound by an arbitrary border, such as popular music.

This EBBA awards speech is not the only time that Timmermans has used this reference, and cultural events are not the only context in which he has applied it. In 2019, he authored an op-ed which he called a “love letter to Britain” for *The Guardian* (Timmermans 2019) intended for British readers one month before the UK’s official withdrawal from the EU as a way to ensure the British readership—especially the readership that had voted “Remain” in the 2016



referendum, as evidenced by his choice of *The Guardian*—that the EU and its officials were not fully saying farewell. After writing about his own experiences being immersed in several nations throughout Europe, including attending a British school in Rome, he added:

[There] is no better way to be made aware of your own culture than by being immersed in another. And at the same time, that immersion leaves traces. What you inhale and absorb remains: as an extra layer, a sediment that partly merged with what was already there and partly remains distinguishable and unique.

Specifically, Timmermans was reflecting on what the referendum could not take away from the multitude of European issues that were intertwined with the United Kingdom, and vice versa; it represents an identity that cannot be fully or cleanly labeled as one thing or another. In essence, it is a condition that is found throughout the European Union—that once a state or a citizen has become Europeanized, it will always be European because of what gets left behind.

Timmermans continues in the op-ed to discuss a spectrum of outcomes in regards to diversity within a large polity such as the EU. He explains that creativity and productivity represent one end of the spectrum, while distrust and division exist on the other:

In the best of times these differences make us the most creative, productive, peaceful and prosperous of families. In the worst of times our differences are manipulated to instill fear, to propagate superiority, to set one family member against the other...As a family we have a duty to promote the best of times and keep the worst of times at bay. So far, for all its faults, the EU has been the most successful tool to achieve that goal.

Note that Timmermans specifically places creativity, productivity, peace, and prosperity in the “best of times” category, while labeling manipulation, fear, superior righteousness, and division as the “worst of times”. And as a loyal Commissioner, he frankly believes that the EU is very



much equipped to promote the former over the latter, which aligns with the intentions of Robert Schuman and Jean Monnet, two prominent architects of the intergovernmental European Communities that would eventually become the European Union.

Ultimately, the sediment analogy in the EBBA awards show speech, repeated in the “love letter to Britain,” shows that Timmermans sees a major connection between the way artists experience music and the way humans experience cultural immersion in general. The comparison that is made between artists listening to other musicians to pick up ideas and themes that will be incorporated into their own works, to the outcomes of someone living, learning, and working in a place that is not their home shows the importance the European Commission places on tools like the free-travel Schengen Area, the Erasmus+ student exchange program, and the EU’s “four freedoms of movement” concept involving people, goods, services, and capital because the processes involved are very similar. It also provides an explanation for the EU’s popular music prize in particular, and for its cultural prizes in general: by awarding the industries and artists that demonstrate success in working across borders, the Commission might encourage other European citizens and industries to do the same.

Timmermans’ visit and speech at the 2016 EBBA awards show raise several important questions. First, why would the European Commission routinely send their highest officials to an event that has a relatively small audience limited to elite administrators from the European popular music industry? Does this reveal a much deeper engagement with the industry itself? Does it also reveal a Commission preference for one genre of music performance over another? Evidence points to yes for these points. Of all of the EU cultural awards given out to specific sectors of what David Hesmondhalgh refers to as the “creative industries” (Hesmondhalgh



2019), the popular music prize is the oldest; it is also the only prize given out to the music sector—there are no prizes for art music, folk music, or other meta-genre groupings produced in Europe. Why then, does the EU and its cultural policy programs engage with the popular music industry as deeply as it does? Besides the awards show in Groningen, where else does this engagement take place, and how is it governed? What effects do the engagements have on musicians, promoters, venue managers, and others who work within the industry? And perhaps most importantly for an ethnomusicological project, is there an effect on the music itself?

This dissertation probes these questions by examining two particular European pop music frameworks that include EU institutions in their foundational structures: (1) the European Talent Exchange Program (ETEP), a networking platform headquartered in Groningen that works to connect up-and-coming European acts on their first international tour with music festival organizers in locales outside of the act's home nation; and (2) the European Union's two popular music prizes—the European Border Breakers Awards (EBBA), which ran from 2004-2018, and the Music Moves Europe Awards (MMEA) that replaced the EBBA in 2019. These frameworks represent the two most direct ways that the EU's Creative Europe agency interacts with the music industry. Examining them reveals a pathway that many recent European artists have used to achieve international success. On the previously described evening in Groningen, Frans Timmermans presented ten artists with awards, but this only represents a fraction of the artists and industry workers who benefitted from this EU/music industry network that year alone; for perspective, 133 musical acts from 27 countries took part in ETEP in 2016, performing at 98 festivals in 31 countries. In total, 1520 artists have taken part in the program since its inception



in 2003.<sup>4</sup> In the ETEP platform the EU's engagement exists primarily with music festivals and their administrators, with the festivals serving as a mediator between the EU and the musical acts of the European popular music industry; in this arrangement, the EU subsidizes music festivals based on the number of ETEP sponsored artists the festival books in a given year, and the subsidies are used to help artists cover the travel costs for the event. In the popular music prize framework, the contact shifts to direct relationships between the EU institutions and the acts themselves. Both are significant, in that the ETEP relationship represents the EU's desire to boost the continental music industry and make it more competitive with counterparts in the United States and Latin America—something that the EU generally refers to as “European added value”. The awards, on the other hand, represent what the Commission sees as ideal end results of their contact, in that the EBBA and MMEA winners have typically demonstrated performance and broadcasting success achieved via the EU's primary tools, such as the European Single Market and the Schengen Area free travel zone.

This dissertation also explores the effect of these frameworks on the emergent European acts who have benefitted the most from the ETEP, EBBA, and MMEA relationships. The artists discussed in this dissertation, especially those in Chapter Five, represent key strategies of the frameworks, such as promotion of institutions' agenda; expansion of the tools used for continental circulation of people, goods, and services; enhanced visibility of common practices that exist beyond borders; and growth of economies. They also highlight the frameworks' shortcomings, such as cultural and historical biases; issues of race and identity in Europe; complexities of European national citizenship; and the challenges of cultivating a supranational

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<sup>4</sup> This dissertation examines data through 2019, the last year of full participation before the outbreak of COVID-19, which essentially halted the program. ETEP restarted its program in 2022, but since the season is ongoing its statistics will not be included.



European identity that did not exist a half-century before. These artists challenge popular understandings of national and European identity, supranational belonging, artistic circulation, performance logistics, language mobility, and general perceptions of the European popular music industry.

Ultimately, the artists, festivals, agents, civil servants, and institutions discussed in this dissertation offer a particularly candid encapsulation of how many people within EU's institutions and in European transnational businesses generally understand how the European Union works. This dissertation is primarily about these people and their transnational visions of Europe, and thus draws heavily from their own words on this topic. Source material is taken from the public conversations that individuals within the ETEP, EBBA, and MMEA frameworks have had with each other, with the media, and with EU civil servants at music festivals and conferences, to make each group's case for a musically transnational Europe. Information gleaned from my own unobtrusive observation at music festivals is also used to show how several of these strategies are implemented on the ground at the sites of performance. The dissertation also engages with performance and circulation data to analyze the frameworks' effectiveness, particularly for musicians who choose to take part.

## **Literature and Methodology**

This dissertation engages with literature from three areas, which will be addressed in the chapters where they have the most relevance. As such it is an inherently interdisciplinary dissertation, pivoting between ethnomusicology and European Union studies; the primary discipline is ethnomusicology, because the main topic is focused on sites of musical performance and administration, and the ultimate effect of the network is on the careers of musicians. That



being said, the first discussion involves the European Union and the grand theories of EU integration, because I argue that this is a pivotal lens through which to examine the processes of popular music production in Europe. These three theories concern the location of agency within the European governance systems and debate whether the primary actors are found at the national level (Liberal Intergovernmentalism, Keohane & Hoffman 1991; Moravcsik 1998; Moravcsik & Schimmelfennig 2009), the European institutional level (Neofunctionalism, Haas 1968; Sandholtz & Stone Sweet 1998; Sandholtz and Stone Sweet 2012), or at all levels—Brussels, member states, local municipalities, industries, etc. (Multilevel Governance, Hooghe & Marks 2001, Hooghe & Marks 2009). As this dissertation concerns interactions between the European Commission and a policy network that produce outcomes with a transnational scope, I argue that multi-level governance with particular emphasis on the supranational and local levels is the best way to understand the ETEP organization within discourse involving these theories. In turn, applying these theories to a particular industry sector helps show how the concepts are practical outside of the EU Studies discipline.

The second disciplinary literature involves studies of European music, particularly that which represents continental or supranational level studies, which recently have been dominated by examples of scholarship involving the Eurovision Song Contest. Studying the ETEP platform adds to this literature by broadening both the scope of genres involved and the calendar of performance, as artists in ETEP come from nearly every genre of European popular music and the festivals are held year-round, as opposed to the ESC which is held during one week in May, and arguably produces music that is a genre unto itself. Additionally, this literature on European music also engages popular music and politics. One of the most popular approaches to the study of popular music from a political perspective involves nation-building, particularly in



postcolonial (Turino 2000; Rollefson 2017; Solheim 2017, just to name a few) and postsocialist societies (Mazierska 2016; Helbig 2014; Silverman 2012; Baker 2010; Buchanan 2007; Buchanan 2002 also just to name a few). Many of these works center themselves around local perspectives, albeit to position these places within a larger framework—some global, others regional. In this dissertation I shift attention to the regionally integrated area of the European Union and its closely associated neighbors (EFTA, and the EU’s Eastern European Neighborhood) that take part in the EU’s cultural policy program as a place of focus. Without the presence of the European Talent Exchange Program, which in itself represents an industry-level integration platform with a continental scope, this geography-based theoretical expansion would be quite difficult. Eurovision provides a similar perspective, but I argue that it is significantly different from ETEP because while “Europe” is on the table with this event, it is still structurally focused on the state-level as a core identity, and therefore does not fully represent the way Europe is politically conceived in the twenty-first century, and how the European Union in particular is officially integrated. ETEP, EBBA and MMEA all provide significant insight into this particular configuration.

The third area involves literature on festivalization. There are two primary types: scholarship involving festivals as a broad concept across focuses (i.e. folk, film, literature, music, art, etc; Giorgi et.al. 2011; Wong 2011; Sachs Olsen 2013; Klaic 2014; Newbold et.al. 2015); and works that only concern music festivals (McKay 2000; Anderton 2015; Robinson 2015; McKay 2015; Anderton 2019; Györi 2019; Holt 2020). As no single discipline has emerged as a leader in the area, literature on festivalization is broadly interdisciplinary, drawing from ethnomusicology, sociology, anthropology, history, and public policy. This dissertation



contributes to festivalization literature by thinking broadly about EU-level politics at the events, something that has yet to be done on a large scale in scholarship on festival organization.

Because this dissertation engages three areas that involve several disciplinary perspectives, I approach the central questions with mixed methods. As a work of ethnomusicology, fieldwork at music festivals and industry conferences is central. At music festivals I employed participant observation from the perspective of the audience to gather information. At the Eurosonic and Reeperbahn industry conferences I used unobtrusive observation to discern details of the interactions between the EU civil servants and the conference delegates from the music industry. To address EU cultural policy initiatives I used content analysis to break down dense speeches, treaties, and committee minutes to make the necessary connections between cultural policy and music performance industries. I employed the same approach when examining interview material concerning artists' experiences in the European Talent Exchange Program. And finally, to address effect on the music itself, I use translation analysis for lyrics that exist in multiple languages, and melodic transcription to display differences in sound.

### **A Note on European Identity**

Europe is a state of mind, a frame for political policy, and a physical geography. The actors that I study in this dissertation each interact with this construct in particular and distinct ways across each of these three vectors, at times leaning more heavily on one or another. First are the musicians that take part in the ETEP network. The vast majority of these acts are easily seen as being citizens of a single country, with Europe representing the *other* places on the continent to which they hope to travel for performances. The stages on which they wish to



perform are in *other* countries, the audiences to whom they wish to reach belong to *other* constituencies. As can be seen in Chapters Four and Five, this is however not always the case. In these chapters I argue that the most interesting case studies are artists and bands that do not cleanly fit into one national paradigm, thus complicating the narrative of artists' national identities that might be the initial analytical instinct. In reality, even individuals' identities can be too complex to place in a single nation, city, or even region; in these special cases, I argue that their central identity is in fact best understood as European.

Second involves the perspective of the organizers who oversee the hundreds of festivals in the ETEP network. These people routinely work within an industry that is increasingly expanding across borders and is getting more difficult to understand on national terms as each festival season passes. Organizers of ETEP festivals book acts from across the continent, contract international specialty workers to construct the stages and move throughout their greater region or even the continent, and engage with an increasingly transnational audience at the physical site of the event—not to mention via streaming since the onset of the COVID-19 pandemic. For these folks, Europe represents the space from which they are drawing talent from all corners of the industry.

The third group represents the administrators of the European Talent Exchange Program itself, a group of music industry workers based in the Netherlands who see Europe as the necessary geographical scope through which to imagine an industry capable of competing with its counterparts in North America, Latin America, and the Pacific Rim. These individuals believe that this can never happen if the industry exists as scores of separate, walled-off scenes; rather, the thing that makes their industry competitive is its integration at the continental level. For these figures, the core European identity is a truly transnational one, that simultaneously maps across



multiple national and regional borders, regardless of their political integration with the EU, EFTA, or other political affiliations.

And fourth are the European Union's commissioners, parliamentarians, and civil servants, who view Europe supranationally, sometimes to the point of using the term "Europe" as a stand-in for the "European Union".<sup>5</sup> For these individuals, and thus for the institutions of the EU itself, a supranational, centrally integrated Europe is the main identity in question, encompassing all of the other potential identity configurations within.

Therefore, there is no one clear understanding of what the term "Europe" means in this study. Going forward, it should be understood that this term is in flux, especially when it comes to identity of the individual stakeholders involved. In fact, I argue that this fluidity is actually what underpins the entire conversation, especially if the multi-level governance theory is to effectively be applied. On one hand, it makes for a very shaky foundation on which the European Talent Exchange Program is built. There are constant issues, festivals, and artists that challenge deeply what it means to be European. On the other hand, this volatility reduces rigidity in the same way that a bridge that spans a large space must have room to bend and sway, therefore making an extremely supple framework that has lasted twenty years and continues to show signs of growth even as the European music festival industry emerges from the complete multi-year lockdowns of the COVID pandemic.

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<sup>5</sup> This happens so regularly that a comprehensive list is impossible. For a recent example, see the text of Ursula von der Leyen's 2022 State of the European Union Address, where she routinely refers to "Europe" and "Europeans" when she means "European Union" and "citizens of the EU". [https://ec.europa.eu/commission/presscorner/detail/ov/speech\\_22\\_5493](https://ec.europa.eu/commission/presscorner/detail/ov/speech_22_5493).



## Structure of the Dissertation

**Chapter One** examines the historical trajectory of the European Talent Exchange Program and ties it directly to the similar trajectory of the European Union's development of cultural policy, particularly during its period of expansion into Eastern Europe. After introducing the main objectives of ETEP and charting the development of the program via analysis the ETEP database of festivals and performers, this chapter discusses the evolution of the European Commission's cultural policy from its early supportive-only competence in the early 1990s to the doubling of the Creative Europe budget (a bailout, if you will) in the middle of the summer 2020 COVID-19 surge, at a time when so many other sectors of the Single Market economy were facing cuts to their subsidies from the EU overall budget to make room for the emergency spending that had taken place earlier in the year when the majority of Europe closed its doors. This chapter examines speeches and white papers delivered by Commission Presidents Romano Prodi, Jose Manuel Barroso, and Jean-Claude Juncker, as well as from High Representative Federica Mogherini, and culture Commissioners Tibor Navracsics and Mariya Gabriel. It also applies concepts found in EU Studies integration literature—liberal intergovernmentalism, neofunctionalism, and multi-level governance—that explains the actions of both the Commission and ETEP, and will particularly echo the work of political scientist Kate Mattocks (2017), who argues that the Commission in particular has been deliberately breaking the constraints of their constitutional mandate and have been driving cultural policy for over fifteen years. This review is particularly relevant for musicology because it effectively contextualizes the ideals and goals of the European Commission's Creative Europe program, the European Parliament's Culture Committee (CULT), and the EU Directorate General for Education, Youth, Sport, and Culture (EYSC). Echoing Howard Becker (1982) and Christopher Small (1998), both of whom argue



that artistic production is the result of the efforts of far more individuals than the artists themselves, this chapter and the next establish that these institutions and agencies are quite important in the process of popular musical production on the European continent, and therefore any tool that helps explain their actions is relevant to not only this study, but also others that deal with European popular music production in the 21<sup>st</sup> Century.

The dissertation then shifts squarely to the European Talent Exchange Program itself, with the following two chapters discussing fieldwork conducted within ETEP contexts, divided by two distinct event types (conferences and festivals) that each have different focal points and intended audiences. **Chapter Two** primarily concerns two central industry conferences within the platform: Eurosonic Noorderslag, in Groningen, Netherlands; and Reeperbahn in Hamburg, Germany. Both events draw thousands of industry workers from across the continent, and nearly every aspect of the events are geared for these participants. These conferences and their simultaneous showcase festivals represent the ideological homes of the ETEP platform and the most direct and intense engagement of music festival administrators by European Union authorities. The conferences are designed to bookend the European festival performance season, with Eurosonic at the beginning and Reeperbahn at the end; they are essential for both planning and analysis of ETEP, with the work done there arguably responsible for the long-term growth for both the ETEP network and the European pop music industry as a whole. Discussion of these two events and descriptions of the discourses that happen among their participants are vital to the overall understanding of the deployment of EU cultural policy involving popular music, and also necessary for unpacking the milieu in which up-and-coming European acts navigate their careers in the digital world. As such, this chapter ties the conferences to existing literature on general



festivalization (film, music, literature, culture, etc.), with particular attention given to the social impact of festivals in Europe.

Following the discussion of the importance of industry conferences to the connection between the music industry and the European Union, **Chapter Three** shifts to fieldwork conducted at six Nordic music festivals that participate in ETEP and builds on theories and ideas of music festival organization put forth by Roxy Robinson (2015) and Fabian Holt (2019), that argue that audiences, markets, institutions, and policymakers are just as important as the musicians for the life and longevity of live performance. This chapter details two important components of each event. First, each festival has characteristics that match overall initiatives and goals of European Union political agenda, particularly that of the Commission; these agenda include actions that represent the desired directives and outcomes regarding multinationalism, language policy, environmental standards, transportation policy, and others, and are discussed in relation to the discourses present at the industry conferences discussed in the previous chapter. Second, as each festival featured performances by either current or past acts sponsored in the ETEP platform, descriptions of these performances regarding the mission and values of the ETEP platform are included. The alumni acts are particularly important, as it shows the sustained value of the program; the most successful participants are able to transform their first-year international experiences into a career trajectory.

**Chapter 4** pivots away from festivals and focuses on EU popular music prizes. The European popular music industry operates in cycles that fall within the scope of one calendar year, which can easily be divided into quarters. The first quarter (winter) is for planning and organization, when festivals finalize their bookings, implement their schedules, and advertise to improve box office returns. The second quarter (spring) is the period in which indoor and urban



festivals take center stage, as many of these events exist in downtown areas that have clubs, theaters, auditoriums, and other indoor performance venues within walking distance of one another. The third quarter (summer) represents the busiest season of the festival year, as performance is easier to do outdoors; summertime festivals are known as “greenfield festivals”, and typically take place in more rural settings that can accommodate hundreds of thousands of festival goers on temporarily constructed stages. On any given weekend in the summer quarter there are multiple massive outdoor European festivals happening within driving distance or quick rail trip; until the outbreak of the COVID pandemic, this sector of the industry experienced sustained growth, and is far and away the most pivotal quarter for the industry. The fourth quarter is the focus of Chapter Four, as this is the period when the European music industry—particularly the festival sector—takes time to reflect on the previous spring/summer season. This is also the moment when the EU civil servants and their advisors for the popular music prize identify the most significant emergent acts, including ETEP-sponsored artists. The first half of Chapter Four concerns the EBBA and MMEA awards, and includes a similar analysis found in the historic trajectory of ETEP from the first chapter, only this time concerning the winners and nominees of the awards. The chapter ultimately identifies some significant geographic and linguistic biases and includes suggestions for the EU and its agents going forward with the prize.

The second half of Chapter Four focuses on one particular EBBA-winning artist whose acceptance of the award challenges several of the prize’s characteristics and complicates the role of the EU in the framework. Icelandic singer Ásgeir Trausti Einarsson received the award in 2014 after releasing two versions of his debut album—one in Icelandic, another in English. The Icelandic version was released for domestic consumption, while the English version was intended to be his international release; however, both versions fared well both domestically and



internationally, thus challenging the logic of the overall EBBA/MMEA geographic and language biases. This section includes analysis of the shifting musical interpretations of Ásgeir's album versions, *Dýrð i Dauðapögn* (Icelandic) and *In the Silence* (English), both lyrically and melodically, to show the effect that perceived language bias has on outcomes of music performance and recording. It also uses published interviews to discuss the artist's impressions of composing and performing music in two languages.

**Chapter 5** builds on discussions from the previous chapters to discuss the experiences of artists within the ETEP, EBBA, and MMEA frameworks. Each of the profiled artists illuminate different aspects of ETEP and/or the popular music prizes, such as the opening of the ETEP experience at Eurosonic, the importance of festivals in building international audiences, traveling and performing outside of their home countries for the first time, and their overall impressions of ETEP, EBBA, and MMEA. The chapter uses artist interviews from both print and audiovisual media sources to craft narratives of circulation, transnationalism, migration, identity, patronage, and agency. In particular, the chapter includes discussion of the following acts or performers: Liima (Denmark & Finland); Superorganism (transnational); Seinabo Sey, José González, Arash, Icona Pop, and Anna Leone (Sweden); Jain (France); Walking on Cars (Ireland); and Dua Lipa (United Kingdom).

The dissertation concludes with discussion on the limitations of the fieldwork and research and suggests future avenues of research in this field, including more in-depth exploration of festival sites that are not featured in this dissertation or are geographically distant from the European Union, such as those in the United States, South Africa, China, and Brazil; initiatives spearheaded by others in the political process that are outside of the scope of ETEP, such as music industry lobbyists in Brussels, or multi-sector industry conferences such as



MIDEM in France; and deeper exploration of the European music export offices in comparison with similar institutions in other parts of the world, particularly in Latin America and the Pacific Rim.

One of the central themes of this dissertation is built on Chris Anderton's (2019) observations about intentional "branding" at the core of festival identities. By exploring the European Talent Exchange Program, its participants, its events, its relationship with EU institutions and policy initiatives, and the associated awards handed out by the European Commission, we see that the mission is to brand a single music industry on the continent as "European", rather than as several individual national industries that are somewhat loosely bound together. This is where both ETEP and the EU come into play. In order to fully unpack the relationship, we must first challenge historic understandings of European identity, especially those that view Europe through the lenses of various nation states, or of regions determined by languages, shared cultures, or geopolitical events. The voluminous literature on the Eurovision Song Contest does this to a certain extent, because the ESC does represent an annually shared continental experience, and thus has a strong undercurrent of European identity, albeit one drenched in national pride and nostalgia; the event, however, is primarily a competition between nations, so national identities and regional preferences characteristic of older, intergovernmental frameworks abound. Therefore, the literature on the ESC reflects this, and EU institutions have hardly any voice in most of the works from collections on the event. This is for good reason: the EU will not engage the ESC, either as administrative or supportive. A civil servant from the European Commission made it clear at Eurosonic in 2017 that the Eurovision Song Contest fits specifically in the policy domain of each individual member state, and that EU institutions would



have even less competence at that event than they have in other cultural areas, particularly ETEP. The overall takeaway is that the EU believes that while the ESC is an event that involves Europeans and takes place at many places throughout Europe, at its core it is an international project, not a *European* one. The deep EU institutional engagement with ETEP shows a different approach. Therefore, it is important to put the Union and its supranational apparatuses at the center of this discussion *alongside* the artists, agents, festival organizers, and audiences to fully illustrate how an integrated transnational music industry works.



## CHAPTER ONE

### THE PARALLEL TRAJECTORIES OF THE EUROPEAN TALENT EXCHANGE PROGRAM AND THE EUROPEAN UNION'S CULTURAL POLICY PROGRAMS

The European Talent Exchange Program (ETEP) is a continent-wide policy network<sup>6</sup> that aims to move young, up-and-coming acts on their first international tour to festival stages throughout Europe, primarily at events that are outside of their home nation. The network is made up mostly of festival organizers, agencies that represent artists, and the artists themselves. The festival organizers and artists' agents are long-term participants, working within the network for many years; the acts themselves typically participate for only 12-18 months, after which they leave to make way for newer acts to join. Since 2003, 172 festivals from 38 nations have hosted 1520 acts from 26 countries through the ETEP platform. ETEP is headquartered in the Netherlands and uses the industry conferences at Eurosonic (Groningen) and Reeperbahn (Hamburg) as their central meeting spaces. The administrators of ETEP have partnerships with

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<sup>6</sup> In terms of European Union integration literature, the European Talent Exchange Program is best understood as a policy network (Ansell et.al. 1997; Falkner 2000; Kriesi 2006). Liliana Andonova and Ioana Tuta define these networks as “transnational modes of organization which involve political actors across levels of jurisdiction and governance in a horizontal, voluntary, and reciprocal pattern of interaction and communication” that can “take a variety of constellations from nongovernmental advocacy or industry association networks, to hybrid and transgovernmental networks involving public actors” (Andonova & Tuta 2014: 776). While the European Talent Exchange Program is by design an industry association network, in practice it also incorporates the “hybrid transgovernmental networks involving public actors” in that at the Eurosonic and Reeperbahn conferences, music festival industry administrators are in direct conversation with EU civil servants and parliamentarians, and with local official back in the locality where the festival is held. This strongly represents the multi-level governance approach from studies on European Union integration (Hooghe & Marks 2001), which argues that European governance is best understood as a system where negotiation of policy happens between public actors, local governments, national parliaments and ministries, and supranational institutions. It also argues that negotiation does not necessarily have to take place in the halls of governmental buildings; instead, discussions can occur wherever is most convenient. For cultural policy involving European popular music, this often happens at industry conferences, and sometimes at performance venues.



24 cultural agencies throughout Europe and the primary funding partner is the European Union, who uses the budget of the Creative Europe cultural policy program to partially subsidize travel costs for ETEP artists performing at ETEP festivals. In total, ETEP subsidized 4162 performances by artists between 2003-2019.

I should note here that the European Union is not directly funding the music festivals in question through their engagement with ETEP. Their support also does not make the events more profitable; festivals have myriad sponsors and ticket sales to determine their profits and operating budgets. For festivals, the EU contribution is just a drop in the bucket. ETEP and its sponsored artists, on the other hand, benefit greatly from their relationship with Creative Europe. In total, the EU provides €3000 per sponsored performance, to be used for the travel costs of artists to and from each event. This funding is crucial for these artists, who may not have resources to travel long distances for shows in other countries, as ETEP encourages them to do. The EU's sponsorship also represents almost the entire operating budget for ETEP; their other partners are functional, not sponsors in the same way as Creative Europe. Yourope is a network of European music venues that incorporates sites such as theaters, clubs, and arenas that can help artists fill out the remainder of the European tour while taking part in the ETEP program. Euroradio is a division of the European Broadcasting Union that helps promote ETEP sponsored artists get their music on air in the regions where they will be performing at festivals. Sena is an organization that manages the rights of musicians and producers, and ensures that they are compensated by streaming services; this is crucial, as ticketholders tend to jump online to hear the music of a festival's artists in the weeks leading up to and following the event. The final sponsors are music export offices from around the continent, who work with the artists to ensure



they are “export ready”.<sup>7</sup> In effect, these other partners are present to provide additional assistance to the sponsored artists through structural support for performance and broadcasting. So in sum, this EU sponsorship is basically seed money to help artists get their careers off the ground. If there is a direct reciprocal benefit for the EU, it comes in the form of a sustainable Europe-wide industry that is more capable of competing with peer industries in other parts of the world.

Perhaps the most interesting thing about the establishment, development, and historical trajectory of the ETEP program is that it resembles a similar and simultaneous trajectory of the development of the European Union’s overall supranational cultural policy programs. Both began in the early twenty-first century as relatively small projects within their respective areas, primarily in Western Europe. Both have had a steady and consistent upward trajectory since that time and have slowly expanded into Eastern European spaces as they joined the EU, the Schengen Area, and the Eurozone. And both are exponentially larger in 2022 than they were at their beginnings. In this chapter I argue that these parallel expansions are due to mutual engagement; ETEP of course owes their expansion to increasing support from Creative Europe, but Creative Europe has also been able to expand because EU institutional civil servants listen to the concerns of ETEP stakeholders and use them to lobby for budget increases in the cultural policy area.

Ultimately, I contend that the Commission’s engagement with the ETEP platform via the Creative Europe Programme is an excellent case study to show how the EU’s increasingly aggressive approach towards its cultural policy in the twenty-first century is creating a more

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<sup>7</sup> An artist is “export ready” when they have recordings available on major streaming services, promotional material, a marketing strategy, a brand, and performing experience. Iceland Music Export has a handy checklist on its website: <https://www.icelandmusic.is/export-ready>.



supranational and less intergovernmental agenda. It is also clear that the European Parliament has become extremely relevant under the leadership of the current Culture Committee since the beginning of the COVID-19 pandemic in solidifying new institutional agency in the policy area. I also contend that the European popular music industry in general and ETEP in particular are very important players in this continental multi-level approach, because the multimodal nature of musical diffusion (in-person and mediated live performance, broadcast, on-demand streaming, social media, etc.) sets it apart from many of the other creative industries that benefit from the EU's cultural policy programs.

In this chapter I will begin by detailing ETEP's historic trajectory from 2003 through 2019, the last year of full participation in the program before the outbreak of COVID-19. This section will chart the exponential growth of ETEP in terms of artists, festivals, and geographic footprint, both in and out of the European Union. The chapter will then continue by showing the upward trajectory of cultural policy programs, first by explaining the policy area as laid out in the treaties of Maastricht and Lisbon. It will continue by showing the institutional roles of the European Commission and the European Parliament in its development; these two particular institutions are important because they are the ones that engage directly with ETEP, a process that will be detailed later in Chapter Two during discussion of the conferences at Eurosonic and Reeperbahn. The section on the Commission will show the impetus of the growth of EU cultural policy, while the section on the Parliament will examine the politics of its budget. The chapter will then explore the subsequent development and growth of the EU's cultural policy agencies in the twenty-first century in order to show just how tightly these agencies are tied to the European popular music industry.



## **Historic Trajectory of the European Talent Exchange Program**

ETEP has its origins in the work of two people: Peter Smit, a concert promoter and founder of Eurosonic; and Ruud Berends, a former venue owner and managing organizer of the Eurosonic festival. Smit acknowledges that the organization of ETEP was born from a recognition of roadblocks that exist between artists from one country and audiences in another, primarily because of the tendencies of European businesses in general to view their industries through a national lens. Smit and Berends ultimately believed that the biggest roadblock was communication:

The basic idea is very simple. It started with Eurosonic Noorderslag, the purpose of which was always to create a better circulation of music throughout Europe. A lot of festivals and radio stations were already coming to the event, so we thought “how can we make it easier for them to work with the acts?” We noticed that the festivals would say things like, “I like this band but they don’t have any product, so radio can’t play them.” At the same time, a band’s label wouldn’t want to release product in a market where the act was unknown unless something special was happening, which produced a stalemate. So we turned this situation on its head and decided to talk to the festivals and radio stations in advance, so that bands would already have the support of live performance and media if they released something there. This created an excuse for the labels to make a move (ETEP 2018).

Essentially, Smit and Berends saw a disconnect in communication between various components of the industry (artists, record labels, broadcasters, and venues) required for circulation to happen in a place with such obstacles as language barriers, currency exchanges, and governmental regulations. Smit and Berends also believed that artists from the United States do not experience



the same roadblocks when their careers are just getting started, and because of that their potential for great success is exponentially higher than artists from continental Europe because their domestic audience is so much larger; this resulted, in their eyes, in European festivals headlined by American acts and supported by European acts. They also saw that Europe's population is much larger than that of the US, and that if the European industry could work together to move artists from one country to another a similar environment could exist for European acts and that European festivals could potentially be headlined primarily by European acts. According to Smit's account of ETEP's founding, they saw that two things were thus necessary: a space for communication between all stake holding parties, and a funding partner to help grease the gears of operation. Eurosonic (and later, Reeperbahn) had the space to create the connections, and the European Commission had the funds to bring everyone to the table. ETEP kicked off at the 2003 edition of Eurosonic with 28 sponsored artists and 23 partner festivals, and the first cycle ended with the European Border Breakers Awards (see Chapter Four) at Eurosonic in 2004.<sup>8</sup>

Since 2003 ETEP has steadily grown from a handful of participants from a small number of nations to a massive network that spans the whole continent, and beyond. The network's growth is seen in both the number of yearly participating acts and the number of festivals hosting sponsored artists, with sponsored acts rising gradually from 28 in 2003 to 153 in 2019 and the number of participating festivals increasing from 23 in 2003 to 127 in 2019 [Table 1.1]. In total, both festival and artist participation grew by 450% in this 17-year span. In 2003 all participating artists and festivals in the network were from Western and Northern Europe, and all were from

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<sup>8</sup> Acts in the 2003 ETEP network came from the following countries: Belgium, Denmark, Germany, Hungary, Iceland, Netherlands, Norway, Spain, Sweden, and the UK. Festivals from the same season were found in Austria, Belgium, Denmark, Finland, France, Germany, Hungary, Italy, Netherlands, Norway, Spain, Sweden, Switzerland, and the UK.



either EU or EFTA member states, with one exception: the Sziget Festival in Budapest, Hungary was also a founding ETEP festival. Three years later, ETEP began to expand its participation to the East, including artists from Hungary in the program; soon after, acts and festivals from the newly minted EU member states were included in the network [Table 1.2]. It is notable that among the Eastern European nations participating in ETEP, festival engagement has tended to precede artist participation. Of the eighteen Eastern European nations that either joined the EU in the twenty-first century or are part of the European Eastern neighborhood, ten nations had festivals that joined ETEP before artists from that nation received sponsorship. In at least four of these cases (Hungary, Serbia, Bulgaria, and Lithuania), festival inclusion predated artist participation by 3-5 years. These eighteen nations also skew heavily towards the ‘import’ side of

**Table 1.1: Expansion of Participation in ETEP, 2003-2019**

<b>Year</b>	<b>ETEP Acts</b>	<b>Nations</b>	<b>ETEP Festivals</b>	<b>Nations</b>	<b>Performances</b>
2019	153	22	127	37	376
2018	146	20	112	35	445
2017	156	20	89	30	403
2016	133	19	84	30	378
2015	121	21	87	31	386
2014	104	20	74	27	317
2013	107	25	67	28	306
2012	112	21	62	26	284
2011	76	15	50	19	204
2010	70	16	47	18	179
2009	73	17	52	19	209
2008	61	13	50	16	183
2007	60	16	50	17	174
2006	49	13	45	16	156
2005	38	13	36	14	86
2004	31	10	26	14	71
2003	28	9	23	13	57



**Table 1.2: Expansion of National Participation in ETEP, 2003-2019**

<b>EU Member State</b>	<b>Year of first ETEP artist</b>	<b>Year of first ETEP festival</b>
Austria	2006	2003
Belgium	2003	2003
Bulgaria	2018	2012
Croatia	--	2012
Cyprus	--	--
Czech Republic	2008	2012
Denmark	2003	2003
Estonia	2012	2014
Finland	2005	2003
France	2004	2003
Germany	2003	2003
Greece	2007	2006
Hungary	2006	2003
Ireland	2005	2014
Italy	2004	2003
Latvia	2012	2012
<b>EU Member State</b>	<b>Year of first ETEP artist</b>	<b>Year of first ETEP festival</b>
Lithuania	2019	2014
Luxembourg	--	2012
Malta	--	--
Netherlands	2003	2003
Poland	--	2011
Portugal	2009	2012
Romania	2012	2011
Slovakia	2013	2012
Slovenia	--	2015
Spain	2003	2003
Sweden	2003	2003
United Kingdom*	2003	2003
<b>Non-EU States</b>	<b>Year of first ETEP artist</b>	<b>Year of first ETEP festival</b>
Albania	2017	--
Belarus	2018	--
Faroe Islands	--	2007
Iceland	2003	2012
North Macedonia	--	2012
Norway	2003	2003
Serbia	2011	2008
Switzerland	2005	2003
Ukraine	2009	2019
<b>Non-European State</b>	<b>Year of first ETEP artist</b>	<b>Year of first ETEP festival</b>
Brazil	--	2019
China	--	2019



**Table 1.2 (cont.)**

Russia	--	2019
South Africa	--	2018
United States	--	2006
* The timeline for this table is from the period in which the UK was still a member state in the EU.		

the Export/Import ratio detailed in chapter 2 [see Table 2.1].<sup>9</sup> Four of the nations—Croatia, North Macedonia, Poland, and Slovenia—have yet to feature artists in ETEP thus making them exclusively importing nations. In addition, five nations not included in the EU, EFTA, or the EU’s Eastern Neighborhood Program participate in ETEP as festival-hosting nations. While the EFTA and Eastern Neighborhood nations are external to the EU, there is still significant structural integration of the nations into European markets and participation in EU-level organizations because of proximity. Globally, several festivals have seen the benefit of ETEP participation by European festivals and have sought partnership with the program to identify and recruit European artists. The United States was the first of these nation with a festival to join the program, when Coachella began booking ETEP acts in 2006. In fourteen festival seasons, Coachella has featured performances from 41 active ETEP acts from ten European nations.<sup>10</sup>

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<sup>9</sup> Of the eighteen Eastern EU member states and Eastern Neighborhood countries, only Ukraine and Belarus have higher export rates, but this is ultimately due to extenuating circumstances. First, Belarus only joined ETEP in 2018, and have only featured two sponsored acts; there are no Belarussian festivals participating in ETEP yet, hence the skew towards “export.” Second, Ukrainian festivals have only been a part of the program since 2019, while Ukrainian artists have taken part in the program since 2009. At an average of 1 Ukrainian act per year, it will not take long for Ukraine to become an importing nation if more Ukrainian festivals join ETEP, or if Atlas Weekend (the current Ukrainian ETEP festival) begins booking more than one ETEP act as its relationship grows.

<sup>10</sup> As expected, Coachella has been particularly drawn to acts from England and Ireland, with 18 of the 41 ETEP acts through 2019 coming from the British Isles. The majority of the ETEP artists do however come from the mainland, and apart from a partnership with a French label that sent four French artists in 2008, the continental European acts are spread quite evenly throughout the Nordics, Western, Central, and Southern Europe. France is well represented at the festival,



Thirteen years later Oppikoppi, a festival in Northam, South Africa, began booking ETEP acts; the following year, Clockenflap (Hong Kong, China), and Stereoleto (St. Petersburg, Russia) also began booking ETEP acts, and Rock in Rio (Rio de Janeiro, Brazil) agreed to participate in future seasons. As China, Brazil, and the United States are not European nations, acts from these countries are not allowed to participate in ETEP; and even though Russia is technically a European nation, Russian artists are not allowed to participate because the nation does not contribute to the Creative Europe budget as do other non-EU European nations with ETEP acts. In essence, this action represents the desires of the ETEP organizers and the Creative Europe civil servants to globally circulate emergent musical acts, thus firmly landing these five non-European nations in the same “exclusively importing” category as Croatia, North Macedonia, and Poland.

Also interesting to note are the European Free Trade Association nations within the ETEP framework, as three of the four EFTA nations not only participate, but thrive within the program.<sup>11</sup> Norway in particular has been a fully active participating country since the founding of the program. Quart, a festival in Kristandstand which ran from 1991 until 2007, was a founding festival of ETEP in 2003; Øyafestivalen and By:Larm, both based in Oslo, joined the following year. In all, six Norwegian festivals have participated in ETEP, placing it in the top

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including appearances by eight French acts (C2C, DJ Medhi, Housse de Racket, Madeon, Orgasmic, Para One, Surkin, and Yelle). The other ETEP acts at Coachella include performers from the Netherlands (Klangstof, Kraak & Smaak, and San Holo), Sweden (Dungen; Peter, Björn & John; I’m From Barcelona), Germany (Brand Brauer Frick; Digitalism), Finland (Huoraton; Lost Frequencies), Spain (Delorean), Portugal (Buraka Som Sistema), and Norway (Sigrid). One glaring hole in ETEP representation is the absence of acts from Eastern European nations, which we can see from Chapter Four of this dissertation is a trend for ETEP in general, not just with Coachella.

<sup>11</sup> Liechtenstein is the only EFTA nation that does not participate in ETEP.



quarter of all participating ETEP nations. Norwegian artists have participated in ETEP from the beginning as well, with 74 total Norwegian acts taking part in the festival, also placing Norway in the top quarter of all participating nations.

Switzerland has also been a highly active nation within the ETEP framework, with Gurtenfestival and Openair St. Gallen joining as founding festivals in 2003; in all nine festivals have taken part overall. Switzerland, however, did not have sponsored artists until 2005, and have since only had 32 ETEP acts. Iceland has a flipped version of this participation, with Icelandic artists participating in ETEP from its founding, but with only one participating festival—Iceland Airwaves—joining the program in 2012. Icelandic acts have been among the most sponsored in the program, with a total of 46 sponsored acts performing at ETEP festivals. Also, Iceland Airwaves has featured 72 ETEP artists since 2012, making it one of the most active festivals in the ETEP framework during that period. What is ultimately most important about Iceland's participation in the program, however, is the size of the country relative to its participation. When the country's populations are taken into account, Iceland punches well above its weight in every category, coming in first in Acts by Population and Act Performances by Population; second in Festival Performances by Population, behind only the Faroe Islands; and third in Total Festivals by Population, behind two other smaller nations—Faroe Islands and Luxembourg.

### **Historical Trajectory of European Union Cultural Policy and Programs**

The cultural policy programs of the European Union and the Eurosonic conference and festival seem to be born of the same cultural moment. As previously mentioned, the founders and organizers of Eurosonic Noorderslag are also the founders of ETEP, and many of their executive



decision coincide with several significant moments in the history of the European institutions. Noorderslag was established in 1986, the same year as the signing of the Single European Act, which deepened political cooperation between the 12 members of the European Communities and established the European Single Market. Noorderslag added a European element named Euroslag in the early 1990s, just as the member states of the European Communities were negotiating the Treaty of Maastricht, which established the European Union. Euroslag was expanded and renamed Eurosonic in 1999, then combined with the Dutch showcase into one event (Ahlers 2021: 48) just as the cultural programs mandated by the Maastricht Treaty came into effect. ETEP subsequently launched in the middle of the first EU cultural policy program, Culture 2000. And ultimately, the rate of growth within ETEP lines up with the rate of growth in the three subsequent EU cultural policy programs. The following section of this chapter works through the framework of EU cultural policy, beginning with the Treaty of Maastricht, and ending with the dramatic increase of the cultural policy budget spearheaded by the European Parliament's CULT Committee to combat the tremendous effect of COVID-19 on the creative industries in Europe. Along the way, the chapter will show how political actors at the highest level have worked to frame the importance of cultural policy to overall EU strategy.

### **The Treaty of Maastricht (1992) and the Beginnings of Official EU Cultural Policy**

The most important component for the earliest official cultural policy strategy is the Treaty of Maastricht, which was negotiated in the early 1990s and signed into effect on 7 February 1992. Before this period, the European Communities as they were called, had no official cultural policy, as none of the organizations had a cultural component (Sassatelli 2002); they primarily worked with elements related to coal and steel production (the European Coal and



Steel Community, or ECSC), atomic energy production and regulation (the European Atomic Community, or EURATOM), or the overall European economy and market regulations (the European Economic Community, or EEC). While some funding went towards a few European-level activities such as the European Youth Orchestra, there was no treaty-level direction towards cultural programs or artistic patronage (Brugmans 1978); most of these policies were enacted at state and local levels (Hesmondhalgh 2019) or through supranational organizations such as UNESCO's various arts- and culture-related NGOs (Seeger 2015).

This changed at the European level with the Maastricht Treaty, officially titled Treaty on European Union (TEU). Not only did the treaty change the name of the international organization from European Communities to European Union, it also altered the approach to several policy areas. At its core, the European Communities were best understood as intergovernmental organizations, where several disparate member states with ultimate sovereignty pooled together their resources to achieve a limited number of goals, from increased flow of goods and capital intended to strengthen the overall health of the post-war Western European economy and the post-Cold War European economy overall following the fall of the Iron Curtain, to general peace between historically belligerent nations—an endeavor that is ultimately called the “European Peace Project” (Manners & Murray 2016). With the creation of the Union in 1993, however, many of the previous intergovernmental policies were consolidated, with more influence going towards the EU institutions in Brussels; the TEU clearly laid out where the European institutions in Brussels and Strasbourg would have exclusive competence over the governments of the member states: a customs union between the members; a common commercial policy; a common internal market; a common agricultural policy; a common marine fisheries policy; and a common transportation policy that guaranteed free movement of people,



goods, services, and capital. All other policy areas would be either shared with the member states (social policy, cohesion policy, freshwater fisheries, environmental policy, consumer protection, trans-European networks, energy policy, and public health) or supportive only (industry, tourism, education, youth, sport, civil protection). Cultural policy fell in the treaty of Maastricht under the “supportive only” category, meaning that the European institutions—primarily the European Commission and the European Parliament—could not take driving roles in cultural areas, but could rather only provide budgetary or logistical support for agencies and actions on the national, subnational, and transnational network levels (Treaty on European Union, Title I, article 3b).

That being said, the Maastricht Treaty document put cultural policy front-and-center, even going so far as to place it on the opening page of the treaty’s text, following the addresses to the heads of government of each EU member state. The TEU begins with eleven resolutions that contextualize the need to create a political union out of the pre-existing communities. These resolutions intended to establish (1) deeper integration among the member states; (2) a bridge to the nations previously behind the Iron Curtain; (3) commitment across the continent for democracy, human rights, and the rule of law; (4) increased solidarity; (5) stronger European institutions; (6) healthier economies and a future single currency—what would eventually become the euro; (7) sustained economic and social progress; (8) European citizenship; (9) a common foreign security policy; (10) a deeper commitment to the free movement of people throughout the Schengen area; and (11) an ever closer union<sup>12</sup> “in accordance with the principle

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<sup>12</sup> “Ever closer union” was first used in the preamble to the Treaty of Rome (TFEU), and would become a common motto of the European Union and its institutions. It can be heard in several addresses by EU commissioners and ministers, and in white papers, especially those released by the Commission. It has also become a question that scholars use to challenge the competencies of the EU institutions, and very commonly is followed by a question mark, especially following the Brexit referendum of 2016.



of subsidiarity.” The fourth resolution specifically mentions the importance of cultural action in the cohesion process:

DESIRING to deepen the solidarity between their peoples while respecting their history, their culture, and their traditions... (TEU 1992, 3)

This portion of the text specifically acknowledges the diversity of the people of Europe, and seems to point to the need to protect that diversity by “respecting” the various different components of it. Many of the major personalities within the EU’s governing structure also realized the potential that cultural programming could have over the other opening resolutions to the treaty—“spillover”, to use a term originally coined by Ernst Haas (1968) from the new neofunctionalism theories of Sandholtz and Stone Sweet (1998)—and over the next thirty years several high-ranking officials from the European Commission would publicly comment on the role of cultural policy in achieving the “ever closer union” mandated in the Treaty of Rome.

The text of the treaty then goes on to define the European Union’s areas of competence among the various policy areas. Title IX of the treaty introduces the details of the EU’s cultural policy competences, which as previously stated, exist primarily as supportive of the individual member states’ own cultural policies. In fact, the two institutions that the Maastricht treaty initially entrusted with the creation of cultural policy were the Council of the European Union, which is made up of ministers from each member states’ national governments<sup>13</sup>; and the European Commission, which as the EU’s main executive branch steers the overall initiatives of

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<sup>13</sup> The ministers on Council of the EU (colloquially called “the Council”, even though there is another EU institution made up of members’ heads of government called The European Council), meet and work together in groupings of like positions. For example, the Council’s public health committee is made up of Ministers of Health, the environmental committee is made up of Ministers of the Environment, etc.



the European Union as a whole. In 2009, the enactment of the Treaty of Lisbon<sup>14</sup> added the European Parliament to the cultural policy process, and since that time Parliament has grown increasingly active as an agent in developing a supranational cultural policy that has teeth.

### **Institutional Roles in EU Cultural Policy**

The institutions of the EU have conflicting interests that amount to a *de facto* balance of powers between Brussels and the various member states. This opens the door for civil society and industry to have enormous impact in the overall process. So, in order to fully show how an individual sector like the popular music industry can have influence over the cultural policy programming of a multinational organization, a closer examination of the role of the political institutions involved is needed. Title IX, Article 128 of the Treaty of Maastricht is succinctly titled “Culture” and suggests how decision-making should proceed among the institutions involved:

The Community shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.

By specifically mentioning “cultures of the Member States” and not that of the Union (still “Communities” at the time<sup>15</sup>), the treaty squarely places the interests in the member states’

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<sup>14</sup> The Treaty of Lisbon was signed in 2007, but did not enter into force until 2009. Depending on the topic in question, authors who write about Lisbon will use either of these dates. In scholarly works that focus on the intent of the Treaty of Lisbon, they will use 2007 as the treaty’s date. For those that discuss the practical actions of the treaty’s terms, 2009 is used. In this dissertation, I will use the most relevant date in accordance to the situation it is discussed. Using this instance as an example, I use 2009 for Lisbon because that is when the European Parliament officially gained its competence in the Cultural Policy area.

<sup>15</sup> Later amendments to the TEU change the term “Communities” to “Union”. For example, the same sentence in the Treaty of Lisbon (Title XIII, Article 167) reads: “The Union shall



national governments.<sup>16</sup> Even though the treaty recommends the ordinary legislative procedure<sup>17</sup> for the adoption of legislation in the area of culture, the TEU document specifically identifies the Council of the European Union as the key institution for EU cultural policy, because this institution is primarily made up of the various ministers from the EU member states and European Union civil servants who work in support of the ministers. However, as Kate Mattocks (2017) suggests, the Commission has outsized agency due to its place in the ordinary legislative procedure: the Commission is responsible for proposing the action. In policy areas of immediate salience, such as trade, competition, economics, security and home affairs, etc., the Council's ministers have a much higher desire to act in the best interests of their nations from the outset. Cultural policy, however, is a different situation altogether because the member states hold their own competence; because the EU can only support, the Council relies heavily on the initiative of the Commission for leadership in this role. Looking at the language each institution uses in its public-facing explanation of its cultural role is an important way to judge how each institution approaches its task.

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contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity..."

<sup>16</sup> In official EU documents, the term "Member States" is always capitalized. When quoting from these documents and other works that follow the same convention, this dissertation will also capitalize the term. However, in my own analysis I will follow Chicago style and use the lowercase version, "member states".

<sup>17</sup> The ordinary legislative procedure is outlined in Article 189b of the TEU. In a nutshell, here is the process: The Commission submits a proposal for action to the Parliament and the Council; the Council seeks opinion from the Parliament, then adopts a position and recommunicates to the Parliament; the Parliament accepts or rejects the position; if it accepts the position, the Council adopts the act; if Parliament rejects the position, the Council amends the position and resends to the Parliament.



### *The Council of the European Union*

The Council's main configuration that works on cultural policy is the Education, Youth, Culture, and Sport (EYCS) Council, which identically matches a portfolio in the European Commission, with a commissioner dedicated to the policy area. The EYCS formation of the Council is notoriously hands-off; nearly thirty years following Maastricht, they publicly adhere to the supportive role as declared in the treaty. This is notably shown in their own description of their work:

About education youth, culture, and sport policy, the Council mostly adopts incentive measures and recommendations. Nevertheless, the initiatives agreed by the Council, such as the Erasmus+ or Creative Europe programmes, can have a very direct impact on EU citizens. In some cases, where the treaties allow, the Council can also adopt legislative acts. For example, on audiovisual matters and the mutual recognition of diplomas. The EYCS council is also closely involved in monitoring the progress of the education and youth aspects of the Europe 2020 strategy, as well as in developing the cultural sector's contribution to a more innovative Europe, and helping to ensure that Europe's potential as a global center for the production of creative digital content contributes fully to the Digital Agenda set out in Europe 2020. The EU's actions in the areas of education, youth, culture, and sport seek to preserve Europe's cultural heritage, support its cultural and creative industries, encourage mobility of students and teachers, and promote physical activity and social inclusion through sport (Council of the European Union 2021).

Note that the key words of action in this section are “incentive”, “recommend”, “monitor”, “preserve”, “encourage”, and “promote”; all of which echo the Maastricht treaty's call for the EU to maintain a position of support towards the member states' various positions and policies in



the cultural policy process. This is no surprise, of course, as the key actors in the Council of the EU are appointed ministers or elected officials whose main work is at the member state level, and only occasionally convene at the European level to coordinate policies and processes. It makes sense that the Council's cultural ministers would not use their EU institution to determine their work at their main level of employment or influence.

### *The European Commission*

The European Commission, the EU's most supranational institution, takes a very different approach than that found in the Council. The institution is, however, publicly coy with their interpretation of the cultural policy mandate described in the Maastricht Treaty. They open their explanation thus:

None of the founding documents of the European Union proposes a strict and restrictive definition of what culture is, leaving it at the discretion of the Member States and individuals to define it, based on their national, local and individual sensibility. *The legal basis of the Creative Europe programme, the only European Union programme specifically devoted to supporting culture, provides nevertheless an open-ended definition of cultural and creative sectors* [emphasis added]. (European Commission 2022).

However, in the twenty-first century the Commission has been much more direct in their interpretation of the Maastricht Treaty's description of EU competence in the area of culture, especially since the eastern enlargement of the EU in 2004 when ten Eastern European nations officially joined the union. Much of the cultural policy work before that time focused on heritage sites and museums, particularly those that argued for more historical forms of artistic and cultural heritages that existed before the destructive wars of the twentieth century, such as fine



arts, literature, architecture, historic preservation, western art music, and the like. But beginning in 2004, cultural support shifted to recent artistic developments and popular culture including film and television, popular music, video games, and graphic design. As more Eastern European nations joined the EU, European-level pop culture policy grew exponentially.

Rather than specifically defining the term *culture* or defining the objects of their cultural policy initiatives, the Commission instead chooses to identify desired outcomes of their actions. On the same website as the description listed above, the Commission uses its mission statement for cultural policy to deliver its objectives:

With individual EU Member States responsible for their own policies for the cultural sector, the role of the European Commission is to help address common challenges.

These include the impact of digital technologies, changing models of cultural governance and the need to support the cultural and creative sectors in innovating. The Commission carries out its actions in line with strategic documents on cultural cooperation as well as its own priorities, established for a given Commission term. In order to ensure that the social and economic role of culture is acknowledged in wider EU policy making and actions, the Commission works on a number of key themes. It also makes sure that the complex nature of cultural and creative sectors is reflected in relevant EU legislation. The Commission also helps Member States mitigate the adverse effects of crises and any challenges where coordinated EU response might prove beneficial (European Commission 2022).

The first significant takeaway from this statement is that the Commission leaves national work for governance at the national level, leaving as its own jurisdiction what it calls “common challenges” that lay across multiple member states. It is also notable that the institution



specifically identifies digital technologies and creative industries—two aspects central to the current popular music industry—as things that affect the European Union as a whole.

This current description does not quite match what the Maastricht treaty, or even the amendments added through the Lisbon Treaty explain as the level of competency; it instead opens the door for Commission officials to take a more active role in policymaking and actions, as is also seen in the scholarship on EU cultural policy. This trend is evident going back to at least 2000, when Romano Prodi assumed the Presidency of the Commission; very early on, Prodi targeted the culture portfolio as a priority, putting it specifically in the overall agenda for his five-year term.

#### *Romano Prodi's "Shaping the New Europe" speech*

On February 15<sup>th</sup>, 2000, Commission President Romano Prodi travelled from Brussels to Strasbourg to address European Parliament at the Louise Weiss building. He had been in the presidency for only five months, and this was one of his earliest speeches involving his intended direction of the European Union. His presidency had taken over from the disgraced Santer Commission, which had resigned en masse following censure from the European Parliament for corruption (Dinan 2011). Prodi stated that EU and European citizens were anxious, for many reasons: many EU states had just adopted a new common currency; the EU was on the verge of major growth, as ten Eastern European nations were in negotiation to integrate into the European Union in what would be the single largest expansion of the union; and there were a number of security issues in the EU's Mediterranean and Eastern neighborhoods, particularly in the Western Balkans. Prodi highlighted four EU needs to help combat this anxiety and scepticism amongst its citizens: (1) sustained economic growth to combat unemployment; (2) security



increases both internally and at its external borders; (3) an overall sense of meaning; and (4) a more defined and unified foreign policy when allowed, especially in matters of global economics and human rights, two areas in which the European Commission would have clout.

Three of these four needs seemed to have clear objectives. Economics, security, and foreign policy are three sectors in which the EU/EC has been operating since its postwar inception, so many of the issues Prodi discusses in the speech regarding these areas fit the wheelhouse of the EU. The “overall sense of meaning and purpose”, on the other hand, represents the most existential crisis of its time. Prodi sums up this need succinctly:

Europe needs a sense of meaning and purpose. We Europeans are the heirs of a civilization deeply rooted in religious and civic values. Our civilization today is being enriched by its openness to other cultures. What we need now is a humanistic perspective. Daily and systematically our economic and social system must recognize the primacy of human dignity. It must ensure that all our citizens have genuine access to liberty, interpersonal communication, culture, and spiritual life (Prodi 2000, 7).

Prodi specifically makes access to cultural institutions a centerpiece of this need. Following the speech, the Prodi Commission drafted a strategic plan to address these needs and implement tools to achieve them. Cultural agencies were addressed in a section of the plan entitled “A Better Quality of Life For All”, specifically mentioning that access to this sector “affirms European citizenship.” (Prodi 2000b, 23)

The most significant takeaway from this particular speech and its subsequent strategic plan is that it outlines much of the strategic initiatives of the European Commission in the 21<sup>st</sup> century. Prodi’s call for economic growth spurred even greater integration of key economic sectors across the member states borders and encouraged partnerships with third-party states in



the non-EU European neighborhood. His identification of increased domestic and foreign security set a stage for the creation of the European External Action Service and the implementation of the High Representative of the European Union for Foreign Affairs position, both of which were instituted in the Treaty of Lisbon. And his call for a stronger sense of purpose spurred the Commission to take on a role of greater agency in the area of cultural policy.

*José Manuel Barroso's "Europe and Culture" Speech*

Romano Prodi left the presidency in November 2004 and was succeeded by José Manuel Barroso, the former Prime Minister of Portugal. Barroso stepped into the role just after the Eastern enlargement of the EU—an event that set the tone of his first term as EU Commission President. During this period (2004-2009), Romania and Bulgaria also joined the EU (2007), Turkey formally applied for admission into the EU (2005), the Treaty of Lisbon was written and agreed upon following a failed constitutional referendum, and Croatia negotiated its accession throughout. This expansion established a discourse on cultural elements of an expanded EU, one that would deeply incorporate Eastern Europe into the narrative. Early in the history of the European Communities, cultural discourse involved language of “common culture”, which was somewhat easy to do when the majority of member states and citizens came from Western Europe. However, with the inclusion of Mediterranean, Scandinavian, Central, and Eastern European nations, the conversations shifted in tone, adding “rich diversity” and “multiplicity of histories” to the existing discourse. Four days into his presidency, Barroso attended the 2004 Conference for European Cultural Policy in Berlin and delivered a speech intended to address EU cultural policy programs in reference to the then-recent Eastward expansion. Similar to



Prodi's "Shaping the New Europe" speech four years earlier, Barroso's address specifically tied culture and cultural programming to identity and citizenship.

Specifically, Barroso argues that a deeper sense of European citizenship drawn from diverse displays of cultural products should be the goal of the European Commission in this sector, as the Commission could use this feeling of "citizenship" amongst EU citizens to pivot to a position of greater competence in policy areas of high salience, such as security, competition, and trade. He says:

The cornerstone of EU action is the opportunity for EU citizens to gain personal experience of what European citizenship and identity mean. After all, our new Constitutional Treaty, and even the European project as such, will only be accepted if it will result from an active participation and involvement of the citizens and a public dialogue reflecting our common values. Of course, European cohesion cannot be simply created by public action: the success of the project will first of all depend on Europeans themselves. But local, national, and European institutions can play important roles in creating the conditions, in offering the opportunities which favor mutual knowledge and joint initiatives. Our citizens must have the opportunity to experience their European identity in their everyday lives; an identity that does not subtract from but adds to those already in place. How can this objective be fulfilled? A number of EU programs [that] promote the development of transnational cultural exchanges, the mobility of artists, the exchanges and the active participation of young people (Barroso 2004, 4).

The last sentence in this section of Barroso's speech could very well be the mission statement of the European Talent Exchange Program, as "transnational cultural exchanges, the mobility of artists, [and] the exchanges and active participation of young people" is exactly the aim of the



ETEP platform (Forde 2016). This suggested cultural action and its hope to build both citizenship and expand political competence also very much represents what EU Studies scholars of neofunctionalism refer to as “spillover”, where the actions of one sector affect the outcomes of another (Sandholtz and Stone Sweet 1998; Sandholtz et.al 2001; Rosamond 2000). This is the cornerstone of supranational governance: multinational governmental institutions seek out existing frameworks whose core attributes exist and thrive across national borders, because agents at all levels—individual, local, regional, national, international—have stake in its success.<sup>18</sup> In the particular case of the popular music industry, the European Commission represents the multinational governmental institution and the ETEP platform represents the transnational industry framework, and ultimately a prime target for Barroso’s cultural policy plan laid out in the speech.

Barroso also laid bare his thoughts on a source of general political conflict on a European scale, especially as Eastern and Western Europe formally bound themselves together with the 2004 EU enlargement action. He argues that it is primarily an issue of communication:

I have already stressed the links between culture, identity, and citizenship. Concerning the last of these, the recent European elections show that a real European agora is still missing. Too few people went to the polls and there has not been a full pan-European debate on key issues. There are many reasons for this state of affairs. One of these is a

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<sup>18</sup> Another integration theory is important to note here. Multi-level Governance (MLG) is an integration theory with strong support among European Union Studies scholars. Introduced by Liesbet Hooghe and Gary Marks (2009), the theory holds that EU governance of all types is best understood by the combined effort of stakeholders at all levels: individuals, local government officials, civil network administrators, regional organizers, and civil servants at both the national and the supranational levels. While it is easy to see this theory applying very well in the case of ETEP and European popular music industries, the intent of Barroso’s speech fits better within the model of supranational neofunctionalism, given his emphasis on the motives and competence of the EU institutions.



communication deficit. Let me stress that by communication deficit I do not mean a deficit of mere messages. Our problem is not about advertising, it is about engaging in debate. There is not yet what one could call a truly “European public space”... One of the main tasks of my Commission is to contribute to finding workable solutions to this challenge (Barroso 2004, 5).

In effect, Barroso labeled the cultural sector as a public space of discourse by addressing this to a group of cultural industry professionals. He continues by specifically identifying popular forms of the creative industries as key to the creation of this “European agora”, thus tasking different parts of the cultural sector with different missions: cultural heritage sites would be essential to creating a European identity, and creative industries would be responsible for providing space for European discourses, for example. He specifically singles out television, likely for its space to deliver specific messages and prompt more detailed dialogue; however, he does so to highlight its limitations. By holding to its national broadcasting agencies, television producers in Europe and the various members of the European Broadcasting Union (EBU) at that time were essentially an intergovernmental set of cultural agents, using the nation-state as the primary lens for viewing policy, and Barroso used this to call for a more “European” network to fill its space.

### *The “European Agenda for Culture in a Globalising World” Memorandum*

In 2007, the Barroso Commission took formal steps to institute a more aggressive cultural policy than what had previously been officially mandated. The Commission authored a memo that specifically outlined their official policy in a document and delivered it to the European Parliament, the Council of the EU, the European Economic and Social Committee, and the Committee of the Regions. The agenda outlines three objectives, each of which identifies a



different tangential policy area for the cultural policy to target, thus making the cultural policy more entwined in the overall fabric of the institution's competencies. First, the Commission calls for the promotion of cultural exchange, specifically encouraging the "mobility of artists and workers in the cultural sector and the circulation of all forms of artistic expression." Second, the Commission hoped to use this increased mobility to build connections between the creative sectors and others that also rely on transnational networking, such as tourism and information and communication technologies (ICTs) to reinforce the impact of what the EU refers to as "European added value", a concept that explains what people and industries gain when thinking and working continentally, especially in paradigms that engage with EU initiatives. To do so, the Commission planned to increase entrepreneurship and organizational capacities in the cultural sector, including industry outreach by EU civil servants for the education of industry managers in "innovative sources of financing" and "the European dimension of commercial activities." Third, the agenda contains the beginnings of EU cultural policy as a tool in foreign affairs. Specifically, it identifies that cultural policy is vital for the "pursuit of political dialogue...to promote cultural exchanges between EU and non-EU countries," that would "build on external relations to set up financial and technical support [for] preservation of cultural heritage and promotion of cultural activities around the world" (European Commission, 2007).

Again, the ETEP platform is something that checked all of the boxes arranged by the Commission in this agenda. From the earliest days of the program, ETEP engaged with acts and festivals from nations external to the EU, first with the closely aligned EFTA countries (Norway, Switzerland, and Iceland, specifically), and later with non-EU Eastern European nations, the United States, China, South Africa, and Brazil. The festival industry in particular has been deeply involved with ICTs, exploring interesting applications of Blockchain and cashless



payment technologies. And most importantly, the entire program is built upon the circulation of artists and their works throughout the continent.

*Federica Mogherini's speech at the 2016 Brussels Culture Forum*

The Treaty of Lisbon, signed in the same year as the “New Agenda for Culture in a Globalising World,”<sup>19</sup> created the European External Action Service (EEAS), an institution in Brussels whose main task is managing the foreign affairs of the EU. The Lisbon treaty also established a position in the Commission to head the EEAS—the High Representative of the EU, a commissioner who also serves as an executive vice president of the Commission. The first High Representative, Lady Catherine Ashton from the United Kingdom, did much to develop the diplomatic presence of the EU to the world during Barroso’s second term as Commission president. Her successor in the Juncker Commission (2014-2019) was Federica Mogherini, the former Italian Minister of Foreign Affairs. Two years into her term as High Representative, Mogherini partnered with Tibor Navracsics, the Commissioner for Education, Youth, Sport, and Culture from Hungary, to establish a strategy to concretely incorporate the EU’s cultural policies into its foreign policy. This strategy was incorporated in late 2016; Mogherini personally introduced the strategy at the 2016 Culture Forum in Brussels with a speech entitled “Putting Culture at the Heart of Europe’s External Action” (Mogherini 2016).

Mogherini used the speech to emphasize the importance of culture and cultural heritage in identity creation for many locations and polities throughout the world, and stressed that the

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<sup>19</sup> Because this dissertation involves research into official European Union documents, many of the sources are written with conventions of British English language style. In titles of documents and quotations from the sources, I will use the British conventions found in the original document (i.e., “Globalising World” above). In the text of the dissertation outside direct quotation, however, I will use American conventions (i.e., “globalizing world”).



EU has an important supportive role both economic and structurally, even when this cultural action occurs outside the confines of EU borders and especially when it increases the circulation of people, goods, and services both within and outside the EU. This is an important step, in that up to this point the policies were fairly limited in their geographies; the 2007 agenda emphasized a European geography, with the furthest extent reaching only to the “European neighborhood”—a term used to identify nations and regions with close geographic proximity to the union, such as the Eastern European non-EU nations within the Russian satellite area, the Caucasus nations, the Levant, and the North African nations bordering the Mediterranean Sea. In cultural-political terms Mogherini specifically thought globally with policy initiatives; the resulting strategy involved a Cultural Diplomacy Platform that ran from 2016 until 2020, was administered by the Goethe Institute with EU funding, and provided outreach to partners in South Asia, East Asia, Sub-Saharan Africa, and Central America. Mogherini also singled out popular culture industries as particularly strategic components of the sector:

It is probably clear by now that when I say culture I don't just mean literature and science. Culture can be made by the street artist making the face of a building anew. Or by the artisan whose technique has been refined through the centuries. Culture does not necessarily need a masters' degree... Our foreign policy has to focus constantly on this kind of exchange, particularly for the young generations. That's when we all learn how to cope with our world: understanding diversity and complexity is vital.

Mogherini's insistence on popular culture's connecting to younger citizens, combined with the institution's desire to tap into that demographic shows that the Commission was thinking about how their cultural policies can help tap into that demographic not only domestically, but also globally.



Mogherini's speech also explained why Juncker's Commission viewed cultural policy as important to global security, in that she showed that it played an important role in global development:

But let us also be clear about something. [Circulating our cultural policy] is not just about identities and mutual understanding. Culture matters to our economies and to our growth. The economic benefits of cultural exchanges are too often ignored, although the statistics are clear. Global trade in creative products have more than doubled over the last decade (2007-2016), despite the global recession. Cultural and creative industries represent around three percent of the world's GDP and 30 million jobs overall. In the EU alone these industries account for more than 7 million jobs. Culture makes a greater contribution to our economy than traditional flagship sectors such as the automotive industry in Germany or the chemical industry in France. This is true in our region, and also for developing countries... Cultural diplomacy is also about jobs, social cohesion, and security. A relatively limited investment from Europe can make a huge difference. And it can support our own interest: the resilience of our neighborhood and of Africa is crucial for our own security and prosperity.

Rhetoric about culture and identity aside, the fact remains that the EU is primarily an economic and market-based international organization, both of which are reflected as the EU's most effective foreign policy tools (Damro 2012; Damro & Guay 2012; Damro & Friedman. 2017; Bradford 2019; Meunier & Nicolaïdis 2019). Leaning into the economic value of the cultural sector—particular those in the creative industries—signals two significant things: first, that the EU is serious about the incorporation of cultural action into foreign affairs, because it is willing



to set aside a portion of its budget to do so; and second, it signals to the industry that the EU is ready to engage in perhaps the most meaningful way a government can do so—with money.

### *The European Parliament, and its CULT Committee*

In general, the Treaty of Lisbon substantially increased the competence of the European Parliament (Devuyst 2012). Specifically within Title XIII, Article 167 (formerly Title IX, Article 151 in Maastricht), the text was amended to put the European Parliament first in the Parliament/Council reading of the ordinary legislative procedure, and the Council had its requirement for unanimity for passage removed, thus making it easier for the Parliament to assert its opinion in the cultural policy process. Since this time, the Parliament and its members have become more active in the process, which is reflected in the institution's web presence.

European Parliamentarians have a much different interpretation of their institution's role in maintaining the EU's cultural policy than that found in the Council. While the Members of European Parliament (MEPs) meet regularly as a whole body they spend a significant amount of time broken into committees that work specifically within different portfolios, closely with civil servants from relevant Directorates-General. The Parliament committee responsible for cultural policy and budget recommendations for cultural initiatives is known simply as the Culture Committee (CULT<sup>20</sup>). On their "about" page of the Parliament website, the CULT committee chair writes that

Our Committee is responsible for all the cultural aspects of the Union such as the dissemination of culture, cultural heritage, cultural and linguistic diversity, as well as for

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<sup>20</sup> European Parliament committees are often abbreviated into all-caps acronyms. The Culture and Education Committee is abbreviated to CULT, Economic and Monetary Affairs to ECON, Fisheries to PECH, Women's Rights and Gender Equality to FEMM, etc.



education, audiovisual policy, information and media policy, the cultural and educational aspects of the information society, youth and sports. The European Parliament plays an equal role with the Member State governments in adopting new laws and supervising the Union's programmes in these areas (Verheyen 2019).

Compared to the public statements on cultural policy made by the Council, which are supportive (i.e., passive) in nature, the Parliament seems to be the much more active partner. The current chairman of the Parliament committee—Sabine Verheyen, a Christian Democrat from Germany who sits with the European People's Party (EPP) in the EP chamber—wrote the current statement and has filled it with more active language than is seen from the Council. She refers to the committee's responsibility for cultural aspects of the EU, and specifically presents the EU as being *equal* to the member states when it comes to policy, not necessarily subordinate as suggested by Maastricht and manifested in the Council. Even though it is chaired by a parliamentarian who views the institution's role as proactive, the Cultural and Education Committee is populated by representatives from many different nations and parties that have varying agendas for cultural action (see the section on budget amendments later in the chapter), so often the committee's recommendations for work and action are much more tempered, and come across quite moderate.

An examination of minutes from a CULT committee reading of budgetary suggestions highlights this process of tempering political action, and also illuminates ways in which the wide spectrum of political discourses and policy stances coexists within the only directly-elected institution in the EU. This document is an excellent example of how European-level political discourse within the institutions involves industries and events across economic sectors. In this particular discourse the Culture and Education Committee (CULT) of the European Parliament



drafted an opinion on the 2022 EU budget, which is part of the six-year budgetary period that runs from 2021-2027. In the earliest version of the six-year budget, the Creative Europe earmark was set at €1.85 billion, an increase from the 2014-2020 earmark of €1.46 billion. After the reworking of the budget in mid-2020 to accommodate EU COVID-19 relief measures, Creative Europe's budget was lowered to €1.2 billion; however, the Culture Committee fought to not only reverse the downward budget adjustment, but also increase it beyond the initial amount. The ending number was €2.4 billion, justified because of the significant hit taken in the performance industries during the COVID-19 crisis.

Each year, the European Parliament Budgets Committee (BUDG) considers how funds from the six-year budget will be distributed for the following year. All Parliament committees (27 total) submit their opinions on how the budget should reflect their particular area. The Culture and Education Committee's opinion was drafted in January 2021 and reflects the general crisis in cultural industries and education resulting from the COVID-19 pandemic. In the draft, the committee asks for frontloaded support from their earmark to help significantly affected sectors, such as primary and secondary education in vulnerable communities (paragraph 1), the creative industries (paragraph 2), and educational mobility programs such as Erasmus+ (paragraph 5). Following this draft, various members of the committee from the entire spectrum of the European party groupings in the European Parliament have an early to amend the opinion before it is sent to the BUDG committee. After amendments are suggested, there is a vote on each line; suggestions with the highest approval from committee members are adopted, and the official opinion is released. The most moderate amendments are typically the ones adopted, given their relatively middle-ground space on the political spectrum, as was the case in the 2022 CULT Committee opinion. However, the proposed amendments delivered by different European



party groupings are excellent snapshots of European-level politics, highlighting the various parties' positions on sectors such as culture, music, festivals, and performances.

The two most debated paragraphs in the draft opinion were paragraph two on cultural and creative sectors, and paragraph three on how much should be spent in relief, including suggestions as to where the money should come from. The draft opinion of paragraph two is fairly straightforward:

[The Culture and Education Committee] is equally alarmed about the impact on the cultural and creative sectors; [the committee] urges the Commission to take all necessary measures to support the beneficiaries of Union programmes in these fields (European Parliament 2021: 8).

The chair of the CULT Committee, Sabine Verheyen (CDU), and two other German members of European Parliament (MEPs)—Christian Ehler (CDU) and Niklas Nienass (Greens)—have generally taken particular interest in the popular music industry and its connected festival system, and are regular participants at Eurosonic and Reeperbahn—the two major festival conferences in Europe (see Chapter 2). Sabine Verheyen, in particular, has publicly promoted increased spending for this industry and these events, noting that it is responsible for more employment and revenue than nearly all other genres in the creative industry sector, including film and television (Oxford Economics 2020). The amendment (no.12) written by the European People's Party grouping (EPP) reflects Verheyen's and Ehler's sentiments succinctly (amendments in *bold italics*):

[The CULT Committee] is equally alarmed about the *severe and enormous* impact on the cultural and creative sectors *that has led to serious economic and social problems*; urges the Commission to take all necessary *and suitable* measures to support the beneficiaries



of Union programmes in these fields, *acknowledging the specific role these sectors play in overcoming the societal challenges we are facing* (European Parliament 2021: 8).

It is notable that the EPP's last amendment to the paragraph shifts from economic issues in to specifically acknowledge that the creative sectors are important socially. They stop short of explaining why, but this is, after all, a recommendation that is meant to be short and to the point. Both Verheyen and Ehler went into much more detail about their opinions on roundtables at Eurosonic and Reeperbahn (see Chapter 2).

For the left-leaning European party groupings on the CULT committee, the statement was not quite specific enough. Alexis Georgoulis, an MEP from the Greek Coalition of the Radical Left (European United Left/Nordic Green Left—GUE/NGL), wrote an amendment (no.11) that spelled out exactly which sectors of the industry needed the most attention (amendments in *bold italic*):

[The CULT committee] is equally alarmed about the impact on the cultural and creative sectors; [it] urges the Commission to take all necessary measures to support the beneficiaries of Union programmes in these fields; *as culture is among the first sectors hit by the impacts of the lockdown and the last one to recover, [the committee] stresses that special focus and support are of the utmost importance; therefore, [it] highlights the need to plainly include cultural events, such as festivals, performances, shows, installations, exhibitions, and any other cultural activities in the eligible costs of all communication-related activities of existing programmes, so that the cultural and creative sectors may benefit from a broader range of the programmes of the Union* (European Parliament 2021: 8).



The GUE/NGL grouping is considered soft-Eurosceptic, but not in the same way as the far-right populists in Europe such as Marine Le Pen and Viktor Orban are; while the far-right believe that the national-level is the correct place to address political problems and that the European institutions only serve elites, left-wing Euroscepticism stems from the belief that the EU is not suited to go far enough in service to these issues. In this case, Mr. Georgoulis addresses this need by specifically showing which components of the industry are in the most need, and that their access should go above and beyond what Creative Europe can offer—i.e., the “broader range of the programmes of the Union”.

And finally, consider the amendment put forward by Christine Anderson, an MEP from Germany’s far-right Alternativ fur Deutschland (AfD), which sits with the Identity and Democracy grouping alongside most of the European far-right.<sup>21</sup> This parliamentary grouping is typically anti-EU, believes that the European institutions are useful only when supportive of the member states, and typically tries to thwart free movement and integration initiatives that benefit the Schengen Area and the Eurozone, respectively. Mrs. Anderson’s brief amendment to paragraph 2 (no.15) ultimately dilutes the draft opinion (amendments in *bold italics*):

[The CULT committee] is equally alarmed about the impact on the cultural and creative sectors; [it] urges the Commission to take all necessary measures to *provide equal and neutral* support *to* beneficiaries of Union programmes in these *areas* (European Parliament 2021: 10).

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<sup>21</sup> Viktor Orban’s Fidesz party is an exception. Until March 2021, Fidesz sat with the EPP in European Parliament, but removed themselves from the group after being chastised by party leadership. Currently (August 2021) the group is unaffiliated but seeking other national European parties with similar ideals to form a new European party grouping.



Mrs. Anderson’s proposed amendment does this by adding “equal and neutral” to the suggested support of the Commission. This is apparently an acknowledgement that the programs receiving the additional Commission support may in fact be those that are also pro-European, such as the popular music festival industry (see Chapter 2) and the artists that perform in these spaces (see Chapter 5), both of which have direct engagement with pro-European parliamentarians (Verheyen, Ehler, and Nienass), Commissioners (Frans Timmermans and Mariya Gabriel—see the introduction and Chapter 2, respectively), and civil servants from Creative Europe (see Chapters 2 and 4).

On the whole, the document kept the tenor originally written by MEP Franz, from the grouping of Greens-European Free Alliance. The above amendments to paragraph two were not approved, and the original document was hardly changed before being sent to the BUDG Committee; the only significant change was an amendment to paragraph three that increased the funding increase to creative and performing sectors from 2% to 20%, with priority given to digital training. This is likely because the Greens/EFA party grouping that authored the original version is particularly pro-European, tending to favor projects and industries that have progressive environmental standards and policies. Interestingly, this also becomes quite representative of the discourse that the members of the CULT committee carry on when visiting the music festival industry conferences, Eurosonic and Reeperbahn, dating back to the 2017-18 festival cycles (see Chapter 2).

But ultimately, reading the minutes of the CULT committee shows a great cross-section of EU-level political discourse, especially the back-and-forth between Europhilic and Eurosceptic groups within the greater European political landscape. The low-profile nature of the committee minutes combined with the public speeches of high-ranking Commission officials



show that the cultural policy initiatives are not just front-and-center in EU strategy, but that they permeate nearly all levels of the institutions that are responsible for EU action in the area.

### **The European Union's Cultural Programs of the 21<sup>st</sup> Century**

Although the Council of Ministers, the Commissioners of the European Commission, and the Culture Committee of the European Parliament all are very active in European-level political discourses involving cultural policy in general, the agents and artists of the European popular music industry most affected by these EU policies work on a more personal level with the civil servants employed by specific programs within the European Commission than with high-level politicians. The budgetary increases discussed in the previous section not only increases funding for networks like ETEP to use in their programs, but it also increases the amount of contact between the EU agencies and the policy networks themselves. As a result, this also affects the flow of information in the feedback loop between the industry and the EU; the more contact and the greater the funding, the more opportunity that a relatively small corner of the creative industries will have on the overall policy development. It also explains how the ETEP network and the EU's cultural policy programs have a similar trajectory.

As the European Talent Exchange Program and the subsequent EU popular music prize the European Border Breakers Awards were launched in 2003 and 2004 respectively, they have received funding from three sequential EU programs that have dealt with cultural industries: the Culture 2000 program (2000-2006); the Culture/MEDIA Programme (2007-2013); and Creative Europe (2014-present). Culture 2000 was the only EU cultural agency of its time and ran on a six-year budget of €236.4 million which generally prioritized performing arts, visual arts, literature, heritage, and cultural history (European Commission 2022b). Effectively, the entirety



of the EU cultural policy of this period was limited to this amount. The next edition of cultural policy funding was introduced by the Prodi Commission and secured by the Barroso Commission, which increased its budget dramatically and split the program into two different agencies. The Culture Programme dealt mainly with cultural heritage and educational sites and received €400 million in funding—significantly more than what was earmarked for the entire policy area from 2000-2006 (European Commission 2022c). The MEDIA Programme was primarily focused on the audiovisual sector and included outreach to industries involved in broadcasting and film; this was apparently the main target of the EU’s cultural policy, however, as it was granted a budget of €755 million—nearly twice the earmark for cultural heritage (European Commission 2022d). The message was clear—the Commission clearly favored creative industries over the cultural ones. Within this audiovisual grouping the main targets were television, film, and music—the industries that could deliver the “European agora” that Barroso had lamented the lack thereof in his speech to the Conference for European Cultural Policy in 2006. In total, the Barroso Commission earmarked over €1.1 billion for cultural projects in the 2007-2013 budgetary period.

The MEDIA and Culture Programmes merged in 2014 under the umbrella of Creative Europe, with each becoming “sub-programmes” known as Creative Europe Media and Creative Europe Culture. The outgoing Barroso Commission recommended and secured an even larger budget for the program, €1.46 billion (European Commission 2022a). The name alone signals which of the two subprogrammes held the most significance to the Commission at that time; “Creative” suggests industries that involve the process of creation, rather than those that are in the business of preservation. The budget division reflects this, also: the Media subprogramme received €820 million over six years, while the Culture subprogramme only increased to €450



million. The Juncker Commission further increased the budget for cultural programming for the 2021-27 period, raising the total to €1.85 billion—€1.081 billion for Media, and €609 million for Culture (European Commission 2018a). As previously noted, this number was reduced to €1.2 billion following the COVID-19 bailouts given to member states by the European Commission, but the European Parliament’s CULT committee fought to reverse this, and ultimately increased it yet again to €2.4 billion—a total change of 900 percent since the Culture 2000 program (Directorate General-Education, Youth, Sport, and Culture 2021). Of this new arrangement, €805 million has been earmarked for Culture, €1.41 billion for Media, and €220 million for “cross-sectoral” projects that bridge both Culture and Media.

Creative Europe as an agency is housed within the Commission under the Directorate General for Education, Youth, Sport, and Culture (DG-EYSC) and the European Education and Culture Executive Agency (EACEA), both of which currently report to Mariya Gabriel, the Bulgarian European Commissioner for Innovation, Research, Culture, Education, and Youth. Interestingly, the DG-EYSC name is constant, and does not change as does the title of the Commissioner’s post; Gabriel’s predecessor was Tibor Navracsics (Hungary), whose title was European Commissioner for Education, Culture, Youth, and Citizenship.<sup>22</sup> While the Commissioners themselves are typically politicians, their title changes as does their mandate given by the Commission president. For example, Mariya Gabriel was charged with incorporating research and innovation into the cultural policy of the EU, and thus this was reflected in her title (von der Leyen 2019); Jean-Claude Juncker felt that the areas of education

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<sup>22</sup> Navracsics predecessors were Androulla Vassiliou (Greece), whose title was European Commissioner for Education, Culture, Multilingualism, and Youth; Maroš Šefčovič (Slovakia): Education, Training, Culture, and Youth; Ján Figel’ (Slovakia): Education, Training, Culture, and Multilingualism; Viviane Reding (Luxembourg): Education and Culture; and Marcelino Oreja (Spain): Culture.



and culture were extremely strategic for the development of a sense of European citizenship amongst young Europeans, and thus this was reflected in Navracsics title (Juncker 2014). In theory, the agenda of the Commissioners is intended to change from one College of Commissioners to another dependent on the direction of each Commission president; on the other hand, the Directorates General that support them have a particular agenda that does not change by term. Thus, each agency such as Creative Europe/MEDIA/Culture 2000 retains a long-term trajectory carried out by the civil servants who staff them. Anthropologist Cris Shore (2000) makes an argument that it is actually these civil servants who make up the long-term identity of the institution, not necessarily the politicians who lead them.

Among the DG-EYSC and the EACEA, there are roughly twenty civil servants performing tasks for the Creative Europe program, directed by two Heads of Unit that oversee the work. Both Heads of Unit are very active with the different industries and regularly attend and present at the industry conferences (see chapter 2); several of their unit staff are very involved as well. Eurosonic, in particular, is an all-hands-on-deck event for the Creative Europe agency; in addition to the awards ceremony for the EBBA (2004-2018) and the MMEA (2019-present) at the festival portion of Eurosonic, Creative Europe also routinely hosts multiple events and presentations at the associated conference. In 2018, for example, Creative Europe ran four sessions, either revolving around the European Border Breakers Award or about promotion of the popular music industry at the EU institutional level. EU agencies have maintained this level of engagement for many years at the conference. As Eurosonic is also the home to the European Talent Exchange Program, it is therefore an important meeting space for strategic dialogue between the ETEP platform and the Creative Europe agency.



## Conclusion: Examining the ETEP and EU Cultural Policy Trajectories Together

On the surface, the trajectories of ETEP and the EU's cultural policy programs are remarkably similar. From 2003-2019, ETEP acts grew by 446%, festivals by 452%, and number of ETEP sponsored performances by 560%; in the same time period, EU funding for cultural programming increased by 520%. While very similar, it does not quite encapsulate how closely the two programs are tied together. When the budget for the Culture/MEDIA Programme was released in 2006, ETEP doubled its sponsored performances from 86 to 156; the year following the massive increase in cultural spending in 2014, sponsored performances and artist participation rose significantly again [see Table 1.3]. All the while, festivals from all over Europe signed up to take part in the funding program. The link is incredibly clear.

**Table 1.3: Expansion of Participation in ETEP, Arranged by Cultural Program**

	Year	ETEP Acts	Nations	ETEP Festivals	Nations	Performances
Creative Europe 2014-2020	2019	153	22	127	37	376
	2018	146	20	112	35	445
	2017	156	20	89	30	403
	2016	133	19	84	30	378
	2015	121	21	87	31	386
	2014	104	20	74	27	317
Culture/MEDIA 2007-2013	2013	107	25	67	28	306
	2012	112	21	62	26	284
	2011	76	15	50	19	204
	2010	70	16	47	18	179
	2009	73	17	52	19	209
	2008	61	13	50	16	183
	2007	60	16	50	17	174
Culture 2000	2006	49	13	45	16	156
	2005	38	13	36	14	86
	2004	31	10	26	14	71
	2003	28	9	23	13	57



This upward budgetary trajectory ultimately reflects not only the increasingly strong narrative of the EU regarding cultural policy (particularly among the Commission), but also the commitment it has to the various cultural sectors. When these agents at the EU's highest level say that culture and creativity are importantly tied to the overall identity of both the EU and Europeans, their budget increases seem to suggest that they are quite serious about it, and are willing to spend money on projects that reflect their political and social values. This is where music in general, and the European Talent Exchange program in particular, provided a particular strategic framework for Barroso's Commission. Because broadcast is only one component of the popular music industry, its reliance on public performance—often on massive scales--allowed it a privileged place among the largest of the four major creative industries that have benefitted from European Union cultural policy initiatives. Looking at the “four freedoms of movement” (people, goods, services, and capital) is an excellent lens through which to analyze the effect of the industry in terms of its transnational reach. Television is limited to broadcasting areas; as previously mentioned, each European nation has its own broadcasting units that make the ultimate decisions on what is released to the public. The film industry has a much easier time than television in terms of transnational distribution and showings, but the free movement of goods and capital greatly outweighs the other of the four freedoms (people and services). The same can be said of the publishing industry: books and the capital generated from sales move easily across borders, but people and services are mostly left out. The popular music industry, however, relies heavily on performance to generate its profit—especially over the last two decades, when filesharing and streaming upended the recording industry (Mazierska et.al. 2020). As record sales have dwindled and broadcasting alone cannot support the careers of musicians, European artists who want to make their living solely through their music must not only perform



their music live, but also perform it outside of their home country. The ETEP platform was designed to help acts and their teams do just that. It is no surprise, then that the program has found a very strong partner in the cultural support programs of the EU institutions.



## **CHAPTER TWO**

### **EUROPEAN TALENT EXCHANGE PROGRAM CONFERENCE-FESTIVALS: EUROSONIC NOORDERSLAG AND REEPERBAHN**

In the previous chapter I explored European Union cultural policy to help contextualize its funding of the European Talent Exchange Program (ETEP), the emergent acts the platform sponsors, and the festivals at which these artists perform while on their first international tour. In this chapter I examine the two central conferences where the bands and festival organizers of ETEP build their professional relationships on a transnational scale. It is also the reason that I place discussion of the conferences ahead of the festivals in this dissertation; for the artists and their agents, presence at these conference events often precede the artists' appearances at other festivals around Europe. Because so many of the successful European acts that have emerged on the European level in the twenty-first century have done so via participation in ETEP (see Chapter Five), Eurosonic and Reeperbahn are extremely important platforms from which they often launch their careers.

These conferences are also primary sites of contact between EU institutions and European music industry. Following Timothy Dowd, who argues that large popular music festivals are scenes featuring the infrastructure of transnational interaction between many groups, much larger than just performer and audience (Dowd 2014), I show that these events are also places for interaction between people in the festivals' worlds (artists, audiences, music industry workers, etc.) and governmental civil servants, especially those from cultural policy agencies. Civil servants from Creative Europe, elected members of the European Parliament, and even EU Commissioners themselves are regular participants, and the resulting network creates an effective feedback loop between the EU and the industry: the institutions host panel discussions



on new developments of EU policies, meetings with the industry workers who directly benefit from the programming, and industry workers have an opportunity to shape future policy through the ensuing dialogue.

The two main events covered in this chapter are Eurosonic Noorderslag (henceforth Eurosonic) in the Netherlands and Reeperbahn in Germany; both contain two key components: conferences which take part in the daytime, and music festivals that are held at night. The chapter begins with discussion of the conferences. These annual events in January (Eurosonic) and September (Reeperbahn) represent bookends to the European festival season, and therefore are key for industry planning and programming. In addition to an exploration of key participants, it will include specific examination of two non-profit organizations (Take a Stand and Keychange) that use these conference platforms to make their cases to peer festival organizations, artists, and the European Union alike. The chapter continues to explore the role of the conferences within ETEP, specifically pointing to its importance for “music export” within the transnational European industry. The chapter concludes by examining the festival components of each conference, which are perhaps the most crucial components for understanding both the importance of the two overall events within ETEP and also the differences between them and greenfield-type festival found throughout both Europe and the ETEP platform, and the chapter ends with discussion of the “audience-within-the-audience” aspect of Eurosonic and Reeperbahn performances due to the presence of a large number of industry personnel present at the events.



## Fieldwork: European Pop Music Conference-Festivals

The two events discussed in this chapter provide the clearest example of direct engagement by the European Union with the European popular music industry and offer evident context for how other large-scale events fit into the overall cultural policy strategy found in the Creative Europe Programme. Eurosonic and Reeperbahn are both showcase festivals, and their respective festival organizers prioritize emergent acts and artists over more established ones; the primary purpose of a showcase festival is to increase exposure for acts from the host country (Ahlers 2021). In Chapter Three I will discuss Iceland Airwaves, which is also a showcase festival for Icelandic acts in Reykjavik; most other showcase events in Europe are organized on the same model and mostly feature national or regional acts.<sup>23</sup> What sets Eurosonic and Reeperbahn apart are their specific focus on up-and-coming acts from the *entirety of Europe*—not just the Netherlands or Germany, respectively. Thus, both festivals also feature industry conferences that draw popular music professionals from across Europe, and others from across the globe that have interests in doing business in European markets. Other showcase festivals also feature conferences, but as their scope is limited to a nation or a region, they only attract a fraction of conference attendees as Eurosonic and Reeperbahn. Echoing Chris Anderton, who repeatedly argues that branding is an important component to the identity of any festival (2009, 2011, 2015, 2019), these events also are interesting spaces of brand building, not just for Eurosonic and Reeperbahn, but for all of the artists and delegates that take part; I suggest that for the events themselves, “Europe” is the ultimate brand in question, and the presence of the

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<sup>23</sup> Several European showcase festivals also participate in the ETEP framework. They typically book 5-10 ETEP acts from other nations to make their events feel more international. Examples of national showcases within ETEP include The Great Escape (UK), Ment Ljubljana (SI), Tallinn Music Week (EE), Primavera Sound (ES), and Waves Vienna (AT).



European Talent Exchange Program is a central component to this. This access to both industry performers and workers of various types with deep interests in Europe as a “scene” is the primary reason that European Union institutions have maintained an active and sustained engagement with these two events for the past two decades. The following two sections will describe the activity found at both the conferences and accompanying music festivals and make connections that explain the interests of the EU as observed during fieldwork at the events conducted on-site in 2017-2018, and virtually during the COVID-19 pandemic during September 2020 and January 2021, respectively.

These events also fit squarely within a rich literature involving festivals as fertile policy areas. This literature points to a significant reason that Creative Europe and civil servants from the EU institutions maintain a regular and active presence at each event, and that the emergence of ETEP is a watershed moment for transition into active supranational policy (Mattocks 2017). Before the official evolution of the European Communities into the European Union in 1993, European governmental policy towards the creative industries existed primarily at the local level, but was very much influenced by national politics. David Hesmondhalgh argues that this was a primary reason that European music industry (or “industries”, to be more accurate for the time period) could not come close to competing with the “size and nature of the domestic market for leisure and entertainment in the USA” (Hesmondhalgh 2019: 380). He describes this as a social phenomenon, but also suggest that the political and business administrative realms could be extremely influential in challenging the American hegemony in the global creative industry sector.

There is also significant literature on the role of music festivals as sites of placemaking and identity creation. One of the more recent examples comes from Chris Newbold, Christopher



Maughan, Jennie Jordan & Franco Bianchini, who list a series of important questions that can be generally applied to analysis of festivals. They say:

Embedded within [the events] are a wide range of potential measures and features that reflect the core aims of each festival. These include the extent to which a festival is: a source of artistic innovation and vitality; transformative (e.g. through educational work); a moment of ambiguity and challenge to the status quo; a source of impacts (which may be cultural, political, social, economic, or environmental); a source of local cohesion, pride, and identity; a mechanism through which to achieve a change in city/national identity and to market a locality; an investment in improving the quality of urban life; a project focused on advancing cultural democracy; a way of mobilizing new audiences and/or new partners and stakeholders; a source of entertainment/delight/social networks; a platform for developing intercultural dialogue and intercultural competence; and for achieving change in local and European citizenship/consciousness (Newbold et.al. 2015: xvi-xvii).

Many of the discussions at the conference panels address the specific concepts identified by Newbold and his colleagues, and the delegates—especially the festival organizers—have organically developed expertise in these matters through the process of their particular work. Swiss geographer Cecile Sachs Olsen makes a similar case but goes further in the agency of festival organizers and the importance of the sites they inhabit. She says that rather than being seen as places that represent policies, they “actively engage in the present development of their localities in order to function as urban laboratories where new and alternative urban and cultural strategies can be tested and developed.” (Olsen 2015, p.482). This is a key component to much of the programming at both conferences, as energy technology companies, environmental



protection agencies, shipping and transportation, and contractors specializing in temporary construction treat large music festivals as opportunities to try out innovative techniques to see if they are viable to roll over to larger polities, such as cities, regions, or states.

Sociologist Jonathan Wynn made similar arguments in his 2015 text *Music/City*, which explores the various public policies on display at South By Southwest in Austin, the Newport Folk Festival in Connecticut, and CMA Fest in Nashville. He argues that festivals, and in particular music events, are proxies for many generally important issues that various localities face at the current time of the event:

Festivals illuminate some of the key struggles in our modern urban and cultural lives, as they bring some groups together and marginalize others, impose a crafted image of place for locals and visitors, and create unintended opportunities and challenges. They are mechanisms for all these various groups to engage in cultural work through a process called festivalization. (Wynn 2015, p.4)

Festivalization, a term that has been in scholarly use since the early 1990s (Häusserman and Siebel 1993), is an important way to think about what is happening within the transatlantic market. Wynn defines the term as the process of “fusing city branding with the post-industrial; ‘experience economy’ as a potential blend of place marketing and cultural consumption via accessible and resonant imagery and visceral encounters” (Wynn & Yetis-Bayraktar 2016, pp.204-205). Wynn concludes that even though festival events technically disrupt the everyday lives of those involved, they increasingly become part of the cultural identity of the locality because of their regularity and stimulation to the society in question.

In the case of ETEP, many of the actors involved—musicians, musicians’ agents, festival organizers, businesspeople who work in industries directly involved with the production of a



festival, politicians, and civil servants at levels running from local to the supranational—seem to have the entire continent in mind in their operation. The musicians wish to participate seek to expand their performance footprint; agents wish to expand their sphere of influence within the industry; festival organizers look to book talent from more diverse places to increase the visibility of their event; service contractors in businesses directly involved with festival production such as construction, security, foodservice, and waste management are always looking for new contracts; local officials look to inject outside funds into their regions; regional and national officials want to increase the cultural cache of their constituents; and European-level civil servants wish to develop industries on the continental level. Everyone involved in the process is invested in building their respective networks so that they can increase their profits by growing into larger scenes. Thus, the concepts laid out by Newbold et.al., Olsen, and Wynn hold true even as the geography is expanded. One of the most visible results of this network is the increasing transnationalism of a single, truly European industry; participation in the network has grown on all sides since its inception, and much of this is due to the networking and communication of the delegates at the two events discussed in this chapter.

### **January: Eurosonic (2017, 2018, 2021)**

Eurosonic is a four-day music festival and conference that occurs annually in Groningen, a college town in the northernmost region of the Netherlands. The event takes place in January, which by necessity makes it an indoor affair. However, the short days and cold weather do not hinder attendance; the festival routinely sells over forty thousand tickets, and the conference typically attracts around five thousand music industry professionals ("delegates"), mostly from European nations. The festival also features a massive lineup. The 2018 edition, which I



attended, included performances by 386 different acts from 32 countries around Europe. As the name suggests, Eurosonic is very much European in scope.

For those who attend both the conference and the festival (the majority of conference delegates—particularly the artists' agents and festival organizers—also catch several shows), the day is quite long. Each day of the event begins at De Oosterpoort culture center around 10am with an industry conference that seems like a cross between a rock concert and a boardroom meeting. European radio stations such as FM3 (Netherlands), P3 (Sweden), and others broadcast live from the conference venue; bars serving coffee and alcohol are found on all three floors; singer-songwriters play acoustic shows on stages throughout the venue; and five or more concurrent sessions of roundtables, keynote addresses, workshops, and training sessions run throughout the day until about 5pm. After a two-hour break the festival begins, with performances continuing until about 3am, giving delegates just enough time to get a small amount of sleep before beginning the whole process again.

Companies seeking to advertise their newest products and services to festivals, venues, artists, and their agents organize many of the conference sessions. Food and alcohol companies sponsor the bars and serve their newest and most popular offerings in hopes of scoring contracts with the festival organizers present.<sup>24</sup> By far, the most popular sessions involve development in data that intend to generate greater exposure and networking opportunities for artists or generate ticket sales for events. Others involve innovations in stage construction, shipping, waste management, food services, cashless on-site payment systems for vendors—the resulting

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<sup>24</sup> At both the 2017 and 2018 editions of Eurosonic, Jack Daniels and Brooklyn Brewing were among the most visible vendors within the conference site. Unsurprisingly, both Jack Daniels Black Label and Brooklyn Lager were available at four of the six greenfield festivals I attended in the summer seasons of 2017 and 2018, thus showing that presence at Eurosonic is important for presence at other festivals also.



conference event represents discourse on nearly every topic related to the European festival season's functioning. The civil servants from Creative Europe who travel to the conference attend many of these sessions, especially those that feature cutting-edge technologies or progressive approaches to problem-solving at the festivals; the panelists' discussions keep the EU civil servants aware of the forefront of the industry as a whole. The civil servants' presence also signals to the various constituencies at the conference that whatever they are working on has salience outside of their small corner of the music and performance industries.

### *Take A Stand*

However, of particular importance to the EU institutions are the delegates who use their positions within the industry to take political stances. The most politically vocal participants at the conference typically represent a set of politics favored by many in the European Commission since the creation of the European Union in 1993, and especially since thirteen Eastern and Central European nations integrated into the European Union in 2004, 2007, and 2013. Eurosonic, in particular, is a critical meeting site for music industry workers active in politically-minded organizations and networks that promote issues that the EU sees as fundamental normative values. For example, several festival organizers have banded together in an initiative called "Take A Stand", which actively encourages both performers and audiences to reject far-right politics and overt racism (Take A Stand, n.d). The initiative was founded very shortly after the Brexit referendum in the UK, the election of Donald Trump in the United States, the resurgence of Front National under the leadership of Marine Le Pen in France, and the emergence of the Alternativ für Deutschland (AfD) in Germany. The organization features an explicitly Europhilic mission statement:



It's time to take a stand for Europe, and indeed for the whole world. To create a movement encouraging social cohesion in our society, promoting awareness and tolerance for all cultures, genders, races, religions, sexual orientations, colors, and origins. To motivate people to participate in politics and social activities, speaking up for peaceful dialogue, humanism, tolerance, and mutual understanding, to make the world a better place for every single individual and for all of us. Who needs to take a stand? Everybody in favor of the European ideal and its values, all who believe in peace, inclusion and dialogue as opposed to fear and exclusion (Take A Stand, n.d.)

The initiative has grown since 2017 into a network of 154 festivals and performance venues found in 27 nations, including Australia, Tanzania, and the United States. Take a Stand also features leadership from many of the largest festivals across Europe, directors of NGOs, artists' agents, journalists, and scholars.

The founding members of Take A Stand are among the most active participants at the Eurosonic conference. The first Eurosonic I attended as part of my on-site research was in January 2017. This conference featured a panel titled "Keep On Rockin' In A Free World". Panelists included Fruzsina Szép, who at the time was the festival director of Lollapalooza Berlin;<sup>25</sup> Holger Jan Schmidt, the founder of Green Operations Europe (GO Group), an organization that works for responsible environmental practices at music festivals; Michal Kaščák, the director of the Pohoda Festival in Trenčín, Slovakia; and Jacob Bilabel, the founder of the Green Music Initiative in Germany. Each member of the panel became significant to the organization: Mrs. Szép, Mr. Schmidt, and Mr. Bilabel are three founding members of Take A

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<sup>25</sup> Before her work at Lollapalooza Berlin, Mrs. Szép worked as the director of Sziget in Budapest, and is currently the festival director of Superbloom in Munich.



Stand, and Mr. Kaščák was nominated for and received the Take A Stand award in 2018.<sup>26</sup> At the 2018 edition of Eurosonic, the group launched their first sponsored panel. Simply titled "Take A Stand", this panel called for the various festivals of the European Talent Exchange Program and the European Festival Association to more fully engage with European-level politics and work to reject the wave of Eurosceptic populism gripping many areas of Europe. In the advertisement for the panel's discussion, they said:

"In times of nationalism and election-winning populism, musicians and festivals appear to be the safe place for open-mindedness, awareness, and tolerance. But is it enough to make a difference? What are we all willing to do to stand up for our values, to keep our multi-coloured, international world alive and kicking? What is the effect of a shifting world and divided society for the festival and music scene, which stands for love, peace and cultural exchange without borders? Is it appropriate for entertainment events to raise political consciousness? [This is] an open discussion about festival utopia, solidarity and the big question of how political we can and should be."<sup>27</sup>

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<sup>26</sup> Kaščák's political engagement is well noted, and he received the award for these actions. The first involves the festival's engagement in political discourse during the Syrian refugee crisis. In 2015, a Slovakian interior minister stated that the country would only accept 200 refugees and that all were required to be Christians, saying that there are no mosques in Slovakia and that Muslim refugees would not feel at home. (Trojanovksy & Feher 2015). Kaščák responded to this statement by commissioning a minaret to be built in the center of the festival site and declared, "the idea of the first Slovak minaret is a reaction to this reality and is aimed to represent a symbol of open society as well as of solidarity in the light of the events related to the migration crisis...I see it as a completely positive act, a creative display of tolerance and openness, which form the typical festival values." (Pohoda 2016) This was the impetus for his 2018 nomination. In 2019 he won the award for organizing memorial concerts at the Pohoda festival for journalist Ján Kuciak and his fiancée Martina Kušnírová, who were murdered for investigating the business dealings of Slovakian oligarchs and businessmen. (Germanova 2018, Pohoda 2019)

<sup>27</sup> Excerpted from the Eurosonic Noorderslag conference guide. "Take A Stand: Responsibility and Music", ESNS 2018, Thursday, 18 January 2018. Moderator: Holger Jan Schmidt. Participants: Alex Bruford, Elif Cernal, Fetsum Sebhat, Fruzsina Szep.



Notably, the answer to the last question was "we should be very political." Every member of the panel also discussed the importance of festival spaces for highlighting the diversity of Europe, especially on stage, and especially to audiences at the local level. This speaks to Take A Stand's identification of music festivals in particular as "utopia", especially within the chaotic spaces of Europe where many European nations began closing their borders to refugees and immigrants during the Mediterranean refugee crisis mid-decade; the panelists—especially those from Central and Eastern Europe—saw their festivals as places espousing liberal European social values that often ran counter to the illiberal political climates in their respective nations, and therefore should be presented as "European utopias" that show how political parties and heads of state often do not fully represent the nations that they lead. The panelists also acknowledged that their space was one that skewed towards younger adults, who they view as the crucial demographic to combat both nationalism and populism going forward.

During the next three years, the organization grew to 157 festivals and performance venues. The group has hosted panels and events at every edition of Eurosonic since, focusing on issues ranging from politics and the environment to human rights and public health. All of these points are important policy areas of the European Union, and as "cultural exchange without borders" is a central tenet of European values as demonstrated by the industry agents involved in Take A Stand, it is no surprise that the European Union works to have active presence at the yearly conference because it puts the most relevant EU civil servants in direct contact with the most influential actors in the European popular music performance scene, such as those who serve as Take A Stand panelists.

Notably, the majority of festivals in Take A Stand are also part of the European Talent Exchange Program (ETEP). As previously discussed in the introduction and in Chapter One,



ETEP represents a critical core of the European festival industry, not just for the festival organizers but also for artists at the beginning of their careers. Many of the ETEP sponsored acts are surrounded by the politics of groups like Take A Stand, which as a result are clearly evident in the social structures surrounding these events. In the next chapter I will describe these political and social structures in discussion of Roskilde, Bråvalla, Ruisrock, Slottsfjellfestivalen, Iceland Airwaves, and Way Out West.

### *Keychange*

Another significant organization with a recent political presence at Eurosonic and Reeperbahn is Keychange, which spearheads an initiative to move the European popular music industry towards gender balance by promoting leadership roles and funding for women in the music industry, and by encouraging similar support for other underrepresented groups. Powered by sixteen partners ranging from festivals and arts councils to Creative Europe, Keychange has encouraged 220 festivals, 28 orchestras and ensembles, 23 record labels, and 29 management agencies to pledge achievement of a 50/50 gender balance<sup>28</sup> in their workforce by 2022. The organization uses Eurosonic and Reeperbahn to help network among industry delegates and has featured panel discussions at each edition of the conferences since its inception and launch at the 2017 edition of Reeperbahn.

At Eurosonic 2018, the first edition following Keychange's founding, the organization hosted a panel titled "50/50 by 2022?", which primarily discussed the upcoming strategy for

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<sup>28</sup> While Keychange is overtly sympathetic to the range of gender identity, their work centers on the archaic male/female gender dichotomy for easier measurement purposes. As a Keychange agent relayed to me in an on-site interview in 2018, "any progress is good progress in this industry, and if we can even come close to achieving 50/50 balance by 2022, further nuanced progress will be that much more possible".



achieving gender balance in the European music industry. Panelists included Vanessa Reed, the managing director of the charitable PRS Foundation and founder of Keychange; Roosmarijn Reijmer, a Dutch radio host at 3FM; Alexander Schulz, CEO of Reeperbahn; Natalie Ryan-Williams, a promoter at the Swedish agency Luger who works closely with the Way Out West festival; Anders Wahren, the chief booking agent at Roskilde; and Barbara Gessler, the head of Creative Europe. The panel's main takeaway was that setting achievable goals and maintaining transparency in discourse concerning gender equality were the two most important strategic actions among Keychange participants. Reed, Ryan-Williams, and Wahren particularly noted that visibility was only a small part of the process. Media outlets tend to dwell on the headlining acts when discussing gender balance at festivals because these are the performers that are the most visible and generate the highest readership; the panelists emphasized that this initiative should focus on the entire festival lineup—not just those at the top—and should also extend into the administration and backstage staff as well. In other words, festivals should be gender balanced across workers at all levels of the event. Echoing the point of view of the European Commission, Gessler pointed out the importance of Keychange as a transnational movement.

Following this panel and similar events over the next year, Keychange drafted a far-reaching manifesto applicable to several sectors of performing arts in Europe. The manifesto recommended that European national governments and the European Union institutions—in particular the Parliament and the Commission—were key to the success of the movement, in that these institutions were in the best position to provide funding for cross-border collaboration and research into the efficacy of the group's initiatives. They also called on the European Commission specifically to prioritize the music industry under the Creative Europe policy in areas regarding gender diversity and inclusion issues (PRS Foundation n.d.). Following the



publication of the manifesto, Keychange also drafted a pledge for organizations that commits them to work toward gender balance. They made the pledge adaptable for different sectors of the music industry:

We are inviting all music organizations to take the Keychange Pledge. As all festivals and organizations are unique, we ask each pledge signatory to outline their own ambitions when signing the pledge. Orchestras could use the 50:50 target for composers commissioned and/or number of players, number of principal players, balance of senior staff. Concert halls could look at lineups on stage (as our Keychange festivals have), or other aspects of their organization (e.g. senior staff, backstage staff). Conservatories could look at students, lecturers, senior staff teams, live music programmes, visiting musicians. Agents, publishers and labels may want to look at the balance of artists they sign. Other charities or trade bodies could also consider the make-up of their boards and staff whilst pledging to sign up to Keychange. Broadcasters could use the pledge to look at the guests they invite onto their shows. Publications and those employing editorial staff could apply the Keychange pledge when commissioning writers, editors, photographers, etc. Organizations with youth groups or education programmes may also want to apply a Keychange pledge to this area of their work. We strongly believe that the target needs to be defined and owned by the festivals and organizations themselves and we will collate data annually to help measure progress (Keychange 2022).

Since 2017, Keychange has collected 550 signatories for the pledge, representing organizations from 43 countries in Europe, Asia, North and South America. The group also is extremely marketable, generating media articles around Europe and North America (Marshall 2018; Salam 2019; Blake & Holden 2018).



## **September: Reeperbahn (2018, 2021)**

The industry meets again every year in late September at the Reeperbahn Festival and Conference in Hamburg, Germany to discuss how their plans worked out as the European festival season winds down. There are a few festivals that meet in October, November, and December, but the vast majority (93%)<sup>29</sup> occur between Eurosonic and Reeperbahn, so Reeperbahn sits in a strategic place for macro-level discourse. Since 2018, this has also been the event where the European Commission releases its nominees for the Music Moves Europe Talent Awards (MMETA—see Chapter Four), which are awarded the following January at Eurosonic. In regards to these awards, Eurosonic represents both the end and beginning of the festival season—the previous year’s top performers are awarded, and the upcoming year’s acts are just getting started, with recognition coming later on in the year; Reeperbahn is the penultimate event meant to create a tension that Eurosonic resolves.

Much like Eurosonic, Reeperbahn is a multi-day showcase festival featuring up-and-coming acts trying to build an international touring network by performing where multiple industry agents are gathered. The event is named after the main street through the historic red-light district in the St. Pauli section of Hamburg, and many of the clubs and theaters from this neighborhood serve as the venues for both the festival and the conference. The majority of the event takes place along the one-kilometer stretch of the Reeperbahn between the Elbpark to the east and Hostenstraße to the west. The central heart of the festival is built around Spielbudenplatz, an open air pedestrian area between the street at Reeperbahn and a line of clubs,

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<sup>29</sup> Of the 171 festivals that have participated in the European Talent Exchange Program, only 11 occur in the months of October (MaMA Event), November (Bizkaia International Music Experience, Budapest Showcase Hub, Iceland Airwaves, Linecheck Music Meeting, Rolling Stone Beach, Rolling Stone Park, Rolling Stone Weekender, Sudwave), and December (Les Recontres Trans Musicales de Rennes, Taksirat).



theaters, restaurants, sex shops, and apartments. On non-festival days, Spielbudenplatz is lined with street food vendors and outdoor seating. During the Reeperbahn festival and other celebratory events during the year such as St. Pauli Winterfest, the area is transformed to fit the festival. During Reeperbahn, the area still contains some food vendors, but also features an outdoor performance stage and booths where musicians, agents, and others can set up shop and sell tour merchandise and other festival keepsakes.

The Reeperbahn district has also historically been an important scene for rock and pop musicians, perhaps best known as an incubator for the Beatles in their emergent period in the 1960s. Julia Sneeringer (2018) argues that the historic placement of the Reeperbahn district near the ports of the Elbe river had made the district an important historical entertainment sector not just for the city of Hamburg, but for all of Germany and Northern Europe. Concerning postwar popular music in general, she ultimately shows that “the Hamburg Beat music scene was a crucial incubator of the transnational youth culture that became central to our understanding of the 1960s... The entertainment zone [of Hamburg] was an important field of cultural exchange, a place for people across lines of nation, class, gender and race to experience the pleasures of difference through music.” She also explains that the West German “economic miracle” (Schissler 2001), a period of strong growth in the late 1950s and early 1960s, led to a rise of entertainment consumption that urged people from the entire region to travel to Hamburg for popular arts, and the majority of those folks came to the Reeperbahn district for this purpose. As a result, the neighborhood attracted musical groups from all over Europe for performances. The district was a natural selection for the festival at its inception in 2006.

There are several similarities between Reeperbahn and Eurosonic. First, the event features a music industry conference, with many shared delegates. There are similar panels also,



featuring discussions on politics and the music industry, cultural policies of the European Union and various European nations (particularly Germany), and several sessions on special interests; both Take A Stand and Keychange are active at both conferences, as are many of the European music organizations such as Yourope, Live DMA and the European Festival Association. The festivals are also somewhat similar in that the venues are found in bars, clubs, restaurants, theaters, and churches in a very walkable neighborhood; it is quite easy to walk from one end of the festival area to another to attend performances. Both events feature mobile apps that help the festival goers navigate the massive lineups and complicated geographies.

The most significant difference between Reeperbahn and Eurosonic, however, is the geographical focus. While Eurosonic actively promotes itself as a “European artist only” event that is a “stepping stone for European acts” (Eurosonic Noorderslag 2022), Reeperbahn situates itself as a global showcase; even though the majority of performers at the festival come from European countries, many non-European countries also showcase emergent artists at the event. One notable nation with a strong presence at the festival is Canada, as the Canadian Independent Music Association’s international promotion office, Music Export Canada, regularly organizes several performances by Canadians Reeperbahn; in the 2018 edition of the festival, twenty-two Canadian acts performed at the event.<sup>30</sup> Other non-European countries with strong presences at Reeperbahn are Australia, Japan, South Africa, Brazil, and the United States. Reeperbahn has also in the past two years opened an international outreach program, in which teams of festival

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<sup>30</sup> Reeperbahn 2018 featured performances by Nick Faye, Micah Erenberg, Shirley & the Pyramids, Rosie & the Riveters, Rayannah, Tess Roby, Barry Paquin Roberge, Hubert Lenoir, Nuela Charles, Joshua Hyslop, Yung Heazy, Jon Bryant, The Town Heroes, Hillsburn, Walrus, Men I Trust, Milk and Bone, Kinnie Starr, The Dirty Nil, Double Experience, Monowhales, and Iskwé. The promotional flyer for Music Export Canada at the event can be found at “Music Export Canada Presents: Canada House At Reeperbahn 2018”, <https://cimamusic.ca/news/recent-news/read,article/17650/music-export-canada-presents-canada-house-at-reeperbahn-2018>.



administrators, musicians, and other festival partners connected with counterparts and musicians from several musically important cities around the world. In 2019, three groups visited Accra, Beijing, and New York; in 2020, a group virtually visited Nashville; and in 2021 several groups virtually visited Los Angeles and Dar es Salaam to further establish cultural exchange between Germany, Europe, the United States, China, and Africa.

From a cultural policy perspective, especially from the European Union, these two conferences represent both an internal (Eurosonic) and an external (Reeperbahn) approach. At the Eurosonic conference, public cultural policy-oriented conversations between European Union civil servants and people from the popular music sector revolve mainly around the transnational movement of music and musicians throughout the European continent, and the performances at the festival represent this. At Reeperbahn these types of conversations continue, but are extended to include global partnerships, with goals of both importing performance from emergent global musicians to European stages and exporting emergent European musicians to the rest of the world.

These two conferences are also situated on either end of the ETEP festival season—Eurosonic at the beginning, and Reeperbahn at the end—and the two festivals are routine stops for acts taking part in the program. As Eurosonic represents the exclusive conference and festival showcase of European music and musicians, it serves as the headquarters for the ETEP program and often is the first stop for artists who take part; Reeperbahn takes the process to a global scale, fostering artists' performances to audience of agents from around the world; and ETEP uses both settings to assist in networking amongst artists and festival organizers.



## **“Importing” and “Exporting” European Music**

The Eurosonic and Reeperbahn organizers’ desire for the European music scene to be competitive with the United States still faces the reality that Europe is a collection of sovereign nation states with separate identities and languages, which creates a real challenge for the industry as a whole. On top of that, ETEP is only an organizational framework and cannot do all the work on its own; it requires the support of a number of people from other organizations to help in its mission to facilitate the circulation of artists. Affiliated groups who specialize in the export of music and musicians from one country to another are thus key contributors to ETEP, and are this also critical participants at the conferences. These individuals work for organizations called “music export offices” and view the conferences and the ETEP platform as essential for their promotion of musicians and services in areas outside of their home countries. Nearly every nation in the European Union has a group that facilitates music export, and most are organized on the European level via the European Music Exporters Exchange (EMEE).<sup>31</sup> Iceland’s office, simply named Iceland Music,<sup>32</sup> is a particularly intriguing model in that it has circulated a disproportional number of musicians abroad. One reason for its success is the transparency with which it addresses new acts; for example, it provides clear criteria for musicians to be considered “export ready” from Iceland: music must be available on major streaming services; new work must have been recorded in the past five years; the artist must be an established performer with

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<sup>31</sup> Music export offices of EMEE are found in the following European nations: Austria, Belgium (separate offices for Wallonia and Flanders), Czech Republic, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Poland, Portugal, Slovakia, Slovenia, Spain, Switzerland, Ukraine, the UK.  
<https://www.europeanmusic.eu/>.

<sup>32</sup> The office was previously known as Iceland Music Export, but dropped “Export” from its name during the COVID-19 pandemic. More on the Iceland Music export office can be found here: <https://www.icelandmusic.is/>.



experience in front of a live audience; the act must have an apparent marketing strategy; and promotional material must be readily available.<sup>33</sup> The organization also actively presents itself to the European industry at the conference, including this description found in the ETEP guide distributed to every delegate at Eurosonic 2018:

By increasing access to information about artists, collaborating with companies to promote Icelandic music abroad, and organizing market strategies, festival and event participation, Iceland Music Export will increase the visibility of Icelandic music in the international sphere and provide an essential one-stop resource for all interested parties. Iceland Music Export will achieve its ends via a multi-strategy approach that includes building accessible and comprehensive databases, promoting Icelandic labels, bands, and events, providing information on Icelandic music to markets and the media, and encouraging and helping Icelandic bands and record labels participate in events and festivals around the world (ETEP 2018: 47).

The group obviously sees itself as a facilitating medium between Icelandic artists and their agents on the one hand, and the European industry on the other. Therefore, Eurosonic, Reeperbahn, and the ETEP platform are key spaces for the export officers to do their work. It is also notable that this statement explicitly refers to the same professional groups (record labels, artists, event managers, and the media) that Smit identifies in his statement above. As the Icelandic example is typical of other European export officers, this makes the whole group of European offices core participants of the conferences, at least in terms of the ETEP framework. At both conferences, export offices run their own sessions with sponsored acts so that festival organizers throughout Europe can have a chance to meet with selected performers in person in

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<sup>33</sup> The criteria is found on the Iceland Music website: <https://www.icelandmusic.is/>.



order to explore how they can fit into planned lineups. Some export offices are more successful than others, for various reasons; language of performance (see Chapter Four), genre, and geographic proximity all have roles in the general success of musical export.

If export offices represent the exporting arm of both the European popular music industry and ETEP, then festivals themselves represent the importing institutions.<sup>34</sup> In ETEP, participating festivals are given incentives to book artists from outside their own country with funding subsidized by the European Commission via the Creative Europe Program. For every ETEP-sponsored act from a different country that at an ETEP festival features in their lineup, the platform's partners provide three thousand euros to help cover the transportation costs or performance fees of the artists. While in the grand scheme of the popular music industry this might not seem like a significant amount of money, the intent of the funding is poignant and it has in fact increased the mobility of European acts—particularly the young, emergent ones—seeking to begin their international careers, primarily because all involved have bought into the system. From 2003-2019,<sup>35</sup> 1509 acts from 26 countries have participated in ETEP, resulting in 4262 performances at 172 different festivals in 39 countries.

Since this dissertation primarily concerns activity of the European Talent Exchange Program and its participating festivals and musicians, I argue that ETEP should also be seen as an exporting organization, and that the performance data of its participants can be used to create

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<sup>34</sup> For clarification, it should be noted that ETEP, Eurosonic, Reeperbahn, individual festivals, and Creative Europe do not refer to festivals as “importing institutions.” This is completely my interpretation as a researcher.

<sup>35</sup> 2020 and 2021 have been excluded from the data as anomalous years due to the COVID-19 pandemic and the subsequent cessation of performance across Europe. While this is sure to become a critical focal point of scholarship on festivals, COVID-related data cannot be included in the present dissertation as it is still an ongoing situation and would represent incomplete research. Hopefully I will be able to revisit 2020-2022 performance numbers in future research on the topic.



metrics for its successes and shortcomings, for which it has both. I define musical export as the successful movement of ETEP artists outside of their own country for performance at an ETEP festival in another participating nation. Likewise, I define musical import as the occurrence of an ETEP festival in one country booking an ETEP act from another country. There are three potential scenarios for musical import and export, as shown below in Table 2.1. In this configuration we can see five informational categories for each participating ETEP nation: the total number of ETEP sponsored acts from the particular country; the total number of performances by these acts in external festivals; the number of ETEP sponsored festivals found inside the particular nation; the total number of performances at these festivals by ETEP-sponsored acts from other nations; and the Export/Import ratio, determined by dividing the number of ETEP-sponsored acts from inside the nation by the number of ETEP-sponsored performances by external acts, as this represents the clearest internal/external artists comparison available.

The first plausible scenario is a balanced export/import relationship, which can be seen in the countries whose export/import ratio are very close to 1. Examples of nations with a balanced relationship are Greece, Sweden and Netherlands.<sup>36</sup> The second scenario is the export-heavy model, in which a nation has far more ETEP-sponsored artists on international tours than ETEP-sponsored bookings at festivals within its national borders. These nations have export/import ratios of 1.3 or higher. Within ETEP, there are only four export-heavy nations: Ireland, Ukraine,

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<sup>36</sup> Interestingly, this data does not reflect artist performances at Eurosonic, because ETEP does not consider Eurosonic an ETEP-sponsored festival. If Eurosonic were considered, the Netherlands would rank among the highest import-heavy nations in Europe, as nearly every ETEP sponsored act has performed at the festival. In addition, ETEP does not record a performance at Eurosonic as an ETEP-sponsored show. For the purposes of this study, only those at the five other sponsored ETEP festivals (Best Kept Secret, Down the Rabbit Hole, Lowlands, Parkpop, and Pinkpop).



**Table 2.1: Export/Import Rates of National Participants in ETEP**

<b>Country</b>	<b>ETEP Artists</b>	<b>Artist Performances</b>	<b>ETEP Festivals</b>	<b>International artist performances</b>	<b>Export/Import Ratio</b>
Ireland	80	244	1	18	4.444444444
Ukraine	8	14	1	2	4.000000000
Belarus	2	8	0	1	2
Finland	43	102	4	33	1.3030303
Greece	6	16	2	6	1.0000000
Sweden	94	258	5	105	0.8952381
Netherlands	245	523	5	274	0.89416058
Great Britain	317	1239	18	487	0.65092402
Portugal	22	47	5	34	0.64705882
Iceland	46	111	1	72	0.63888889
Denmark	75	214	3	137	0.54744526
Norway	74	196	6	136	0.54411765
Romania	6	10	3	13	0.46153846
Italy	41	76	12	89	0.46067416
Latvia	11	20	1	35	0.31428571
France	105	319	9	380	0.27631579
Serbia	8	13	1	31	0.25806452
Belgium	119	290	8	499	0.23847695
Austria	38	88	7	165	0.23030303
Czech Republic	13	18	4	75	0.17333333
Germany	98	233	26	796	0.12311558
Spain	16	42	9	135	0.11851852
Switzerland	32	92	9	312	0.1025641
Slovakia	7	10	4	71	0.09859155
Hungary	12	19	2	123	0.09756098
Estonia	1	12	1	49	0.02040816
Bulgaria	0	0	1	2	0
Croatia	0	0	1	26	0
Faroe Islands	0	0	1	18	0
Lithuania	0	0	3	30	0
Luxembourg	0	0	2	23	0
North Macedonia	0	0	1	7	0
Poland	0	0	7	61	0
Russia	0	0	1	4	0



**Table 2.1 (cont.)**

Slovenia	0	0	3	29	0
South Africa	0	0	1	2	0
United States	0	0	1	41	0

Belarus, and Finland, and through these export-heavy countries we can see a stark divide in the East-West European relationship. The two Western European nations (Ireland, Finland) have much higher activity within ETEP than the two Eastern European nations (Belarus, Ukraine), which sit fully external to the European Union and are relative newcomers to the platform. The third scenario involves nations who import far more artists than are exported. These are represented in export/import ratio numbers 0.7 and below. Note that there are nations in this category who export a large number of acts, including Great Britain, Belgium and France; and others that export a large number of artists relative to their population, such as Iceland, Denmark, Norway, and Latvia. It would be hard to label these nations as primary importers, because of their behavior in circulating their own artists. For many of these nations, their import/export ratio number may be low because of the presence of extra-large festivals (ones with audience attendance totalling over 100,000); these festivals, such as Roskilde (DK), Lowlands (NL), or Glastonbury (UK), tend to draw much more international audiences than smaller ones, thus skewing the import numbers.

Perhaps the most useful metric in this section—especially in terms of musical export power—is to compare the total number of ETEP-sponsored acts from a country to its overall population (see Table 2.2), much like the way GDP per capita is used to determine the relative strength of a nation’s economy. By only looking at total numbers, the United Kingdom (317 ETEP artists) is far and away the highest exporter, followed by the Netherlands (245), Belgium



**Table 2.2: ETEP-sponsored acts by population (in millions)**

<b>Country</b>	<b>Population (in millions)</b>	<b>ETEP Artists</b>	<b>ETEP Artists, by population</b>
Iceland	0.34	46	134.11
Ireland	4.99	80	16.03
Netherlands	17.16	245	14.28
Norway	5.45	74	13.58
Denmark	5.81	75	12.92
Belgium	11.64	119	10.23
Sweden	10.15	94	9.26
Finland	5.55	42	7.57
Latvia	1.87	11	5.88
Great Britain	68.20	317	4.65
Austria	9.06	38	4.19
Switzerland	8.70	32	3.68
Portugal	10.18	22	2.16
France	65.37	105	1.61
Slovakia	5.46	7	1.28
Hungary	9.65	12	1.24
Czech Republic	10.73	13	1.21
Germany	84.19	98	1.16
Serbia	8.72	8	0.92
Estonia	1.33	1	0.75
Italy	60.42	41	0.68
Greece	10.39	6	0.58
Spain	46.81	16	0.34
Romania	19.13	6	0.31
Belarus	9.45	2	0.21
Ukraine	43.57	8	0.18
Bulgaria	6.91	0	0.00
Croatia	4.09	0	0.00
Faroe Islands	0.05	0	0.00
Lithuania	2.69	0	0.00
Luxembourg	0.64	0	0.00
North Macedonia	2.08	0	0.00
Poland	37.83	0	0.00
Russia	146.11	0	0.00
Slovenia	2.08	0	0.00



(119), and France (105). What is surprising about this top four is the presence of the Netherlands and Belgium, two relatively small states in Europe. This is why balancing the export numbers in proportion to the population is important: these statistics reveal which nations punch above their weight within the program, and also which ones seem to underperform, given their larger size.

Immediately, the standout is Iceland, whose astronomical number is due to the nation's tiny population (c.340,000). It is notable that using this metric, the Nordic nations, Belgium, and the Netherlands rank higher in weighted average than the UK, the nation routinely identified as the strongest in the network. This metric also suggests that ETEP, Eurosonic, Reeperbahn, and Creative Europe's endeavors in the European popular music industry seems to be working. Many of the continent's most successful artists who started their careers in the past fifteen years have been participants in the program, and many others have subsequently been recognized by the European Union with a popular music prize as a result.<sup>37</sup> The most successful artists within the program have been very active, and their performance and recognition have seemed to encourage emergent acts throughout Europe to follow suit. In order to effectively engage with ETEP, however, acts must also actively participate at perhaps the most critical component of the Eurosonic and Reeperbahn events—their festivals.

### **The Festivals at Eurosonic and Reeperbahn**

Following a two-hour break at the end of each conference day, the festival component begins and runs until the early hours of the morning. Both Eurosonic and Reeperbahn are breathtakingly large festivals, regularly featuring several hundred acts—more than double the

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<sup>37</sup> See Chapter Four for artists who have been recognized with the European Union's popular music prizes, and Chapter Five for profiles of exceptional participants in the ETEP platform.



number of shows found at typical greenfield music festivals (see Chapter Three). Rather than taking place in a large, centralized performance stages like those at summertime festivals, Eurosonic is spread throughout the central historic district of Groningen, with performances routinely occurring in forty different clubs, restaurants, theaters, bars, churches, and pop-up stages. The Reeperbahn festival is similar, taking place in the St. Pauli section of Hamburg along the Spielbudenplatz square of Reeperbahn, the main thoroughfare where the conference-festival takes its name. Both festivals are very popular draws, routinely selling forty thousand tickets for the festival component. Even though that represents a very large crowd there are always multiple performances to choose from, so the audiences are typically spread evenly throughout the festival venues. There is only one large venue at Eurosonic—Eurosonic Air, which is a temporary, pop-up arena that holds around five thousand people built in Groningen’s Grote Markt, the central market square, lasting only the week of the festival. All shows at the other venues feel like intimate performances where artists are able to make closer connections with the audiences. Eurosonic organizers talk about how this is important for acts at the beginning of their career, as it allows them to build stronger fan bases.

This exposure for emergent artists is the primary purpose of ETEP. For the platform, the festival components are perhaps the most crucial parts of Eurosonic and Reeperbahn, as this is where the artists’ career building takes place at a transnational level; the administrators of the music industry are extremely important, of course, and all of the networking that is done at the conference is necessary for organizational and structural purposes, but the connections formed between artists and audiences on an international scale are pivotal for the overall success and competitiveness of the industry. Also, there is an interesting “audience within an audience” situation that is often not found at other types of performances on the European festival circuit.



The acts not only perform for the general public at Eurosonic and Reeperbahn, they also perform for festival organizers, music labels, and others in the industry who are hoping to see how these artists make their music, inhabit a stage, and interact with live audiences made up of actual people. Most importantly, these festivals provide firsthand accounts of how audiences react to the performances. While press packets and other similar materials are effective tools for emergent acts to promote themselves within the industry itself, there is nothing quite like seeing the real thing in live performance, and the Eurosonic and Reeperbahn showcases are extraordinary opportunities for festival organizers to streamline the process of vetting young acts. If a show is well attended and received at Eurosonic or Reeperbahn, it will likely also go well on a stage at another festival.

The settings of Eurosonic and Reeperbahn are also significant. The size of each venue and the cramped concert schedules of showcases are important; since there are so many performances happening at one time in far-flung venues that can only hold a limited number of people, festivalgoers must plan out their schedule in advance to maximize their festival experience. Both Eurosonic and Reeperbahn promote the acts and shows in advance, constantly reminding their ticketholders of the various acts, and where and when they are slated to perform. The festivals' websites and mobile apps not only show which artists are performing, they also link to the acts' media pages, allow users to save favorites, generate personalized schedules, and provide directions to and from each saved performance. This does two things—it streamlines concertgoers' experiences, and provides valuable user data for conference delegates who organize festivals who can then make their own scouting schedule accordingly.

Perhaps the most significant part of these festivals for their branding as “European” are their plurality, especially on performance stages. Even though the festivals are technically



categorized as “popular”, they treat the term as an umbrella genre that covers pop, rock, R&B, soul, rap, EDM, metal, and any other subgenre of pop that a European artist may decide to classify themselves as. The performers are diverse in many ways—nationally, ethnically, gender wise, age wise; the two things that bind all of the performers together is that they are all musicians, and that they are all at the beginning of their respective careers, hoping to build European rather than local or national audiences. Not only is plurality the goal of the administrators of Eurosonic, Reeperbahn, and ETEP, but it is also the primary reason that Creative Europe seeks out engagement with the industry, these festivals, and the ETEP network. The participants at all levels—audiences, artists, industry personnel, and institutional administrators—from across the continent are a significant cross-section of Europe in its current state.

## **Conclusion**

Even though the audience-within-the-audience concept established by the presence of the delegates from throughout the music industry is central to these events and effectively encapsulates the mission of both the festivals and the ETEP platform as a whole, the festivals at Eurosonic and Reeperbahn do not seem from the audience’s perspective like artists’ auditions. Having attended three of these conference-festivals, I would argue that the opposite is actually the case; successful shows still feel like what a rock, pop, EDM, or rap performance should, and the generally nascent status of the artists creates an urgent energy that is often not present at the summertime greenfield festivals that feature household-name headliners. It is also surprising to see how many of the delegates are present and actively engaged in the audience at the shows; while it is expected that export officers and festival organizers will attend the festival concerts



due to the reasons listed above, many of the industry delegates who attend for other purposes are also regular faces in the audience. At the end of the day, this is a sector that centers around music performance, and even at the central industry conferences, the party (or “fest” if you will) is still THE crucial component. Affection for the music is the main reason why most of the delegates got into the business in the first place, and this is evident at both the conferences and festivals of Eurosonic and Reeperbahn. In the end, the party is still the underlying aesthetic of these two events, and they really do represent the overall festival industry.



## **CHAPTER THREE**

### **SIX NORDIC FESTIVALS IN THE EUROPEAN TALENT EXCHANGE PROGRAM**

In the previous two chapters of this dissertation I explored the history and trajectory of European Union cultural policy and its particular application to the European popular music industry (Chapter One) and the two main conferences where the EU institutions engage the industry workers most directly (Chapter Two). Both chapters significantly feature the European Talent Exchange Program (ETEP) but are centered primarily on issues of administration rather than performance. The next three chapters pivot towards musicians, audiences, and the sites of performance where the two groups meet face-to-face. Because ETEP is an organization which facilitates the circulation of musicians, it considerably relies on music festivals and their enormous audiences to exact the greatest effect for its sponsored artists. This chapter specifically asks two questions about European popular music festivals, which overwhelmingly participate in the ETEP organization: (1) why does ETEP specifically place emergent artists in these venues to grow their potential careers? and (2) why does the European Union favor cultural program funding for performances at these festivals?

This chapter takes a mixed-method approach to answer the questions. First, it looks specifically at festival data of the overall ETEP platform to show the scope with which young acts engage with festivals as performance spaces. The results ultimately reveal that festival performances are common early steps for up-and-coming artists looking to expand their audiences outside of their home country and that ETEP is a strategic way to encourage bookings at festivals in nations where radio broadcast has waning influence in comparison to streaming services; the European Union believes that its funding in this area creates “European added



value”<sup>38</sup>, in that it helps bolster the reach of new artists in the decline of national tools such as government-organized broadcasting services. Data also suggests that ETEP festivals are somewhat evenly spread throughout the continent and that East/West and North/South divides are fairly balanced—a characteristic that is not always the case for the artists who benefit from ETEP sponsorship (see Chapter Four). In this case, the EU can guarantee that its funding is applied across the EU, not just to certain areas that may specialize in the sector.<sup>39</sup>

Second, the chapter features participant-observation fieldwork to help explain why the events are favorable to the initiatives of EU cultural policy agencies. During the 2017 and 2018 festival seasons I attended six events in the Nordic region—Roskilde in Denmark, Bråvalla and Way Out West in Sweden, Ruisrock in Finland, Slottsfjellfestivalen in Norway, and Iceland Airwaves in Iceland—and observed artist performances, the organized layout of each event, behaviors of the audiences, settings of the stages, and social atmospheres. This fieldwork produced interesting results. While I encountered a breathtaking number of musicians, the events all featured similar overall *musical* atmospheres despite a wide array of popular genres. After

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<sup>38</sup> The Bertelsmann Stiftung from Germany and the European office of RAND Corporation and jointly published an excellent explanation of European Added Value and its direct benefit for sectors, such as agriculture, defense, and international relations. The ultimate observation is that those who allow the EU to fund and develop programs with European scope allow member states to save money and focus on programs that more directly benefit their own interests (Weiss and Hockenos 2013).

<sup>39</sup> Economists Rafael Boix, José Luis Hervás-Oliver, and Blaca de Miguel-Molina (2015) have shown that at a general level of production the creative industries in Europe seem to inhabit a corridor that runs from the south of England to the south-east of Germany, which they refer to as the “Creative Belt”. Within that strip are clusters including areas such as London, Paris, Brussels, Amsterdam, Hamburg, and Munich. They also refer to Barcelona, Madrid, and Stockholm as satellite clusters. If the EU were to focus their funding there, they would in essence be funneling the funding to what sociologists Cris Shore (2000), Klaus Eder (2005), and others have referred to as the core countries of European integration. By funding festivals rather than major record labels, recording studios, broadcasters, etc., more of the money becomes available to the newer and more peripheral states of the EU, and to the external Eastern Neighborhood states that contribute to the EU’s cultural policy programs.



attending the six festivals featured in this chapter and the two showcase events featured in the previous chapter (Eurosonic and Reeperbahn); after listening to festival organizers from across the continent talk about their work at industry conferences; and after watching videorecorded editions of several festivals in other regions of the continent, I believe it is safe to say that popular music festivals across Europe—particularly those that participate in ETEP—are *likely* to be musically similar. The major differences come from other aspects of the festivals such as location, audience attendance, festival politics, and organization regarding logistics unique to each event. These differences can be quite stark, and ultimately this is where Anderton (2019) would argue that an ETEP festival’s branding would likely be made, especially since the vast majority of festivals in the network do not limit themselves to one particular subgenre of popular music.<sup>40</sup> In this section of the chapter I will individually discuss each festival, beginning with descriptions of the details that point to the most noticeable differences, then continuing to examine how these differences either reflect or challenge the EU’s core policies relevant to the music industry. The chapter concludes with a discussion of geopolitics regarding ETEP festival stages, showing how the network establishes an important symbiotic transatlantic routes of performance for both European and American artists.

### **ETEP-Sponsored Festivals and ETEP-Sponsored Acts**

Participation in the European Talent Exchange Program is staggering, from the perspectives of both festivals and performers. From its beginning in 2003 through the beginning of the COVID-19 pandemic, 1520 acts have taken part in the program, resulting in 4162

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<sup>40</sup> This has limited the presence of very significant European festivals, most notably the Tomorrowland EDM festival in Belgium.



performances at festivals. In all, 172 total festivals have taken part in the program,<sup>41</sup> with events in every EU member state except Malta. In addition, ETEP features 26 festivals outside of the EU: 21 events in seven European nations that are not in the European Union, and five in nations outside of Europe altogether.<sup>42</sup> This then creates quite a large performance network that ETEP artists can travel through. Some artists choose to play fewer shows in nations that are close to their own, while others choose to build a larger tour to create a bigger geographic footprint.

One example of a group that used ETEP to form an expanded regional footprint is Ewert and the Two Dragons, who participated in ETEP during the 2012 season and booked shows at twelve total festivals. Coming from Estonia, the band used ETEP to form a festival circuit that was mostly Central European and Nordic, performing in Austria (Frequency), Germany (Haldern Pop, Reeperbahn), Sweden (Hultsfredfestivalen), Belgium (Les Nuits Botanique), the Netherlands (Lowlands), Latvia (Positivus), and Finland (Provinssi, Ruisrock), plus three Mediterranean festivals in Italy (Arezzo Wave) and France (Europavox, Le Printemps du Bourges). Altin Gün, a Turkish psychedelic pop group who relocated to Amsterdam to increase their European exposure, used ETEP to build a debut international tour in 2018 that took them throughout nearly the entirety of Western Europe, performing in Spain (Bizkaia International Music Experience), Germany (Das Fest, and Reeperbahn), Belgium (Dour, and Les Nuits Botanique), France (MaMa event and Vieilles Charreaux), Switzerland (Paléo, and Winterthurer

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<sup>41</sup> The most number of ETEP festivals in one year was 130 (2019). Many of the festivals from earlier years no longer exist, for various reasons.

<sup>42</sup> The seven non-EU festivals are G! Festival (FO), Iceland Airwaves (IS), Taksirat (MK), Bergenfest (NO), By:Larm (NO), Hovefestivalen (NO), Øyefestivalen (NO), Quart (NO), Slottsfjellfestivalen (NO), Stereoletto (RU), Exit (RS), Bad Bonn Kilbi (CH), Greenfield (CH), Gurtenfestival (CH), Montreux Jazz Festival (CH), Openair St. Gallen (CH), Paléo Festival Nyon (CH), Winterthurer Musikfestwochen (CH), Zermatt Unpugged (CH), Zürich Openair (CH), and Atlas Weekend (UA). The festivals on other continents are Rock in Rio (BR), Canadian Music Week (CA), Clockenflap (CN), Oppikoppi (SA), and Coachella (US).



Musikfestwochen), and the Portuguese Azores islands (Tremor). A third group—JoyCut, an EDM group from Italy—took a tour of the entire continent in 2015, playing shows in Lithuania (Galapagai, Vilnius Music Week), Iceland (Iceland Airwaves), France (MaMa Event), Slovenia (MENT Ljubljana), Germany (Reeperbahn), the Czech Republic (Rock for People), North Macedonia (Taksirat), Estonia (Tallinn Music Week), and Austria (Waves Vienna).

These three trajectories are typical of acts who took great advantage of the program, and many of the groups have used their time at the festivals to make connections with artists from other parts of Europe. Ewert and the Two Dragons' guitarist, Erki Pärnoja, explained the importance of playing shows in other European countries for networking purposes:

We've seen so many other bands live, which is like the best way of hearing music, you get the whole thing... You get inspiration from all the other bands that are [at the festival], and you meet so many new people that have the same state of mind or the same aesthetics of music, which we wouldn't do in Estonia because the country is just so small, we kind of know everybody. We get new stuff all the time when we tour (Faceculture 2013).

By mentioning a plural term “bands” in reference to a single event, the group does two things: they indicate that they are speaking about festivals in general; and they suggest that festival settings allow performers to also become audience, especially if they are given a chance to check out other acts.

Multinational profiles are not limited to the artists in the platform—the festivals are also quite international, especially in the ETEP bookings, and similar geographic patterns exist for festivals. Some events tend to book acts from their region, while others cast out a Europe-wide net. MENT Ljubljana is an excellent example of the former; in the 2019 festival season, MENT booked six ETEP acts for its festival event, placing it in the median range for the platform. These



six acts came from six different nations mainly concentrated in Central and Western Europe: Belarus (Yegor Zabelov<sup>43</sup>), Belgium (Blu Samu), the Czech Republic (Zabelov Group<sup>44</sup>), France (Rendez Vous), the Netherlands (Lewsburg), and Slovakia (Isama Zing). On the other hand, Le Printemps du Bourges, a festival who also booked six ETEP acts, took a more continental approach to their ETEP choices in 2019, selecting acts from the Nordic, Eastern, Central, and Southern regions: Belgium (Esinam), the Czech Republic (Lazer Viking), Greece (Stella), Romania (Karpov not Kasparov), Sweden (Linn-Kock-Emmery), and Switzerland (Fleche Love). In the remaining sections of the chapter I will discuss the presence of ETEP-sponsored acts at the festivals at which I conducted field research for this dissertation.

### **Fieldwork: Nordic Festivals in the ETEP Framework**

I conducted the majority of my on-site festival fieldwork during the 2017-18 ETEP festival seasons, in two stages. The first stage involved attendance at Eurosonic (on-site in January 2017 and January 2018, and virtually in January 2021) and Reeperbahn (on-site in September 2018, virtually in September 2020), discussion of which is found in Chapter Two. The second stage involved a sampling of ETEP festivals in five Nordic countries: Denmark, Finland, Iceland, Norway, and Sweden. The first leg of this fieldwork represents a festival circuit, which is an interesting hallmark of the European festival scene. In Northern Europe, and

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<sup>43</sup> Yegor Zabelov, from Belarus, is the regional outlier. However, his time in ETEP was spent in Central and Western Europe, performing in France, Belgium, Italy, and Slovenia, with detours in the spring and late fall to Estonia and Lithuania. Therefore, even though Zabelov is Eastern European, he was building a performance circuit in the middle of the continent, which thus fits cleanly in the regional booking of the MENT Ljubljana festival.

<sup>44</sup> The Zabelov group is a Czech duo made up of Jan Šíkl and Roman Zabelov, who is of no relation to Yegor Zabelov, a pop musician from Belarus.



especially in Scandinavia, the seasonal window for outdoor festivals is relatively short, typically running from late May through early September. In 2017, 76 of the 103 ETEP festivals (73 percent) occurred during that four-month span. As these festivals typically occur over long weekends (Thursday through Saturday/Sunday), audiences can attend and artists can perform at several events in a geographic region over a two- to three-week period. From June 25-July 15, 2017, I attended four festivals in four countries: the Roskilde Festival in Roskilde, Denmark; Bråvalla in Norrköping, Sweden; Ruisrock in Turku, Finland; and Slottsfjellfestivalen in Tønsberg, Norway. In November 2017, I also attended Iceland Airwaves in Reykjavik, Iceland. And finally in August 2018 I returned to Sweden for Way Out West in Gothenburg. In all, I had access to 61 performances by ETEP-sponsored acts during my fieldwork.

Discussion of these events engages three significant recent works of festival scholarship: *Everyone Loves Live Music* by Fabian Holt (2020), *Music Festivals and the Politics of Participation* by Roxy Robinson (2015), and “Between Utopia and the Marketplace: The Case of the Sziget Festival” by Zsolt Györgi (2019). These three works provide excellent lenses through which to view festivals as sites of performance by artists and participation by audiences. My intention with this chapter is to expand on their work to highlight festivals’ importance to modes of governance, especially on supranational European and transatlantic levels. Holt makes an argument for two functions of festivals in musical culture: the festive function, and the institutional function. For the *festive function*, Holt works to move away from festivity in Bakhtinian/Rabelaisian terms, which was a frequent analytical point for festivals through the turn of the 21<sup>st</sup> century (Falassi 1987; McKay 2000; Ehrenreich 2006). Similarly, Robinson argues that this discourse does not quite reflect the reality of the current festival landscape from the perspectives of audiences, performers, and event organizers, all of whom come to the event with



the market squarely in mind: organizers try to arrange the festival in a way that allows them to run future editions; artists seek out at best a great payday for a single performance, and at least enough money to make it to the next gig on a full stomach; and the audience members, while primarily there to enjoy the live music and other festive activities, fully understands that they are the financial engine that moves the entire thing along.

Even though the market is at the center of their respective analyses, both scholars—particularly Holt—recognize the revelry associated with festivals. Holt argues that “the concentration of people and performances in one place, once a year, creates a sense of extraordinary festivity and attracts broader attention in society.” He goes on to explain that an event’s festivity “creates expectations for annual restatements of its values and celebration of the past, present, and future of a particular musical culture” (Holt 2020:160-61). At the heart of this argument is the general vastness of the most successful festival events. Because larger numbers of people from across groups are typically involved in their production, it is both easier to argue for general statements of values that otherwise might be difficult due to the absence of singular, homogenous groups. For many popular music festivals this is particularly relevant because the size of audience, the sheer number of performers, the amount of sponsors required, and the number and type of contractors are enormous, showing that it takes a plurality of people to pull off a party of pop-music festival proportions.

For the *institutional function* Holt argues that festivals themselves are singular institutions that have their own brands, histories, traditions, community cultures, and networks, and that all of these are important for establishing an identity; ultimately, the stronger the identity, the stronger and more stable the institutions. He also argues that each festival operates on a “cyclic logic”, in that they work to establish sustained momentum by combining the old



(legendary) with the new (emergent). From my experience attending Nordic music festivals and European industry conferences, this can be seen at nearly every level. Festivals (Eurosonic and Reeperbahn excluded) routinely book “legends” to play main stages in order to increase ticket sales, while putting “new talents” on the supporting stages to expose them to new audiences with the hope that one day these performers will become well-known artists themselves, thus restarting the cycle.<sup>45</sup> While audiences at these events typically skew to the younger side, there are always a significant number of middle- and late-aged attendees as well; at Way Out West in 2018 in particular, both Patti Smith and Iggy Pop performed on the main stages, and these acts drew audiences well into their 60s, who ultimately also attended the performances of several ETEP-sponsored acts and alumni at the other stages. The “legendary” and “emergent” labels also apply to contractors and vendors at the sites. Using the festivals discussed later in this chapter, main vendors and sponsors included Jim Beam, Jack Daniels, Tanqueray, Coca-Cola, popular grocery chains in each of the relative nations, and many other well-established companies; these were often paired with newer local vendors such as microbreweries, food trucks, and distributors who specialize in trendy health foods. From an audience perspective, seeing established brands is welcome, but the awareness that the festival site was a place to try new things is constant.

Also importantly delivered in Holt’s work is the “cultural worldview” of music festivals in general. Holt builds on Victor Turner’s position that communities construct their worlds from performative experience (Turner 1982) to argue that music festivals challenge the boundaries between the “familiar and unfamiliar, past and present, insider and outsider, nationalist and internationalist, and the center and periphery” (Holt 2020:164-65). Most importantly, Holt

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<sup>45</sup> “Legends” and “new talents” are categories named by Holt to describe how festivals and organizers mediate tradition at their events (Holt 2020: 162).



explains that the worldview of popular music festivals is specifically centered around an “Anglophone global consumer culture”, in that most of the products—both artistic and consumer—are typically from the US and the UK. However, one thing Holt does not differentiate is the proportion between American- and British-centered performance in this Anglophone culture, which from my perspective as someone studying the European dimension of industry networks is quite significant.

Robinson focuses her study on British festivals from the perspective of audiences. Building on Thomas Turino’s *Music as Social Life: The Politics of Participation* (2008), she argues that European festivals are spaces that challenge the European consumption-based performance/audience models in the same way as Shona mbira communities, on a grand scale. The festivals Robinson studies are well attended, temporally compact events that are not unlike many of the festivals found in this dissertation. She studies a festival phenomenon known as “boutique festivals”, which reject big-name acts in order to keep ticket prices down. While this is a great way to feature up-and-coming acts and to get audiences participating at the events from the ground level, it is neither a model for building a sustainable *international* European performance list, nor a model that encourages audience pilgrimage from far-flung places. Even though boutique festivals have the potential to be by far the most interesting festival types for grassroots participation, their audiences and performers remain mostly local or regional, and therefore do not make for ideal partners of European-level cultural policy action. For example, only one of Robinson’s fieldwork sites—Secret Garden Party in rural Abbots Ripton, UK—has taken part in ETEP, from 2014-2017. The festival booked a total of 15 ETEP acts during that four-season period, a respectable number when compared to the average ETEP festival.



However, these fifteen acts only traveled from Ireland, France, and the Netherlands—arguably the three geographically closest nations to Great Britain in all of Europe.

Nevertheless, Robinson’s model provides a great lens through which to understand the role of the audiences in the six festivals profiled in this chapter. Audience participation is an important factor in each festival’s place within the European-level cultural program umbrella; because the ETEP platform is in service to the overall industry, and because the European Union is primarily a large group of nations with an integrated market that relies on the free movement of people, goods, services, and capital (the “four freedoms” of the European Single Market), the audience and their preferences are arguably the most crucial piece of the puzzle. Audiences are ultimately responsible for the success or the failure of an event, just like the greater European public is responsible for the success or failure of policy agenda in the EU. This is one of the main reasons that festivals—particularly large-scale festivals that draw fifty thousand or more ticket holders—attract great interest from fields of governance. Festivals are a sort of societal petri dish; approaches that work for large cross-sections of a population in a condensed time frame have great potential to be scaled upwards to European societies at large.

In his work on the Sziget megafestival in Budapest, Zsolt Győri (2019) argues that Sziget is a space that sits in between the international arena of Europe and the local space of Óbudai-sziget, an island park in the middle of the Danube River, and is thus a conduit for the openness of transaction between the people that come from these two places. This openness has been described by other festival organizers as being a common ethos among music festivals (Pohoda 2016), and is just one of a myriad number of social and cultural brandings that are found at popular music festivals throughout the European continent. Some festivals emphasize gender



equality as a defining component, while others stress environmental protection, historical preservation, transcultural understanding, or economic sustainability.

In addition to Holt's emphasis on festival communities' festivity and institutional agency Robinson's arguments concerning audience agency, and Győri's presentation of the liberal branding of popular megafestivals, the six festivals of this chapter also further illuminate politics and political actors found in Chapter One regarding cultural policy trends and in Chapter Two regarding European industry conferences. I build on these three authors' claims to show how each festival builds specific brands that ultimately draw attention from other policymaking entities to festivals in general, which helps explain why Creative Europe has engaged with the European Talent Exchange Program for such a long time. As previously mentioned, the European popular music industry generally skews Europhilic, and on one hand represent the particular aims of many European-level political and public policy areas; these are often on full display at the events. On the other hand, they also often run against the goals of EU cultural policy, as explained by EU civil servants and festival organizers alike. Over the course of the remaining chapter I will highlight many of the festival components that explain why these events draw attention from civil servants responsible for EU cultural policy action; I will also point to characteristics of the events that run counter to the policies.

A benefit of choosing one region from which to attend festivals is that it brings the differences of the events into stark relief. If I had based this fieldwork on the largest festivals throughout the ETEP network (Glastonbury, Roskilde, Sziget, Exit, Pinkpop, Primavera Sound, and Lollapalooza Berlin), I would have gotten a geographically diverse view of the festival scene, but because I do not have facility in Dutch, German, Hungarian, Spanish, or Serbian I would not have had as immersive an experience as I did by limiting my studies to the Nordic



region.<sup>46</sup> Even though Glastonbury, Sziget and the other huge festivals represent the most successful examples of festivity and draw the most European sets of performers, they do not represent the widest range of festival types and approaches. By focusing on Scandinavia alone I was able to see multiple festival types: large, medium, and small festivals; highly successful events and ones that folded in the same year I attended; festivals with inclusive communities, and others with predilection for social toxicity; and a few waste management nightmares, contrasted with near-carbon-neutral sites. The end result was a very diverse platform from which to draw data to answer the overarching questions regarding ETEP and European governance.

### ***Roskilde (June 2017)***

The Roskilde festival is one of the largest in Europe. Every year it sells 100,000 tickets. The majority of these are full-tickets—80,000 attendees stay for multiple days during the festival’s eight-day span, and full-festival ticket holders have the option of camping at the festival site. While many choose to enter and exit the festival every day, most choose to stay on-site, making the Roskilde Festival a temporary city. As such, it is filled with many amenities that are often found in towns across Europe. There are foods of all types found at pop-up grocery stores, stands and food trucks, and nearly every dietary style can be accommodated. In addition, campers have access to temporary laundromats, pharmacies, clinics, parks, gyms and outfitters for any goods and services that may be required during their stay at the festival. It really turns into a full-service temporary city for a week.

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<sup>46</sup> Swedish is mutually intelligible with Nynorsk and Danish, and Turku is in a Swedish-speaking region of Finland. While Icelandic is difficult to hear for Swedish speakers, many of the words are cognates; and for the most part, the spoken language of Iceland Airwaves is English due to the intensely European and transatlantic nature of the event.



In effect, all of the festival areas constitute a built environment that mimics ideal cityscapes for festivalgoers based on personal preference. Harkening back to Take A Stand's discourse involving "festival utopia", the grand scene at Roskilde very much represents this idea. It also supports Sachs Olsen's (2015) depiction of festivals as "urban laboratories" where new technologies and social policies can be tested before implementation on a grander scale. The entire event has an atmosphere of thoroughly modern and progressive living, at once a commune of sorts, as evidenced by the living conditions, and a thriving marketplace where all of the major modern conveniences are available to those who choose to pursue them.<sup>47</sup> Simultaneously, the event resembles a thriving marketplace where all of the major modern conveniences are available to those who choose to pursue it.

The progressive nature of the Roskilde Festival community is visible in the physical construction of the site. All throughout the festival site are enormous signs advertising the social and political stances of the festival as a whole. In 2017, there were signs four feet high and six feet wide with images of women from around the world with the word for "equality" superimposed across the image in bold white letters (see Figures 3.1 and 3.2); in these two images we see examples using Danish (*lighed*) and Luganda (*omwenkale*). In another image, we see a sign spanning the length of a fence separating the festival area from construction equipment containing the English words "build bridges, not walls" (see Figure 3.3). For each image, the message is clear: the festival is speaking to very particular groups of people in the most direct way possible: using the language they understand and use most. The "equality" posters were printed in at least 15 languages throughout the site, and were mostly in those from European nations, or from languages that

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<sup>47</sup> It is extremely common, for example, to find festival campers sharing food, drink, battery power, and resources with their fellow festival "citizens" (Roskilde Festival Guide 2017: 18, 38-39).



represented large populations of migrants to Europe. In the case of the “bridges-not-walls” posters, the intended audience was apparently two-fold: first, the 2017 festival was the first that followed the election of Donald Trump in the United States, who had famously made a border wall between the US and Mexico a central part of his platform; and second, it was an obvious message to populist heads of state and other politicians throughout Europe that were pushing hard for an end to refugee resettlement following the Syrian refugee crisis in the mid-2010s. In the current moment of European-level politics, if one wishes to address Europe as a whole the address should be made in English, as it is now the most commonly spoken second language in Europe.

The festival is also extremely plural—there is no definitive pop genre at the event, and each musical type is given a particular space outside of the two main stages, which are specifically multi-genre. The main stage is named the Orange and is the most iconic from the festival—it is an open-air stage where the main headliners perform, and the audience area can accommodate up to 60,000 people. The Orange stage alternates performances with the Arena stage, a tent-based venue with an audience capacity of 20,000. The main headliner for each day performs on the Orange Stage at 10pm, and is flanked by “openers” on both the Orange Stage at 7pm and Arena at 9pm. For example, on the Friday of the 2017 festival, the Orange/Arena rotation proceeded as follows: the Copenhagen Philharmonic (Arena); Tinashe (Arena); Seun Kuti & Egypt 80 featuring Yasin Bey (Orange); Against Me (Arena); Father John Misty (Orange); Trentemøller (Arena); Foo Fighters (Headliner-Orange); Lorde (Arena); Den Sorte Skole (Orange); and Icona Pop (Arena). It is clearly evident through these typical lineups that the two main stages have no clearly indicated subgenre of pop music assigned to the space, nor do they have a clearly defined geography.



Figure 3.1: *Lighed* sign at Roskilde.



Figure 3.2: *Omwenkano* sign at Roskilde.





**Figure 3.3: Build Bridges, Not Walls sign.**



The Roskilde festival also has seven other stages that have smaller audience capacities, ranging from 1000-7000. Each of these stages also typically host one or two genres for performance. West of the Orange Stage is Avalon, a fully tented stage with a capacity of 6000 that hosts performers from hip-hop, EDM, and urban world music. Avalon is perhaps the stage with the most global footprint at the festival. In 2017, Avalon hosted popular acts from Australia, Brazil, Colombia, Denmark, Iceland, Jamaica, Norway, Sudan, Sweden, and the United States. Just to the south of the Avalon Stage is the Pavilion, a smaller tented stage with an audience capacity of 2000 that caters to rock acts. To the south of the Pavilion is the Apollo stage, an open air space fully devoted to EDM. The other stage that operates during the last days of the festival is Gloria, a small indoor performance space that holds only 1000 spectators—just one percent of the ticketholders for the festival. This stage is the only area where performances begin at the



half-hour mark, thus offsetting it from other stages. There is no specified genre for the stage, and the performers are able to get up close to the audience that attends the show.

These six stages (Orange, Arena, Avalon, Pavilion, Apollo, and Gloria) host acts on Thursday through Saturday of the Roskilde Festival. During the first four days (Saturday-Wednesday), there are other stages that only feature up-and-coming acts from Scandinavia. Two of the stages have capacities of 5000 each, with Countdown featuring EDM and singer-songwriter acts, and Rising featuring rock, punk, and metal. The names of these stages are significant, in that they represent the stage of the career for each act: “Rising” suggests that the groups are ascendant in their trajectory; and “Countdown” suggests that it is only a matter of time before the artists become well-known in the industry.

#### *EU Values on Display at Roskilde*

The previously mentioned “*Lighed/Owenkano*” and “Build Bridges Not Walls” signage throughout the festival site specifically point to the “four freedoms of movement” (people, goods, services, and capital) of the EU’s Single Market and the liberalism inherent in the criteria for joining the European Union; on that level alone we can see EU values on obvious display at Roskilde. These are not the only examples, however. The variety and availability of food at the festival has prompted the Roskilde management to describe their scene as a “food jungle” (Roskilde Festival 2017: 105), a term that puts it in direct odds to “food deserts”—an English language term coined by Steven Cummins (2002) describing “poor urban areas where residents cannot buy affordable, healthy food”. The marketplaces of the Roskilde festival and campsite contained both food stalls where festivalgoers could buy prepared foods and pop-up grocery stores, where general provisions could be acquired; both services were relatively inexpensive,



also; many festivalgoers could find a day's worth of food for under 100 DKK (\$15), though most festival goers spent well above that amount—especially those that wanted to buy beer.

Essentially, the festival site was a model for how municipal administrations could move food into an area densely populated with citizens that need quick, easy, and cheap access to necessities.

The festival site also included politically-oriented spaces of performance. The most active of these stages debuted at the 2017 edition of the festival, when the East Stage was constructed near the east entrance of the festival site. This stage operated from the first Saturday until Tuesday, and featured seven 6-hour curations hosted by DJ collectives, Danish EDM venues, and NGOs. Most significant was the Tuesday curation hosted by Worldly, a collective of Danish DJs who perform sets based on global music genres; and Turning Tables, an organization who assists DJs from displaced refugee communities around Denmark. Many of the DJs who performed with Turning Tables were Syrian performers who were looking to re-establish their careers in Northern Europe following their exile from their home countries. It was a very poignant reminder that the Syrian refugees came to Europe with a spectrum of professional skills, even those that could be transferred to a stage at a massive popular music festival, but that to get there a support system must be in place to ensure that it can happen.

Festival organizers, NGO administrators, and EU civil servants alike eat this particular type of activity up, and therefore it is no surprise that festival events like Roskilde are high in favor among the most politically active individuals in the ETEP/Eurosonic/Creative Europe network. In terms of ETEP, Roskilde is of the most active festivals in the Nordic nations; as one of the founding festivals of the program, it has booked a grand total of 122 ETEP acts during



their year of sponsorship since 2003. Roskilde 2017 featured eight ETEP sponsored acts.<sup>48</sup> In addition, Roskilde 2017 also featured ten acts who were either previous alumni of ETEP or would go on to join the ETEP participant list in 2018.<sup>49</sup> The 18 active and alumni acts from ETEP at Roskilde 2017 represents acts from six nations—the UK, France, Netherlands, Sweden, and Norway, plus several active ETEP acts from Denmark whose performances were not subsidized by rule. Also notable is that two of the acts—Sigrid from Norway and Skott from Sweden—would go on to win an EBBA award the following January at Eurosonic (see Chapter Three), and one of the headliners—Icona Pop—had received an EBBA award in 2014 (see Chapter Four).

### ***Bråvalla (July 2017)***

Bråvalla was a music festival that took place in Norrköping from 2013-2017, and before it folded due to the festival's inability to curb sexual violence at the event, it was the largest popular music festival in Sweden, averaging 60,000 attendees annually. Like Roskilde, it featured both on-site camping for festivalgoers who chose to stay at the festival grounds, and extended public transportation access to and from the site. In 2017, the year I attended the festival, it seemed as though about half of the ticketholders stayed onsite, and the other half were shuttled by light rail to and from the festival from the Norrköping central station. The festival was perhaps the most organized event that I have attended during this project, likely due to the organizers' efforts to improve safety. Festivalgoers also noticed the somewhat clinical efficiency:

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<sup>48</sup> The ETEP acts in 2017 were: Shame (UK), Idles (UK), Møme (FR), Noisia "Outer Edges" (NL), Skott (SE), Viagra Boys (SE), 67 (UK) and Nils Bech (NO).

<sup>49</sup> These artists include Sigrid (NO), Acid Arab (FR), Icona Pop (SE), Den Sorte Skole (DK), Av Av Av (DK), First Hate (DK), Svin (DK), Cashmere Cat (NO), Rag'N'Bone Man (UK, and Kellermensch (DK).



a common joke that I heard in the entry process was that it was obvious Bråvalla was a Swedish festival because everyone made it through the gates on time to catch the beginning of the first show. This was also the festival that was easiest to navigate, had the most accessible facilities, and the most efficient staffing.

Like most of the other festivals I attended during fieldwork, Bråvalla's space was an important component of the event's brand. Both Roskilde and Bråvalla were scenes where construction of the festival structures were dominant features; of the seven festivals I attended for the dissertation project, these two were the only occurring in wide-open spaces that otherwise would have been devoid of buildings—all others were built around some other building, object, or natural feature that took centrality at the site. Roskilde is constructed annually in a 9 square-mile field on the outskirts of the Roskilde community; for the rest of the year it serves as pastureland. Likewise, Bråvalla was constructed in an open and empty space, built up annually on the defunct Bråvalla airport (Bråvalla-flygplats), which had a cross-shaped runway, dividing the area into four quadrants. The festival site was on the southeast quadrant, camping on the northeast quadrant, and the other half of the airport site was dedicated to storing transport vehicles, unused equipment, and others. Roskilde's festival site resembled more of a commune or a camp, where the non-performance structures' main purposes were for survival (showers, latrines, commissaries, markets, service stations, etc.); Bråvalla's non-performance areas, on the other hand, resembled a giant carnival. Bråvalla had a party-like reputation and the arrangement of the area lent itself to this atmosphere; there was a simultaneous openness and compactness of the event site that created a forced juxtaposition of pop music performance and the carnival atmosphere, which included an entire section dedicated to carnival structures: a ferris wheel,



**Figure 3.4: Carnival puppets walking through Bråvalla**



flying dutchman, tilt-a-whirl, skill games, and the like. These structures were not permanent but rather of the “traveling circus” type, thus enhancing the fleeting temporality of the overall event. Adding to the carnivalesque atmosphere, stuntmen performed on stilts and giant puppets reminiscent of Mardi Gras in New Orleans and Brazilian Carnival paraded through the entirety festival site (Figure 3.4). Also, as the festival took place on the abandoned airport’s runway and was thus flat and wide open, its design successfully increased flow and the festival organizers, FK Scorpio, took full advantage. The end result was the most easily navigable event I experienced during fieldwork; when leaving one stage to move to another between performances,<sup>50</sup> festivalgoers constantly passed through the carnival area on the way to their next stage. It was, by design, a constant reminder of the raucous party taking place.

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<sup>50</sup> The two main stages at Bråvalla alternated acts with a 15-minute gap, and the two minor stages followed the same schedule. This way, festivalgoers could move in and out of the performances they wished to see with ease.



### *EU and ETEP Values and Bråvalla's Ultimate Failure*

Festivals often fold after a few years.<sup>51</sup> In many cases festivals fail economically, either from poor organization or competition from nearby events. Others, however, fail for social reasons. Bråvalla is a prime example of the latter. From early in its history, Bråvalla had a deserved reputation of an unsafe event with high numbers of sexual assaults (Izadi 2016; Connick 2017; Magnusson 2017), and many artists had taken note and spoken publicly about the issue. Following their 2016 performance at Bråvalla, British band Mumford and Sons declared that they would no longer perform at the festival until the organizers got the sexual misconduct situation firmly under control. At the 2017 edition, the organizers posted signage encouraging festivalgoers “*vi är festivalen*” (“we are the festival”) and that everyone should “*ta hand om varandra*” (“take care of each other”) while at the festival grounds, clearly stating that it was up to everyone to take care of the issue (see Figure 3.5). The popular Swedish hip hop performer and 2016 ETEP alum Silvana Imam produced her only show of the year at Bråvalla on the festival’s third day—an intensely produced and choreographed performance on the main stage themed on sexual violence against women; her songs dramatically depicted violent acts of war, imprisonment, death, and resurrection. The most dramatic moment of her performance was her very last performed line, intended as a parting warning for the audience:

*Jag har placerat ut ninjor i publikhavet, så om någon försöker antasta en kvinna, icke-kvinna eller whatever, så kommer de skära kuken av er!*<sup>52</sup>

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<sup>51</sup> ETEP has had a fair amount of attrition amongst its festivals also. In the Nordic nations, four ETEP participating festivals have ceased operations: Hultsfredfestivalen (35 ETEP shows) and Arvikafestivalen (9 ETEP shows) in Sweden, and Quart (7 ETEP shows) and Hovefestivalen (22 ETEP shows) in Norway all closed during their association with the program.

<sup>52</sup> Rough translation: “I have sent out ninjas into the audience, so if anyone tries to molest a woman, a non-woman, or whatever, they will come and cut off your cock!”



**Figure 3.5: Bråvalla posters, “Ta hand om varandra” and “Vi är festivalen”**



Most importantly, she delivered the line in Swedish, not English;<sup>53</sup> this suggests the intended audience for her warning was Swedish males. It was also met with wild applause; the majority of the audience was clearly in full agreement, and there was an overwhelming sense of optimism immediately following the performance. However, Imam’s warning ultimately did not work. Three hours later, at the same stage (“Panorama”) of Imam’s performance, the most heinous sexual violence happened during the headlining performance by Håkon Hellstrom, a very popular Swedish musician. The victim said that her attacker raped her in plain sight in the audience during the show, and that no one in the audience—even those standing immediately nearby—noticed it happening because they were so engrossed in Hellstrom’s performance. Following this, a noticeable police presence was felt inside the festival grounds on day four, and

<sup>53</sup> Most of Silvana Imam’s lyrics are in Swedish, but as with most Swedish hip-hop, her lyrics are peppered with single English words or phrases, such as the “whatever” in this line, which was delivered as a rhyming device for “*kuken av er*”.



FK Skorpio chose to permanently shut down the festival the next day after being made aware of the report. In all, 23 sexual assaults and 4 rapes were reported at the festival.

Not surprisingly, 2017 saw small support of Bråvalla from ETEP following the 2016 assaults and subsequent boycott by Mumford and Sons, one of the most successful ETEP groups of all time. Only one ETEP-sponsored act (James TW from the UK) performed at the festival, in the tented Juno stage.<sup>54</sup> During his performance, he specifically thanked the audience for coming to see him perform, when there were other simultaneous performing artists they could have chosen to see instead. His specific words were revealing: “At festivals, we all have choices to make, and I am glad that you chose to come see me. I hope that you continue to make good choices throughout the festival.” The words alone could not necessarily be construed as commentary on the social issues that arose at the festival, but his tone was the critical aspect—one had to be present at the actual event to understand what James TW meant in using those words. The event of the previous evening was the talk of the festival; after the report was made, discussion spread throughout the event site quickly, most certainly aided by the presence of the campsite. As with Roskilde, I did not camp at the festival, but overnighted with my family in a *sommarstuga* (“summer cabin”) at a lake just to the north of Nörrköping. The day after, I first learned of the assault shortly after entering the festival gates; it was the most common conversation I overheard between other festivalgoers while milling about the Bråvalla site on the fourth day. It is easy to imagine that the day’s artists were also aware, and James TW’s remarks confirmed this for me—he chose his stage to be a place to address it, and put the responsibility for event safety clearly in the hands of everyone involved.

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<sup>54</sup> Even though there was only one active ETEP act, there were several alumni: Silvana Imam (SE), You Me At Six (UK), Kvelertak (NO), Miriam Bryant (SE), and Gavin James (IE).



Given these festival's magnitude and soapbox, Bråvalla could have been an opportunity to open public dialogue on social change with the festival at the center, especially if FK Scorpio had put full effort into making the event a safer space for future editions. Ultimately, however, I do feel that FK Scorpio made the correct decision to cancel the festival—it seems now like a realist decision on their part. Security was very strong at the event; I never felt unsafe, but admittedly I am a white male who can speak the language; I imagine that a female researcher attending the event alone may have had a very different experience and be subject to very different behavior from fellow festivalgoers. The organizers were also correct in the signage they posted; if “we are all the festival” and one festivalgoer is abused by another, then the festival itself is ultimately responsible. And if the trajectory for abuse is upward from year to year, then the only responsible action is to end it. Creative Europe and ETEP never publicly commented on the festival.

### ***Ruisrock (July 2017)***

Of all of the festivals I attended in the 2017-18 festival cycle, Ruisrock was the festival that was most progressively connected to the natural world around it. Performers seemed to notice, too. The secondary stage of the festival, named Ranta (“Beach”), is the most iconic; it sits right on the Baltic Sea, and during shows many people in the audience will take off their shoes and wade out into the surf [Figure 3.6]. Many of the performers at the stage told the audience how amazing it was to be performing at a stage next to a beach in Finland; Sean Paul, in particular, said that it reminded him of his home in Jamaica, although he knew that the water would not be nearly as warm. Perhaps the most direct comment about interacting with nature



came from Mac Miller, whose performance was interrupted by a giant flock of seagulls. Miller specifically stopped the performance to make everyone look at them:

Hold on, hold on, hold on, hold on... Look at how fucking beautiful the birds are. Look at them. [about 10 seconds go by; Miller and the crowd gaze at the birds circling above]  
Fuck.

After about 30 seconds of looking at the birds, he signaled his DJ to start the music again, and he slipped right back into his performance. For a brief moment, the natural world became a performative part of the Ruisrock festival.

While all outdoor festivals feature some sort of engagement with the natural landscape where the event takes place, Ruisrock seems to make its environs the central focus of its brand (aside from the music, of course). The festival itself takes place on the grounds of Ruissalo, a Finnish national park situated about 45 minutes from Market Square in Turku; therefore the park itself serves as the root of the festival's name. Located two kilometers away from the campground and closest road, the event requires a thirty-minute hike from the park's entry to the festival gates; the hike allows festivalgoers a chance to physically leave their regular world behind—an excellent echo to Falassi's "time out of time" observation of festival participants' performative experiences (Falassi 1987). The checkpoint entrance to the festival itself is branded Ruissalon Kartano ("Ruissalo Gardens")—i.e., a curated outdoor space. Once inside, audiences are greeted with two main festival areas with names drawn from the site's environs. The festival's main stage, located just beyond the festival entrance, is named Niity, the Finnish word for Meadow; this area is a large recreational clearing that sits next the forest that takes up much of the interior space of Ruissalo. It is flanked by two secondary stages, Louna ("Day"), a stage that runs through 8pm, or roughly the time that the day's two headliners take the two main



stages; and Tettla (“Tent”), a covered stage that blocks out both the sky and the outside of the festival site for shows that require elaborate lighting.

One of the most stunning visual images of the festival is the Ranta stage along the shoreline. Ranta is in a natural alcove, as the forest sets up behind the stage and curls in a large arc around the area for the audience. Audience members approach this from the main road at Ruissalo that brings parkgoers to the Kansanpuisto Beach, arguably the most scenic spot at the national park. The Ranta stage hosts about a third of the festival’s acts (the rest are split among the Niity, Louna, and Tettla stages), and primarily features the act that performs just before the day’s headliner; for the rest of the day, the area serves as a somewhat quiet space for festivalgoers to relax by the shore—in other words, its regularly intended purpose. This is the section where most of the food vendors are found; the main idea is that if festivalgoers want to picnic at the beach in the hour-long breaks between shows at the Ranta stage, there is ample opportunity to do so.

Another remarkable aspect of the Ranta stage is the stunning reminder of the waterway that exists just on the other side of the strand. Looking out into the Baltic Sea from the stage area, one can see the Saaristomeri (literally the “Archipelago Sea”), a vast collection of islands sitting just off the coast of mainland Finland. The archipelago sits at the point where the Baltic meets the Gulf of Bothnia to the north and the Gulf of Finland to the east, and flanks Turku’s harbor. The straits between each island, including Ruissalo, provide a navigable but twisty waterway for the large ships that enter the port. The most traveled path for ships runs directly past the Ranta stage; the ferries that each run twice daily to and from Stockholm, Tallinn, and Riga make it a point to come as close to shore as possible during the Ruisrock festival, giving ferry passengers a five-minute view of the stage—and if they are lucky, a brief glimpse of a show [Figure 3.7]. The



**Figure 3.6: The Ranta Stage at Ruisrock, during a performance by Sean Paul, 9 July 2017.**



**Figure 3.7: The *Baltic Princess* Ferry passing the Ranta Stage at Ruisrock, with passengers on the upper and lower decks watching Sean Paul's performance, 9 July 2017.**





constant passing of ships carrying both passengers and cargo is a stark reminder of the transnational nature of both Turku and the event itself.

### *ETEP and European Union Values at Ruisrock*

This scene described above is an encapsulation of a main objective of both ETEP and the EU's cultural policy programme Creative Europe. The first image of the Ranta stage during a show by Sean Paul, and the second of the Silja Line ferry taken from the shoreline portray a moment of intense transnationalism involving an audience made up mostly of Finns, at a festival held in a Swedish-speaking Finnish region, attending a concert by an artist from Jamaica, all being observed by passengers on a boat that are literally moving from one nation to another. At their core these events require and represent a constant movement—audiences are constantly moving between stages, throughout the festival grounds, to and from the festival itself; artists and their crews often build entire tours with festivals as the landmark events through which all other shows are arranged (see Chapter Five, the section on the Danish/Finnish band Liima); and vendors, like artists, move from festival to festival selling their food and merchandise. Because of its location, Ruisrock demonstrates a very clear transnationalism and thus is an important event within the ETEP framework.

Even though Finland has a long history of engagement with the European Talent Exchange Program via its sponsored acts (42 total) and EBBA/MMETA recipients (8 total), Finnish festivals have not had a similar track record. Of the four Finnish festivals that have partnered with ETEP (Ilosaarirock in Joensuu, Provinssi in Seinäjoki, Tuska Openair in Helsinki, and Ruisrock in Turku), only 33 ETEP-sponsored acts from other European nations have performed at the festivals. Ruisrock has only booked ten in its entire history, for example. Even



with the low participation rate, the 2017 edition of Ruisrock was an especially down year as no ETEP-sponsored acts were booked for the festival. However, eight ETEP *alumni* performed at the festival in 2017, a number higher than the average number of active ETEP bookings at other festivals within the framework. Six of the alumni were from other nations, and all performed on the main stages; two Finnish alumni also performed at the festival.<sup>55</sup> ETEP alumni made up for over half of the international European acts represented at the festival. This in itself shows the value of the ETEP program for popular music performance internationally, at least on the European continent; if over half of the non-American international artists at a festival that exists on the northern fringes are past participants who are still touring years later, then the ETEP program is successfully fulfilling both parts of its mission—helping emergent artists kick off an international career, and establishing a circulatory momentum for musicians following their participation.

### ***Slottsfjellfestivalen (July 2017)***

In the Norwegian city of Tønsberg, located in the Vestfold region on the western shores of the Oslofjord, lies an important site of Scandinavian regional and national preservation called Slottsfjellet (“The Mountain Castle”), a park encompassing a small mountain of sheer, rocky cliffs at the center of town. Atop the mountain are the remains of the Tønsberg Fortress built by Håkon Håkonsson in the thirteenth century, and a modern monument called the Slottsfjelltårnet

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<sup>55</sup> Aurora (NO), Milky Chance (DE), Bastille (UK), Stormzy (UK) and Tove Lo (SE), plus Finnish ETEP alum Disco Ensemble and 2018 EBBA winner Alma performed at the festival also. The eighth act listed here is Galantis, an EDM supergroup made up of two musicians (Christian Karlsson and Linus Eklöw) that have other participation in the ETEP program, even though this group in particular did not join. Karlsson was a member of the ETEP-sponsored group Miiike Snow, and Eklöw was a producer of Icona Pop’s (2014) album *This Is...Icona Pop*.



built in 1871 for the 1000-year anniversary of Tønsberg's settlement [see Figure 3.9]. At the base of the mountain is the Vestfold Museene, which houses artifacts from and exhibits of the site, and throughout the grounds are walking paths that take visitors to important spaces in the park. In mid-July, Slottsfjellet transforms into the scene of one of the most popular and scenic pop music festivals in Scandinavia, welcoming 30,000 visitors for three days of performances from around the world.

Slottsfjellfestivalen and its site of performance mark intriguing intersections of contrasting narratives, which the festival organizers have fundamentally inserted into the event's branding and identity. The festival is simultaneously historic and emergent; by directly incorporating current popular music sound with curated historical sites of cultural memory, it engages with a complex construction of time by simultaneously looking back to the past via the festival site itself, and forward towards the future by engaging deeply with the emergent artists of ETEP. It is also concurrently permanent and transient, not only in the previously mentioned scene and sound relationship, but also in an architectural sense. Enduring structures such as the Slottsfjelltårnet and the preserved ruins intermingle with removable stages, walkways, and even an 8-flight temporary staircase up the rocky cliff meant to accommodate thousands of festivalgoers in a 10-minute window [see Figure 3.8]. These different types of structures are equally impressive and blur the temporality of the festival site. The festival is likewise simultaneously local and transnational, in historic and emergent senses as well; the permanent landmarks, while fastened to the site, symbolize much larger geographies such as those drawn by Viking conquests and the Hanseatic League, while the sounds emanated by artists and audiences



**Figure 3.8: The temporary 8-story scaffolded staircase at Slottsfjellfestivalen<sup>56</sup>**



at the festival are concurrently Norwegian *and* European. These intersections provide a complex illustration of historic and emergent visions of Europe, which play out in two significant ways.

First, the festival routinely acknowledges historical significance at the site in its promotional material, where it specifically mentions the city's self-identification as the oldest town in Norway, alongside the settlement's many references in Snorri Sturluson's (1990) twelfth century Viking history, *Heimskringla*. The Vikings' view of Europe obviously represents an old vision built primarily on voyage—i.e., Europe was a place for the taking by those willing to travel for it. It was a maritime view, encompassing most of Northern Europe, extending by sea as far south as the Mediterranean, as far east as Turkey, and as far west as Greenland and Newfoundland. Vikings saw distant lands as places to be traversed, and Tønsberg was a central place where their journeys across Europe could begin.

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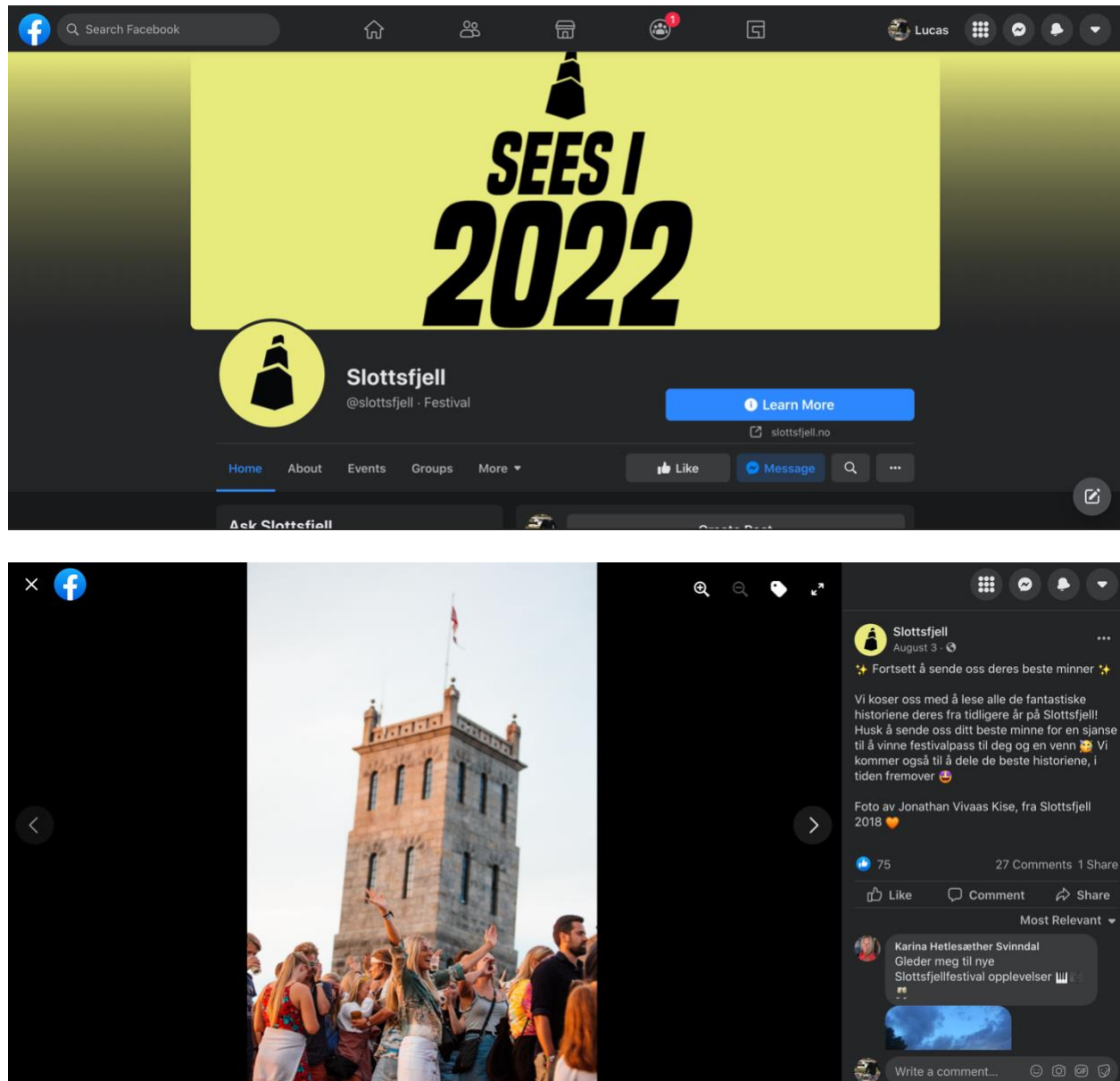
<sup>56</sup> The scaffolded staircase at Slottsfjellfestivalen is constructed annually by the Frico Group, an architectural construction group that specializes in events.  
<http://www.fricogroup.no/prosjekter/slottsfjell-2017-tonsberg-article736-807.html>.



Slottsfjellfestivalen's second historical engagement is architectural, and representative of Tønsberg itself, the greater Norwegian region, and Europe during the Hanseatic age. Håkon Håkonsson's Tønsberg Fortress was built in the thirteenth century following his unification of the aristocratic Bagler and the peasant Birkebeiner, who had previously warred for over a century. The fortress area where the festival is held guarded over Tønsberg's port, which later became a Hanseatic trading depot connecting southern Norway to the rest of Northern Europe. According to local lore, Tønsberg was chosen for the Hanseatic League's trading site primarily because of the fortress and the protection it provided for the merchants arriving in the port. The four large stages at Slottsfjellfestivalen are named using themes from this period. There are two primary areas for performance at the festival, each with a main stage and a connecting secondary stage. The largest stage is called *Kongescenen* ("The King's Stage") and is named for Håkon Håkonsson. It is located at the base of the mountain, and artists performing on it look upwards toward the monument at the top. *Kongescenen*'s secondary stage is *Baglerscenen* ("The Bagler Stage"), after the aristocrats and Catholic priests who ruled over Tønsberg before Håkon, a Birkebeiner, settled the war. The placement of *Baglerscenen* as secondary to *Kongescenen* is a significant historical statement, as it suggests that the King overshadows the church, something that falls right in line with the historical narrative established by Håkon IV. The other main stage, located at the top of the mountain, is named *Kastellscenen* ("The Castle Stage") after Håkon's castle and fortress, and stands in the shadow of the mountain tower. This stage is the most iconic of the festival, appearing in most of the promotional material for the event [Figure 3.9]. *Kastellscenen*'s secondary stage is the smallest, named Tårnlunden ("The Tower Grove"). This



**Figure 3.9: Facebook Profile and Posts for Slottsfjellfestivalen<sup>57</sup>**



<sup>57</sup> The first image is of the main profile for Slottsfjellfestivalen on Facebook (<https://www.facebook.com/slottsfjell/>). The festival’s profile picture is a silhouette of Slottsfjelltårnet, which is also featured on the profile background image alongside text that translates to “See you in 2022”. The second is an image submitted by a fan (Jonathan Vivaas Kise) as his favorite image of the 2018 rendition of the festival. Slottsfjellfestivalen’s text translates to “We enjoy reading all the fantastic stories from previous years at Slottsfjell! Remember to send us your best memory for a chance to win a festival pass for you and a friend. We will also share the best stories in the time ahead.” Most other images submitted by fans also featured Slottsfjelltårnet in some way.



space is less of a stage than it is a curated courtyard beside the memorial tower in a space that historically functioned as a garden or lawn for the castle. Here the acts perform among a lounging audience; the stage is very low to the ground, trees and plants are interspersed among the garden, and the audience is more likely to be sitting or laying down than standing. Together, these four stages set the physical scenes of the festival—the locations where both the artists and the audiences play out their roles in the moment of performance, all the while directly engaged with the history of the site.

#### *ETEP and European Union Values at Slottsfjellfestivalen*

As shown above, Slottsfjellfestivalen's historical site is fundamentally incorporated into its brand, and when this is combined with its deep engagement with ETEP and its sponsored artists, the symbolism of the event is extremely important to the visions of both ETEP and the European Union. The event shows a truly transnational relationship between the artists, the festival itself, and the audience; the transnational circulation of acts via the festival helps fulfill the primary aim of ETEP and Creative Europe. While Slottsfjell duly makes itself a platform for local musicians and features many Norwegian musical acts (just over half of the total lineup on average), it also includes a significant number of international artists, most of which come from other European countries—a very common trait among festivals that participate in the European Talent Exchange Program. In 2017, the edition of the festival that I attended during field research, eight ETEP sponsored acts and five ETEP alumni performed at Slottsfjellfestivalen—nearly a quarter of the festival's entire lineup. Of the remainder of the international acts who performed at the festival, only three were eligible for the program but had not participated; all



others were either too old to participate (i.e., had been around earlier than 2003) or had come from non-European countries (the United States, Trinidad and Tobago, and Australia). In other words, 75% of the international acts at Slottsfjellfestivalen in 2017 who were eligible for ETEP had at one time participated in the program. This therefore is not just an example of an influential network, but one of an industry-definitive network.

From my point of observation while visiting the festival, the most interesting aspect of Slottsfjellfestivalen's European vision involves Edward Soja's exploration of spatial temporality, because it highlights the marriages of the aforementioned intersections found at the festival. Soja explains that physical space alone is not adequate for understanding the role of geography in spatiality; human behavior within the space is the ultimate qualifier, and things like the construction of bridges, blazing and paving of roads, and all other forms of activity using components of the spaces are paramount (Soja 1985). The built temporary environments necessary for Slottsfjellfestivalen are great illustrations for how artists, audiences, organizers, sponsors, and everyone else involved in the industry posit themselves and their work in and around time. The event is proactive in maintaining the preservation of permanent objects at the site: all of the historic structures are guarded, yet in view; as are all of the large trees and other foliage—they are protected too; even the grass in the meadows where the audiences stand have massive protective coverings for the duration of the event. Almost all of the waste produced at the event is compostable or recyclable, and as in the rest of Scandinavia, disposal sites are a complex system of organized sorting, which everyone follows to the letter. This simultaneous historical and environmental preservation is a political culture in performance, using both built and natural environments as stages to enact an identity and attach it to sound.



Most importantly, though, spatiality explains how the festival organizers, who partner with ETEP, actively engage the historical setting of the event. In order to fully unpack this meaning, we must examine the physical layout of the stages. As previously mentioned, the festival has two main sets of stages—one at the top of the mountain (*Kastellscenen* and *Tårnlunden*), the other at the mountain's base (*Kongescenen* and *Baglerscenen*). At each location, the stages face Slottsfjelltårnet, the memorial at the top of the mountain; the audiences stand between the stage and tower, facing the acts. Metaphorically, the mostly local audience and the memorial tower represent Tønsberg, the Vestfold region, and Norway, while the ETEP and international artists collectively represent Europe and the rest of the world. In effect, as the artists perform and look at the audience and the tower, Europe gazes directly at Tønsberg; likewise, as the audience watches the acts on stage, Tønsberg and Norway gaze directly at Europe. Yet another way of saying this is to put it in terms of what the EU ultimately hopes its cultural policy will achieve, not just in the music sector, but across the creative industries: at Slottsfjellfestivalen, Europe happily performs for Tønsberg, and Tønsberg eagerly consumes Europe. While this metaphor works spectacularly at this event in particular, it is ultimately applicable at every other ETEP-partnered festival as well.

### ***Way Out West (August 2018)***

In early August 2018, thanks to the Anna Jensen Travel Grant, I was able to attend one additional summertime greenfield festival, Way Out West in Gothenburg. Gothenburg is the second largest city in Sweden, but the first major seaport encountered by international shippers approaching from the Atlantic, and in fact the largest harbor in the whole of Scandinavia. Thus, this is also a symbolically important place for a large international popular music festival. Way



**Figure 3.10: The Way Out West logo, with flowers “sprouting” from the festival’s name**



Out West takes place in the Slottsskogen Botanical Gardens, located in the center of the city; the venue site and its regular functional purpose are essential to the brand of the festival, with various flowers adorning the main logo of the festival throughout the site. The most striking image was just inside the festival gates at a central gathering place for ticketholders meeting up with friends following the security checks [Figure 3.10]. In this logo, assorted foliage is seen sprouting upwards from the tops of the letters in the name of the festival, creating an image suggesting that Way Out West is a place that encourages growth and direct engagement with its natural environs.

Like Slottsfjellfestivalen, the layout of Way Out West was also designed to directly reflect the space it inhabits. There are five stages at the main festival site: two main stages



(Flamingo and Azalea) that face each other in an open field, and alternate performances so that the massive crowd can essentially turn around when one act finishes and the next begins. The headlining act each night plays the Flamingo stage, which backs up to Stora Dammen (“the Big Pond”), where there are several flamingos and other water birds. The second main stage, Azalea, is across the large field, and faces Flamingo. Flamingo and Azalea alternate shows each day, featuring four performances each; as one ends, the next begins within minutes, so that the crowd can move quickly from one stage to another. Just to the southeast of the Flamingo stage is Linné, a tented stage named after the neighborhood just to the west of Slottsskogen; much like the tented stages at Roskilde, Bråvalla, and Ruisrock, these stages host shows that structurally depend on light shows for full effect; as the days are still very long in Sweden in August, this is a popular stage even though its maximum capacity is 5000. Shows on the Linné stage run concurrently with those on Azalea. The fourth stage, named Dungen, is specifically designated for up-and-coming EDM acts and located to the north of Azalea, and is quite isolated from the rest of the performance stages. The fifth stage, named Højden (“the Heights”) is not a stage for performance, but rather for speeches, presentations, and roundtables located in the woods on a hill above the rest of the festival area. In 2018, Højden featured a roundtable hosted by Keychange that featured the CEO of Luger, the main festival organizer; Vanessa Reed, the chief executive of Keychange; and Siggtrygur Baldursson, the head of Iceland Music Export, who had a public group conversation strategizing ways to convince other festivals to commit to the pledge included in the Keychange manifesto. After midnight, the festival moves to Gothenburg Harbor, where several smaller venues have been set up on Bananpiären (the “Banana Pier”), one of the historically busiest docks in the Port of Gothenburg. In a symbolic nod to the importance of



import and export, the Bananpieren is where the majority of the ETEP artists perform at the festival.

### *ETEP and European Union Values at Way Out West*

Among European festivals, Way Out West is a standout for three reasons: gender equality, carbon neutrality, and strict dedication to animal rights. First, it has had 50/50 gender balance among performers since 2008, making it one of the first in Europe to do so. In fact, it is the model that Keychange executives use when making the case to other European festivals and performance venues. At Eurosonic in 2018, the administrators said that whenever someone told them that gender balance was not possible on stages, they would mention that it in fact was, pointing to the fact that Way Out West achieved that goal several years before Keychange was even established, and that the festival also proved that it was sustainable because they had met the benchmark every year since. Way Out West takes gender balance even further, though, by committing to making 50/50 representation a goal at all levels of the festival, from its executive organization down to the support staff and the volunteers also. The organizers are also quite active at the conference-festivals, often sitting on panels featuring topics on gender equality; there they are not so shy about speaking their mind about it, either. For the most part, Luger (the parent organization) chooses to not make a public deal about their gender-balance achievements, because they feel that they have been more successful in projecting their norms by being quietly confident about it. They say that other festivals have tended to follow suit after admiring their sense of normalcy in setting the goal and then following through on it without drawing scrutiny, and then presenting the results after the fact. They also felt that if they had broadcast their intentions ahead of time, they might not have been able to achieve the desired outcome due to the



scrutiny that it would have invited. Not all of their colleagues in the ETEP platform agree on the process, but it has clearly worked for Way Out West.

Second, Way Out West is a model for other festivals seeking carbon neutrality. While a net-zero carbon footprint is next to impossible for a large-scale music festival, due to construction, transportation, and electricity consumption for lights and sound, there are several measures a festival can take to reduce the overall usage. One way that the festival does this is by holding the event in an area of Gothenburg where personal vehicle usage is not possible. The event takes place in the Slottsskogen Botanical Gardens, which is right in the middle of the city, and far away from any type of parking facilities that could accommodate the 45,000 people who come to the show. There is also no space for camping, so everyone coming from out of town must find their own accommodations. Nearly everyone who comes into the festival site arrives on one of the Gothenburg trams. The city's tram system is the largest in Northern Europe, is fully electric, and runs primarily on wind and solar power. Also, the festival site itself produces no landfill waste. Festivalgoers are not allowed to bring non-compostable items into the venue—at the entrance, security officers search for three things: weapons, illegal drugs, and landfill waste; on the first day, for example, I was not allowed to bring in a pre-packaged snack purchased at a convenience store because the packaging was made of the wrong material, and the item went into a donation box for a homeless shelter. Inside the site, the only disposal bins are for compost or recycling; all vendors are required to sell items that can be placed in those two categories. Symbolically, this is quite important, for two reasons: (1) the event takes place in Gothenburg's Botanical Gardens, and as such it makes sense for the event to be as ecologically friendly as possible; (2) the Nordic nations are perhaps the most ecologically and environmentally progressive nations in the whole of Europe, if not the world. Jürgen Habermas



(1996) has argued that festivals, concerts, churches, and other large spaces for community gathering are places where public discourse is most likely to happen, and Wynn (2015) argues the best introduction to understanding festivalization in a particular location is to look at its community's most important or vocal cause;<sup>58</sup> on the ground at Way Out West, ecological conservation and progressive economic policy at the local level is built in to the structure of the event as the performance stages themselves. In fact, recycling is literally built into the performance; in most performances, the ubiquitous recycling cans are visible *onstage* during

**Figure 3.11: Way Out West, Timbuktu & Damn! on the Flamingo stage, with recycling can**



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<sup>58</sup> By studying South By Southwest in Austin, the Newport Folk Festival in Rhode Island, and CMA Fest in Nashville, Wynn argues that these festivals are mostly driven by city government's desire to use the event as an injection of capital into the city; while this is also true for Gothenburg in the case of Way Out West, it is not their most vocal cause; the absolute most visible cause at this festival is responsible stewardship of the environment.



performances. For an example, see Figure 3.11, which shows the can on the Flamingo stage next to the stage-left speaker stacks during Timbuktu's performance.

The third most notable aspect of the festival is closely related to the festival's mission to achieve carbon neutrality at a large-scale, multi-day music event: animal rights. Built into the festival site are booths for non-profit activist organizations; the two most popular are RFSU, an organization dedicated to sexual wellness that hands out free condoms to festivalgoers, and Djurens Rätt, a Swedish animal rights group that is similar in mission to PETA in the United States. In 2018, Djurens Rätt volunteers were found everywhere throughout the festival site, talking to festival attendees about their current projects, fundraising initiatives, and volunteer opportunities, and advertisements for the group could be found across Slottsskogen. Since carbon neutrality is a central mission for the festival, the organizers decided in 2012 to become a vegetarian festival, and in some years the event is vegan, depending on the food vendors and trucks contracted to serve at the event (Ellis-Petersen 2016). Even the popular MAX fast food chain's brick-and-mortar location within the Botanical Gardens switches over to vegan fare for the duration of the festival. Jamie Oliver's website even ran a profile of the event, calling it a "meatless miracle" for being able to pull something like this off and still attract tens of thousands of attendees for multiple days (Jobst 2014). The most interesting thing about this aspect of the event is that it is not obvious that the event is a vegetarian/vegan event; while the animal rights group is very visible, the dietary profile is not, and it is common for festivalgoers to not even notice that there is no meat available at the site. Once you notice it, though, it is everywhere—many of Way Out West's corporate sponsors are in vegan food service: Oatly, a vegan oat milk producer with worldwide distribution, sells ice cream at stands throughout the festival; Coop, a Swedish grocer, has two stands with vegetables and fruit available for purchase and consumption



at the event; Findus, a Swedish frozen vegetable producer, has a large prepared food stand named Pease at the center of the festival; Ice Dream, a company that produces frozen treats from soy milk, also has stands throughout the festival; and Tutti Frutti, who produces vegan candy from organic fruit juices, operates a gift shop and a playground for adults near the two main stages. In fact, half of the ten major corporate partners and supporters are vegan foodservices.<sup>59</sup>

Way Out West is the Swedish festival with the most historic engagement with the ETEP platform. Overall, Sweden has had only four other festivals that take part in the program—Arvika Festival, Bråvalla, Hultsfredfestivalen, and Malmöfestivalen; Way Out West is not only the one with the longest ETEP history, but also the only one still active. Since it joined in 2008, it has had 49 ETEP sponsored acts. In the 2018 edition, five ETEP-sponsored acts and 8 ETEP alumni performed at the festival.

### ***Iceland Airwaves (November 2017)***

Iceland Airwaves is an annual four-day showcase festival that takes place in November at venues across downtown Reykjavík. The festival is named after its primary sponsor, Icelandair, which also serves as an advertising agent for the event, partnering to encourage international attendance. Because over half of the audience at the festival is international (Phillips 2015) and Iceland is isolated in the middle of the North Atlantic, air travel is an essential component of the planning for both the audience and artists; like most sponsors of large-scale events, Icelandair has quite a lot to gain from the festival's success, and therefore it is an extremely active partner.

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<sup>59</sup> The other major sponsors of Way Out West are well-known Swedish and international brands and institutions: SJ (Sveriges Järnvägar, or “Sweden’s Railway”); Norrlands Ljus (a beer brand); TV4, a Swedish media outlet; Uber; and Coca-Cola.



For several months leading up to the festival, the airline advertises the event during its international flights in an attempt to grow the audience.

The city of Reykjavik has a lot to gain from the event as well. With the majority of festivalgoers coming from outside of the country, the money spent by the international audience at the festival and around the city represents an injection of external money into the capitol region's economy at the beginning of the winter—a season when the tourism industry is winding down. At the 2017 edition of Airwaves, the festival organizers explained at a presentation in the Bió Paradís theater that the economic bump from the week surrounding Airwaves helped float the Reykjavík economy through November until the Christmas season.

The event features indoor performance out of necessity, given that the days in November are already quite short and the weather has turned cold. However, much of the overall festival experience happens outdoors. Like Eurosonic, the venues are spread throughout the downtown area of Reykjavík, inhabiting bars and restaurants, community performing arts centers, churches, the art museum, and the towering Harpa performing arts complex. Audience members use an online calendar system to keep track of the shows they would like to see, and then traverse the *entire* downtown region for shows. This is incredibly useful for international audiences, especially those visiting the city for the first time; foreign ticketholders often take in parts of the city that do not usually attract tourists, so attendees get to learn the geography of downtown Reykjavík that general tours of the city would typically not include.

This also creates an interesting sense of motion and momentum to the event, at nearly every level. First, international audiences must make a significant journey to Iceland itself. Second, the trip from Keflavík airport to downtown Reykjavík takes over an hour to complete, winding through a vast stretch of dried lava flows which famously resembles the surface of Mars



(National Aeronautics and Space Administration 2019; Icelandair 2020). Third, the circular movement of audiences from one show to another throughout Reykjavík's downtown district is kinetic; from my perspective in the audience this creates an energy that is often not found in other festivals that inhabit a contained green space, where the movement from one stage to another is minimal and easy to navigate. Also, locating small performance venues in the city requires the use of a map, so finding and attending shows is an exploration of sorts, both musically and geographically. And fourth, the festival's status as a showcase of up-and-coming artists lends a sense of discovery to the performative side of the experience. Overall, the notion of "journey" encompasses the entire event, especially for audiences and performers from international spaces.

#### *ETEP and European Values at Iceland Airwaves*

Iceland Airwaves is particularly significant to the ETEP platform and thus to the European Union's cultural policy program because it shows that their preferred type of engagement with festivals and artists has tangible effects not just in the industry itself but also in the communities from which artists emerge, and the cities/regions where the festivals are held. Like Eurosonic and Reeperbahn, Airwaves is a showcase festival and as such it often features around 200 acts in over a five-day period. Many of the newer acts perform multiple times; it is not unusual for there to be over 350 individual performances during the event. For example, at the 2017 edition of the festival, Icelandic singer-songwriter and ETEP participant Axel Flovent<sup>60</sup>

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<sup>60</sup> In 2016 Axel Flovent performed at Bad Bonn Kilbi (CH), MaMa Event (), Reeperbahn (DE), Slottsfjell (NO), and The Great Escape (UK) as part of the ETEP lineup. Iceland Airwaves was not part of his official ETEP itinerary in 2016 even though he performed at the Harpa concert hall, because both he and the festival are Icelandic. This, though, is very representative of the



played solo shows on Thursday, Friday, and Saturday before performing on Sunday as the opener for Mumford and Sons (an ETEP alumnus and EBBA award winner), who was the main headliner for the festival. At the 2017 edition, which I attended, there were 209 featured acts at Airwaves, 164 of which were from Iceland. This is a spectacular number, considering that Iceland has a population of only 357,000 people; for context, Iceland's population would not even place it into the top 50 *cities* in the United States.<sup>61</sup> Five-year data is even more illuminating. From 2015 through 2019, there were 963 total performances at Airwaves, 684 of which were by Icelandic acts; in the same period, 415 *unique* Icelandic acts participated in the festival. All of these acts must be considered contemporaries of one another, due to the five-year sample size; it is hard to imagine any one particular city outside of New York, Chicago, Los Angeles, Nashville, or New Orleans in the United States or London, Paris, Barcelona, Berlin, or Stockholm in Europe producing that many pop acts capable of performing at a professional level, or with a social system in place to support that much musical performance. One of the reasons for this is that Icelandic government at nearly all levels is extremely supportive of the arts in general, and of music education in particular (Prior 2015). Each municipality has its own community-run music school open for everyone in Iceland, and the instruction is subsidized by the state and by the local governments. School-aged children are allowed to count the instruction towards their general curriculum, and many take advantage. This has created an extremely musically skilled population, with the end result an overall society that is very supportive of their

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ETEP experience—ETEP artists are often booked at one or more ETEP festivals in their home country during and after their tenure in the program.

<sup>61</sup> In fact, according to the 2020 Census data on cities proper (not metropolitan areas), it would be 55<sup>th</sup>, between Cleveland, Ohio and Honolulu, Hawaii. Examples of cities with a higher population than Iceland are Arlington, Texas; Fresno, California; Colorado Springs, Colorado; and Mesa, Arizona. For further context, the Champaign-Urbana statistical metropolitan area is roughly the size of Reykjavik.



musical citizens (AEC 2021). It is also representative of the multi-level governance theory and practice (Hooghe & Marks 2009), as it is seen throughout the European nations, in that the support comes from the municipal (Reykjavík), state (Iceland), and supranational level (European Union). Factor in the fact that Iceland is not a member of the European Union and the bottom-to-top support for the arts makes the numbers of Airwaves even more staggering.

In addition to its support of local Icelandic musicians, Airwaves is an intensely European festival. Over the same five-year period (2015-2019), 197 European acts from 25 countries performed at Airwaves;<sup>62</sup> while the majority of these European acts come from Western Europe, many acts from Southern and Eastern Europe (Estonia, Greece, Hungary, Italy, Poland, Portugal, Russia, Slovakia, Spain, and Ukraine) have also performed with frequency at the festival, often at a rate higher than other Western European festivals. 55 of these European acts from 2015-2019 were actively part of the European Talent Exchange Program, an impressive amount (over 25%) when compared to the rest of the international roster. Airwaves joined the ETEP platform in 2013 as a partnering festival, and since that time it has booked a total of 72 ETEP-sponsored acts, making it the third-most active festivals in the entire program since 2013; the only festivals with greater ETEP participation during that time (Eurosonic excluded) are The Great Escape in the UK (192), Reeperbahn (185), and Europavox in France (73). In fact, Airwaves is still in the top 15 (out of 172) most active all time, even though it joined ten years after ETEP's establishment. For a showcase festival that does not have an attached European industry conference and is quite remote from the rest of the continent, the European footprint is very

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<sup>62</sup> <sup>62</sup> The ETEP-sponsored acts at the 2017 event I attended as part of field research were Shame (UK), Mikko Joensuu (FI), Bonzai (IE), Mahalia \*UK), Gurr (DE), Hare Squead (IE), Be Charlotte (UK), and Jo Goes Hunting (NL). International alumni included Benjamin Clementine and Mura Masa, both from the UK.



impressive. In the 2017 edition, eight active ETEP artists performed at the festival, and two international alumni performed as well.<sup>63</sup> The staggering ETEP statistic, however, is the total number of Icelandic performers that year who were alumni themselves, or would go on to participate in the program in 2018 or 2019: in total, there were 18 Icelandic acts associated with ETEP; in other words, 40 percent of Iceland's entire historic ETEP roster were performed at the festival.

There is a significant transatlantic dimension to Airwaves as well, as seen through several levels of participation. First, and perhaps the most visible, are the artists who make the journey from the US and Canada to the festival to perform. In the five-year period from 2015-2019, 63 artists from Canada (14), Mexico (1), and the United States (48) journeyed to and performed at Airwaves. Second, KEXP, a public radio station from Seattle, Washington sets up a remote broadcasting station from the KEX hostel in Reykjavik during the week of the festival, featuring interviews with and live sets by artists at the festival from their studio. KEXP has been doing this since 2008, and it has become a popular destination for these acts before their festival show at a venue. Very often, international acts who get positive feedback from listeners in Washington will get an invitation to come to Seattle for a performance in the main studios, and will pivot this trip into a North American tour; it is a win for both the radio station and the act in question. Third, a significant number of Americans make the trip to the festival each year. According to a presentation given by the festival organizers at the 2017 edition of Airwaves, nearly 25% of the ticket sales each year are international, with one-third coming from continental Europe, one-third coming from the UK, and one-third coming from the US and Canada. This makes Airwaves one

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<sup>63</sup> The ETEP-sponsored acts at the event were Shame (UK), Mikko Joensuu (FI), Bonzai (IE), Mahalia \*UK), Gurr (DE), Hare Squead (IE), Be Charlotte (UK), and Jo Goes Hunting (NL). International alumni included Benjamin Clementine and Mura Masa, both from the UK.



of the most popular festivals among North American festivalgoers in Europe. The organizers speculate that this is a result of the shorter travel time to Iceland, and the lower ticket prices offered by Icelandair during the festival week, in an effort to promote increased attendance at the festival.

I ultimately argue that the Icelandic-ness and the Europeanness of the festival cannot, nor should not be understood as separate characteristics; in fact, I argue that one supports the other, and vice versa. Because of the progressive musical community in Iceland, more Icelandic citizens attend the festival. Because of the increasing numbers in audiences, international acts flock to the stages—not just as headliners, but to the smaller venues as well. Because so many international artists perform at the festival, the number of Icelandic acts at the festival increases every year due to the networking that can occur while participating. Because the increased number of international and Icelandic acts attracts broadcasters and journalists, more people from nations outside of Iceland learn of the festival and decide to attend. And then again, because of the increased international audience, more Icelandic and international artists book shows at the festival, and thus the feedback loop continues. This, then, reveals the ultimate goal of the policies of both ETEP and Creative Europe—to establish a social ecosystem that is circularly supportive of itself.

### **Conclusion: Transatlantic Routes at ETEP Festivals**

These six festivals—Roskilde, Bråvalla, Ruisrock, Slottsfjellfestivalen, Iceland Airwaves, and Way Out West—featured a total of 30 current ETEP-sponsored acts in the editions which I was able to attend, plus another 35 ETEP alumni, for a total of 65 performances from the ETEP network overall. This is a spectacular number—enough even to form an entire weekend festival



if they were all pooled together. Even more, since there were more ETEP alumni performing than those currently sponsored, the program's mission of setting acts in motion for future success seems to be working. However, there is a distinctive undercurrent of one-way transatlantic performance at the festivals, with an overwhelming number of artists from the United States and Latin America at these events; ETEP's overall goal of challenging the American and Anglophone dominance in the European market has yet to be realized, as the headliners from these six festivals were primarily English-speaking groups from the United States and Canada, and to a lesser extent from the United Kingdom. Typically a pop music festival has one to two headliners per day, and for the six festivals in question there were a total of 43 headlining performances, with more than half by North American artists: 21 performances were by artists from the United States, 3 from Canada, five from the United Kingdom, two from the Netherlands, one from New Zealand, and ten from the country in which the respective festival was being held. The effect of the Anglo-American axis is also notable in the language heard in the performances; of the 43 examples, only three performed in the native language of the festival country: Gabrielle (Norwegian), Ultra Bra (Finnish), and Ásgeir Trausti (Iceland);<sup>64</sup> all other performances contained songs with English-based lyrics. This holds true for the ETEP program in general: nearly 80 percent of participating acts perform primarily in English.<sup>65</sup>

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<sup>64</sup> See Chapter Four for a long profile on Ásgeir, who often records and releases two versions of his albums, one in Icelandic and the other in English. He often chooses his performance language in the moment, depending on how he reads the audience. In this particular performance at the Harpa in Reykjavik, Ásgeir performed half of his songs in Icelandic, half in English.

<sup>65</sup> At a roundtable at Eurosonic 2017, a Creative Europe representative for whom English was a second (or third, or fourth...) language told an anecdote about taking their teenage children to pop music festivals so that they could practice their English. This was delivered in context of European popular music being a space where the European citizenry could develop second-language skills outside of schools, where English is overwhelmingly taught. The rationale is that pop music makes English learning cool in ways that classrooms can never replicate.



Another interesting component of the festivals in question is the circuit suggested in the network's crowded event calendar. In Europe, and especially in Scandinavia, the seasonal window for outdoor festivals is relatively short and large events happen on a weekly basis, so artists can perform at several events in a geographic region over a two- to three-week period. Therefore, the festival cycle represents one long circuit where traveling artists have proximal spaces with enormous built-in audiences. At the four festivals I attended in the summer of 2017, I saw four artists on more than one occasion: Gucci Mane (Roskilde, Slottsfjell); Travis Scott (Bråvalla, Ruisrock); Paramore (Ruisrock, Slottsfjell); and Mac Miller (Bråvalla, Ruisrock, and Slottsfjell). In addition to the festivals I attended for fieldwork, all of these artists performed for at least one other festival. Mac Miller was the standout among these four acts, with performances at thirteen European festivals over the season.<sup>66</sup> Several of these festivals also featured ETEP artists, with Miller essentially sharing stages with 19 ETEP acts. Paramore (18) and Gucci Mane (17) saw similar interactions with ETEP artists. In 2018 I was only able to attend one festival—Way Out West, in Gothenberg, Sweden. The two main headliners from North America at that festival were Kendrick Lamar and Arcade Fire, and each had significant interaction with ETEP acts during their long summer tours through Europe. Lamar performed at nine festivals in eight countries, while Arcade Fire performed at six festivals in five countries.<sup>67</sup> Between the two acts, they shared stages with 55 total ETEP artists, just over a third (34%) of the total number of acts sponsored by ETEP in the 2018 cycle.

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<sup>66</sup> Miller covered quite a bit of ground on the festival tour, playing in a total of 11 countries (Norway, Sweden, Finland, the United Kingdom, Ireland, France, the Netherlands, Belgium, Switzerland, Germany, and Poland).

<sup>67</sup> 67 Kendrick Lamar performed at festivals in Sweden, Norway, the United Kingdom, Switzerland, Belgium, the Netherlands, Finland, and Hungary. Arcade Fire performed at festivals in Sweden, Norway, Germany, Romania, and Belgium.



Essentially, what we see in this example are two separate industry sectors using the others' tools to establish routes of performance throughout a transnational geography.<sup>68</sup> While the American and British superstars who headlined the shows needed no assistance in attracting an audience, they relied on the ETEP festival network to establish an efficient tour through the European continent. In return, ETEP was able to draw larger audiences to the events where they helped their sponsored emerging acts gain new audiences. This is a symbiotic relationship where each group helps the other, much like the political transatlantic relationship between Europe and the United States in the twenty-first century.

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<sup>68</sup> See Weisethaunet (2017) for discussion on “routes” as “roots” in European popular music. His ultimate argument is that popular music is subversive of the traditional concept of cultural flow because circulation (the “route”) itself is the root of the music’s production in a European context; he shows how the globalization and transnationalism in this musical meta-genre comes *before* a national version, especially in places like the Nordic nations. Weisethaunet’s observations could thus be used to argue that the Anglo-American circulation throughout the continent is actually essential to the development of a more self-sufficient European industry.



## CHAPTER FOUR

### EUROPEAN UNION POPULAR MUSIC PRIZES: THE EUROPEAN BORDER BREAKERS AWARD AND THE MUSIC MOVES EUROPE TALENT AWARD

In a 2011 work on *American Idol* and political identity in the United States, Katherine Meizel argues that mediated musical performance marketed for large audiences can serve as a mirror for society (Meizel 2011). In large and diverse nations, successful examples must cater to a diverse set of demographics in order to draw a viewing audience that significantly represents the nation as a whole, as *American Idol* did in its two-decade run on Fox and ABC. Meizel argues that *American Idol* transcends many social, ethnic, and even political barriers, to the point that she titles the introduction to the text “No Boundaries”, even though she rightly observes that transgressing these boundaries actually reinforce their existence. She says that “*American Idol* capitalizes upon this kind of paradoxical mapping, working with a cartography of geographical, cultural, and ideological boundaries that blur toward dialecticism while at the same time supporting the clear delineation of contemporary American identities” (Meizel 2011, 1-2). Meizel continues to argue that cultural identities in the United States are created by the renegotiation of several identity types, including personal, familial, local, regional, racial, religious, gender-based, etc., and that staged performance on broadcast media is a supremely significant site for this to happen. Meizel also points out the significance that this particular negotiation takes place at a contest, where every person with a phone or an internet connection has the agency to participate.

The EU Pop Music Prize award show for the European Border Breakers Awards (EBBA, 2004-2018) and Music Moves Europe Awards (MMEA, 2019-present), held each January on the opening day of Eurosonic in Groningen, is a great example of mediated performance similar to



what is seen in *American Idol*. British musician and television personality Jools Holland hosted the EBBA show until 2018, and since the rebranding of the MMEA in 2019 the show has had rotating hosts, including Conchita Wurst, Melanie C from the Spice Girls, and Naaz, a previous winner of the EBBA award. Another great European example with far more scholarly attention is the annual Eurovision Song Contest (ESC). The ESC is notably more compact than *American Idol*, which takes place over the course of an entire televised season; the singular ESC event only lasts five days, but involves the performance of far more acts representing more constituencies and a much larger audience than *American Idol*.<sup>69</sup> It is no surprise then, that scholars have paid quite a bit of attention to this particular event when it comes to European identity. So far there have been three edited volumes (Raykoff & Tobin 2007; Fricker & Gluhovic 2012; Tragaki 2013), chapters in several monographs on other topics (Bohlman 2011; Fornäs 2017), and a large collection of articles on the subject. While the vast numbers of works on this subject do make significant claims about European identity at a continental level, nearly all of the academic work on the ESC does so by discussing the event through the eyes of individual nation states. A quick survey of subtitles confirms this: “The Reputation of Old/New Ireland and the ESC” (Singleton 2013); “Switzerland’s Identity Struggle in the ESC” (Baumgartner 2007); “Russian Body and Soul” (Heller 2007); “Yugoslavia, Cold War Politics and the ESC” (Vuletic 2007); “The Musical Construction of National and European Identities in Swedish Eurovision Song Contest Entries” (Björnberg 2013); and “Nationality, Failure and Shame in the Finnish Media” (Pajala 2007) are just a sampling of articles that focus primarily on the ESC through the lens of the nations that participate. This is not all that surprising, however, as the ESC itself is an event that privileges

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<sup>69</sup> Eurovision 2021, for example, featured 33 acts from as many nations. Previous editions of the contest have had up to 43 entries.



the nation above all else; the artists that participate are chosen at the national level by voters within each individual nation, and sent to the contest to represent the nation. There are a few exceptions to the national gaze in the ESC literature, however, involving LGBTQ identity issues at the ESC. Two significant examples are Robert Deam Tobin's work (2007), who discusses the "campy outrageousness" of the ESC as a way to deconstruct and diffuse national identity claims that often exclude or suppress LGBTQ rights, such as Tobin's examples from Poland, Slovenia, and Russia (Tobin 2007, 25-26). Dafna Lemish's chapter on the consumption of Eurovision by gay communities in Israel (Lemish 2007) is an excellent example of how the study of a large event can be elevated above the experience of the nation-state. The central metaphor of her chapter is that of the ESC as a "campfire" that gay males can gather around, where differing nationality is pushed to the background in favor of a shared identity. Both Tobin and Lemish display the ESC as a space that blurs the national boundaries of the participating states in order to build a European identity through performance, and thus provide an interesting framework through which to approach the European Union's popular music prize frameworks.<sup>70</sup>

This chapter will examine the EBBA and MMEA awards and their connection to the European Talent Exchange Program (ETEP) in three ways. First, it compares EBBA and MMEA to other European Union cultural prizes, including the European Capitals of Culture award, the European Heritage Label, the European Union Prize for Contemporary Architecture, the Young Talent Architecture Award, and the European Prize for Literature, in an effort to contextualize the pop music prizes in the overall scope of EU cultural policy areas; compared to the other cultural prizes, the Popular Music Prize is by far the most prolific and quite diverse, but not

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<sup>70</sup> Data for this dissertation includes information drawn from the 2022 edition of the awards, which were handed out at Eurosonic Noorderslag in January 2022.



necessarily the most balanced. The chapter then turns to the EBBA & MMEA awards themselves, detailing the process of selection, a brief history of the awards, and commentary from several winners. This reveals several tendencies and biases of Creative Europe, including regional inclusion and exclusion—especially of artists from the newer member states of the EU—and a proclivity for English-language performers across the continent. The chapter concludes by examining the work of Ásgeir Trausti, an Icelandic performer who won a 2014 EBBA for his release of *Dýrð i Dauðapögn* and a successful multinational tour of Europe. Ásgeir's work challenges the notion of English as lingua franca in the EBBA/MMEA frameworks, and ultimately makes an argument that the Commission can afford to be quite a bit more ambitious in its inclusion of artists from Europe's fringes.

### **Cultural Prizes of the European Union**

As mentioned in Chapter One, the European Union works to promote the historical and current culture of European communities and groups, but officially can only take a back seat to the EU member states in this area, limited to a supporting role. However, the EU—the Commission and Parliament in particular—has found a way to work around this requirement, using its funding apparatuses to actively develop contemporary cultural production, to the point that it tries to lead policy development (Mattocks 2017). To this end, the European Union is aggressive in its awards for contemporary cultural products, such as music, literature, visual art, architecture, film, and other industries that rely on European-wide networks for creation and survival. These awards allow the Commission to strategically recognize cultural workers in several fields that they see as exemplary in terms of transnational cultural production.



Keeping with their mandate for transparency (Article 15, *TFEU*),<sup>71</sup> the European Commission in particular is very direct in their ambitions with these prizes. Creative Europe publicly announces its intentions, saying that it uses its prizes to “reward achievement, highlight excellence, and raise awareness of Europe’s culture and heritage (European Commission 2021). Even the awards that are meant to support the member states, their regions, and their cities have connections to the creative and educational sectors at the heart of the various awards. In all, the EU awards eight prizes in the field of “Culture and Creativity”, encompassing cultural heritage, literature, architecture, and music. The following subsections will briefly examine and describe the various cultural prizes of the European Union to provide context for the forthcoming discussion of European Union popular music prizes.

### *European Capitals of Culture*

Perhaps the most well-known award from the cultural policy arm of the European Commission is the European Capital of Culture, an annual award given to European cities intended to foster development of cultural programming via curation of cultural networks, such as heritage sites, museums, and events. The program began in 1985 under the direction of Greek culture minister Melina Mercouri and the French culture minister Jack Lang, and for the first fifteen years one European city was named per calendar year. For the 2000 award, a special edition was enacted with nine European Capitals of Culture named; in 2001, the annual award

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<sup>71</sup> The Treaty of Rome (Treaty on the Functioning of the European Union, or *TFEU*) requires in Article 15 that “in order to promote good governance and ensure the participation of civil society, the Union’s institutions, bodies, offices and agencies shall conduct their work as openly as possible.” Accordingly, the EU has made the entirety of its proceedings free and open to public consumption, which is both useful and frustrating. While European Union policies and procedures are readily available, it is sometimes quite difficult to find useful material for analysis due to the sheer volume of documentation.



was regularly updated to two winners. Beginning in 2020, three cities were named as European Capital of Culture, and as of 2021 there have been 62 cities with the designation with a potential of 94 through 2033 [Appendix A]. The European Capitals of Culture also carry an external dimension, as cities do not have to be from EU member states—candidate countries, potential candidate countries, and EFTA members are able to submit nominees for the award. For the first fifteen iterations, featured Capitals were from EU member states; in 2000, four non-EU cities—Reykjavík (Iceland), Oslo (Norway), Krakow (Poland), and Prague (Czech Republic)—were awarded. Since then, two more external cities—Stavanger (Norway, 2008) and Istanbul (Turkey, 2010)—have had Capital designations and two more—Novi Sad (Serbia, 2022) and Bodø (Norway, 2024)—will have designation, with three additional spaces for external cities slated through 2033 (2027, 2030, 2033). Since 2004, the year that the EU began to integrate member states from post-Soviet Eastern Europe, the Commission has effectively spread the award throughout the entirety of the European Union and its closely neighboring states, not favoring one region over another.

One notable aspect of the award is that it is not necessarily intended to honor existing areas of cultural heritage or ultimately promote conservation, even though Capital of Culture cities are often known for their cultural heritage sites or initiatives. Rather, at the heart of the award is a call by the European Commission for the cities to specifically engage in new and current initiatives. In a legislative act at the direction of the Commission, the European Parliament declared:

To achieve such objectives, it is important for the cities holding the title to seek to develop links between, on the one hand, their cultural and creative sectors, and, on the other hand, sectors such as education, research, environment, urban development, or



cultural tourism. In particular, past evidence has shown the potential of the European Capitals of Culture as a catalyst for local development and cultural tourism as highlighted in the Commission Communication of 30 June 2010 entitled ‘Europe, the World’s No 1 Tourist Destination—a new political framework for tourism in Europe’, welcomed by the Council in its conclusions of 12 October 2010 and endorsed by the European Parliament in its resolution of 27 September 2011 (European Parliament 2014).

This active engagement with current creative and educational sectors is a great example of the European Union institutions’ desire place culture squarely in the present, with more emphasis on the potential future than on the past.

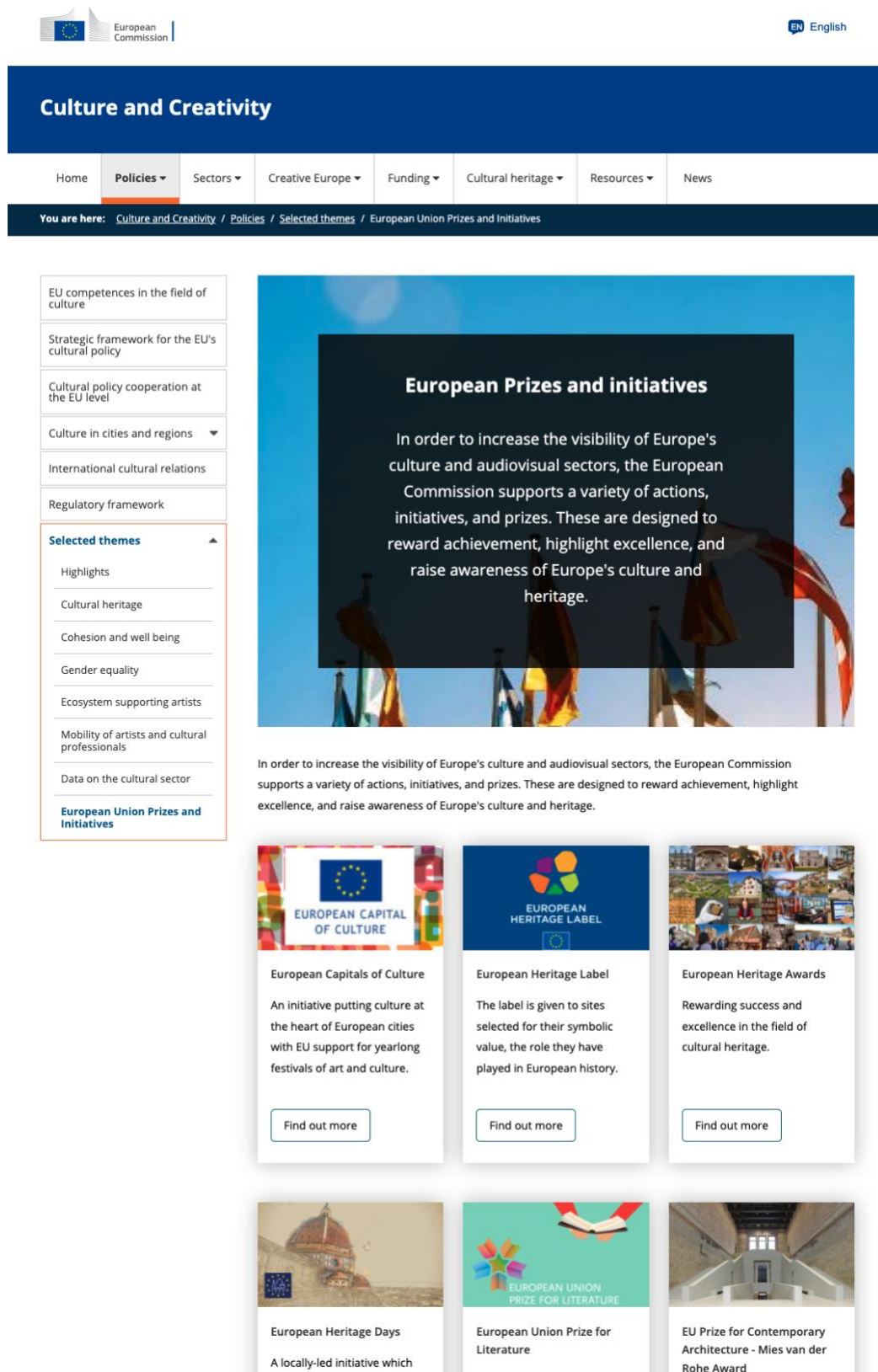
#### *The European Heritage Label and the European Heritage Award*

The European Union lumps many different sectors under the “culture” label, and perhaps the most familiar one is heritage. This is reflected in the position of the heritage awards on the public messaging of the European Union’s cultural programs. On its website for awards, for example [see Figure 4.1], the first three prizes involve heritage in some way. Most of the European Capitals of Culture, perhaps the EU’s most well-known culture prize, are cities that have well-preserved historic districts or strong public memory programs such as museums or folk schools. The next two prizes—the European Heritage Label and the European Heritage Award—are heritage-specific. However, each prize has a mandate for the recipient to engage with the present and the future, either through initiatives with the creative industries or with educational sectors.

To date, the European Heritage Label has been awarded to 48 sites since its creation in 2013 [Appendix B]. Ahead of the 2019 award ceremony, the European Commission



**Figure 4.1: The European Commission’s “European Prizes and Initiatives” Website.**





conducted a study of the previous recipients of the award to monitor their actions following their granting of the prize. The Commission found that all sites had taken their charge seriously, stating that all heritage sites had continued to meet the criteria for the award in the years following their respective receptions, and in particular the committee lauded the efforts each site had made in terms of educational outreach and intercultural exchange, arguing that the result was less like a list, and more like a network (European Commission 2018a). The Council of the European Union, an institution made up of the various ministers from the EU member states, specifically called on sites such as these to remain ensconced in the present with an eye towards the future, especially by encouraging them to use cultural concepts from the past to inform the development of new approaches and policies. In the Council's declaration on the Need to Bring Cultural Heritage to the Fore Across Policies in the EU (Council of the EU 2018), the authors noted that the area is not stagnant:

Europe's cultural heritage is dynamic in nature and further enriched through the exploration of the shared past of European peoples and nations, and by continually evolving initiatives and programs. Cultural heritage is thus also a source of inspiration for contemporary arts and creativity that in turn may become the cultural heritage of tomorrow. (20)

This argument shows that council members, commissioners, and civil servants managing the cultural and creative agencies believe that this is important for future development. As such, they also argue later in the declaration that one of the keys to this development is connection to other forward-thinking policy areas that the European Union is keen to fund. They specifically call on the EU member states to consider this as well, if they wish for the greatest chance to receive supportive funds for cultural projects. As a whole, the label has been fairly well spread out



throughout Europe. On an East-West split, 28 sites in Western Europe have been recognized, compared to 20 from Eastern Europe. The awarding committee has tended to favor Central European sites (29) over Southern sites (19).<sup>72</sup>

The European Heritage Award is an annual award given directly to people who work in the cultural heritage sector and to agencies that work in preservation and presentation of these areas. While most of the awards are for administration, many are given to those who develop innovative ways to conserve cultural artifacts, display materials for larger and more diverse audiences, or mainstream new practices for presentation and performance of the cultural concepts, which often place the recipients firmly in the creative sector rather than the heritage sector. A great example of how the award has been used to reward the creative sector is in the 2020 delivery of the award to the CESNET Association in the Czech Republic. An association/collaboration of universities in the Czech Republic and the Czech Academy of the Sciences, CESNET developed a technology that allowed musicians to performance from a distance via digital networks, with only milliseconds of delay. While this was meant to encourage collaboration in situations where in-person performance was not feasible, it became quite forward in the minds of both Creative Europe and in musical circles during the COVID-19 pandemic in early 2020.

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<sup>72</sup> In this case, Central European winners are found in Austria, Belgium, Czech Republic, France, Germany, Hungary, Luxembourg, the Netherlands, and Poland; Northern European sites are found in Estonia, Latvia, and Lithuania; and Southern European sites are found in Croatia, Greece, Italy, Portugal, Romania, Slovenia, and Spain.



### *European Heritage Days*

Each year, the European Commission, in partnership with the Council of Europe,<sup>73</sup> sponsors a day where cultural heritage sites and organizations in 50 European states and territories either open the doors of their facilities or provide free programming to the general public, often with subsidy provided by the EU and the Council of Europe. Much like the European Heritage Label and the European Heritage Award, this program superficially seems to be centered on the past, but examining the actual programming highlights the connections to current initiatives involving inclusion, diversity, and sustainability of the cultural and creative sectors. It is estimated that this program reaches 20 million European residents on an annual basis, making it one of the most wide-reaching cultural initiatives on the continent.

### *European Union Prize for Contemporary Architecture (EU Mies Award) and the Young Talent Architecture Award*

The EU Prize for Contemporary Architecture is named for Mies van der Rohe, a German architect and director of the Bauhaus school of art, design, and architecture in the 1930s known for advancing modern architecture in Europe. The award is given every two years to new construction that is seen to push the boundaries of functional architecture in an EU member state, and tends to highlight an important initiative of the European Commission in some way. For example, the jury often awards sustainable or smart construction that complements the EU's

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<sup>73</sup> The Council of Europe is an international organization of European nations that focuses primarily on maintaining human rights, democracy, and the rule of law in Europe. It is altogether separate from the EU's Council of the European Union and the European Council, although all of the EU member states are also members of the Council of Europe. Currently there are 47 total member states in the organization, 20 more than that of the EU.



Smart Cities initiatives within the Regional and Urban Development portfolio.<sup>74</sup> Most importantly, perhaps, is that the award tends to reward architects and construction companies that utilize transnational contracts that move European workers throughout Europe and beyond. For example, two Scandinavian music performance facilities have won the award: the Norwegian Opera House in Oslo in 2009; and Harpa in Reykjavík in 2013. Both nations are not members of the EU, but participate in Creative Europe, and the architects for both structures came from EU member states—Henning Larsen Architects from Denmark designed and constructed Harpa, and the transnational Snøhetta agency designed the Norwegian Opera House.<sup>75</sup> Also, nearly all of the structures are representative of the city or region in which they are found, either environmentally or symbolically.

Foundation Mies van der Rohe also oversees the EU’s Young Talent Architecture Award, which is given in years opposite the EU Mies Award. Established in 2016, the Commission explains this award in terms similar to that of the European Talent Exchange program: “The Young Talent Architecture Award (YTAA) emerged from a desire to support the talent of recently graduated architects/urban planners as they enter into the professional world. As they will be responsible for transforming our environment in the future, the awarded graduates will be supported in the creation of a network with established architects and relevant stakeholders/organizations involved in the EU Mies Award. The YTAA will thereby facilitate their first professional steps” (European Commission n.d.). Each of the winning projects have yet to be completed; they represent the graduation projects from architecture school in the European

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<sup>74</sup> European Commission, “Smart Cities”, [https://ec.europa.eu/info/eu-regional-and-urban-development/topics/cities-and-urban-development/city-initiatives/smart-cities\\_en](https://ec.europa.eu/info/eu-regional-and-urban-development/topics/cities-and-urban-development/city-initiatives/smart-cities_en). Last accessed 20 July 2021.

<sup>75</sup> Snøhetta has offices in Oslo, New York City, San Francisco, Innsbruck, Paris, Hong Kong, Adelaide and Stockholm. <https://snohetta.com/about>. Last accessed 20 July 2021.



Union. After receipt of the award, the winning projects then go on tours of various schools of architecture around Europe, and in exhibition in cities around the world. The result is a large amount of exposure for the designers, with the hope that it will kickstart their careers. [Appendix D].

However, these awards are far from being representative of the whole of Europe. In total there have been sixteen winning structures of the Prize for Contemporary Architecture; fifteen are located in Western European nations, with the only eastern winner found in Szczecin, Poland (the Szczecin Philharmonic Hall). All of the winning architects and agencies have been based in Western Europe. When finalists are included, the exclusion of Eastern Europe becomes even more stark: there have been 64 total winners and finalists in the Mies Award competition since 1988 [Appendix C]; only three have been found in Eastern Europe, and only one architectural firm has reached the finals. In fact, over half of the winners (10 out of 16) and nearly half of finalists (28 of 64) have come from the United Kingdom, France, and Spain alone. Likewise, the EU's Young Talent Architecture Award has tended to favor students from Western nations, with nine winners coming from universities in cities or regions of Western Europe already known for modern architecture. Only one winner comes from Eastern Europe.

### *European Union Prize for Literature*

The European Union Prize for Literature is an annual prize given to authors from multiple European nations. It was established in 2009 and has run continuously through the current year with the exception of 2018, when twelve previous winners were asked to make reflective contributions to the tenth edition of the prize. The awards are given to writers for books published in a three-year window, in the home country's language. The Commission's



language surrounding the award very much resembles that of other awards for artistic works highlighted by the Commission; Creative Europe explains that its aim is to “put the spotlight on the creativity and diverse wealth of Europe’s contemporary literature in the field of fiction, to promote the circulation of literature within Europe, and to encourage greater interest in non-national literary works.” The agency also says that they hope to have the writers “reach a wider and international audience, and touch readers beyond the national and linguistic borders.”

Awards are open to authors in European countries taking part in the Creative Europe program. Currently there are 41 nations: all member states of the European Union, plus fourteen non-EU countries.<sup>76</sup> Unlike the European Border Breakers Award, the Music Moves Europe Awards, and the European Talent Exchange Program in general, the EU Prize for Literature guarantees that each member state and participating country will feature a winner of the award in each three-year window. National juries in every region nominate the winners of the award, which guarantees that every nation and language has the opportunity to receive an award. As of July 2021, 148 European authors and books have received this award [Appendix E], making the EU Prize for Literature one of the more prolific, yet balanced cultural award in the Creative Europe system.

The EU Prize for Literature is a marked break from the heritage and architecture awards, as it attempts to even out representation among the various European nations, not favoring any one nation over another regardless of their membership to the EU, EFTA, the Eurozone, or the Schengen Area. One primary difference between the literature prize and the music prizes, however, is that it can be seen as an award totally mediated by the EU; by putting the nations on

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<sup>76</sup> Current non-EU countries participating in Creative Europe and the EU Prize for Literature are Albania, Armenia, Bosnia and Herzegovina, Georgia, Iceland, Kosovo, Moldova, Montenegro, North Macedonia, Norway, Serbia, Tunisia, Ukraine, and the United Kingdom.



a cycle, it removes any potential organic result driven by readers or markets. Particularly successful books that otherwise would fit the criteria for the award may be overlooked if they are published in a nation or in a language that is not scheduled for the award that year. The music prizes, on the other hand, allow for any eligible artist to receive the award if their performance trajectory warrants.

### **European Union Popular Music Prizes**

While the European Union has engaged with various forms of musical production throughout its history dating back to the European Communities (Brugmans 1978), the only category in which it has given prizes to performers is popular music. The EU has complemented its sponsorship of the European Talent Exchange Program with an annual popular music prize, which it has handed out since the Eastern Enlargement in 2004. Conceived as the European Border Breakers Award (EBBA) and given annually to ten ETEP artists from around the continent, the award was modified to include nominees and genre-specific categories in 2018 and renamed the Music Moves Europe Awards (MMEA). These awards are in practice the most direct engagement of popular music artists by European Commission civil servants. In the European Talent Exchange Program (ETEP), the EU only provides funding for the external ETEP organization, which in turn funds music festivals, who in turn fund the artists for performance; there are at least three middlemen between the Commission and artists in this arrangement. With the awards, however, the artists and the EU institution are in direct contact, with the funding transferring directly from the Commission to the receiving act. Though the award is modest, the symbolism is not; many artists who have received the award understand its



importance. Swedish singer Seinabo Sey (see Chapter 5), who won an EBBA in 2016, said the following about the award:

I really like the name of it—Border Breakers—I feel like that is really what we have worked so hard for, for a year and a half, to get outside of Sweden and reach as many people as possible... It is vital, I think, because all of the help you can get is good help. The world is bigger than you think. You can't be everywhere at the same time, and the amount of work that you have to put in for every territory to make people listen to you, all of these things that go instantly everywhere really, really help (FaceCulture 2016b).

Seinabo Sey is not alone in her sentiment regarding the vitality of EU popular music prizes for the European music industry; others have publicly commented on this also. Álvaro Soler, a Spanish musician who won the award in 2016, recognized the importance of award for the optics of the European music industry. In an interview ahead of the EBBA show at Eurosonic in 2016, Soler said that the award personally confirmed that “[his] music has crossed borders, and that is the biggest dream that every musician or writer can have, to be able to spread your music as far as you can, and to have as much people as you can listen to your music” (FaceCulture 2016a). Soler’s comments reflect the general challenge facing European acts, especially in performing in other places around Europe. It is not uncommon to hear artists at the Eurosonic and Reeperbahn conferences talking about how challenging it is to compete with American acts, not because the American acts are more talented, but rather because the American acts have a better commercial support system and a larger national space within which to perform. European acts have several barriers to overcome if they want to tour on a large scale: historic industry networks defined by national boundaries, currency exchanges when performing outside the Eurozone<sup>77</sup>, travel costs,

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<sup>77</sup> Currently only 19 of the 27 EU member states have joined the Eurozone.



and linguistic differences are only a handful of the issues involved. The artists and their agents seem to understand the importance of the European Talent Exchange Program to help with these challenges, and equally appreciative of the European Union for their recognition and financial support.

European Union bureaucrats and civil servants understand these challenges also. Karel Bartak, a Hungarian civil servant who manages Creative Europe's popular music initiatives in Brussels is a regular presence at Eurosonic and Reeperbahn, and often is directly involved in the awards show associated with EBBA and MMEA. At the 2015 meeting of Eurosonic, Bartak commented directly on the challenges created by national borders throughout the continent:

Europe is a very fragmented space. Usually culture which develops in one country has very little access to other countries. So we are running a program which has something around 1.5 billion euros for seven years, and with this program one of the aims of the program is to break these borders, and to achieve for these artists to find their audiences outside their countries. We are still in Europe in a situation where we don't know what is happening in a neighboring country, sometimes not what is happening in a neighboring region. And at the same time we are flooded with American music. We are glad, of course, to have American artists in our phone devices and MP3s, but we would like to have European artists there as well. We would like European culture and all of its diversity to be known to as many people as possible so that people don't just concentrate on the culture from their own country, and what they are getting from the big companies into their ears. But that they can discover through other means the products, and the acts, and the culture of their neighboring countries.

(FaceCulture 2015).



At the moment of Bartak's interview, the EBBA awards were in their twelfth year, and 117 artists had been recognized, including several who had gone on to become household names in the global music industry: Mariza, Carla Bruni, Katie Melua, KT Tunstall, Corinne Bailey Rae, Jose Gonzales, Adele, Mumford and Sons, Stromae, Swedish House Mafia, Emeli Sandé, Of Monsters and Men, and Icona Pop had all received the awards for their debut albums and used the publicity to build global audiences by the time that Bartak made these comments.

The European Border Breakers Awards were conceived in 2003 and launched in 2004, the same year that 10 Eastern European nations joined the European Union. Up until that year, only Western European nations had been part of the EU and the European Communities before that, and the integration process for the first fifteen member states took over forty years and lots of steps. France, West Germany, Italy, and the Benelux nations have been tightly associated with one another since the 1951 establishment of the European Coal and Steel Community (ECSC), which was designed to divide production of the two most important materials in waging war: coal and steel; this was a major multinational step among European nations at the center of the previous two world wars, and the alliance set in motion further organizations meant to integrate business operations amongst the six nations. This integration approach was developed by postwar leaders such as Konrad Adenauer, Winston Churchill, Altiero Spinelli, Robert Schuman and Jean Monnet, who argued that greater entanglement of European nations' interests would result in a diminished likelihood of destructive war between them (McCormick 2014, Cini et al 2019). In 1957, the six nations agreed to the creation of the European Atomic Energy Community (EURATOM), which developed a strategy to distribute nuclear energy amongst the member states; and the European Economic Communities (EEC), an agreement that started a common market and customs union among its six members. These three associations (ECSC,



EURATOM, and EEC) became collectively known as the European Communities (EC). In 1973, the United Kingdom, Ireland, and Denmark joined the EC; Greece joined in 1981; and Spain and Portugal followed in 1986. Around the time of the Mediterranean enlargements, the EC members began working on two important projects that would shape the trajectory of the organization and ultimately draw future members to the group: in 1985, the EC members signed the Schengen Agreement in Luxembourg, which allowed citizens of the signatory states to move freely across the nations' respective borders; and in 1987, the members enacted the Single European Act, which set the terms for the establishment of a single market amongst the members and set the terms for a common foreign policy known as European Political Cooperation. A full reworking of the Treaty of Rome came in 1993 at Maastricht, where various organizations of the European Communities were unified and renamed as the European Union and several member states agreed to begin the development of the common currency which later became known as the euro. The final Western European expansion was finalized in 1995, when Sweden, Finland, and Austria joined the EU.

Between 1994 and 1996, ten post-Soviet Eastern European nations—Hungary, Poland, Romania, Slovakia, Latvia, Estonia, Lithuania, Bulgaria, the Czech Republic, and Slovenia—applied to join the European Union, and negotiations continued until eight of them, plus Malta and Cyprus, joined the EU simultaneously on May 1, 2004; Bulgaria and Romania each continued working towards meeting the criteria for accession and joined in 2007. Croatia applied for membership in 2003 and officially joined ten years later in 2013. This period from 2000-2013 is commonly referred to in EU Studies as the “Eastern Enlargement” (Juncos et al 2019, 267), which leads to discourse involving “old and new member states” (Lequesne 2012). This period also overlaps with a shift in tone in cultural policy discussed in Chapter 1. I argue that this is not



a coincidence; there is significant discourse during and after this period about the ability and desire of Eastern European governments to maintain coherence with their counterparts in Western Europe. There is also significant literature on democratic backsliding in both the Visegrad nations (Lorenz et al 2021; Sadurski 2021; Haggard et al 2021) and in the eastern Balkans (Börzel et al 2012; Noutcheva 2012; Sedelmeier 2012; Spendsharova et al 2012) following their respective accession dates. This serves as the backdrop for the beginning of the European popular music prize framework; it is not surprising that an ambitious cultural prize and its adjacent industry support program (ETEP) were developed and launched at a moment when the majority of post-Soviet Eastern European nations were preparing to join the union.

In 2004, the Commission named the first nine winners of the European Border Breakers Awards, and the process set the precedent for each successive year.<sup>78</sup> Each winner during an award period came from a different nation, and were identified by two of three criteria, the first being mandatory: (1) the winning artists must be on or have just completed their first international tour, or supporting their first international recorded release; (2) the winning acts should have had significant touring success outside of their home country on this first tour; and/or (3) the winning acts should have recordings with significant chart success outside of their home country. Nearly every winner matches the first criteria, as the vast majority of winning acts were not established at the beginning of the year in which they received the award;<sup>79</sup> U2, Paul McCartney, Manu Chao, or ABBA are ineligible, for example, as they all were established under

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<sup>78</sup> For the first 3 editions, the European Commission handed out only 9 awards. Another was added in 2007, and each successive year there were ten winners in each yearly cycle.

<sup>79</sup> One notable exception to this general rule is Dolores O’Riordan, an Irish singer/songwriter who won an EBBA award in 2008. O’Riordan was the lead singer of The Cranberries before setting out on a solo career in 2007. Both the Commission and the European Talent Exchange Program felt that her name recognition was low enough to warrant a boost to her solo career.



their own name and had reached international success well before 2004. All winning artists must also then meet at least one of the remaining two criteria, and most meet both. In later years, many of the winning acts had also taken part in the European Talent Exchange Program, which specifically works to put emergent acts on international stages outside of their home country and promotes the participating acts to international radio stations and streaming services (see Chapters 2 and 5).<sup>80</sup> Also, as the awards were handed out in January before the first ten Eastern European nations joined the EU, the 2004 winners came entirely from Western European nations: Belgium, Denmark, France, Germany, Ireland, Italy, Portugal, Spain, and the United Kingdom. In 2005, the selection committee awarded its first Eastern act: the Polish rock band Myslovitz.

As Western European nations were added to the EBBA roster over the next several years, beginning in 2005 with Sweden and Finland, and concluding with Iceland in 2013, the favoritism towards Western Europe became even more stark within the EBBA framework. In fact, 135 of the 147 winners of EBBA awards were from Western European nations<sup>81</sup> that were members of the EU before the Eastern Enlargement or from non-EU Western European nations that have maintained close ties to the European Union for several decades, leaving only twelve—roughly 8 percent—coming from Eastern Europe. The Eastern European nations were also generally the last to have artists awarded in the popular music prize framework (see Table 4.1). Also, the

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<sup>80</sup> In 2004 and 2005, there were no ETEP participating recipients the EBBA awards, as the ETEP platform was just getting its legs. Through 2005, the average number of sponsored performances per ETEP participant was just around 2; in 2006 that number rose to 3, and continued to increase. The number of acts has steadily grown also. In 2004 there were only 31 ETEP acts; in 2019, there were 153 acts, an increase of nearly 400%.

<sup>81</sup> Perhaps even more significant, the nine nations whose artists received EBBA awards in the first year (Belgium, Denmark, France, Germany, Ireland, Italy, Portugal, Spain, and the United Kingdom) received 94 of the 147 EBBA awards, or roughly two-thirds.



**Table 4.1: Total winners/nominees from each nation, EBBA & MMEA**

<b>Country</b>	<b>Total Winners</b>	<b>Years</b>
France	22	2022, 2021, 2020, 2019 (3), 2018, 2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2009 (2), 2008, 2007, 2006, 2005, 2004
United Kingdom	20	2021, 2020, 2019 (2), 2018, 2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2009 (2), 2008, 2007, 2006, 2005, 2004
Germany	18	2022, 2021, 2020, 2019, 2018, 2017, 2016, 2015, 2014, 2012, 2011, 2010, 2009, 2008, 2007, 2006, 2005, 2004
Belgium	16	2022, 2021, 2020, 2019 (3), 2018, 2016, 2015, 2012, 2011, 2010, 2008, 2007, 2006, 2004
Sweden	16	2021, 2020, 2019, 2018, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2009, 2008, 2007, 2006, 2005
Denmark	15	2022, 2021, 2020, 2019, 2018, 2015, 2014, 2013, 2012, 2011, 2009 (2), 2008, 2006, 2005, 2004
Ireland	15	2022, 2021, 2020, 2019, 2017, 2016, 2015, 2014, 2012, 2009, 2008, 2007, 2006, 2005, 2004
Netherlands	14	2022, 2021, 2020, 2019 (2), 2017, 2016, 2015, 2014, 2013, 2012, 2011, 2010, 2009
Austria	12	2022, 2021, 2020, 2019 (3), 2017, 2015, 2014, 2012, 2011, 2010
Spain	11	2022, 2021, 2020, 2019, 2017, 2016, 2013, 2008, 2007, 2006, 2004
Norway	10	2021, 2020, 2019 (2), 2018, 2017, 2016, 2015, 2014, 2011
Finland	8	2021, 2020, 2019, 2018, 2017, 2013, 2008, 2005
Italy	8	2022, 2021, 2020, 2019, 2010, 2007, 2005, 2004
Portugal	7	2022, 2021, 2020, 2018, 2013, 2010, 2004
Poland	4	2020, 2008, 2007, 2005
Hungary	3	2022, 2020, 2006
Iceland	3	2019, 2014, 2013
Romania	3	2022, 2012, 2011
Estonia	2	2013, 2010
Ukraine	2	2022, 2021
Albania	1	2017
Armenia	1	2022
Bulgaria	1	2018
Czech Republic	1	2021
Greece	1	2007
Latvia	1	2016
Lithuania	1	2019
Luxembourg	1	2022



Western European nations win prizes at a much higher rate than the Eastern nations; of the Eastern European nations, only Poland, (4), Hungary (3), Estonia (2), Romania (2), and Ukraine (2) have more than one winner each.

In particular we see biases towards different regions, especially in proportion with population. Just as we see in the regional statistics with the European Talent Exchange Program (see Chapter 2), the most disproportionately favored regions are Scandinavia and the Low Countries, as their receipt of awards resembles that of France, Germany, and the UK, all of which have populations that dwarf these two regions. As a whole, the Nordic countries of Sweden, Denmark, Finland, Norway, and Iceland have a combined population of 27.4 million people (European Commission 2020c), representing only 3.5 percent of the total population of the European continent as projected by the UN (742.1 million). However, Nordic artists represent over 26 percent of the total winners (38 of 147) of the EBBA awards. Sweden with thirteen winners, and Denmark with twelve are both in the top-five performing countries within this framework. The only countries that have more total winners are the United Kingdom (16), France (16), and Germany (14); these three nations have a combined population of 217.1 million people—nearly ten times that of the Nordic nations. This is quite significant in a platform that the European Commission sees as an effective form of identity creation; it shows on one hand that in this artistic sector, the Scandinavians are a significant and driving force for norms, both technically and culturally (see Chapter 5). It also shows that at the time these awards were given, more was needed to incorporate artists and acts from Eastern Europe.

The European Commission rebranded the European Border Breakers Awards in 2018, following the research it conducted for the European Year of Cultural Heritage and the publication of the New European Agenda for Culture. During this time the Commission



conducted a Special Eurobarometer (European Commission 2017) geared towards culture and cultural heritage,<sup>82</sup> which showed surprising results: large majorities of EU citizens felt that culture and cultural heritage were of utmost importance to both themselves personally (84%), and generally to the entire European Union (80%); large majorities also felt that the cultural sector was important for job creation in the EU (79%); and that public authorities on all levels, local to supranational, should allocate more money and resources to develop and protect cultural heritage and the cultural sector in Europe. As discussed in Chapter 1 (on EU cultural policy), this provided a clear mandate on the EU to take a more active role in engaging with cultural and artistic communities.

The following year, the Commission released the New European Agenda for Culture (European Commission 2018a) in conjunction with the other major EU institutions (the Parliament, the European Council, and the Council of the EU), alongside the European Economic and Social Committee and the Committee of the Regions. This directive addresses many forms of cultural initiatives and industries, including arts, historical preservation sites, and educational programming. This document itself has clear observations of European music industries, and identifies the sector as an important litmus for cultural industries in general:

The music industry is changing and finds itself in uncharted territory, paving the way for the other [artistic] content industries. The unstable music industry ecosystem calls for an

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<sup>82</sup> The Eurobarometer is a routine tool employed by the European Commission and the European Parliament to gauge the interest levels of EU citizenry regarding a wide range of topics. There are two types: Standard Eurobarometers and Special Eurobarometers. Standard Eurobarometers are given biannually, and ask the same or similar questions in each edition, primarily on general opinions of the European Union, its institutions, its policies, and the primary concerns of EU citizens. This data is often compared against the public opinions of the subjects respective national and local governments. Special Eurobarometers are one-time pollings on specific topics and policy areas, and are typically timely in nature.



increasing need to mobilize the sector as well as the policy makers to face the new challenges and to explore the related new opportunities. As actions and policy initiatives at national level often prove neither sufficient nor suitable to encompass the global nature of the industry and of the consumption schemes, there is a need and a demand for an EU intervention to support Europe's key assets in the music field: creativity, diversity, and competitiveness in a context of globalization. (European Commission 2018a, 8)

The ending of this excerpt is notable in that it echoes the EU's commitment to the diversity of cultures as established in the reworked Treaty of Rome from 1993. However, the divergence comes from the direct call to buck the initial regulation of the EU as a supporting, rather than a driving actor. This directly confirms the observation of Mattocks (2017), who argued that the Commission began to take a more proactive/less supportive role in cultural policy shortly after the signing of the Treaty of Lisbon in 2009, which is just shy of the midway point of the EBBA timeline.

The document also set clear objectives for the music sector. It launched a new initiative called Music Moves Europe, which was a subset of the overall Creative Europe Programme:

A new preparatory action, Music Moves Europe...will take into account the results from the recent EU level dialogue with music stakeholders on addressing the sector's specific needs in the short and medium terms. It aims at testing suitable actions for more targeted funding for music and which could support European diversity and talent, the competitiveness of the sector, as well as increased access of citizens to music in all its diversity (European Commission 2018a, 8).

Music Moves Europe also set four specific agenda lines:



- (1) to develop a better understanding of the market trends and to propose sustainable mechanisms on how to monitor them as well as to identify funding needs of the music sector
- (2) to identify innovative and sustainable distribution models that would support European music diversity (promoting the circulation of local repertoire beyond mainstream international hits)
- (3) to promote the cross-border mobility of artists through implementing different cross-sectoral training schemes which are bridging industry silos and addressing the most relevant gaps in knowledge of the sector
- (4) to develop a strategic approach for the promotion of European music on the international market (European Commission 2018a, 9)

The New European Agenda for Culture also continues to propose that challenges found in these initiatives on the industry level could be discussed at the EU level via the Commission. This has routinely been a part of the recent editions of both Eurosonic and Reeperbahn (see Chapter 2), and highlights how the Commission's presence and engagement with the European popular music industry agents at these events reflect points one and two of the Music Moves Europe initiative.

The third and fourth points of the Music Moves Europe initiative are tailor-made for the European Talent Exchange Program and it is no surprise that as the EBBA award progressed, its inclusion of ETEP-sponsored artists in the awards grew. In the latter years of the EBBA award (2012-2018), two-thirds of the winners came from the ETEP program. This is a trend that has continued with the Music Moves Europe Awards (MMEA), which were launched to replace the EBBA awards in the same year the Commission issued the New European Agenda for Culture



and the Music Moves Europe programme launched. The MMEA awards have a much more aggressive format than EBBA. Rather than solely handing out ten annual awards, the MMEA committee initially names up to 24 nominees at the Reeperbahn conference, essentially doubling the number of recognized acts. Then, up to twelve winners are named from these nominees. In all, a total of 71 acts have been nominated since 2019,<sup>83</sup> with 35 winners.

Also notable about the MMEA awards is that it marks the beginning of the Commission's recognition of genre in the field of popular music. In the EBBA award platform, genre was not considered, and the awards overwhelmingly recognized pop singers, singer-songwriters, and pop-rock bands over all other forms; R&B, hip-hop, reggae, electronic, and metal were rarely selected as EBBA winners, even though these genres are very popular throughout Europe (Raphael-Hernandez 2004; McCarren 2004; Miklódy 2004; Helbig 2014; Green 2016; Holt et al 2016; Jousmäki 2016; Marstal 2016; Teitelbaum 2016). For the MMEA program, nominees are made in several genres and winners are selected from these categories, thus guaranteeing that R&B, hip-hop, metal (which MMEA brands "rock"), and electronic—alongside pop singer-songwriter—will always feature at least one winner.

The MMEA platform has also expanded the palette of nations from which the nominees are selected. It took the EBBA platform 15 years to reach its maximum number of countries from which artists won. The last nation to have a first EBBA winner was Bulgaria, when Kristian Kostov received the award at the 2018 awards show in Groningen. It was only a few months later at Reeperbahn that the MMEA platform was rolled out. In the four years since that time, the

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<sup>83</sup> 2019 featured 24 nominees from 15 countries (BE, FI, FR, IS, NL, NO, ES, SE, UK, AT, DK, DE, IE, IT, LT); 2020 featured 16 nominees from 14 countries (AT, NL, NO, PT, SE, UK, BE, DK, FI, FR, DE, IE, PO, ES); 2021 featured 16 nominees from 16 countries (AT, BE, CZ, DE, DK, FI, FR, IE, IT, NL, NO, PT, ES, SE, UR, UK); and 2022 featured nominees from 15 countries (AM, AT, BE, DE, DK, FR, HU, IE, IT, LU, NL, PT, RO, UA).



MMEA winners and nominees have come from 23 nations, seven of which are Eastern European, and five from outside of the EU.<sup>84</sup> While still not as fully representative of the EU as the format found in the EU Prize for Literature, the MMEA platform is off to a far more auspicious start than the EBBA in terms of national and cultural diversity.

Since 2004, the two music awards have recognized acts from 28 different European countries—Albania, Armenia, Austria, Belgium, Bulgaria, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, the Netherlands, Norway, Poland, Portugal, Romania, Spain, Sweden, Ukraine, and the United Kingdom. There are some notable omissions; five member states of the EU (Croatia, Cyprus, Malta, Slovakia, and Slovenia), non-EU states from the Balkans, and Switzerland—all of which pay into the Creative Europe cultural policy program—are absent from the list. However, the list of nations with winners and nominees for the EU music prizes is much more diverse than most of the other EU cultural awards, such as the Mies Architecture prizes and the European Heritage Label sites.

Upon closer inspection, this diversity is not as deeply founded as the overall numbers suggest. Since 2004, 217 acts have been awarded or nominated for an EU music prize. Of these, only 19 (8.7%) come from Eastern European nations. This low number is also reflective of the low participation numbers by Eastern European acts in the European Talent Exchange Program, where only 4% of participants are Eastern European; however, ETEP's low number seems to stem from low interest among Eastern European acts to participate in the program, not

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<sup>84</sup> The nations outside of the EU with EU Popular Music Prize winners are Albania (2017), Armenia (2022), Iceland (2013, 2014, 2019), Norway (2021, 2020, 2019 [2], 2018, 2017, 2016, 2015, 2014, 2011), and Ukraine (2022, 2021). Note that the two western non-EU states (13 winners) have had over three times as many winners as the three eastern non-EU states (4 winners).



necessarily a systematic exclusion of acts from an entire large region of Europe; dozens of Eastern European acts perform at Reeperbahn and Eurosonic every year, so there are plenty of examples of acts from this region showing a desire to network with agents on the European scene and score bookings at small venues across the EU. In ETEP's case, it may also be indicative of Eastern groups' hesitance to perform at Western European festivals, preferring instead to perform on smaller stages throughout the continent where they may be able to make more money than in a festival format where performance rates are prorated by audience draw and/or split among dozens of acts. Besides festival organizers, venue managers also attend the Eurosonic and Reeperbahn events and these tend to be the targets of the Eastern European performers. Additionally, Ahlers points to the preferences of Eastern European groups—particularly those from the Balkans—to perform at festivals held in nations with similar language families. When the Balkan artists who want to perform at festivals, they go primarily to MENT Ljubljana to network with organizers without the assistance of ETEP (Ahlers 2021: 194).

The EU's two pop music awards results also show an interesting split among various regions when broken down smaller than the meta-regional binaries of Europe, such as East/West or North/South. The highest performing group, population notwithstanding, is the Nordic nations (Denmark, Finland, Iceland, Norway, and Sweden), with a total of 52 winners and nominees. The Mediterranean nations (Albania, France, Greece, Spain, Portugal, and Italy, with 46)<sup>85</sup>,

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<sup>85</sup> For the purposes of this analysis, I group these nations together because the primary language of performance from each nation is not English, and the genres/styles of the winners from these regions tend to sound similar to one another. France, Spain, Portugal, and Italy fit cleanly together because of their common Romance language family. 37 of the 46 recordings were in a language other than English; in fact, this is the only region that favors other languages *other* than English. Also, I chose to include Albania and Greece in this arrangement because the two winners from Albanian (Era Istrefi) and Greece (Helena Papanizou) both have performance styles that fit with other winners in the group.



Central Europe (Austria, the Czech Republic, Germany, Hungary, and Poland, with 35), the British Isles (the United Kingdom and Ireland, with 31), and the Low Countries (Belgium and the Netherlands, with 28) round out the top performing regions. There are several notable things about this measurement, however. First, the Mediterranean and Central European groupings are dominated by two nations—France and Germany, respectively; the other nations in these groupings both have less than half the representation as the frontrunning nations. Second, two of the high-performing regions—the British Isles and the Low Countries—have only two nations in the groupings, thus making each state very strong competitors. Only the Nordics are evenly distributed throughout its region by population when compared to their neighbors. The largest of the Nordic nations, Sweden, has the most (16) followed by Denmark (15), Norway (10), Finland (8) and Iceland (3); Iceland notwithstanding, these nations are somewhat evenly represented regionally in the EU prize framework, and all definitely punch above their weight by population, in a similar manner to that found in the European Talent Exchange Program (see Chapter 5).

### **Linguistic Bias of the EU Prizes**

Just as the EBBA and MMEA awards have a record of recognizing artists from a wide sample of European nations, the awards also feature an impressive list of languages. When the EBBA awards were still in process, the European Commission stated that the EBBA's aim was "to highlight Europe's great cultural and linguistic diversity [through] popular music."<sup>86</sup> Since

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<sup>86</sup> European Commission, "This is EBBA". This website is no longer active, but the content is available via archive.org's Wayback Machine: <https://web.archive.org/web/20151228025430/http://www.europeanborderbreakersawards.eu/en/info/>. Last accessed 31 July 2021.



2004, 19 languages of recording and performance have featured in the list of winners.<sup>87</sup> The majority of these languages are official languages of the EU; notable exceptions are Armenian, Albanian, Icelandic, Farsi, Sami, and Ukrainian. By awarding the Swedish rapper Arash, who performs primarily in Farsi, the European Commission deftly shows the nuance of what can be considered a language that belongs to Europe; in fact, many of the artists that have been awarded EBBA and MMEA awards are either immigrants themselves or first-generation children of immigrants to Europe. At first glance, this set of languages seems to achieve the Commission's goal of highlighting the diversity of language within the EU. However, upon further examination it is clear that the EBBA and MMEA awards are not nearly as diverse as they are presented by the Commission.

Of the acts awarded or nominated for an EU prize, English is far and away the preferred language of performance and recording. 168 of 217 winners and nominees have recorded or performed primarily in English; this is over three-quarters (77.4%) of all winning examples. The next most frequent language is French, but it is extremely far behind; only 16 total winners or nominees have performed in the French language (7.3%), and all of these performers are based in either France or Belgium.<sup>88</sup> Looking at the French language winners is a great lens view the significance and dominance of the English language on the European popular music scene. While France is the only nation with artists recognized for EU pop music prize winners in every year of the competition, only eight of the twenty-two artists perform in French; ten perform in English, three perform in both French and English, and one produces instrumental electronic

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<sup>87</sup> These languages are Albanian, Armenian, English, Farsi, Finnish, French, German, Greek, Hungarian, Icelandic, Italian, Latvian, Lithuanian, Polish, Portuguese, Romanian, Sami, Spanish, and Ukrainian.

<sup>88</sup> Ladaniva, a winner of the MMEA award in 2022, is a group originally from Armenia, but are professionally based in Paris.



music with no vocals. Therefore, over half of the French artists who have received a prize perform in English, and nearly half perform *exclusively* in English. Belgium is also an interesting case in this regard, because the nation has two official languages: Dutch (Flanders) and French (Wallonia); as it currently stands, French is the only official language of Belgium to be awarded, with three winning Belgian artists (Stromae, Témé Tán, and Lous and the Yakuza) performing in French. All other Belgian winners (13 of 16 total) perform in English. In fact, Dutch has not been awarded at all in the EBBA/MMEA frameworks, even though both Belgium and the Netherlands are well represented in the awards; between these two nations there have been 28 winners/nominees, and all but the three previously mentioned Belgian and Dutch artists have performed in English.

This is ultimately not surprising, given the emphasis on the English language at Eurosonic and Reeperbahn, the two central industry conferences for the European music industry [see Chapter 2]. In addition, Creative Europe civil servants have publicly stated their hope that popular music can help encourage EU citizens to learn English as a second (or third) language, thus increasing the communicability of the EU populace. In fact, multilingualism among the citizens has long been a goal of the European Commission, dating back to a white paper from 1995 on the importance of language learning in European schools (European Commission 1995), which set a goal for every citizen of the European Union to be conversant in three languages. On one hand it would be politically prudent for the Commission to privilege one language over the others in the award framework—especially the language that has slowly proven to be the one most heard within the European institutions in Brussels, Strasbourg, and Luxembourg themselves, and a language that would greatly increase European artists’ chances of forging a transatlantic performance circuit.



But on the other hand, it is a poor representation of the actual diversity of both the European continent and the music industry found within it. The East/West language divide in the EBBA/MMEA framework act shows even more of a Western bias than the awards themselves. Overall, only 1 in 12 winners (17 out of 203) of the EBBA or MMEA come from Eastern European nations (Albania, Bulgaria, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Romania and Ukraine). Only 1 in 50 (5 out of 203) of the winners perform in an Eastern European language (Hungarian, Latvian, Lithuanian, Polish, and Ukrainian). And while the Commission has awarded eighteen artists from nations external to the European Union, only a third of them routinely perform in their nation's official language, with only the two artists from Ukraine performing exclusively in Ukrainian. All others either mix in English to their sets, or perform exclusively in English at the expense of their native tongue.

### **Ásgeir Trausti**

Ásgeir Trausti Einarsson, who performs under the mononym Ásgeir, is a prime example of the dominance of English language within the European popular music scene, especially among artists who aim to perform internationally in Europe. As English has the status of a procedural language of the EU, the European Central Bank, the World Trade Organization, the United Nations, and many other supranational organizations and corporations, it has quickly become the most common second-language in Europe, if not the world.<sup>89</sup> Ásgeir's release of

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<sup>89</sup> According to Eurostat, English is nearly a universal requirement in upper secondary schools in the EU: "Almost all—96.1% across the EU-27—students at [the upper secondary] level were studying English as a foreign language in 2018, compared with around one quarter (25.9%) studying Spanish, and close to one fifth studying French (22.0%) or German (20.4%)" (European Commission 2018b). Additionally, EU adults also privilege English-language skills on a high level as well. In 2012, 88% of respondents to a Special Eurobarometer survey on language



*Dýrð i Dauðapögn* and its English-language version *In The Silence*, and his winning of an EBBA award in 2014 reveal the general importance of language in the music industry, particularly for less-commonly spoken European languages in an era where only a handful of languages represent widespread usage. At the same time, Ásgeir's performance record challenges this by showing how artists can use English to break into new markets with their recordings, but then pivot back to their primary language in performance.

Ásgeir has been very open in his description of the need for Icelandic musicians to leave Iceland to have a successful primary career as a musician. Because the nation is so small, regular performance can quickly saturate the market. In a 2014 interview with John Grant, an American musician who has twice served as translator of Ásgeir's songs from Icelandic into English, the two musicians had a brief conversation about how much easier it is for musicians to have a career in the country when they are willing to perform in several bands at once. For artists like Ásgeir who have distinct personal musical style and vocal timbre, this becomes challenging because of how recognizable they are. Ásgeir explained:

It is really hard to be a musician in Iceland and only be a musician here, and not explore the world. There are a few venues, maybe three main ones you can play in Reykjavík.

The population is only 300,000. We released [*Dýrð i Dauðapögn*] in September 2012 and a few months later we realized we had played in all the cities around Iceland and in all the venues, so it's pretty difficult to keep on going and put on more shows because we

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proficiency in the EU (European Commission 2012) answered that learning a second language was important for personal development, and two-thirds (67%) answered that English was the most useful of all of the European languages for proficiency as a first or second language. German (17%), French (16%), Spanish (14%), and Chinese (6%) rounded out the top five.



don't want people to get tired of us. That is one of the reasons why musicians want to go out of Iceland (Grant 2014).

Early in the process of recording and releasing the album, Ásgeir understood that having an English-language version was important for being able to support performances in other countries. He told Grant:

We always wanted to do an English version of [*Dýrð i Dauðapögn*]. It was a month after the Icelandic release and we were thinking about ways to do this. We wanted to get some help maybe from someone and we were thinking about whether we should translate it or do a whole new lyric totally different to the Icelandic.

Ásgeir and Grant decided to modify the translation slightly to make the lyrics flow better in English. After reworking and learning the English lyrics, then re-recording the vocals using the original backing tracks, Ásgeir joined the European Talent Exchange Program for the 2013 season, playing four festivals: G! (FO), Pohoda (SL), Reeperbahn (DE), and Roskilde (DK); and then booking shows in advance for the 2014 season at three additional ETEP festivals: Les Nuits Botanique (BE), Slottsfjell (NO), and The Great Escape (UK), representing seven festivals in seven different European nations. This is tied for the second-most ETEP performances by Icelandic artists in ETEP with Hjaltalín and Vök, and trailing only FM Belfast; these three groups are among the most domestically successful acts in Iceland in recent years.

*Dýrð i Dauðapögn* quickly became the all-time most successful debut album by an Icelandic artist, surpassing sales of The Sugarcubes' *Life's Too Good*, Björk's *Debut*, Sigur Rós's *Von*, and Of Monsters and Men's *My Head Is an Animal*. The English-language version of the album, titled *In the Silence*, was released in 2013 and also peaked on the Icelandic charts at #2—many Icelanders who had purchased *Dýrð i Dauðapögn* also owned copies of *In the Silence*.



Outside of Iceland, however, record sales tell a different story. The only other nation where *Dýrð i Dauðapögn* charted was in Denmark, which is not altogether surprising; of all the Nordic nations, Iceland has closest historical ties to Denmark, and the languages are related, although not mutually intelligible. *In the Silence*, however, was much more successful, charting in five additional European nations: Austria, Belgium (on both the Flemish and Walloon charts<sup>90</sup>), France, Netherlands, and the United Kingdom.

Ásgeir has been vocal about his preference for the songs in the Icelandic language, and much of this is personal for him. The lyrics for all songs on *Dýrð i Dauðapögn* were adapted from poetry written by his father, Einar Einarsson, and in comparison to the lyrics translated by John Grant, an American singer who resides in Reykjavík, they are steeped much more in literary devices involving Icelandic culture and landscapes. In an interview with the organization FaceCulture ahead of his performance at the EBBA awards show at Eurosonic in 2014, Ásgeir said:

A lot of people that like the Icelandic version much better [say that] there is something magical about the language, that it sort of fits this Icelandic atmosphere, and similar Icelandic music... We have a lot of fans [abroad] who like the Icelandic version, and some who like the English version. I think that may be because the English version hasn't

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<sup>90</sup> As Belgium's language regions are starkly divided between the political entities of Flanders and Wallonia, Belgium's Ultratop organization publishes two official record charts for audio recordings to represent the divisions of the Belgian recording industry that caters to the French-speaking citizens in Wallonia and the Dutch-speaking citizens of Flanders. Not surprisingly, *Dýrð i Dauðapögn* fared much better in Flanders than Wallonia, for perhaps two reasons. First, both Icelandic and Dutch are within the Germanic language families. Second, French-speaking communities are much more insular in terms of recorded music, due to the French-language broadcasting quota system. See the Flemish charts here: <https://www.ultratop.be/nl/album/37bfc/Asgeir-In-The-Silence>, and the Wallonian charts here: <https://www.ultratop.be/fr/song/129671/Asgeir-In-The-Silence>.



been released yet all over, so most of the people who come to our shows have been listening to the album in Icelandic, and they know the songs in Icelandic, so they want to hear it performed in Icelandic. Sometimes we play most of the songs in Icelandic. Sometimes only four in Icelandic, but others ten. It depends on the atmosphere... A lot of audiences actually talk about wanting to hear the Icelandic versions. Sometimes I just ask whether they want the Icelandic version or the English. And most people, like I said, they want to hear the Icelandic (FaceCulture 2014).

This holds true for his career following the release of *Dýrð i Dauðapögn*, his time performing with ETEP, his receipt of the EBBA award, and the release of his second and third albums. I have personally seen Ásgeir perform live twice—once in Chicago at a small venue called The Bottom Lounge in September 2017, and again at Iceland Airwaves in Reykjavík in November 2017. One would assume that Ásgeir would perform in English in Chicago and in Icelandic at Airwaves, but this was not the case—at both shows, he performed half of the songs in Icelandic and half in English.

One of the more interesting statements in the FaceCulture interview excerpt is the suggestion that “there is something magical about the [Icelandic] language,” and that Ásgeir recognizes that other people—even some outside of Iceland—believe this. Ásgeir’s song “Heimförin” is a great lyrical example of why some listeners may feel that [Table 4.2]. The title given to the English-language version is “Going Home”<sup>91</sup>, which is a loose interpretation of the Icelandic original. Strictly translated, *heimförin* means “the journey home”, and is often also

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<sup>91</sup> Going forward, it should be understood that Ásgeir’s song titles in Icelandic are found on *Dýrð i Dauðapögn*, while song titles in English are found on *In the Silence*.



used to mean “return trip”.<sup>92</sup> Note the difference between the terms “going” and “journey”; the direct translation from Icelandic suggests a longer and more arduous trip than what is found in the version from the *In the Silence*. This is a common theme throughout the song’s lyrics, and very much gives credence to Ásgeir’s statements about the nature of the songs in Icelandic. For example, in the second grouping (0:35), Grant’s translation only suggests that there is a generic light in the nighttime, which could mean a number of things in context. First, if the journey home takes place around the solstice in Iceland, it is possible that the sun has not yet set even though the hour is late. Second, the light is coming from another unnamed source, and interpretation is very much in the hands of the listener. In the original Icelandic, however, Einarsson very clearly states that the light is coming from a flame (*loga*), which is a much richer metaphor, as it forces the listener to conjure up specific images and entirely different sets of literary meanings. Taken literally, it is a lamplight guiding the subject home; figuratively, “flame” could also represent the man-made light that one would find inside a home in the Icelandic countryside. Ásgeir is one of the few very successful Icelandic popular musicians whose musical career is based outside Reykjavík, and he still lives with his family in Laugarbakki, a small village 200 kilometers north of Reykjavík with a population of 57; as such, Einarsson’s poetry very much deals with Icelandic pastoral themes, and many of them have nature as both subject and metaphor. This, then, suggests a *specific* interpretation of the Icelandic word *loga*, drawn from literature: the northern lights. While colloquially the aurora borealis are referred to as *norðurljós*—quite literally “northern lights”—it is actually quite common for them to be referred to as “flame” (*loga*) or

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<sup>92</sup> Definitions here and for Table 4.2 and 4.3 are provided by the *Icelandic Online Dictionary* in the University of Wisconsin Digital Collections. The dictionary is sourced from Sverrir Hólmarrsson, Christopher Sanders, and John Tucker’s *Íslensk-Ensk Orðabók/Concise Icelandic-English Dictionary*, Reykjavík: Íðunn, 1989. The online dictionary is available here: <https://digicoll.library.wisc.edu/IcelOnline/Search.TEId.html>.



**Table 4.2: Icelandic and English lyrics to Ásgeir Trausti Einarsson’s “Heimförin” and John Grant’s translation, “Going Home”.**

Time	Icelandic, lyrics by Einar Einarsson	Direct translation to English	English Version translated by John Grant
(0:30)	Heim á leið, held ég nú Hugurinn þar er Hugurinn þar	On the way home, I now think My mind is there My mind there	Home, I’m making my way home My mind’s already there, yes my mind is
(0:35)	Ljós um nótt, lætur þú Loga handa mér Loga handa	Light, at night, you light A flame for me A flame	Light, you’re with me in the dark Light my way at night, let your light shine now
(0:48)	Það er þyngsta raun þetta úfna hraun Er þyngsta raun þetta úfna	This is the heaviest truth, this rugged lava field (rock) It is the heaviest truth, this rugged	This burden weighs me down The heaviest of weights knocks me to the ground
(1:03)	Glitrar dökk, gárast lón Gnæfa fjöllin blá Gnæfa fjöllin	Sparkling dew, rippling lagoon, Towering blue mountains Towering mountains	Right down to the dew that sparkles on the ground Blue mountains loom above Blue mountains loom
(1:15)	Ein ég geng, einni bön Aldrei gleyma má Aldrei gleyma	I walk, one, one prayer Never to be forgotten Never forget	And I walk alone, one wish won’t be forgotten And never forget that long is the path ahead
(1:27)	Löng er för, lýist ég lít samt fram á Löng er för, lýist ég lít samt fram á veg Lít samt fram á veg (4x)	It is a long journey, I still look forward It is a long journey, I still look forward I still look forward (4x)	And though my body tires and I have far to go I know I’m going home Know I’m going home (4x)
(2:24)	Heim á leið, held ég nú Hugurinn þar er Hugurinn þar	On the way home, I now think My mind is there My mind there	Home, I’m making my way home My mind is already there Yes my mind is



**Table 4.2 (cont.)**

(2:36)	Ljós um nótt, lætur þú Loga handa mér Loga handa	Light, at night, you light A flame for me A flame	Light, you're with me in the dark Light my way at night Let your light shine now
(2:48)	Það er þyngsta raun þetta úfna hraun Er þyngsta raun þetta úfna hraun Þetta úfna hraun (3x)	This is the heaviest truth, this rugged lava field This is the heaviest truth, this rugged lava field This rugged lava field (3x)	This burden weighs me down The heaviest of weights Knocks me to the ground This burden weighs me down Burden weighs me down (3x)

“celestial flame” (*himinloga*), dating back to seventeenth century Icelandic writers, and continuing on through the present (Guðmundsdóttir 2019).

The other section of the song with loss of meaning in translation to English is in the third stanza, involving the lines *Það er þyngsta raun þetta úfna hraun / Glitrar dögg, gárust lón / Gnæfa fjöllin blá*. The two most powerful images from this section in Icelandic are *úfna hraun* and *gárust lón*, which mean “rugged lava field” and “rippling lagoon”, respectively. *Gárust lón* is important, as many of the most distinctive features of water on the inland part of the island are the naturally occurring geothermal pools. While many of these hot springs are referred to as *laug/-ar* in Icelandic, they are often translated into other languages as “lagoons”; in these lyrics, it is not a stretch to imagine that the word choice *lón* is used as a reference to the many hot springs, especially as the geographic feature is placed in connection with the “rugged lava fields”. As lava fields are quite common throughout Iceland, this term would have a striking meaning for Icelandic listeners; Einarsson deftly pairs the term with a rhyming phrase, *þyngsta*



*raun*, which translates as “heaviest truth.”<sup>93</sup> The combination of *þyngsta raun* with *úfna hraun* casts the importance of the “home” in the lyrics, and is echoed with great effect at the end of the song, when *þetta úfna hraun* is repeated five times to close the song. Notably, Grant’s English-language version mentions neither the lava fields nor the lagoons, thus suggesting that these parts of the song are reserved exclusively for listeners who can understand the Icelandic. It is also arguable that Grant’s version of the lyrics in this stanza are also much darker than the original. Grant’s version describes this as a “burden”, knocking the listener down to the ground, beneath threatening mountains that “loom” overhead. On the other hand, it is hard to tell if Einarsson’s Icelandic lyrics are meant to be taken as darkly as Grant’s; there is a distinct difference between *gnæfa* (“towering”) and “loom”, the former seeming majestic, the latter ominous.

Another example of changing lyrical interpretation with official translation is found in the song “Nýfallid Regn”, which Ásgeir and Grant translated in the song titled “Torrents”. The titles themselves are not direct translations of one another; *nýfallid regn* is a cognate with the English “new-fallen rain”, and “torrent” is loosely translated from English into Icelandic as *striðum straumum*, which can also be applied to any form of water moving in a strong current.<sup>94</sup> The lyrics of “Nýfallid Regn” and “Torrent”, on the whole, represent very different interpretations of rainfall, and the literary devices found in the two versions are strikingly different, just as in “Heimförin” and “Going Home” [see Table 4.3]. One difference in “Heimförin” and “Nýfallid Regn”, however, is that the English language translation “Torrents” contains much more direct and aggressive devices than “Going Home”, and this is apparent in the very first line of each

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<sup>93</sup> According to Hólmarsson, Sanders, and Tucker, *raun* also translates to “experience”, “trial”, or “distress.”

<sup>94</sup> In fact, the direct translation of *striðum straumum* is “strong current”, with no specific understanding of the water’s source



version of the song. In Icelandic, *glymur í bárujárn* (“clash of iron”) is a straightforward metaphor for thunder, and *barist er um nótt* (“is carried through the night”) simply suggests that the thunder is taking its natural sonic course. On the other hand, Grant’s English translation depicts gods, most likely Thor and his adversaries, waging a war in the sky that lasts the entire evening. In the third line, the Icelandic lyric suggests a generic, proverbial house where water damage symbolizes the decay of relationships between two people; Grant’s English version is more direct, calling attention to a specific house, one that represents the relationship between the singer and their friend. In the fourth line, the Icelandic version warns of hidden memories that are characterized dragons (*minningadrekar*, or “mind-dragons”); Grant turns the dragons into threats, “lurking in the shadows”. In the sixth line, Einarsson’s version suggests a generic table game, with two players whose pieces are black or white; Grant specifically evokes chess and harkens back to the battle introduced in the first line of “Torrents”. Grant also describes the cold air in the seventh line as “merciless”, while Einarsson merely suggests that it is cold. And finally, consider the chorus, which contains the central metaphor for the entire song: Einarsson clearly describes the strength of the rain, but still refers to it in a gentle way, choosing to use the words *nýfallid regndropaher* (“new-fallen raindrops”) to describe the precipitation, while Grant uses the much more formidable “torrents” to describe the same phenomenon. If the metaphor of rain is meant to represent the cleansing properties of conversation in a misunderstanding amongst friends, Einarsson’s precipitation appears to be restorative and gentle, while Grant’s seems to resemble a pressure washer.

This, however, does not make Grant’s translations of Einarsson’s poetry incorrect, or lesser than the Icelandic original. Instead, it should be interpreted as differences in perception between two individuals trying to use words to explain natural phenomena that are specific to a



location. For one of the individuals (Einarsson), the location is an ancestral homeland, and the landscapes and climate are intensely and permanently familiar. For the other (Grant), the location

**Table 4.3: Icelandic and English lyrics to Ásgeir Trausti Einarsson’s “Nýfallid Regn” and John Grant’s translation, “Torrents”.**

Time	Icelandic	Translated to English	English Version
(0:36)	Glymur í bárujárnri barist er um nótt	Clash of iron is carried through the night	Gods of iron clashing, wind in battle through the night
(0:49)	Blikar á tár og kannski vantar suma þrótt	Flashes of tears, and perhaps some missing strength (weakness)	Tears will fall and strength is needed to overcome
(1:02)	Húsið það lekur myndast alltaf mygla þar	The house that leaks always forms mold	This old house is full of leaks and mold on the walls
(1:16)	Minningadrekar leynast næstum allstaðar	Mind-dragons conceal almost everything	Dragons of the mind are lurking in the shadows
(1:29)	Í striðum straumum fer Nálagt mér Nýfallin regndropaher	Strong currents flow Close to me Newfallen raindrops	Torrents wash away everything Raindrops flowing all around
(1:54)	Svartur á leikinn svona verður þetta hér	Black, in a game like this, is worthy here	Queen takes King, the pawns are falling onto the ground
(2:08)	Svifur nú bleikur máni yfir þer og mér	A pink moon is hovering now over you and me	Over you and me there is rising the pink moon
(2:21)	Enda þótt næði flesta dagakalt um kinn	And although the coldest air is blowing about the cheeks	Merciless through the wind takes hold with freezing cold
(2:34)	Komum og ræðum þetta saman vinur minn	Let’s come together and talk about this, my friend	Come my friend, sit with me, take council in the warmth
(2:47)	Í striðum straumum der Nálagt mér Nýfallinn regndropaher	Strong currents flow Close to me Newfallen raindrops	Torrents wash away everything Raindrops flowing all around
(3:06)	Í striðum straumum der Nálagt mér Nýfallinn regndropaher	Strong currents flow Close to me Newfallen raindrops	Torrents wash away everything Raindrops flowing all around



represents a new home (Grant relocated to Reykjavík in 2011), and while the landscapes and climate may feel familiar, there will always be a certain level of novelty to his experience. In essence, Grant's interpretations of the lyrical content resemble that of a newcomer—not necessarily an outsider, but not altogether Icelandic, either. In “Going Home”, his metaphors are not as intense as Einarsson's because the lava fields, lagoons, and mountains have different meanings for him; conversely, the driving rain and harsh climate depicted in “Nýfallid Regn”/“Torrents” may have a stronger effect on Grant because he did not grow up around such harsh climate.

This is not intended to be a judgement on Grant's translations of Einarsson's poetry. Grant, in consultation with Ásgeir, translated the lyrics in the way that they felt made the most sense with the existing melodies of the songs. According to their interview for the British music website *The Line of Best Fit*, Grant and Ásgeir explain that because the Icelandic did not directly translate in a way that fit the songlines, they had to either make completely new lyrics that fully deviated from the original, or take liberties that allowed them to capture the overall themes of the songs, even if it meant losing some of the depth of literary devices. Ásgeir also explains that Grant was essential, because at that time he was still just becoming comfortable at speaking the language out loud, and that he wanted to have a native-English speaker to do the work so that the songs had coherence. They believe that they were able to come up with the best possible lyrics that allowed them to keep the original backing tracks while maintaining the overall effect of the songs (Grant 2014).



That being said, the languages have different musical effect in the performance of the song, particularly in the stanza concerning the lava fields, lagoons, and towering mountains. In “Going Home”, the vocal lines in that stanza are legato, with all of the words in each phrase

**Example 4.1. Transcription of “Going Home”, from Ásgeir’s *In the Silence*.**



**Example 4.2. Transcription of “Heimförin”, from Ásgeir’s *Dýrð i Dauðapögn***



connected in one uninterrupted melodic line [see Example 4.1]. In “Heimförin”, on the other hand, the melodic lines beginning in the phrase about the lava fields have hard vocal stops throughout the phrases, occurring specifically between the words *þyngsta* and *raun*, between each syllable in *úfna hraun*, and again later in the word *fjöllin* (“mountain”) [see Example 4.2]. The overall effect is somewhat similar to the rugged landscape that Ásgeir sings of in the Icelandic language recording.



In “Nýfallid Regn” and “Torrents”, the lyrics suggest different interpretations of the instrumentation in the backing arrangement depending on the version. The instrumental accompaniment to this song is built to resemble the dynamics a North Atlantic rainstorm in Iceland, where heavy wind gusts are commonplace. It alternates between heavy and light sections, with vocal lines having light accompaniment by piano in the upper registers and syncopated rim clicks on the snare drum, followed by bursts of sound where the entire band begins playing at once. The heavy sections are notable because of the pedal accompaniment on the tonic. The lowest notes are played on a synth bass, without pulse; once it hits on the downbeat, it provides a wall of sustained sound, similar to a strong and continuous gust of wind; when the vocals in the verses come back in, the bass completely vanishes. The percussion switches from rim clicks to military-esque snare rolls, thus creating a sonic effect of shifting levels of rain on top of the gusty wind. Throughout the song, electric guitars strum single, exaggerated power chords and splash cymbals are used to create the effect of thunderclaps, as both effects have loud percussive attacks with drawn out decay in volume.

## **Conclusion**

Ásgeir’s work reveals two important things about the popular music prize: (1) since English language lyrics expand the geographical footprint of popular music distribution and subsequent touring schedules of musicians in Europe, artists that use the language in their works have increased chances of winning an EU pop music prize. And perhaps most importantly (2), Ásgeir shows that sustained use of English in performance is not completely necessary once this geographic footprint has been set; however, he remains an outlier in this regard. As I have shown in this chapter, the majority of the artists recognized by the EBBA and MMEA programs have



been English-language acts and are overwhelmingly Western European; this is also the trend in the larger framework of the European Talent Exchange Program, which is the focus of the next chapter. ETEP features nearly ten times the artists (1520) as the EU pop music prizes, and accounts for a breathtaking number of performances—8012 over a fifteen-year period. It is notable that each ETEP performance is international—i.e., that they each take place in a country outside of performers’ home nations, in front of audiences with different first languages. The possibility of multiple perspectives and interpretations of songs, such as those found in John Grant’s interpretations of Ásgeir’s lyrics, run quite high. Taken at face value, the language disparity seems on par with the imbalance between western and eastern European representation; however, in context of the large scope of the ETEP platform, perhaps the European Commission’s instinct to promote a common communicative platform—a “European agora”, to quote José Manuel Barroso (2004, 5)—is actually a strategy better suited for success, especially if one end goal is for the European scene to become as globally successful as those found in the US, Latin America, and the Pacific Rim.



## **CHAPTER FIVE**

### **EUROPEAN TALENT EXCHANGE PROGRAM PARTICIPATING AND EU PRIZEWINNING ARTISTS**

The previous chapters of this dissertation have examined two interrelated subjects: (1) the cultural policy of the European Union through the Music Moves Europe initiative and the Creative Europe programme; and (2) music industry conferences and festivals as sites where these policies intersect with the European popular music industry. While the chapter on the European Border Breakers Award (EBBA) and the Music Moves Europe Award (MMEA) represent a direct engagement of musicians with the European Union institutions, the award recipients only represent around ten percent of the total number of popular acts who benefit from the support provided by EU cultural programming. Therefore, this dissertation's final chapter examines the general pool of artists who participate in these festivals and receive sponsorship from the European Talent Exchange Program (ETEP). In doing so it illuminates a method of direct engagement in which the EU uses cultural funds to directly benefit artists and musicians throughout Europe who see people from the entire continent as their potential audience, ultimately and effectively fulfilling the shift of the European Commission from "supportive" to "driving" force in the cultural policy area as identified by Kate Mattocks (2017). These artists do not wish to keep their geography of performance local, or even domestic; all have intentions on being internationally successful. This is clearly the case with Ásgeir Trausti, the Icelandic artist featured in Chapter Four who described the difficulties of maintaining a full pop-music career while performing in Iceland alone; in addition to his EBBA award, Ásgeir received support from ETEP over the course of two festival seasons, attending seven festivals in as many countries



during the 2013 and 2014 calendar years.<sup>95</sup> This represented Ásgeir's first international tour, and in many of the cases that follow, the ETEP tour is their first tour of any kind. All beneficiaries of ETEP are at the very beginning of their international performance career, with ETEP funding intended to be used solely on the circulation of these musicians internationally, throughout Europe and to a select number of overseas festivals.<sup>96</sup> The 172 festivals that have taken part in ETEP [Appendix K] received the funds from Creative Europe to cover the costs of travel for these emergent artists. Most often these artists are sponsored for several shows at festivals outside of their home country; in fact, artists are not allowed to be funded for shows in their own nation. As a result, this funding often manifests itself in a festival tour for these young artists, which in turn helps them build European rather than local or national audiences.<sup>97</sup>

This effect is perhaps best illustrated through the ETEP experience of Aurora Aksnes, a popular artist from Norway who performs under the mononym Aurora. If an artist strategically plans their ETEP year, they can spend 16 months on the roster, or effectively two summertime festival seasons. Aurora was an ETEP-sponsored artist from spring 2015 through fall 2016, and visited 25 total festivals—more than any other single act in the history of the European Talent

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<sup>95</sup> In 2013, Ásgeir performed at the G! Festival (FO), Pohoda (SK), Reeperbahn (DE), and Roskilde (DK). In 2014, he continued his participation in ETEP at Les Nuits Botanique (BE), Slottsfjellfestivalen (NO), and The Great Escape (UK).

<sup>96</sup> In 2019, the most recent year of full participation before the COVID-19 pandemic, there were five ETEP festivals outside of Europe: Rock in Rio (BR); Canadian Music Week (CA); Clockenflap (CN); Oppikoppi (ZA); and Coachella Valley Music and Arts (US).

<sup>97</sup> Fabian Holt argues that the the Scandinavian region is particularly globalized, and that popular music is a genre of performance where musicians have a specific proclivity for international and transnational movement (Holt 2017). Holt's arguments are easily expanded to include the whole of continental Europe, also. Several scholars have made similar arguments concerning the Eurovision Song Contest, perhaps most notably by Johan Fornäs, who explains that the mediation of the event and its inherent variety make it a particularly notable place to search for "rich sources of narratives of Europe" (Fornäs 2017, 181). Fornäs specifically points to the ESC's specific use of popular music as central to its overwhelming success.



Exchange Program.<sup>98</sup> This festival tour also totaled 14 countries from all parts of the European continent—Western, Eastern and Central Europe, Scandinavia, the Baltics, the Balkans, and Iceland. In an interview with Gideon Gottfried from the trade publication *Pollstar* about the impact of the European Talent Exchange Program on her early career, she stated:

For me, nothing is more important than spreading my music through live performances...

I think what ETEP does is brilliant! Helping artists get booked at festivals all around Europe, and also on radio and media [sic]. Especially in the start-up-phase when artists need it most. Considering that I have performed at quite a lot of festivals with an ETEP program this year I definitely think I have benefitted from it. I've been able to visit so many different countries, and actually have people coming to see us in every single one. I am very grateful (Gottfried 2016).

ETEP believes that the festival performances of these tours are essential for those who have successful career launches on the European scene. If the artists were playing at smaller venues and depended on word of mouth or promotion from their agents alone, audiences would be much smaller and exposure much less. As Chris Anderton notes, festivals are particularly important sites of branding for everyone involved (Anderton 2019);<sup>99</sup> Aurora was able to leverage her experience and exposure on the ETEP platform as a brand which enabled further recognition

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<sup>98</sup> In 2015, Aurora performed at Europavox (FR), Exit (RS), Galapagai (LT), Iceland Airwaves (IS), Les Nuits Botanique (BE), Live Music Festival (PO), Melt! (DE), Pinkpop (NL), Provinssi (FI), Reeperbahn (DE), Ruisrock (FI), The Great Escape (UK), and Vieilles Charrues (FR). In 2016, she performed at Colours of Ostrava (CZ), Festival Number 6 (UK), Glastonbury (UK), Krakow Live (PL), Lollapalooza Berlin (DE), Lowlands (NL), Montreux Jazz Festival (CH), Provinssi (FI), Rock en Seine (FR), Rock Werchter (BE), Roskilde (DK), and Way Out West (SE).

<sup>99</sup> After introducing more audience-driven social narratives of music festivals through the scholarship of others, Anderton adds to festival literature by specifically drawing attention to the professional side of musicking, showing how festivalization benefits musicians, agents, music industry workers, sponsors, vendors, and the festivals themselves.



throughout the industry. In January 2016, halfway through her ETEP tenure, she was awarded a European Border Breakers Award (EBBA)<sup>100</sup> and a public choice EBBA for outstanding achievement with her debut album and tour. Since 2016 she has released three albums, toured extensively, and been contracted to perform significant parts on the soundtracks of several films, including the animated features *Frozen II* (2019) and *Wolfwalkers* (2020).

From the beginning of ETEP in 2003 through the 2019 season (the last full year of the program before the COVID-19 pandemic slowed the industry), 1520 artists have taken part [Appendix L]. Of these acts, 39 have used the platform to build a tour of 10 or more festivals, and the tours from these artists have resulted in 457 performances. 266 acts have used the platform to build tours of 5 or more festivals, resulting in 1879 total performances. Aurora and Ásgeir are in many ways great examples of the ETEP group as a whole; they represent their own respective nations (Norway and Iceland), they wish to build an international following, they hope to establish a transatlantic career, etc. This is the profile of the vast majority of ETEP participants. Examining this type of artist alone, however, would only present an intergovernmental version of the European popular music industry from the artists perspective—i.e., one with the national citizenship of the artist at the center of the analysis. I wish to present a more transnational account, which means that a different approach is necessary.

Therefore, artists profiled in this chapter are ones that I believe tell the most interesting stories about ETEP acts as a whole group. In some cases, such as Superorganism, the acts are made up of band members from several different countries. Others have been active across multiple years with different acts, such as the members of the band Liima. And others such as

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<sup>100</sup> See Chapter Four for more discussion about the EU's popular music prizes, EBBA and MMEA.



Dua Lipa, Seinabo Sey, and Jain represent complex transnational identities on an individual level, both on stage and within the music industry. The first section of the chapter examines artists from throughout Europe. The second half of the chapter focuses on performers from one nation—Sweden—to show how both ETEP and Creative Europe tend to privilege acts who embody the “unity in diversity” motto of the European Union institutions. Ultimately, these artists as a whole challenge what it means to be a European in the current moment. Is European identity inherently tied to race? The Swedish EBBA/MMEA-winning acts point to a definitive no, as the EU awards funds in a diversely disproportional way. Is European identity tied deeply to the nation-state level? Dua Lipa’s and Jain’s reception of EU awards and participation in ETEP reveal otherwise, as their identities are tied up in places outside of England and France, respectively. Are the European nations actually pitted against one another in competition, as is suggested by the model of the Eurovision Song Contest? Many ETEP bands and their musical objects must often be attributed to multiple nations, with exceptional examples such as Liima and Superorganism recording five or more national representations.

This chapter also significantly rounds off the question of identity within these overall frameworks. Whereas the previous chapters examined the EU (Chapter One), the convened music industries (Chapter Two), the sites of mass performance (Chapter Three), and the direct intersection of civil service and artistic performance (Chapter Four), Chapter Five engages artists as perhaps the most significant symbols of the complexity found in European identity. This collection of artists and the popular music industry structure within which they create and perform runs almost completely counter to the current created by the artists and audiences in the Eurosceptic, right-wing white nationalist communities of many parts of Europe (Teitelbaum 2017). The artists also provide stark examples of a Europe where the various nations, regions,



cities, and neighborhoods are significantly connected and networked. In this case, it is evident why the EU institutions are so keen on working deeply with the popular music industry.

### **European Acts in the European Talent Exchange Program**

*Dua Lipa (United Kingdom/Kosovo)*

Aurora is only one example of artists who have used ETEP as a platform to kickstart a very successful international career, and in comparison to some, her success has been relatively modest. There are in fact several examples of artists who have arguably achieved global superstar status with the ability to headline festivals and sell out stadiums. Adele, winner of fifteen Grammy Awards (including two each for Album, Record, and Song of the Year), kicked off her European career in ETEP, playing at both Rock Werchter (BE) and Eurosonic (NL), and began 2009 with an EBBA award for her debut release, *19*. Two months later she received a Grammy award for Best New Artist. Mumford and Sons performed at five ETEP festivals in 2010—Montreux Jazz (CH), Way Out West (SE), Benicassim (ES), Lowlands (NL), Pukkelpop (BE)—and won an EBBA award in January 2011. Stromae, a Belgian rapper who performs in French, used ETEP to sponsor performances at three festivals in French-speaking areas: Les Eurockéennes de Belfort (FR), Vieilles Carrues (FR), and Paléo Festival (CH); following his time with ETEP and his EBBA award in 2011, he began headlining European festivals and toured the United States with Janelle Monae as his *opening* act, including a sold-out show at Madison Square Garden in New York City—the first time a Francophone performer had headlined that particular arena (Ali 2015). Sam Smith, an ETEP alum performing at four festivals—Bråvalla (SE), Haldern Pop (DE), Lowlands (NL), and Rock Werchter (BE)—won four Grammy awards in 2015 for the same release he toured in support of through ETEP in 2014. Stormzy, a London-



based grime performer who played six festivals as an ETEP sponsored artist in 2016—Dour (BE), Exit (RS), Le Printemps du Bourges (FR), Øyafestivalen (NO), Roskilde (DK), and Way Out West (SE)—headlined Glastonbury, arguably the largest festival in Europe, less than three years later in May 2019.

Perhaps the most recognizable ETEP alumnus of the past several years, however, is Dua Lipa. In 2016, Dua Lipa participated in the program, performing at five ETEP festivals—Eurosonic (NL), Frequency (AT), Lowlands (NL), Pukkelpop (BE), and Way Out West (SE), and won an EBBA award at Eurosonic in 2017. Following this award, Dua Lipa went on a two-year global tour, playing in Europe, Asia, North America, and South America, and performed at 17 festivals throughout Europe. She has also won three Grammy awards for the two albums she has released, the most recent of which, *Future Nostalgia* (2020), was nominated for Song, Record, and Album of the Year.

Dua Lipa used Eurosonic 2016 and the 2016 European Talent Exchange Program to kick off not only her European career, but also her live music performance career in general. She had been signed to the Warner Brothers record label a few months prior, and had released two singles before the Eurosonic festival, but her performance at Vera, a small club venue at the festival in Groningen, was the first official performance that she had with a band. Over the course of a year, Dua Lipa performed throughout Europe, using four ETEP festivals as a framework to build a larger tour that also took her to the United States.

Eurosonic [2016] was the very first show I did with my band. It was definitely the first festival I did with my band. It was really exciting for me to get started, to start the live show. I feel like now I've grown so much as an artist, and it kind of started in Groningen. And yeah, it's exciting to come back and kind of see how everything has progressed, to



have the support of Europe, and be back to collect an award like the European Border Breakers Award, it's insane. It's truly amazing... Last year was my favorite year of my whole life. There were so many things that made it really special. I loved doing a whole European tour, to get the opportunity to travel and see places I have never been before, to get to meet people all over the world, to share experiences with them, that's the most special thing to me (FaceCulture 2017a).

During the 2016 ETEP season, Dua Lipa played four ETEP-sponsored shows: Frequency (AT), Lowlands (NL), Pukkelpop (BE), and Way Out West (SE), and also two other ETEP festivals in England—Glastonbury and Secret Garden Party—that were ineligible for sponsorship because they are were in her home country; she also played two other festivals that were not part of the ETEP network—Zurich Openair (CH)<sup>101</sup> and Flow (FI). She used these festivals to build a larger European tour that took her to venues in Germany, Italy, Ireland, the Netherlands, Belgium, and Austria, and then continued the festival circuit for the next two years, playing Longitude (IR), Benicassím (ES), Rock Werchter (BE), Montreux Jazz (CH), Open'er (PL), and Glastonbury (UK) in 2017, and Lollapalooza Berlin (DE), Electric Picnic (IR), Leeds Festival (UK), Reading Festival (UK), Lowlands (NL), Pukkelpop (BE), Sziget (HU), Lollapalooza Paris (FR), Tomorrowland (BE), Mad Cool (ES), and Ruisrock (FI) in 2018. In 2019, she focused mainly on recording *Future Nostalgia* and only played a handful of theater shows in both Europe and the United States. Dua Lipa's upward trajectory has been dramatic, and significantly fueled by performances at festivals within the ETEP network.

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<sup>101</sup> Zurich Openair has since joined ETEP, in 2017.



### *Walking On Cars (Ireland)*

Another great example of the bounce that participating in ETEP can have for an act is evident through the experience of Walking on Cars, a five-piece band from Ireland that participated in ETEP in 2016-2017 and received an EBBA in January 2017 based on the international performance of their debut album *Everything This Way*. The album was initially released only in Ireland, where it reached #1 on the Irish Albums Chart during February 2016.<sup>102</sup> The group formed in 2010 and toured exclusively in Ireland and the UK for their first six years, with the exception of a weeklong three-date tour through the United States (New York City, San Francisco, and Los Angeles) in September 2014. Following the success of *Everything This Way* and its' lead single "Speeding Cars", which charted in the top-20 in Ireland, New Zealand, Austria, Germany, Switzerland, Belgium, the Netherlands, and the UK, the band embarked on a club tour of Europe, including shows in the UK, Germany, Netherlands, Austria, France, and Switzerland in 2016, and Belgium, Netherlands, Germany, Switzerland and Czech Republic in 2017.

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<sup>102</sup> The Irish Albums Charts feature artists from around the globe with sales in Ireland, and very much reflect global trends. In 2016, 6 out of 27 albums in the charts were from Ireland. For context, the other #1 albums on the Irish charts in 2016 were *Purpose* by Justin Bieber (CA), *Blackstar* by David Bowie (UK), *25* by Adele (UK), *2* by The Gloaming (IE), *Cut Loose* by Mike Denver (IE), *Lemonade* by Beyoncé (US), *Stayin' Up All Night* by Nathan Carter (US), *A Moon Shaped Pool* by Radiohead (UK), *Dangerous Woman* by Ariana Grande (US), *Greatest Hits* by Bruce Springsteen (US), *The Getaway* by Red Hot Chili Peppers (US), *Ellipsis* by Biffy Clyro (UK), *Chaleur Humaine* by Christine and the Queens (FR), *Picture This* by Picture This (IE), *At Swim* by Lisa Hannigan (IE), *Glory* by Britney Spears (US), *We Move* by James Vincent McMorrow, *Skeleton Tree* by Nick Cave and the Bad Seeds (AU), *Illuminate* by Shawn Mendes (CA), *x* by Ed Sheeran (UK), *Revolution Radio* by Green Day (UK), *Walls* by Kings of Leon (US), *You Want it Darker* by Leonard Cohen (CA), *The Heavy Entertainment Show* by Robbie Williams (UK), *Hardwired...to Self Destruct* by Metallica (US), and *Glory Days* by Little Mix (UK). List available at Irish Recorded Music Association, "Irish Albums Charts", <<https://www.irma.ie/#chartTab2>>.



In addition, Walking on Cars is a great example of how even the most successful domestic artists in Europe still need assistance in making the next step to the European level, even if they do perform in the industry's preferred language of English (see Chapter Four). At the 2017 edition of Eurosonic, after receiving an EBBA award, the band members talked to the staff of FaceCulture magazine about the experience of touring Europe after spending several years building momentum in the British Isles. Lead singer Patrick Sheehy discussed that having international success was always a goal:

I supposed we always imagined that we would go further afield, like around Europe and America. Germany and Holland have been very good to use since the album came out. We get to tour there now for a couple of weeks every year. So it was always on our agenda to get outside of Ireland.

Sheehy went on to explain that the speed of success was somewhat of a shock though, given how long they had spent building up a fan base in their home country:

[Back home in Ireland] it took us four or five years to kind of get to where we are now, so we imagined that it would take maybe two or three years to go the same [internationally], but it all happened in just over one year. It kind of escalated very quickly and we were doing promo all over the world.

Later on in the interview, the group members discussed how the Eurosonic festival, the European Talent Exchange Program, and the European Border Breakers Award was crucial to the next stages of development in their career. Sheehy again explained that Eurosonic was “great to give new artists a chance to make it to the next step.” Sheehy's bandmate, SORCHA DURHAM, connected the ETEP platform to the conversation as well:



And I suppose [ETEP] is a great platform as well if you are looking to get into the festival scene around Europe, because there are a lot of these amazing festivals. And all of the promoters and bookers are here [at Eurosonic] trying to find new bands and new talent. So it is a good stepping stone to get out there in Europe (FaceCulture 2017b).

Durham continued by saying that they “would like to do more festivals around Europe this summer [in 2017]”. Following Eurosonic, used the European Talent Exchange Program to book two festivals: Colours of Ostrava (CZ) and Pukkelpop (NL) for the 2017 summer season, and then used that momentum to book nine more through 2019, before the COVID pandemic shuttered the 2020 season. In addition to the two ETEP bookings, Walking on Cars booked festival shows in seven countries: OpenAir Gampel (CH), Rock am Ring (DE), Rock im Park (DE), Pinkpop (NL), Isle of Wight (UK), Festivalpark (BE), Rock Werchter (BE), TRNSMT (UK), and Spring Break (PL).

### *Jain (France)*

Jeanne Galice, who goes by the stage name Jain, is a French singer-songwriter who has toured Europe and the United States extensively since the beginning of her performance career in 2015. Jain, who is of partial Malagasy descent through her mother, spent her childhood traveling with her parents to various posts in the French foreign service. During her years in Pau as a child, she studied percussion. At nine years of age, she moved to Dubai, where she learned darbuka.<sup>103</sup> Four years later her family was relocated to a post in Brazzaville, Congo, where Jain began to learn about popular styles and immersed herself in local music scenes, supplemented by recordings that her Congolese friends were listening to: American soul, and Motown, and

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<sup>103</sup> This is the name of the drum as listed by Jain in an interview with the online media platform Faceculture. The Darbouka is a goblet drum similar to the doudou found in Egypt.



Jamaican reggae. All of these experiences are evident in the sound of Jain’s music—Arabic rhythms, African popular music sounds, French EDM programming, and traditional rock instruments such as guitars, basses, keyboards, and drum set. When asked in an interview by Sony Music Poland about the sounds of multiple cultures in her music, Jain replied:

It is not something that I [set out] to do, it is something that is like me, is like myself. I grew up in different places. When I was a teenager I was living in Abu Dhabi, in Congo, in Dubai. And so that is just who I am. I have a family with different cultures, and it is part of my own history. I think that music looks like people like me (Sony Music Poland 2019).<sup>104</sup>

This is a sentiment that Jain has echoed in many of her public interviews. She consistently presents her musical identity as one that was formed in several places throughout her teenage years, and even makes this evident in the lyrics of her songs. The most prominent example of this is in the song “Come”, which to date has been her largest successful single. In both the third verse and the bridge of the song she states “My soul is in Africa,” first performed roughly in half-time of the cadence of all other lyrics in the song. The phrase stands out not just because of their slower speed, but also because the regular instruments of the song—guitar, keyboards, bass, and drums—fall away away in favor of trombones, which make their first appearance at the line. Other than the hook that sounds throughout the chorus, it is perhaps the most striking section of the song.

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<sup>104</sup> This is an excerpt from an interview with Sony Music Poland at the 2019 Open’er Festival in Gdynia, Poland. Of the Eastern European nations that take part in ETEP, Poland has the most festivals in the program, with seven total. Open’er is the longest tenured ETEP festival in Poland, having joined the program in 2009. In all, 26 ETEP artists have had performances sponsored at the festival so far, and as evidenced by Jain, the festival continues to book ETEP alumni after their time in the program has ended.



It was also in Congo that Jain became familiar with the music of Miriam Makeba, who became the inspiration for one of her earliest hits in France. When asked about Makeba and the song Jain wrote about her in an interview, she said:<sup>105</sup>

Her voice is so warm. And I like this figure of a strong woman. She really inspired me, and I realized that a lot of my [French] friends didn't know about her and I found that very sad. That is why I really wanted to make a song about her, for my friends and the people of my generation, so that they would type on the computer [i.e. "look up"] who she was... She fought against apartheid, and against racism, and it is an actual fight today in Europe, and all over the world. It was very important, and like I said, the main thing is, even if I am not South African, a lot of my friends of my age, with every origin, didn't know about her. I just wanted people to really know her name, because she fought for it (FaceCulture 2016c).

This song, simply titled "Makeba", explicitly celebrates the human rights mission of Miriam Makeba, and performed well throughout Europe upon release, charting in 17 countries.<sup>106</sup>

Upon her return to Paris in 2013, Jain began to work more extensively in electronic music and started to produce her own work in partnership with Maxime Nouchy, known by his stage name Yodelice. She released her first songs via Myspace, and then in 2015 released her first album, titled *Zanaka*, on Yodelice's Spookland label, with international distribution by Sony

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<sup>105</sup> It should be noted that Faceculture presents itself as a European/International media company, rather than as Netherlandish. As such, they conduct as many of the interviews in English as possible in order to reach a larger audience, even when the interviewer and interviewee speak a similar non-English language. All of the interviews by Faceculture in this dissertation were therefore conducted in English, and not translated by the author.

<sup>106</sup> "Makeba" reached charts in Austria, Belgium, Bosnia & Herzegovina, Estonia, France, Germany, Greece, Iceland, Ireland, Italy, Luxembourg, Netherlands, Poland, Portugal, Spain, Switzerland, and the United Kingdom.



Music and Columbia. The song's breakout hit was "Come", a song that she had written at age 16 in Brazzaville. The song charted in twenty European countries,<sup>107</sup> reaching the number one spot in both France and Spain, and the top ten in Belgium, and certified platinum or double platinum in Italy, France, and Poland. In all, four singles from the album ("Come", "Makeba", "Heads Up", and "Dyanabeat") charted in multiple European countries.

Jain also undertook a significant festival tour to promote the album. In 2016, she joined the ETEP roster and performed at ETEP festivals in five different countries: Les Nuits Botanique (BE), Paléo (CH), Reeperbahn (DE), Sziget (HU), and The Great Escape (UK). In addition, she performed at five other festivals that were not affiliated with ETEP, and went on an extensive tour of thirteen French festivals where her performances were not eligible for ETEP sponsorship because they were inside her home country.<sup>108</sup> Her festival tours, in addition to the performance of her songs from *Zanaka* on international European charts, garnered Jain an EBBA award in January 2017. Following her time in ETEP and her receipt of the EBBA, Jain has continued the pattern of performing at festivals throughout Europe, and broadened her approach to the United States as well. In 2017 she performed at 13 festivals in six countries, five of which are in the ETEP network: Rock en Seine (FR), Secret Garden Party (UK), Les Eurockéennes de Belfort (FR), Rock Werchter (BE), Glastonbury (UK). The 2016 tour also included a stop at Lollapalooza in Chicago. In 2018, Jain took a break from extended touring to work on her

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<sup>107</sup> "Come" charted in the following European countries: Austria, Belgium, Bosnia & Herzegovina, Bulgaria, Croatia, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Italy, Latvia, Netherlands, North Macedonia, Poland, Slovenia, Spain, and Switzerland.

<sup>108</sup> Non-ETEP festivals included Summerville (CH), Ronquières (BE), Apolide (IT), Les Francofolies de Spa (BE), and Park Fest (TR). Jain's French festival performances included Festival de Paille, Festival de Brive, Les Vieilles Charrues, Festival de Poupet, Les Francofolies de La Rochelle, Festival Terres du Son., Festival Musilac, Festival Garorock, Festival Paroles et Musiques, Festival Art Rock, Festival Mythos, Unlimited Festival, and Village du Festival.



second album, *Souldier*, but still performed at Mad Cool in Spain. After the release of her second album in late 2018 she continued her practice of festival performances in the 2019 season, performing at fourteen festivals in nine countries, including several outside of Europe: Baalbek Roman Ruins (LB), Coachella (US), and three South American editions of Lollapalooza in Sao Paulo (BR), Santiago (CL), and Buenos Aires (AR). That year marked a return visit to three ETEP festivals: Sziget (HU), Mainsquare (FR), and Eurockéenes de Belfort (FR), plus the return to the family of Lollapalooza festivals.

*Superorganism (United Kingdom/South Korea/Australia/United States)*

Superorganism is perhaps the most inherently transnational act in the ETEP network's history. The group is based out of London, but the members are from around the globe: the lead singer, Orono Noguchi, is Japanese and spent a significant portion of her formative years in the United States; the instrumentalists from the band are from the UK, and the backup singers are from South Korea and New Zealand. While the group now lives together in a London apartment, their first songs were written by sharing sound files when the instrumentalists were still in New Zealand and Noguchi was in Japan during a break from her high school schedule; she spent the semesters in Maine, and breaks with her family in Japan. The band members met each other over the internet, met up at a show in Japan, and then began sharing musical ideas via email and social media while living across the world. Once the group moved into the same London flat, they continued to create music the same way; in an interview with the BBC, Noguchi explained that the group continues to work isolated in their own rooms, sending the sound files to one another over the internet; Noguchi explained that "the internet is just a fundamental of the band—most of us know each other through the internet, we came together over the internet, and so we work over the internet" (Savage 2018). Like Aurora and Dua Lipa, the group seems to thrive in festival



settings; Christopher Young, who performs in the group under the stage name “Harry”, said the following about festivals in an interview with *The Line of Best Fit*:

Since doing this I’ve been to so many festivals...I went to Primavera [in Spain] in 2016; we started the band at the end of that year, and I actually feel in some way that going to that festival opened my eyes to the breadth of possibility within modern music. There was a fantastic lineup and a great vibe. When I was a kid, I used to go to Leeds Festival as well. Looking back, going there to camp with no tent, no wellies for it then to just piss it down all weekend, with about £20 to my name and a box of beers, I’m like ‘What was I doing?’... That would absolutely mess me up these days, but back then I loved it.

It is notable that he identifies festival spaces as places to experience the widest array of musical possibilities. This really becomes a fundamental part of the group’s sound, which is full of intense digital programming, sound effects that are both digitally recorded and performed analog<sup>109</sup>, and visual art both projected and danced onstage; Superorganism’s eclectic performance at Way Out West in 2018 was perhaps the most postmodern of all of the performances I witnessed in two years of festival-based fieldwork. Many of the songs written while the group was scattered around the world became the singles Superorganism played on their ETEP tour, which set a single-season ETEP record of nineteen festivals in fifteen countries, a larger footprint than the one found in Aurora’s two-season ETEP tour;<sup>110</sup> the only group with

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<sup>109</sup> One of the most widely seen performances of Superorganism online is their Tiny Desk Concert on NPR, which includes unconventional sounds and instruments such as amplified blowing of bubbles, squeezing inflatable dolphins, bird whistles, bubbling water in a glass with a straw, and stirring rocks in a bucket. The performance is available on YouTube: <https://www.youtube.com/watch?v=2K49QKVR0p0>.

<sup>110</sup> In 2018, Superorganism played the following festivals: Best Kept Secret (NL), By:Larm (NO), Europavox (FR), Iceland Airwaves (IS), INmusic (HR), Les Eurockéennes du Belfort (FR), Les Nuits Botanique (BE), Melt! (DE), Metronome (CZ), Open’er (PL), Øyafestivalen (NO),



as large a geographic performance spread is Liima, a group which took three years to achieve the same number of nations as Superorganism.

*Liima (Denmark, Finland)*

A nice example of the continental effect of ETEP on its participants is visible through the band Liima, which takes its name from the pan-Nordic word (Finnish included) for “glue”, which is appropriate because the group and its musical process cannot be assigned to one country, and is rather a fusion of several European places. The band itself is an amalgam of two acts: the Danish band Efterklang, featuring Casper Clausen on vocals, Mads Christian Brauer on electronic instruments, and Rasmus Stolberg on bass; and the Finnish session percussionist Tatu Rönkkö. Both Efterklang and Rönkkö had previously been associated with ETEP—Efterklang on their own in 2013, and Rönkkö in 2007 as the drummer for the Finnish singer Islaja. In 2016, Efterklang and Rönkkö formed Liima and recorded their debut album, *ii*. The album is truly a transnational performative object. It was recorded in Berlin at a studio managed by Antonio Pulli, an Italian sound engineer who relocated from Rome to Berlin in 2014;<sup>111</sup> it features cover artwork by a Danish graphic designer and imagery from a photographer in the United States. For their second album, *1982*, Clausen reported that the songs were written during the band’s residencies around Europe: London, Copenhagen, Viseu (PT), and Berlin, and recorded at a studio in Finland.

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Paléo Festival (CH), Primavera Sound (ES), Provinssi (FI), Pukkelpop (BE), Roskilde (DK), Siren’s Call (LU), Way Out West (SE), and Zürich Openair (CH).

<sup>111</sup> Antonio Pulli is an accomplished engineer who has recorded many European artists, such as Nils Frahm, Hildur Guðnadóttir, Ólafur Arnalds, and Adrea Beli. More about Pulli can be found at his website: <https://www.antoniopulli.com/>



In addition to their recording work, Liima's festival results are also textbook examples of what ETEP and Creative Europe strive to achieve via their cultural policy work and sponsored artists' production—performers and agents from various countries producing materials that cannot be pinned down to one locality, nation, or region of Europe. The results become even more impressive when both Efterklang and Liima are collectively considered. Efterklang in particular was very active in ETEP, performing at 10 festivals in 8 countries.<sup>112</sup> After joining with Rönkkö in 2016, Liima would become one of the top-three performing ETEP acts during that year's cycle, appearing at 8 ETEP festivals in 8 countries.<sup>113</sup> Additionally, Liima used the ETEP platform to build an entire festival tour during the 2016 season, including 10 additional non-ETEP festivals. All told, the members of the group used ETEP as a springboard to perform at 28 festivals in 15 total countries.<sup>114</sup> Much like the touring path of Aurora and Superorganism, Liima's ETEP footprint hits the entirety of the continent: the band is from the Nordic countries; they record their albums in Central Europe; they use production agents from Southern Europe; they reside in the Iberian Peninsula, the UK, Central Europe, and Scandinavia; and they tour extensively in the Baltics, Central Europe, Northern Europe, the Balkans, Italy, and Western Europe.

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<sup>112</sup> In 2013, Efterklang performed at the following festivals: Best Kept Secret (NL), c/o pop Festival (DE), End of the Road (UK), Haldern Pop (DE), Le Printemps de Bourges (FR), Les Nuits Botanique (BE), Øyafestivalen (NO), Positivus (LV), Reeperbahn (DE), and Winterturer Musikfestwochen (CH).

<sup>113</sup> In 2016, Liima performed at the following ETEP festivals: Haldern Pop (DE), Iceland Airwaves (IS), Les Nuits Botanique (BE), Off Festival Katowice (PL), Øyafestivalen (NO), Positivus (LT), Tallinn Music Week (EE), and Way Out West (SE).

<sup>114</sup> In addition to their ETEP sponsored performances, Liima also performed at the following festivals that are not part of the ETEP platform: Flow (FI), Spot (DK), Immergut (DE), Zdravo Mladic Festival (MK), Impulse (CT), Beaches Brew (IT), Spilla (IT), Kulturos Naktis (LT), Arctic Arts Festival (NO), and Amsterdam Woods Festival (NL).



The group's tenure with the ETEP platform is also yet to be fully closed off. In early 2021, the group's singer, Casper Clausen, released a solo album titled *Better Way*. When the live performance sector of the European popular music industry resumes activity and tours can be fully planned, Clausen is preparing to fully participate in the ETEP platform yet again. He has already been signed on as a sponsored artist for 2021, even though no festivals are holding performances; it is understood that he will be participating at events once they are again underway. He was a featured performer at the virtual edition of Eurosonic in January 2021, performing a livestreamed set at the 3FM virtual stage.

Another interesting aspect of Liima's European identity is the method in which they create the music that is recorded and performed on tour. For each of their two albums, the band completed "residencies" in four different areas of Europe: Berlin (DE), Madeira (PT), Istanbul (TR), and Porvoo (FI). In these residencies, the group will convene and begin creating music that is of the specific place and time where and when the group is working. For example, the members of the group have specific interpretations of the sounds of their records, as evidenced in a 2016 interview where Rasmus Stolberg and Tatu Rönkkö explained the differences between the settings of Istanbul and Madeira. Stolberg begins by explaining that Istanbul was not as they had expected, which was reflected in the musical output:

In Istanbul, we had expected it to be a nice climate, but when we got there it was freezing. We were working in this room and I had damp socks for the whole week. We didn't think we had come up with anything good, but then it just turned into something... There's definitely a darker sound on the songs we wrote there—more techno influenced. It reflects that it was dark and cold and maybe we were a little miserable. You can hear it in the songs.



Rönkkö continues by contrasting their experience in Portugal:

In Madeira it was sunny and we could see outside... It was like a completely different setting and the songs sound happier. With a song like ‘Amerika’, I can remember the moment. It sounds different every time I hear it, because it has grown, but I can still remember where we were and what it felt like when it started (Hampson 2016).

This suggestion is interesting, in that it shows that the group members find their experiences in these far-flung spaces in Europe important to their artistic output. These areas, and in particular the spaces that the group uses in them, affect their mood, which in turn is felt in the final product.

In addition to the spaces they use to create and record, the group’s method is also very important to the geography of the band. In interviews, the musicians explain that the atmosphere at each residency is very diplomatic and democratic; according to Stolberg: “You improvise, you record, you listen. You make it together. It makes it very easy to leave your ego at the door. If there is only one person writing, it probably won’t work out. If one person doesn’t feel it, then it’s not happening” (Hampson 2016). The group has also said that the residencies are not closed affairs—often times the creation happens in front of audiences, both invited and spontaneous. In the first residency in Finland at the Meidän festival curated by violinist Pekka Kuusisto, the group convened to create music in front of audiences over the course of two weeks, and the finished products were later recorded for inclusion on their debut album, *ii*. Rönkkö also highlights that the live audiences are essential to the creative process: “the songs only come alive when we play them to people... That’s when we refine them. We’re watching people dancing and reacting... It’s like you’re playing in a rehearsal space, but a stranger could just walk in and watch. The meeting between us and them creates something special” (Hampson 2016). This set the model for eight residencies that have followed, and also established the group’s affinity for



performing at festivals in all corners of the continent. The group has adamantly insisted that they do not fit into any particular “scene” in Europe, rather that they choose to produce a type of music that will in some way connect with an audience no matter where they perform. This multi-sited production reflects an interest that the EU has in interacting with artists. In the New European Agenda for Culture, the Commission specifically targets artists who are “highly mobile across national borders”, because “their mobility strengthens the common European cultural space and fosters participation in European integration” (Commission 2018, 3).

### **Swedish Artists in the European Talent Exchange Network**

Liima and Superorganism are two particularly strong examples of musical acts that are inherently transnational, primarily due to the international makeup of their members. Jain and Dua Lipa are also to significant examples of how transnationalism can be seen in the identity of an individual musician, mainly through a complex familial background and multinational personal history. These artists, however, are exceptional examples within the ETEP platform and EBBA/MMEA framework. As previously mentioned, 1520 acts from 26 countries have taken part in ETEP through 2019, the last full year of the program before the COVID-19 pandemic disrupted the European festival industry, and most artists who participated in the program or received a pop music prize resemble Ásgeir Trausti as an individual artist or Walking on Cars as a musical group—acts that fit cleanly within one national identity, successfully seeking to perform internationally throughout Europe. Scandinavia as an entire region and Sweden as a particular nation counter this trend, however, with outsized general participation and comparatively more diverse artists, especially when compared to the demographics of the nation as a whole. The difference between the ETEP platform and the EBBA/MMEA award framework



also becomes stark when it comes to the Swedish winners of awards. This section of the chapter will focus on this northern corner of Europe, beginning with an examination of Scandinavia within ETEP to show the overall importance of Nordic artists to the industry as a whole, and concluding with profiles of Swedish award winners to highlight the particular attention to diversity from the EU institutions that have competence in the cultural policy area.<sup>115</sup>

In general, Scandinavian acts have disproportionately punched above their weight in ETEP, and subsequently in the EBBA awards platform. At first sight, it may appear that the United Kingdom is the highest performing nation in the ETEP program, as they have the most participating artists. However, when the results are weighted by population the Nordic nations outperform the UK by a wide margin [Appendix I]; each Nordic nation is in the top ten, with Iceland, Norway, and Denmark in the top five. The region as a whole outperforms every other European nation besides Ireland and the Netherlands. The Nordic countries of Sweden, Denmark, Finland, Norway and Iceland have a combined population of 27.3 million people;<sup>116</sup> no nation with a similar or greater number of residents even comes close to the Nordic artist/population ratio, and only the Benelux region (which houses the headquarters of ETEP, Eurosonic, and Creative Europe) narrowly exceeds it. The Nordics actually outpace the other

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<sup>115</sup> This is a stark divergence from many scholarly narratives involving popular music from the Nordic region. A good encapsulation is seen in the *Oxford Handbook of Popular Music in the Nordic Region* (Holt & Kärjä 2016), where 20 authors explore as many topics within the region's music industry. In terms of Scandinavian geography, the text is quite diverse, with all spaces of the Nordic region finding coverage, including Iceland (Holt 2017, Mitchell 2017, Dibben 2017, Cannady 2017), the Faroe Islands (Green 2017), and Karelian Russia (Suutari 2017), in addition to exploration of the larger nations of Denmark, Norway, Finland, and Sweden, and of the indigenous Sami populations. In terms of racial diversity, however, the text is not quite as successful, only three authors discuss issues of race in Scandinavia, and those that do (Hawkins 2017, D'Urso 2017, and Marstal 2017) limit their genre choices to those that have been historically classified as "black music."

<sup>116</sup> UN population projections for Scandinavian countries in 2019 are as follows: Denmark: 5,809,588; Finland: 5,550,404; Iceland: 343,479; Norway: 5,457,423; Sweden: 10,160,547.



European regions by a wide margin in this category, including Western Europe as a whole [Appendix J]. The immediate standout nation in this area is Iceland, with an Acts/Population Ratio score eight times higher than second-ranked Ireland, and over fifty times higher than the European average. This is ultimately because Iceland has a tiny population in comparison to other peer ETEP nations. Iceland is the second-smallest nation in ETEP overall,<sup>117</sup> and the smallest nation with ETEP sponsored acts by far—all other nations with acts in the program have at least one million inhabitants, and the overall average population of European ETEP nations is 17.37 million.<sup>118</sup> In fact, all five Nordic nations fall well below this average population.

Nordic significance within the ETEP program is also reflected in the results of the European Border Breakers Awards (EBBA) and the Music Moves Europe Talent Awards (MMEA) the annual popular music prize given out by the European Commission to ETEP participants (see Chapter Four for more on the popular music prizes). The EBBAs were awarded to 147 acts between 2003 and 2018; Nordic artists won the award 38 times. For context, the Benelux nations, a region with similar population and ETEP participation rates, only featured 19 artists—half as many as the artists from Nordic nations [Appendix F]. After the 2018 season, the European Commission retired the EBBAs and instituted the MMEAs in their place. The MMEAs shifted towards a nomination system, with artists identified at the Reeperbahn conference in September, with the winners announced at Eurosonic the following January. From the artists’

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<sup>117</sup> The Faroe Islands are the smallest participant nation within the ETEP framework, as the G! Festival in Thorshavn routinely books 1-3 artists from the ETEP roster every year. The nation has yet to feature an ETEP-sponsored act, however, thus making Iceland the smallest nation with sponsored artists.

<sup>118</sup> The United States and South Africa are left out of the average-population calculation because non-European nations are only eligible by definition to have festivals in the ETEP platform. Russia is also not included due to its ongoing occupation of Crimea and the military conflict in the Donbass region of Ukraine.



standpoint the nomination is the real prize, as each nominated act receives a significant amount of free publicity from ETEP, the Commission, and the European Broadcasting Union, and guaranteed high-profile performance venues and timeslots at both Reeperbahn and Eurosonic. Thus nominees, rather than winners, are the important measure for this analysis. Since 2018, 71 total acts have been nominated for MMEA awards [Appendix G] The outsized Nordic influence has continued in this area as well, with fifteen acts from the region nominated in the three-year span. For comparison, the Benelux nations have a total of twelve nominees. For each award, Nordic winners/nominees represent a full one-quarter of the recognized acts, while only representing just under five percent of the total population of the European nations participating in the program, and 3.5 percent of the population of Europe as a whole [Appendix H]. For even further evidence, consider that France, the United Kingdom, Germany and Italy—the four largest nations in Europe, with over 278 million inhabitants—have a *combined total* of 50 EBBA winners and 15 MMEA nominees; these four countries have 47 percent of the total population of European ETEP nations, but only one-third of the EBBA winners and 25% of the MMEA nominees. When the size of the Nordic region is considered, artists from Denmark, Finland, Iceland, Norway and Sweden outperform other European artists in impressive fashion. This is quite significant in a platform that the European Commission sees as an effective form of identity creation; it shows that in this artistic sector, Nordic artists are a driving force for norms, both technically and culturally.

The Swedes, who represent six percent of the ETEP artists and eight percent of EBBA and MMEA winners, are among the most racially and ethnically diverse of any nation in this platform. In particular, the EBBA and MMEA winners and nominees from Sweden are significantly more diverse than the average; one-third of Swedes who have won the pop music



prizes from the Commission are Swedes of color, contrasted with one-sixth of all European winners. One facet that compounds this is that the Swedish winners of the Commission's popular music prizes are arguably more proportionally diverse than Sweden itself—if we think about this in terms of racial diversity as the term is presented in the United States. However, it is hard to make these types of claims about racial demographics in Sweden because statistics on race and ethnicity are not officially collected or presented. However, Statistika Centralbyrån (SCB) does gather information on immigration and live births, which very much informs demographic trends in Sweden. According to the most recent SCB immigration statistics, 80 percent of the Swedish population were Swedish-born, with a full 20 percent of the Swedish population foreign-born (Statistika Centralbyrån 2021). This holds true for the awards recipients: four of the five artists of color from EBBA and MMEA were born in Sweden also. However, other statistics that suggest “diversity” are the SCB subheadings of “born in Sweden”: (1) Swedish-born with two Swedish parents; (2) Swedish-born with one Swedish parent; and (3) Swedish-born with foreign-born parents. Of the entire population of Sweden, only 13.2% have at least one foreign-born parent.

Clearly, the SCB immigration statistics do not directly represent race—two foreign-born parents of a Swedish-born child could easily come from Denmark or Norway instead of Senegal or Afghanistan, or any other nation where the main demographic is white; the “two Swedish-born parents” could also be Swedes of color. It does, however, show the Swedish interpretation of “diversity”, in that it is more based on where someone is born as opposed to the heritage of the individual, and that the immigrant experience in which race in Europe is so often intertwined is central to the understanding of ethnicity in Swedish context. It also matches a European Commission understanding of diversity on the European continent as being driven by a compound of mobility and agency throughout the Schengen Area and Single Market nations, not



just those concerning race and nationality. The next sections of the chapter each discuss in chronological order the Swedish artists of color who were chosen by the European Commission for a popular music prize, thus presenting a complex image of Sweden to the rest of Europe, and in many cases, the world.

*Arash (EBBA 2006)*

The first Swedish winner of an EBBA award was a white Swede, Ana Johnsson in 2005 for her tour supporting the international release of her album *The Way I Am* (Johnsson 2004). Since Johnsson's EBBA, a Swedish artist has been recognized by the European Commission every year except for 2017. In 2006, an EBBA was given to a Swedish person of color; Arash won the honor for Sweden on account of his success with the single "Boro Boro" (Arash 2005), which charted in 5 European countries. Arash and his family immigrated to Sweden from Tehran when he was a child, thus making him the one Swedish winner who fits the "foreign-born" category from SCB. His success was rather quick—he was able to embark on an international tour shortly after the release of his first song. What is perhaps most interesting about his winning work is that it has almost no sonic markers or ties to Sweden—it is primarily a pop-electronic record with musical concepts most often associated with the Persian world, and is sung entirely in Farsi, Arash's native language. Concerning national and ethnic identities, what is even more complicated about the example of Arash involves his post-EBBA career. In 2009, he was chosen to represent Azerbaijan in the Eurovision Song Contest, in conjunction with the Azeri singer Aysel Teymurzadeh. During the build-up to the ESC event, Arash discussed his strong Azeri identity passed down from his great-grandfather as a central part of deciding to represent Azerbaijan in the contest.



*José Gonzales (EBBA 2007)*

The following year, José González won a 2007 EBBA after performing in festivals in the Netherlands, Belgium, Spain, England, and Scotland. His international debut album, *Veneer* (González 2003), went gold in Australia, platinum in both Sweden and the UK, and sold over one million units worldwide. González was born in Gothenburg in 1980 to parents who had fled the Argentine junta in 1976. His style is very much guitar driven by finger-picking techniques on an acoustic instrument, even when playing with a band. Many of the sonic qualities of the music are often associated with both Spanish and Latin American music. In a 2019 interview with Daniel Ong from *Guitar* magazine, González discussed the influence of Latin American music and west-coast jazz on his own compositional style:

“My father used to sing in an Argentinian folk band. So basically, harmonies and bomba drums, two or three guitars. That sound is something that I think I assimilated. My father and his band would sing the Beatles and bossa nova. I grew up with João Gilberto and was always inspired by that simplicity and that style of singing, which was always calm. Similar to Chet Baker, singers who don’t really shout—very soft and close to the mic.”  
(Ong 2019)

While his reference to Chet Baker is most obviously heard in his vocal style, his guitar work is very much reminiscent of historical pop music styles from South America. When both recording and performing González uses a Spanish classical guitar outfitted with nylon strings, which gives him the timbre found in artists such as Mercedes Sosa, João Gilberto, Silvio Rodríguez, and Caetano Veloso.



He further elaborated how transatlantic music industry trends in Jamaica and the United States also influenced his choices in the recording studio:

“I was inspired by how in Jamaica, if you have a hit, then everybody does it and you have fiver versions going on at the same time. So in that spirit, I felt it was fun to cover [The Knife’s] version [of “Heartbeats”]. Since it was different, I was also inspired by Johnny Cash and his albums, just taking different popular songs and making them your own.”

In this section of the interview, he mentions the Swedish band The Knife and their song “Heartbeats”, which he covered on his debut album *Veneer*. The Knife had released this song on a 2003 album *Deep Cuts* (The Knife 2003), and the song charted in both Sweden and the UK. González signaled in an interview with the *Bogota Post* (Filger 2016) that the popularity of The Knife’s version in the UK helped pave the way for his own tours of England, which were part of his tenure in the ETEP. During the 2006 festival cycle, González performed at six total festivals: Summer Sundae Weekender (Leicester, UK), T in the Park (Kinross, UK), Les Nuits Botanique (Brussels, BE), Lowlands (Biddinghuizen, NL), Primavera Sound (Barcelona, ES), and Pukkelpop (Hasselt, BE). In the years that followed, González has regularly returned to festivals on the ETEP circuit for every international tour of Europe.

González’s global tour also highlights the networks created by participation in ETEP. During a 2008 tour of South America, González brought a young Swedish group called Little Dragon along as his supporting band and opening act. The group had crossed paths at Eurosonic 2007, where González received his EBBA award, and Little Dragon successfully joined the 2007 roster of ETEP-sponsored artists. Little Dragon would use this sponsorship to book a performance at Pukkelpop, where González had performed the year before, and have ultimately worked on collaborations with Gorillaz and De La Soul, both from the United States. Also, when



González reformed his punk group Junip, which he had performed with before embarking on a solo career, the group travelled to Eurosonic in 2011 and successfully joined the ETEP roster, an experience reminiscent of Efterklang/Liima just a few years later.

### *Icona Pop (EBBA 2012)*

Icona Pop has a very different experience from most EBBA winners, in that the group did not participate in the European Talent Exchange Program leading up to its win. While the majority of EBBA winners have earned their awards through performing at numerous ETEP festivals, occasionally there are others who win on the basis of the other criteria for the award—significant international airplay or a large geographic footprint of performances at clubs or theaters. Icona Pop, a Swedish group who received an award in 2014, fall into the former category. In 2012, the group released the song “I Love It” with British singer Charli XCX (Icona Pop 2013), and the song ultimately achieved top-10 chart positions in 21 countries, including several European states, the United States, Australia, Japan, Israel, Mexico, and Venezuela over the course of the next year, particularly in the Summer 2013 concert season. As for festivals, the group performed at several in Sweden and the United States, but only one in the ETEP roster—Ruisrock, in the Swedish-speaking city of Turku, Finland.

Aino Jawo, one half of the Icona Pop duo, is of mixed-race descent. Her mother is Swedish, and her father is Gambian. Jawo does not publically speak about race in interviews or on stage. According to the SCB statistical groups, Jawo would fall into the “Swedish-born with one Swedish parent” category, which many of the other musicians profiled in the section also belong.



Following their reception of the EBBA award, Icona Pop has continued to have a successful career. One notable work includes the single “Bitches” (Lo 2018), a collaboration with fellow Scandinavian artists Tove Lo, who won an EBBA award in 2015<sup>119</sup>; Alma, who participated in ETEP from 2017-2018<sup>120</sup> and received an EBBA in 2018; and Elliphant, who participated in ETEP in 2014.<sup>121</sup> This collaboration shows just how strong the ETEP and EBBA/MMEA network pulls within Europe in general, and in Scandinavia in particular; the combined festival and chart footprint of these five artists spans the entire continent.

*Seinabo Sey (EBBA 2016)*

Perhaps the most outspoken, and thus politically representative of the Swedish participants of ETEP and winners of the EBBA award is Seinabo Sey, a Swedish singer of Gambian descent. Her father was a Gambian musician, playing percussion; he had performed with his band on tour through Scandinavia, met a Swedish woman (not Seinabo’s mother), and relocated to Gothenburg to live with her. Maudo Sey later met Madeleine Sundqvist and built a new family with her. Throughout her youth, Seinabo Sey was introduced to lots of music from

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<sup>119</sup> Tove Lo did not participate in ETEP, but had much success with the song “Stay High” from her debut album *Queen of the Clouds*, which charted in 24 European countries: Austria, Belgium, Bulgaria, Croatia, Czech Republic, Denmark, Estonia, Finland, Germany, Hungary, Iceland, Ireland, Italy, Latvia, Netherlands, Norway, Poland, Portugal, Romania, Slovenia, Spain, Sweden, Switzerland, and the United Kingdom.

<sup>120</sup> Alma participated in a total of fourteen ETEP festivals: Galapagai (LT), Lollapalooza Berlin (DE), Pinkpop (NL), Slottsfjell (NO), Sziget (HU), The Great Escape (UK), and Way Out West (SE) in 2017; and Iceland Airwaves (IS), Melt! (DE), Open’er (PL), OpenAir St. Gallen (CH), Reeperbahn (DE), Rock Am Ring (DE), and The Great Escape (UK) in 2018. Her EBBA award was presented for these festivals, and for the success of “Dye My Hair”, which charted in thirteen European nations: Austria, Belgium, Denmark, Estonia, Finland, France, Germany, Hungary, Iceland, Ireland, Latvia, Norway, Poland, Serbia, Slovakia, Sweden, Switzerland, and the UK.

<sup>121</sup> Elliphant’s ETEP tour took her to four festivals: Europavox (FR), Glastonbury (UK), Les Ardentes (BE), and Melt! (DE).



black performers, but hardly any were Swedish—most were from the United States, England, the Caribbean, and Africa. That changed, however, after listening to a hip-hop radio show on the national P3 station hosted by the Swedish hip-hop performer Jason Diakit , who goes by the stage name Timbuktu. In an interview for the *This Moment* podcast hosted by Diakit  and chef Marcus Samuelsson<sup>122</sup>, Sey said: “Jason was the only person that looked like me. I had never seen artists from Sweden that looked like me... You [Diakit ] were also a big influence. I was obsessed, I know all of your lyrics (Diakit  et al 2021).” On the P3 Hip Hop radio show, Diakit  had discussed Fryshuset Gymnasium a performance arts high school in Stockholm that specialized in hip hop. Sey enrolled in the high school in 2005 at age 15, completed the program, and began working on her own songs.

She began her professional career by recording songs and releasing them as singles. In 2014, she released three: “Younger”, a song about hope in getting older; “Hard Time”, a song about forgiveness after having been wronged; and “Pistols At Dawn”, a song about having to make potentially regrettable choices at the climax of confrontation. While all of the songs function as typical pop songs on the lyrical surface by referencing interpersonal romantic

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<sup>122</sup> *This Moment* began in spring 2020, shortly after the United States and European countries locked down due to the coronavirus. Diakit , who lives in Stockholm, and Samuelsson, who lives in Harlem, New York, intended the podcast to be an outlet for them to discuss their lives during the pandemic. However, after the third episode George Floyd was murdered by police officers in Minneapolis, Minnesota, and Diakit  and Samuelsson pivoted to primarily discuss race issues in the US and Sweden from transatlantic perspectives. They also started bringing in weekly guests who could bring nuance to the discourse, including Darryl McDaniels from Run DMC; Jonas Hassen Khemeri, a Swedish author of fiction who writes on race-related issues in Sweden; Al Gore, who came on the show to talk about the effects of climate change on minority communities; and Alice Bah K nke, a black EU parliamentarian from the Swedish Greens party who had previously served as the Swedish Minister of Culture and Democracy. Seinabo Sey was the guest on episode #36, 12 January 2021.



relationships, they also have the undercurrent of racial politics. Jason Diakité makes direct reference to this in their interview on the *This Moment* podcast:

In 2014 I recorded [the album *För Livet Till Döden*]. There had been an election in Sweden, and the party whose name we don't mention on this podcast<sup>123</sup>...they had just gained a lot of momentum, and I was getting really frustrated about their racism and the normalization of racism [in Sweden]. And unfortunately since then it has accelerated. And so all of that frustration leaked into the album I recorded... I released it slightly before the election. But I was already mad, and I was frustrated, and the anger was leaking into the music. And then you [to Seinabo Sey] dropped "Hard Time", and I was just like "WOW." Without specifically mentioning things, the way Bob Marley did it, with a lot of air between the words, a lot of air between the lines, you just captured my whole *everything*. And at the same time managed to have anger, pain, but also hope and strength. And that to me is mastery (Diakité et al 2021).

Sey responds to Diakité by referencing the full-length album on which she released "Hard Time". The album is a compilation of two earlier EPs, each named after one of her parents: *For Madeleine* (Sey 2014), which was initially released in October 2014, and contained the singles she had dropped up to that point; and *For Maudö* (Sey 2015a), released six months later in March 2015. The full-length LP, named *Pretend* (Sey 2015b), was released in October 2015. Sey uses this opportunity to identify the source for her musical activism amidst challenging cultural and political situations:

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<sup>123</sup> The unnamed political party from their conversation is Sverigedemokraterna ("The Sweden Democrats"), a right-wing, anti-immigration Swedish nationalist party that openly espouses white supremacy. Diakité often says on the podcast that "this is not a party that any of us are invited to".



That is when we have to work, we have to find positivity. I really feel this way. It's therapy. So instead of digging myself into darkness, my first thought in creating music [for *Pretend*] was that I wanted to create a space where black girls could have fun, and everything is perfect. I wanted a paradise in my mind... I write songs for myself, for people who look like me. That is the only people I know, so that is what I do. I remember playing Way Out West and this one kid came up to me, she looked just like me when I was younger. I think she may have been twelve or thirteen, and she told me that she loved my music. And I get chills to this day. We all know that having everything we want, the accolades and everything—it is cliché—but it doesn't mean anything at the end of the day. And these memories are the things that stick to me. I remember being so lost and having to look around for the people who look like me, so I thought that would just be a good thing to do. So pretty much everything I do is for thirteen-year-old black girls (Diakité 2021).

This section speaks back to the importance that Jason Diakité played on Seinabo Sey in her musically formative teenage years. She is acutely aware of her place in Swedish society as a role model for young Swedes of color, as a positive example of success.

Another example of Seinabo Sey's activism was on display at the 2016 Swedish *Grammis* ceremony. At the show she performed her single "Hard Time", and she packed the stage with over 100 black and mixed-race Swedish women in a protest of the marginalization of Swedish minorities in media. The group stood in silence and stared at the mostly white audience while Sey sang. Unsurprisingly, reception to the performance was mixed; the audience responded with a standing ovation, but the adulation was not universal. Stephen Heyman, a



culture writer for the New York Times, interviewed Sey in 2016 following the performance about the experience, and when he asked about the genesis of the idea, she said:

It started out pretty simple: I flipped out. I looked at some magazine cover and started thinking about the whole situation in Sweden with black people not being represented in the media. I wanted to invite every single beautiful black woman that I had met—I know so many in Stockholm—and just put them on stage. It’s national TV, and I told the producers, please cut the faces so they are on the screen more than me. I basically just wanted to show that we exist. I wanted [white Swedes] in that room to feel looked at and to understand, maybe for a second, how it feels to be a minority (Heyman 2016).

Heyman continued by asking if she was worried about whether the performance would be interpreted as a hostile gesture. Sey continued:

For a while I was scared. I felt like I was detaching myself from the community in Sweden that had been so welcoming to me. It kind of cemented the feeling that I think about a lot but don’t often talk about: I’m very different than [most Swedes], than Swedish music. I was proud, but very sad... The stare-down thing kind of left a little sour taste in people’s mouths. It was hard for some people to take it. I could see it in their eyes (Heyman 2016).

This defiant tone is present in many of her recordings since the 2016 Grammis. One of her more recent singles is her 2018 release titled “I Owe You Nothing”, which is a dark, bass-heavy song that directly addresses the expectations and stereotypical images of black entertainers in the Swedish music scene. The music video is very reminiscent of the Grammis performance, featuring Swedish actors of various non-Nordic backgrounds.



Seinabo Sey's awareness of herself as a role model is a theme that she has continued in the music she has produced following her time with ETEP and the reception of her EBBA award. On her second album, *I'm a Dream* (Sey 2018), Sey released a single titled Breathe, with an accompanying music video. The song opens with the lyrics "I love it here/because I don't have to explain to them/why I am beautiful/back home they're scared/oh, so scared of me/that I became scared of me." While she is never explicit in the remainder of the song in revealing where "here" is, it is most likely that "home" is Sweden. However, the video is very specific, as it is shot entirely in Gambia, and stars four Gambian women and girls of varying ages. The next line is "The way you smile/When you believe in your future/Is different," followed by the chorus which contains repetition of "Forward, ever/Backwards, never", a quote attributed to Kwame Nkrumah, the first Prime Minister of Ghana.

Seinabo Sey's musical activism for diversity in Sweden is a textbook example of what Creative Europe looks for in artists to recognize. And her popularity across borders is a great example of ETEP's interest in her as an artist. Her debut single, "Younger", charted in 10 countries: Belgium, Czech Republic, Denmark, Finland, Italy, Netherlands, Norway, Slovenia, Spain, and Sweden. As a member of ETEP, she performed at ten festivals: Bergenfest (NO), Lowlands (NL), Melt! (DE), Rock Werchter (BE), Roskilde (DK), Slottsfjell (NO), and The Great Escape (UK) in 2015, and Øyafestivalen (NO), Positivus (LV), and Ruisrock (FI) in 2016.

#### *Anna Leone (MMEA 2019)*

In January 2020, Anna Leone became the second Swedish winner of the Music Moves Europe Talent Award (MMEA), which replaced the EBBA as the European Union's popular music prize in January 2019. Leone, a black singer-songwriter from Stockholm, began playing



guitar and writing songs as a teenager. She signed on with the small, indie label Half Awake Records from France in 2018 and recorded an EP with English producer Bryan Wilson, who had previously recorded for ETEP alumni Stormzy and Bishop Briggs. Leone joined ETEP for the 2019 cycle to perform at the Larmer Tree festival in England, along with another artist signed to Half Awake, the Swiss group B77. In all, three of the four groups signed to Half Awake performed at ETEP festivals in 2019. In addition to Larmer Tree, B77 performed at Paléo Festival Nyon (CH) and Papooz performed at Juicy Beats (DE). Only Muddy Monk, an electronic artist from Switzerland who prefers to play clubs, has not performed at ETEP festivals while signed to the label.

Because of her profile as a Swede, her collaboration with an English producer, her signing with a label in France, and the success of her releases in Sweden, France, and Switzerland, Leone was nominated for an MMEA award in the Singer/Songwriter category, and was ultimately awarded the prize. Her experience is a great example of what Creative Europe and the organizers of the European Talent Exchange Program are looking for in branding an artist as “European.”

## **Conclusion**

This chapter has profiled the experiences of European artists in general, and of Swedish artists in particular, to highlight the importance of the mobility of diversity within the ETEP and EBBA/MMEA frameworks for both the EU and the music industry workers who put on large-scale music festivals. The Swedes show what this diversity means for a singular European nation—one that specifically has had a historic tolerance for immigrant communities and fairly progressive policies on racial issues.. In all, 94 artists have taken part in the ETEP program,



many of whom are Swedes of color, immigrants, or the children of immigrants; the award winning musicians discussed in this chapter are only a handful of others who fit this mold within the ETEP platform. Likewise, the European artists in this chapter challenge the concept of nationality and thrust the transnational nature of the European popular music scene to the forefront. The bands (Liima and Superorganism) are the easiest examples through which to see this, as each are made up of individual musicians from several countries. The individual artists such as Dua Lipa and Jain are the most intriguing examples, showing the personal complexity of identity common throughout Europe, especially following the establishment of Schengen, the Single Market, and the Erasmus+ educational exchange.

However, for the purposes of the dissertation, the acts in this chapter should not be judged solely on their existence; their routes of performance are just as important as their own identities in this regard. The thirteen acts profiled in this chapter are responsible for 95 total festival performances under the sponsorship of ETEP, at festivals all over the continent. Transnational identity is not just a state of being, it is also a result of willful and purposeful action. Artist performance and audience interaction are key components of this; in other words, the act of performance is essential to understanding the supranational quality of this music industry. In the end, we should remember that these artists joined ETEP and/or accepted the EU's prizes for a reason; they are not just interested in making music, they are also interested in taking it on the road.



## CONCLUSION

In this dissertation on the European Talent Exchange Program (ETEP), I have explored connections between the European popular music industry and the European Union's cultural policy institutions. To do this, I asked four main overarching questions. First, I asked why ETEP and the EU cultural policy programs engage each other as deeply as they do. I have found the primary reason is that it is mutually beneficial for them to do so. The ETEP administrators, festival organizers, and musicians understand that a transnational Europe with frameworks and tools that make it easier to move between nations, regions, and cities is necessary for the long-term growth and success of their industry, and that the EU is the governing body in Europe with the most ability to oversee that framework. The EU institutions—the Commission and the Parliament in particular—understand that the music festival industry is one of the most visible examples of sectors that benefit from their policies, and that festivals are dynamic places where large groups of European citizens can see this transnational energy firsthand. In effect, the festival space is somewhat like a microcosm of European societies at large; there are lots of stakeholders and competing interests mediated in the process, and the outcomes seen at festival sites can very often be expanded upwards from the local to the European level.

Second, I asked where the main sites of engagement exist, and how the groups interact with each other in those spaces. I found that it happens primarily in two separate spaces: music industry conferences and music festivals themselves. At the conferences, the main engagement is between the administrators of the music industry and the EU civil servants and elected officials at the conferences' sessions and meetings (Chapter Two), and between the EU workers and the musicians at the EU Pop Music Prize awards shows (Chapter Four). The engagement between



the festivals, musicians, and audiences takes place at the festivals (Chapter Three), and here we see how the EU's policies find their way to the audiences through the music industry itself. In some ways it is a result of the actual negotiation (EU funding for ETEP, which allows many of the up-and-coming acts to be there in the first place), and in others it is through the encouragement for festivals to lean into the parts of their missions that the EU institutions find very attractive about the events themselves (such as social inclusion at Roskilde, the reduction of carbon emission at Way Out West, or gender-balanced stages and workspaces at Iceland Airwaves), which would have potentially drawn EU institutional interest even without the ETEP connection.

The previous point also speaks to the third question I asked in this dissertation, which involved how this ETEP-EU relationship has affected the work of people within the music industry. For the festival organizers, the presence of the EU officials at their industry meetings empowered many to build upon their missions, such as those that take part in Take A Stand and Keychange. For others, such as those that work in transportation, energy, and other contracted elements of festival production, the engagement encourages them to expand the geographic footprint of their business. For musicians, the relationships foster movement and performance farther afield, and also urges artists to learn about audiences and stylistic preferences in other areas of Europe. The artists that take part in the ETEP program, particularly the acts that received the EBBA and MMEA awards, are diverse not only in background but also in sound. This sonic difference is a characteristic that differentiates the music of ETEP from that of the Eurovision Song Contest (the other continental musical platform in Europe); while the ESC has a style that has been described as a "*sui generis* phenomenon" (Tragaki 2013:4) characterized by sentimental



camp,<sup>124</sup> ETEP musicians perform in nearly every subgenre of music found in popular music industries around the world. Pop, rock, rap, hip-hop, R&B, soul, singer-songwriter, folk, blues, metal, country, EDM, etc. are all represented throughout the history of the program, forming a soundscape that can perhaps best be described as *plural*—a characteristic that comes as no surprise given the diversity of the artists that have taken part (Chapter Five).

That being said, there is still an effect found on the music that has the most presence in the program. As shown in Chapter Four, English is far and away the most popular language of performance in the both the ETEP program and in the EBBA/MMEA platform. This is arguably not due to either ETEP or the awards, but rather an indicator of what Holt describes as the “Anglophone global culture” that he argues dates back to the 1960s, but was exacerbated by American and British corporate cultural industries following the introduction of the internet (Holt 2020: 183). Even though the EU claims that the awards are an example of the linguistic diversity of the music of the EU, they still overwhelmingly award English language artists, thus politically reinforcing the dominance of the English language in the industry. At Scandinavian festivals English is the dominant language on site, with the majority of signage and spoken business at the events conducted in English. The same holds true at the Reeperbahn festival in Germany and the Eurosonic Noorderslag festival in the Netherlands, and it seems that this is mostly the case at other pop music festivals around Europe. As one of the Creative Europe civil servants noted at Eurosonic, popular music festivals are great places to practice speaking English. Also, as noted in Ásgeir Trausti’s songs, performing in English has also resulted in

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<sup>124</sup> While it is arguable that the music of the ESC competition can be understood as a genre unto itself, Tragaki clearly explains that only the sound of the event is *sui generis*; the rest of her edited volume shows the social and cultural depth of the event, often in spite of the relative uniformity of the sound.



difference of sound when switching from one language to another—especially in the vocal melodic lines.

### **Limitations of the Research**

As with any form of research, this dissertation has some significant limitations. The most obvious involves geography. Because of language skills in Swedish I limited my research to the Nordic region, either where Swedish is regularly spoken or the language is mutually intelligible, as is the case in Norway and Denmark, and to an extent, Iceland. English was also widely spoken in these areas, especially in the urban areas where most of the festivals profiled in the dissertation were held. The same was true for Eurosonic and Reeperbahn; English has such a dominant position in popular music that English-speakers could get along just as well as the native speakers at each event. In the future I would like to extend this project by traveling to and attending festivals in other regions of Europe where ETEP festivals exist, such as Sziget in Hungary, Inmusic in Croatia, Talinn Music Week in Estonia, Primavera Sound in Spain, Glastonbury or The Great Escape in England, and the G! Festival in the Faroe Islands. I think that each of these significant events have important components that would make the study of the network even more rich.

Another significant limitation is that the dissertation is missing the voices of members in the audience. The audience perspective is limited to my own participant observation. While I was able to ask questions about atmosphere, branding, and politics of each festival site I visited, it would have been great to survey ticketholders to hear their perspectives on the event, or set up formal interviews on site. However, this audience perspective is somewhat outside of the scope



of the research questions for the dissertation, but would be an interesting addition to future projects that supplement the overall research.

I also acknowledge that the dissertation is missing direct interviews with the artists themselves. Early in the process it became evident that artists in this network were unwilling to grant access to an academic researcher in the same way that they would with a journalist. Therefore I leaned into their words as relayed to journalists, particularly at the Eurosonic event. Because Eurosonic attracts a large collection of media outlets, there were plenty of examples of public and published interviews to peruse, so that is how I was able to get around the artists' hesitance to speak with me. I did find however, that other workers in the industry were much more open to this—especially at the conferences when everyone was networking as a default. In future research, I could perhaps focus in on the artists agents as a pathway to artist access.

### **Avenues for Future Research**

In addition to the suggestions inspired by the dissertation's limitations, there are a few other possible future research topics that can build on the findings of this work. Adding on to the list of EU regions, such as the Mediterranean, Baltic, Central European, and Balkan member states, it would be great to also conduct research at festivals in nations that are part of the EU's Neighborhood Policy—particularly Exit in Novi Sad, Serbia and Taksirat in Skopje, North Macedonia. Ukraine did have a large ETEP festival (Atlas Weekend) in Kiev prior to the Russian invasion of the country; the four-day 2022 edition was supposed to take place in the second week



of July, and at the time of the invasion they had already booked 12 European headlining or second-tier acts, five of whom were ETEP alumni.<sup>125</sup>

A comparative study of ETEP festivals that have “Euro-branding” in their titles could also be interesting. In addition to Eurosonic, there are two French festivals with “Euro” in their names: Europavox in Clermont-Ferrand; and Les Eurockéennes in Belfort. Both of these festivals are very active within the network—Europavox has booked 115 ETEP acts, and Les Eurockéennes has booked 53. For context, Glastonbury, perhaps the best known festival in Europe, has booked 63 total ETEP acts. Neither Europavox or Eurockéennes have associated conferences and both take place outdoors in the summertime, so a comparison of the festivals with Eurosonic could potentially yield very different outcomes in terms of European identity.

Another future research project stemming from this dissertation could focus on the ETEP festivals that are held outside of Europe altogether. At the moment there are participating festivals on four other continents: Coachella in the United States; Canadian Music Week; Rock in Rio in Brazil; Clockenflap in China; and Oppikoppi in South Africa. Asking questions about European identity in these contexts could yield interesting results for musicians, audiences, and the festival organizers alike. Similarly, the Lollapalooza network now has events all over the world; many ETEP participating acts who perform at Lollapalooza Berlin will also get bookings at the editions in Chicago, Santiago, Sao Paulo, Buenos Aires, and Mumbai, plus the two European editions (Paris and Stockholm) that do not participate in ETEP. What is notable about this is that only Lollapalooza Berlin is part of the ETEP network; this research could reveal how

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<sup>125</sup> Aurora (NO), Alma (FI), Within Temptation (NL), Yungblud (UK), and Tom Grennan (UK). The lineup can be found here: <https://atlasfestival.com/line-up/2022>.



effective and influential the ETEP program is for artists' momentum on an international level, especially when the funding is not available for them.

Switching to the political component of the project, I would also like to pursue future research specifically on music industry workers and organizations who deeply engage with the cultural policy process on a political level. I am particularly interested in lobbyists from the music industry who directly engage the Commission in Brussels and use the conferences at Eurosonic and Reeperbahn to make their primary connections in the music industry. I believe that an ethnography of this sector is important for understanding music production in Europe, because they represent a constant medium through which the needs of an industry become policy on the continental level.

There are also other influential professional organizations for event organizers that have broader scopes than ETEP, yet have not had the same level of success. A significant example is Yourope, a network of managers of performance venues, including festivals, arenas, theaters, and small clubs. Yourope specifically does not include artists, focusing rather on the needs of the people who work on the staging of events rather than the performance. Exploring the meetings, discourses, and actions of this group would be a great comparison for ETEP, to show how one group that focuses on a specific venue type navigates cultural policy initiatives differs from a group with a more general clientele.

And finally, this dissertation warrants a further exploration of the international music export phenomenon, as this is what I believe is the most critical piece of the entire process, especially for smaller nations with less resources available to the artists, or to nations with a lesser developed framework than those found in the US and the UK, which have been established for a much larger time. It is notable that neither the US nor England has singular export offices



of their own, as their influence seems to be hegemonic (Zuberi 2001; Holt 2020), but that nearly every continental European nation does have one. An entire ethnographical project that comparatively examines the most effective global export offices—namely Iceland, Sweden, Korea, Australia, South Africa, and Brazil—would be particularly fascinating, and would greatly inform the global circulation of music and musicians.

## **Final Remarks**

This dissertation, plus the potential future projects that could stem from it, all point to a central unifying theme: musicians seeking to take their music on the road internationally—especially those that are just at the beginning of their careers—need some sort of assistance beyond that of their professional representation, especially in nations that do not have large populations or expansive professional frameworks of performance. The United States has both a large population (and therefore big audiences) and strong corporate industries (i.e. money to burn), which is why the concept of governmental subsidy of music circulation may seem quite foreign to some Americans. It takes a lot of people and a lot of money to move artists about in a profitable way, and in a place like Europe, where the national populations of most countries are smaller than many states in the United States, transnational networks with lots of moving parts in several different sectors engaging with governmental agencies are not only helpful, but also necessary. This dissertation is primarily about the people in these networks, working to create a continental industry that cannot be disentangled from itself, much like the way the European Union has designed its own integration. It is no wonder, then, that the EU’s cultural policy programs—particularly Creative Europe—have taken so much interest in a program like the European Talent Exchange Program. The two organizations appear to be cut from similar cloths.



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## APPENDIX A: EUROPEAN CAPITALS OF CULTURE, BY YEAR

<u>Year</u>	<u>City</u>	<u>Country</u>
1985	Athens	Greece
1986	Florence	Italy
1987	Amsterdam	Netherlands
1988	West Berlin	Germany
1989	Paris	France
1990	Glasgow	United Kingdom
1991	Dublin	Ireland
1992	Madrid	Spain
1993	Antwerp	Belgium
1994	Lisbon	Portugal
1995	Luxembourg City	Luxembourg
1996	Copenhagen	Denmark
1997	Theassaloniki	Greece
1998	Stockholm	Sweden
1999	Weimar	Germany
2000	Avignon	France
2000	Bergen	Norway
2000	Bologna	Italy
2000	Brussels	Belgium
2000	Helsinki	Finland
2000	Kraków	Poland
2000	Prague	Czech Republic
2000	Reykjavík	Iceland
2000	Santiago de Compostela	Spain
2001	Porto	Portugal
2001	Rotterdam	Netherlands
2002	Bruges	Belgium
2002	Salamanca	Spain
2003	Graz	Austria
2004	Genoa	Italy
2004	Lille	France
2005	Cork	Ireland
2006	Patras	Greece
2007	Luxembourg City	Luxembourg
2007	Sibiu	Romania

2008	Liverpool	United Kingdom
2008	Stavanger	Norway
2009	Linz	Austria
2009	Vilnius	Lithuania
2010	Essen	Germany
2010	Istanbul	Turkey
2010	Pécs	Hungary
2011	Tallinn	Estonia
2011	Turku	Finland
2012	Guimares	Portugal
2012	Maribor	Slovenia
2013	Kosice	Slovakia
2013	Marseille	France
2014	Riga	Latvia
2014	Umeå	Sweden
2015	Mons	Belgium
2015	Plzen	Czech Republic
2016	San Sebastian	Spain
2016	Wroclaw	Poland
2017	Aarhus	Denmark
2017	Paphos	Cyprus
2018	Leeuwarden	Netherlands
2018	Valletta	Malta
2019	Matera	Italy
2019	Plovdiv	Bulgaria
2020	Galway	Ireland
2020	Rijeka	Croatia
2021	No Award	COVID-19
2022	Esch-sur-Alzette	Luxembourg
2022	Kanaus	Lithuania
2022	Novi Sad	Serbia
2023	Eleusis	Greece
2023	Timisoara	Romania
2023	Veszprém	Hungary
2024	Bad Ischl	Austria
2024	Bodø	Norway
2024	Tartu	Estonia



2025	Chemnitz	Germany
2025	Gorizia	Italy
2025	Nova Gorica	Slovenia
2026	Oulu	Finland
2026	TBD	Slovakia
2027	TBD	EFTA, Candidate, Potential Candidate
2027	TBD	Latvia
2027	TBD	Portugal
2028	TBD	Czech Republic
2028	TBD	France
2029	TBD	Poland
2029	TBD	Sweden
2030	TBD	Belgium
2030	TBD	Cyprus
2030	TBD	EFTA, Candidate, Potential Candidate
2031	TBD	Malta
2031	TBD	Spain
2032	TBD	Bulgaria
2032	TBD	Denmark
2033	TBD	EFTA, Candidate, Potential Candidate
2033	TBD	Italy
2033	TBD	Netherlands



## APPENDIX B: EUROPEAN HERITAGE AWARD WINNERS, BY YEAR

Year	Heritage Site	City/Region	Member State
2013	Great Guild Hall	Tallinn	Estonia
2013	Peace Palace	The Hague	Netherlands
2013	Camp Westerbork	Westerbork	Netherlands
2013	Archaeological Park Carnuntum	Carnuntum	Austria
2014	Hambach Castle	Neustadt an der Weinstrasse	Germany
2014	Münster and Osnabrück--Sites of the Peace of Westphalia	Münster, Osnabrück	Germany
2014	The Heart of Ancient Athens	Athens	Greece
2014	Archive of the Crown of Aragon	Barcelona	Spain
2014	Residencia de Estudiantes	Madrid	Spain
2014	Abbey of Cluny	Cluny	France
2014	Robert Schuman's House	Scy-Chazelles	France
2014	Pan-European Picnic Memorial Park	Sopron	Hungary
2014	Museo Casa Alcide de Gasperi	Pieve Tesino	Italy
2014	Kaunas of 1919-1940	Kaunas	Lithuania
2014	The Historic Gdansk Shipyard	Gdansk	Poland
2014	Union of Lublin	Lublin	Poland
2014	May 3, 1791 Constitution	Warsaw	Poland
2014	Charter of Law of Abolition of the Death Penalty	Lisbon	Portugal
2014	General Library of the University of Coimbra	Coimbra	Portugal
2014	Franja Partisan Hospital	Dolenji Novaki	Slovenia
2015	Krapina Neanderthal Site	Krapina	Croatia
2015	Olomuc Premyslid Castle and Archdiocesan Museum	Olomuc	Czech Republic
2015	Sagres Promontory	Sagres	Portugal
2015	The Imperial Palace	Vienna	Austria
2015	Historic Ensemble of the University of Tartu	Tartu	Estonia
2015	Liszt Ferenc Academy of Music	Budapest	Hungary
2015	Mundaneum	Mons	Belgium
2015	World War I Eastern Front Cemetery no.123	Luzna-Pustki	Poland
2015	European District	Strasbourg	France
2017	Leipzig's Musical Heritage Sites	Leipzig	Germany
2017	Dohany Street Synagogue Complex	Budapest	Hungary



2017	Fort Cadine	Trento	Italy
2017	Javorca Memorial Church and its cultural landscape	Tolmin	Slovenia
2017	Former Natzweiler concentration camp and satellite camps	Natzweiler, Struthof, Gau Baden-Alsace	France/Germany
2017	Sighet Memorial	Sighetu Marmatiei	Romania
2017	Bois du Cazier	Marcinelle	Belgium
2017	Village of Schengen	Schengen	Luxembourg
2017	Maastricht Treaty	Maastricht	Netherlands
2019	Archaeological Area of Ostia Antica	Ostia	Italy
2019	Underwater Cultural Heritage of the Azores	Azores islands	Portugal
2019	Colonies of Benevolence	Various sites	Belgium/Netherlands
2019	Living Heritage of Szentendre	Szentendre	Hungary
2019	Kynzvalt Castle	Lázne Kynzvalt	Czech Republic
2019	Site of Remembrance	Lambinowice	Poland
2019	Zdravljica--The Message of the European Spring of Nations		Slovenia
2019	Werkbund Estates in Europe	Stuttgart, Wroclaw, Brno, Prague, Vienna	Germany, Poland, Czech Republic, Austria
2019	Lieu de Mémoire du Chambon-sur-Lignon	Chambon-sur-Lignon	France
2019	The Three Brothers	Riga	Latvia



## APPENDIX C: MIES VAN DER ROHE AWARD FOR CONTEMPORARY ARCHITECTURE

Year	Win	Finalist	Building	City	Country	Architect
1988	x		Banco Borges e Irmao	Villa do Conde	PT	Alvaro Siza
1990	x		New Stansted Airport Terminal	London	UK	Foster + Partners
1992	x		Municipal Sports Stadium	Barcelona	ES	Esteve Bonell, Francesc Rius
1994	x		Waterloo International Railway Station	London	UK	Nicholas Grimshaw
1996	x		Bibliothèque Nationale de France	Paris	FR	Dominique Perrault
1996		x	European Archaeological Center	Mont Beuvray	FR	Pierre-Louis Faloci
1996		x	Aukrust Center	Alvdal	NO	Sverre Fehn Architect
1996		x	Thermal Bath	Vals	CH	Peter Zumthor
1998	x		Kunsthau Bregenz	Bregenz	AT	Peter Zumthor
1998		x	Museum Liner Appenzell	Appenzell	CH	Annette Gigon / Mike Guyer
1998		x	Beyeler Foundation	Riehen	CH	Renzo Piano Building Workshop
1998		x	Villa in Bordeaux	Bordeaux	FR	Office for Metropolitan ArchitectureDutch
2001	x		Kursaal Centre	San Sebastian	ES	Rafael Moneo
2001		x	Unibank Headquarters	Copenhagen	DK	Henning Larsen Architects
2001		x	Courthouse	Nantes	FR	Ateliers Jean Nouvel
2001		x	Altamira Museum and Research Centre	Santillana del Mar	ES	Navarro Baldeweg Asociados
2003	x		Car Park and Terminus Hoenheim North	Strasbourg	FR	Zaha Hadid
2003		x	Chassé Park Apartments	Breda	NL	Xaveer de Geyter
2003		x	Hagen Island	The Hague	NL	MVRDV
2003		x	Palais de Tokyo-Site for Contemporary Creation	Paris	FR	Lacaton & Vassal
2005	x		Netherlands Embassy Berlin	Berlin	DE	Rem Koolhaas



2005		x	30 St. Mary Axe (The Gherkin)	London	UK	Norman Foster, Arup Group
2005		x	Selfridges & Co. Department Store	Birmingham	UK	Future Systems
2005		x	Braga Municipal Stadium	Braga	PT	Eduardo Souto de Moura
2005		x	Forum 2004 Esplanade and Fotovaltic Plant	Barcelona	ES	Martinez Lapeña-Torres
2007	x		Contemporary Art Museum of Castilla y León	León	ES	Mansilla+Tuñón Arquitectos
2007		x	America's Cup Building	Valencia	ES	David Chipperfield
2007		x	Phæno Science Centre	Wolfsburg	DE	Zaha Hadid
2007		x	Mercedes Benz Museum	Stuttgart	DE	UN Studio
2007		x	School for Management	Bordeaux	FR	Lacaton & Vassal
2007		x	National Choreographic Center	Aix-en-Provence	FR	Rudy Ricciotti
2007		x	Sines Arts Centre	Sines	PT	Aires Mateus e Associados
2007		x	Norwegian National Opera and Ballet	Oslo	NO	Snøhetta
2009	x		Norwegian National Opera and Ballet	Oslo	NO	Snøhetta
2009		x	Tramway Terminal of Nice	Nice	FR	Atelier Marc Barani
2009		x	University Luigi Bocconi	Milan	IT	Grafton Architects
2009		x	Zentith Music Hall	Strasbourg	FR	Massimiliano Fuksas
2009		x	Library, Senior Citizens Center and Interior Courtyard	Barcelona	ES	RCR Arquitectes
2011	x		Neues Museum	Berlin	DE	David Chipperfield
2011		x	Bronks Youthe Theater	Brussels	BE	MDMA-Martine de Maeseneer
2011		x	MAXXI Museum of XXI Century Arts	Rome	IT	Zaha Hadid
2011		x	Groot Klimmendaal Rehabilitation Center	Arnhem	NL	Koen van Velsen
2011		x	Danish Radio Concert Hall	Copenhagen	DK	Jean Nouvel
2011		x	Acropolis Museum	Athens	EL	Bernard Tschumi



2013	x		Harpa	Reykjavík	IS	Henning Larsen Architects, Studio Alafur Eliasson
2013		x	Market Hall	Ghent	BE	Marie-José Van Hee/Robbrecht en Daem
2013		x	Superkilen	Copenhagen	DK	Superflex, Bjarke Ingels Group, Topotek1
2013		x	Metropol Parasol	Seville	SpainES	Jürgen Mayer
2013		x	Nursing Home	Alcáze do Sal	PT	Aires Mateus e Associados
2015	x		Szczecin Philharmonic Hall	Szczecin	PL	Barozzi / Viega
2015		x	Danish Maritime Museum	Helsingør	DK	Bjarke Ingels Group
2015		x	Ravensburg Art Museum	Ravensburg	DE	Lederer Ragnarsdóttir Oei
2015		x	Saw Swee Hock Student Center, London School of Economics	London	UK	O'Donnell + Tuomey
2015		x	Antinori Winery	Florence	IT	Archea Associati
2017	x		DeFlat Kleiburg	Amsterdam	NL	NL Architects and XVW Architectuur
2017		x	Ely Court	London	UK	Alison Brooks Architects
2017		x	Kannikegården	Ribe	DK	Lundgaard & Tranberg
2017		x	The Rivesaltes Memorial Museum	Rivesaltes	FR	Rudy Ricciotti
2017		x	Katyn Museum	Warsaw	PL	BBGK Architekci
2019	x		Grand Parc Bordeaux, 530 Dwellings	Bordeaux	FR	Lacaton & Vassal
2019		x	PC Caritas	Melle	BE	Architecten de Vylder Vinck Taillieu
2019		x	Terrassenhaus Berlin	Berlin	DE	Brandlhuber+Emde
2019		x	Plasencia Auditorium and Congress Center	Plasencia	ES	SelgasCano
2019		x	Skanderberg Square	Tirana	AL	Various



**APPENDIX D: YOUNG TALENT ARCHITECTURE AWARD**

Year	Winner	School	Country
2016	Policarpo del Canto Baquera	Polytechnic University of Madrid	ES
2016	Iwo Borkowicz	KU Leuven	BE
2016	Tomasz Broma	Wroclaw University of Technology	PL
2018	Loed Stolte	Delft University of Technology	NL
2018	Julio Gotor Valcárel	Polytechnic University of Madrid	ES
2018	Matthew Gregorowski	London Metropolitan University	UK
2018	Hendrik Brinkmann	Berlin University of the Arts	DE
2020	Álvaro Alcázar del Águila	Universitat Politècnica de Catalunya	ES
2020	Wilhelm Hubrechts	University of Leuven	BE
2020	Monika Marinova	London Metropolitan University	UK



## APPENDIX E: EUROPEAN UNION PRIZE FOR LITERATURE, BY COUNTRY

Year	Country	Name	Book Title
2021	Albania	Enkel Demi	Flama (Calamity)
2017	Albania	Rudi Erebara	Epika e yjeve të mëngjesit (The Epic of the Morning Stars)
2014	Albania	Ben Blushi	Otello, Arapi i Vlorës (Othello, the Moor of Vlora)
2021	Armenia	Aram Pachyan	P/F
2019	Austria	Laura Freudenthaler	Geistergeschichte (A ghost story)
2015	Austria	Carolina Schutti	“einmal muss ich über weiches gras gelaufen sein”
2012	Austria	Anna Kim	Die gefrorene Zeit (Frozen Time)
2009	Austria	Paulus Hochgatterer	Die Süsse des Lebens (The Sweetness of Life)
2020	Bosnia & Herzegovina	Lana Bastasic	Uhvati Zeca (Catch the Rabbit)
2016	Bosnia & Herzegovina	Tanja Stupar-Trifunović	Satovi u majčinoj sobi (Clocks in My Mother's Room)
2013	Bosnia & Herzegovina	Faruk Šehić	Knjiga o Uni (The Book of Una)
2020	Belgium	Nathalie Skowronek	La Carte Des Regrets (The Map of Regrets)
2016	Belgium	Christophe Van Gerrewey	Op de hoogte (Up to Date)
2013	Belgium	Isabelle Wéry	Marilyn désossée (Marilyn Deboned)
2010	Belgium	Peter Terrin	De bewaker (The Guard)
2021	Bulgaria	Georgi Bardarov	Absolvo te
2017	Bulgaria	Ina Vultchanova	Остров Крах (The Crack-Up Island)
2014	Bulgaria	Milen Ruskov	Възвишение (Summit)
2011	Bulgaria	Kalin Terziyski	Има ли кой да ви обича (Is there anybody to love you - short stories)
2020	Cyprus	Stavros Christodoulou	Ministar (Minister)
2016	Cyprus	Antonis Georgiou	Ένα Άλβουμ Ιστορίες (An Album of Stories)
2013	Cyprus	Emilios Solomu	Ημερολόγιο μιας απιστίας (The diary of an infidelity)



2010	Cyprus	Myrto Azina Chronides	To Peirama (The Experiment)
2021	Czech Republic	Lucie Faulerová	Smrtholka (Deathmaiden)
2017	Czech Republic	Bianca Bellová	Jezero (The Lake)
2014	Czech Republic	Jan Němec	Dějiny světla (A History of Light)
2011	Czech Republic	Tomáš Zmelška	Milostný dopis klínovým písmem (A Love Letter in Cuneiform Script)
2020	Germany	Matthias Nawrat	Der Traurige Gast (The Sad Guest)
2016	Germany	Benedict Wells	Vom Ende der Einsamkeit (On the End of Loneliness)
2013	Germany	Marica Bodrožić	Kirschholz und alte Gefühle (A Cherrywood Table)
2010	Germany	Iris Hanika	Das Eigentliche (The Bottom Line)
2020	Denmark	Asta Olivia Nordenhof	Penge På Lommen (Money In Your Pocket)
2016	Denmark	Bjørn Rasmussen	Huden er det elastiske hylster der omgiver hele legemet (The Skin Is the Elastic Covering That Encases the Entire Body)
2013	Denmark	Kristian Bang Foss	Døden kører Audi (Death drives an Audi)
2010	Denmark	Adda Djorup	Den mindste modstand (The least resistance)
2020	Estonia	Mudlum (Made Luiga)	Poola Poisid (Polish Boys)
2016	Estonia	Paavo Matsin	Gogoli disko (The Gogol Disco)
2013	Estonia	Meelis Friedenthal	Mesilased (The Bees)
2010	Estonia	Tiit Aleksejev	Palveränd (The Pilgrimage)
2019	Greece	Nikos Chryssos	Καινούργια μέρα (New Day)
2014	Greece	Makis Tsitas	Μάρτυς μου ο Θεός (God Is My Witness)
2020	Spain	Irene Solá	Canto Jo I La Muntanya Balla (I Sing and the Mountain Dances)
2016	Spain	Jesús Carrasco	La tierra que pisamos (The Earth We Tread)
2013	Spain	Cristian Crusat	Breve teoría del viaje y el desierto (Brief theory of travel and the desert)



2010	Spain	Raquel Martínez Gómez	Sombras de unicornio (Shadows of the unicorn)
2019	Finland	Piia Leino	Taivas (Heaven)
2016	Finland	Selja Ahava	Taivaalta tippuvat asiat (Things That Fall from the Sky)
2013	Finland	Katri Lipson	Jäätelökauppias (The Ice-Cream Man)
2010	Finland	Riku Korhonen	Lääkäriromaani (Doctor Novel)
2019	France	Sophie Daull	Au grand lavoir (The Wash-house)
2015	France	Gaëlle Josse	"Le dernier gardien d'Ellis Island"
2012	France	Laurence Plazenet	L'amour seul (Love alone)
2009	France	Emmanuelle Pagano	Les Adolescents troglodytes (The Cave Teenagers)
2020	North Macedonia	Petar Andonovski	Страв од варвари (Fear of Barbarians)
2016	North Macedonia	Nenad Joldeski	Секој со своето езеро (Each with Their Own Lake)
2013	North Macedonia	Lidija Dimkovska	РЕЗЕРВЕН ЖИВОТ (Backup Life)
2010	North Macedonia	Goce Smilevski	Сестрата на Зигмунд Фројд (Sigmund Freud's sister)
2019	Georgia	Beqa Adamashvili	პროლოგი (Everybody dies in this novel)
2017	Greece	Kallia Papadaki	Δενδρίτες (Dendrites)
2011	Greece	Kostas Hatziantoniou	Agrigento
2020	Croatia	Masa Kolanovic	Postovani Kukci i Druge Jezive Price (Dear Insects and Other Terrible Stories)
2015	Croatia	Luka Bekavac	"Viljevo"
2012	Croatia	Lada Žigo	Rulet (Roulette)
2009	Croatia	Mila Pavićević	Djevojčica od leda i druge bajke (Ice Girl and Other Fairy-tales)
2019	Hungary	Réka Mán-Várhegyi	Mágneshegy (Magnetic Hill)
2015	Hungary	Edina Zvoren	« Nincs, és ne is legyen »
2012	Hungary	Viktor Horvath	Török tükör (Turkish Mirror)
2009	Hungary	Noémi Szécsi	Kommunista Monte Cristo (Communist Monte Cristo)
2019	Ireland	Jan Carson	The Firestarters



2015	Ireland	Donal Ryan	The spinning heart
2012	Ireland	Kevin Barry	City of Bohane
2009	Ireland	Karen Gillece	Longshore Drift
2021	Iceland	Sigrún Pálsdóttir	Delluferðin (Runaround)
2017	Iceland	Halldóra Thoroddsen	Tvöfalt gler (Double Glazing)
2014	Iceland	Oddný Eir	Jarðnæði (Land of love; plan of ruins)
2011	Iceland	Ofeigur Sigurdsson	Jon
2019	Italy	Giovanni Dozzini	E Baboucar guidava la fila (And Baboucar was leading the line)
2015	Italy	Lorenzo Amurri	Apnea
2012	Italy	Emanuele Trevi	Qualcosa di scritto (Something Written)
2009	Italy	Daniele Del Giudice	Orizzonte mobile (Movable Horizon)
2020	Kosovo	Shpëtim Selmani	Libërthi I Dashurisë (The Booklet of Love)
2014	Liechtenstein	Armin Öhri	Die dunkle Muse (The Dark Muse)
2011	Liechtenstein	Iren Nigg	Man wortet sich die Orte selbst (Wording the Places Oneself)
2019	Lithuania	Daina Opolskaite	DIENŲ PIRArmeniaIDĖS (The Hour of Dusk)
2015	Lithuania	Undinė Radzevičiūtė	Žuvys ir drakonai (Fishes and Dragons)
2012	Lithuania	Giedra Radvilavičiūtė	Šiąnakt aš miegosiu prie sienos (Tonight I Shall Sleep by the Wall)
2009	Lithuania	Laura Sintija	Kvėpavimas į marmurą (Breathing into Marble)
2020	Luxembourg	Francis Kirps	Die Mutationen: 7 Geschichten und Ein Gedicht (The Mutations: 7 Stories and a Poem)
2016	Luxembourg	Gast Groeber	All Dag verstoppt en aneren (One Day Hides Another)
2013	Luxembourg	Tullio Forgiarini	Amok. Eng Lëtzebuerger Liebeschronik (Amok. A Luxembourg love story)
2010	Luxembourg	Jean Back	Amateur
2021	Latvia	Laura Vinogradova	Upe (The River)
2017	Latvia	Osvalds Zebris	Gaiļu kalna ēnā (In the Shadow of Rooster Hill)
2014	Latvia	Janis Jonevs	Jelgava '94



2011	Latvia	Inga Zolude	Mierinājums Ādama kokam (A Solace for Adam's Tree (a collection of stories))
2017	Montenegro	Aleksandar Bečanović	Arcueil (Arcueil)
2014	Montenegro	Ognjen Spahic	Puna glava radosti (Head Full of Joy)
2011	Montenegro	Andrej Nikolaidis	Sin (The Son)
2021	Malta	Lara Calleja	Kissirtu kullimkien (You've Destroyed Everything)
2020	Malta	Stefan Boskovic	TH MEPA ΠΟΥ ΠΑΓΩΣΕ Ο ΠΟΤΑΜΟΣ (The Day the River Froze)
2017	Malta	Walid Nabhan	L-Eżodu taċ-Ċikonji (Exodus of Storks)
2014	Malta	Pierre J. Mejlak	Dak li l-Lejl Ihallik Tghid (What the Night Lets You Say)
2011	Malta	Immanuel Mifsud	Fl-Isem tal-Missier (tal-iben) (In the Name of the Father (and of the Son))
2021	Netherlands	Gerda Blees	Wij zin licht (We Are Light)
2017	Netherlands	Jamal Ouariachi	Een Honger (A Hunger)
2014	Netherlands	Marente de Moor	De Nederlandse maagd (The Dutch Maiden)
2011	Netherlands	Rodaan Al Galdi	De autist en de postduif (The autist and the carrier-pigeon)
2020	Norway	Maria Navarro	Bok om Sorg (Fortellingen om Nils I Skogen)/Book of Grief (The Story of Nils in the Woods)
2015	Norway	Ida Hegazi Høyer	“Forgive me”/”Unnskyld”
2012	Norway	Gunstein Bakke	Maud og Aud - ein roman om trafikk (Maud and Aud- A Novel on Traffic)
2009	Norway	Carl Frode Tiller	Innsirkling (Encirclement)
2019	Poland	Marta Dzido	Frajda (Pleasure)
2015	Poland	Magdalena Parys	Magik/ The Magician
2012	Poland	Piotr Pazinski	Pensjonat (Boarding House)
2009	Poland	Jacek Dukaj	LÓD (ICE)
2021	Portugal	Frederico Bedeira	A Lição do Sonambulo (The Sleepwalker's Lesson)
2015	Portugal	David Machado	O Índice Médio de Felicidade
2012	Portugal	Afonso Cruz	A Boneca de Kokoschka (The Kokoschka's Doll)



2009	Portugal	Dulce Maria Cardoso	Os Meus Sentimentos (Les Anges, Violeta)
2019	Romania	Tatiana Tibuleac	Grădina de sticlă (The Glass Garden)
2016	Romania	Claudiu M. Florian	Varstêle jocului. Strada Cetății (The Ages of the Game - Citadel Street)
2013	Romania	Ioana Parvulescu	Viața începe vineri (Life Begins on Friday)
2010	Romania	Răzvan Rădulescu	Teodosie cel Mic (Theodosius the Small)
2021	Serbia	Dejan Tiago Stankovic	Zamalek
2017	Serbia	Darko Tuševljaković	Jaz (The Chasm)
2014	Serbia	Ugljesa Sajtinač	Sasvim skromni darovi (Quite Modest Gifts)
2011	Serbia	Jelena Lengold	Vašarski Mađioničar (Fairground Magician)
2021	Sweden	Maxim Grigoriev	Europa (Europe)
2015	Sweden	Sara Stridsberg	Beckomberga Ode till min familj
2012	Sweden	Sara Mannheimer	Handlingen (The Action)
2009	Sweden	Helena Henschen	I skuggan av ett brott (The Shadow of a Crime)
2021	Slovenia	Anja Mugerli	Cebelja družina (Bee Family)
2016	Slovenia	Jasmin B. Frelih	Na/Pol (In/Half)
2013	Slovenia	Gabriela Babnik	Sušna doba (Dry Season)
2010	Slovenia	Nataša Kramberger	Nebesa v robidah: roman v zgodbah (Heaven in a blackberry bush: novel in stories)
2019	Slovakia	Ivana Dobráková	Matky a kamionisti (Mothers and Lorry Drivers)
2015	Slovakia	Svetlana Zuchova	Obrazy zo života M. / Scenes from the Life of M.
2012	Slovakia	Jana Beňová	Café Hyena (Plán odprevádzania) (Café Hyena (Seeing People Off))
2009	Slovakia	Pavol Rankov	Stalo sa prvého septembra (alebo inokedy) (It Happened on September the First (or whenever))
2021	Tunisia	Amine Al Ghozzi	Zindali, the night of 14 January 2011



2017	Turkey	Sine Ergün	Baştankara (Chikadee)
2014	Turkey	Birgül Oğuz	Hah (Aha)
2011	Turkey	Çiler İlhan	Sürgün (Exile)
2019	Ukraine	Haska Shyyan	ЗА СПИХОЮ (Behind the back)
2019	United Kingdom	Melissa Harrison	All Among the Barley
2017	United Kingdom	Sunjeev Sahota	The Year of the Runaways
2014	United Kingdom	Evie Wyld	All the Birds, Singing (Tous les oiseaux du ciel)
2011	United Kingdom	Adam Foulds	The Quickening Maze



## APPENDIX F: EUROPEAN BORDER BREAKERS AWARDS WINNERS, BY YEAR

Year	Country	Artist	Album/Song
2018	Belgium	Blanche	City Lights
2018	Bulgaria	Kristian Kostov	Beautiful Mess
2018	Denmark	Off Bloom	Lover Like Me
2018	Finland	Alma	Cut My Hair
2018	France	The Blaze	Territory
2018	Germany	Alice Merton	No Roots
2018	Norway	Sigrid	Don't Kill My Vibe
2018	Portugal	Salvador Sobral	Amar Pelos Dois
2018	Sweden	Skott	Glitter and Gloss
2018	United Kingdom	Youngr	Out of My System
2017	Albania	Era Istrefi	"Bob Bon"
2017	Austria	Filous	Dawn (EP)
2017	Finland	Jaako Eino Kalevi	Jaako Eino Kalevi
2017	France	Jain	Zanaka
2017	Germany	Namika	Nador
2017	Ireland	Walking on Cars	Everything This Way
2017	Netherlands	Natalie la Rose	"Somebody"
2017	Norway	Alan Walker	"Faded"
2017	Spain	Hinds	Leave Me Alone
2017	United Kingdom	Dua Lipa	*Various singles
2016	Belgium	Oscar and the Wolf	Entity
2016	France	Christine and the Queens	Chaleur Humaine
2016	Germany	Robin Schulz	Sugar
2016	Ireland	Soak	Before We Forget How to Dream
2016	Latvia	Carnival Youth	No Clouds Allowed
2016	Netherlands	Kovacs	My Love
2016	Norway	Aurora	Running With The Wolves
2016	Spain	Alvaro Soler	Eterno Agosto
2016	Sweden	Seinabo Sey	Pretend
2016	United Kingdom	Years & Years	Communion
2015	Austria	Klankarussell	Netzwerk
2015	Belgium	Melanie De Biasio	No Deal
2015	Denmark	MØ	No Mythologies to Follow
2015	France	Indila	Mini World
2015	Germany	Milky Chance	Sadnecessary



2015	Ireland	Hozier	Hozier
2015	Netherlands	The Common Linnets	The Common Linnets
2015	Norway	Todd Terje	Its Album Time
2015	Sweden	Tove Lo	Queen of the Clouds
2015	United Kingdom	John Newman	Tribute
2014	Austria	GuGabriel	Anima
2014	Denmark	Lukas Graham	Lukas Graham
2014	France	Woodkid	The Golden Age
2014	Germany	Zedd	Clarity
2014	Iceland	Asegir	Dyro i dauoapögn
2014	Ireland	Kodaline	In a Perfect World
2014	Netherlands	Jacco Gardner	Cabinet of Curiosities
2014	Norway	Envy	The Magic Soup and the Bittersweet Faces
2014	Sweden	Icona Pop	This is...Icona Pop
2014	United Kingdom	Disclosure	Settle
2013	Denmark	Nabiha	More Cracks
2013	Estonia	Ewert and the Two Dragons	Good Man Down
2013	Finland	French Films	Imaginary Future
2013	France	C2C	Tetra
2013	Iceland	Of Monsters and Men	My Head is an Animal
2013	Netherlands	Dope D.O.D.	Branded
2013	Portugal	Amor Electro	Cai o Carmo e a Trindade
2013	Spain	Juan Zelada	High Ceilings and Collarbones
2013	Sweden	Niki & the Dove	Instinct
2013	United Kingdom	Emeli Sandé	Our Version of Events
2012	Austria	Elektro Guzzi	Elektro Guzzi
2012	Belgium	Selah Sue	Selah Sue
2012	Denmark	Agnes Obel	Philharmonics
2012	France	Ben l'Oncle Soul	Soulman
2012	Germany	Boy	Mutual Friends
2012	Ireland	James Vincent McMorrow	Early in the Morning
2012	Netherlands	Afrojack	Lost and Found
2012	Romania	Alexandra Stan	Saxobeats
2012	Sweden	Swedish House Mafia	Until One
2012	United Kingdom	Anna Calvi	Anna Calvi
2011	Austria	Saint Lu	Saint Lu
2011	Belgium	Stromae	Cheese



2011	Denmark	Aura Dione	Columbine
2011	France	Zaz	ZAZ
2011	Germany	The Baseballs	Strike
2011	Netherlands	Caro Emerald	Deleted Scenes from the Cutting Room
2011	Norway	Donkeyboy	Caught
2011	Romania	Inna	Hot
2011	Sweden	Miike Snow	Miike Snow
2011	United Kingdom	Mumford & Sons	Sigh No More
2010	Austria	Soap & Skin	Lovetune for Vaccum
2010	Belgium	Milow	Milow
2010	Estonia	Kerli	Love is Dead
2010	France	Sliimy	Paint Your Face
2010	Germany	Peter Fox	Stadtaffe
2010	Italy	Giusy Ferreri	Gaetana
2010	Netherlands	Esmee Denters	Outta Here
2010	Portugal	Buraka Som Sistema	Black Diamond
2010	Sweden	Jenny Wilson	Hardships
2010	United Kingdom	Charlie Winston	Hobo
2009	Denmark	Alphabeat	Alphabeat
2009	Denmark	Ida Corr	One
2009	France	Aaron	Artificial Animals Riding on Neverland
2009	France	The Dø	A Mouthfull
2009	Germany	Cinema Bizarre	Final Attraction
2009	Ireland	The Script	The Script
2009	Netherlands	Kraak & Smaak	Boogie Angst
2009	Sweden	Lykke Li	Youth Novels
2009	United Kingdom	Adele	19
2009	United Kingdom	The Ting Tings	We Started Nothing
2008	Belgium	Reborn	Fools Rush In
2008	Denmark	Dúné	We are in there, you are out there
2008	Finland	Sunrise Avenue	On the Way to Wonderland
2008	France	Ayo	Joyful
2008	Germany	Cascada	Everytime We Touch
2008	Ireland	Dolores O'Riordan	Are You Listening
2008	Poland	Hemp Gru	Klucz
2008	Spain	Miguel Angel Muñoz	M.A.M.
2008	Sweden	Basshunter	LOL<(^,)>
2008	United Kingdom	The Fratellis	Costello Music
2007	Belgium	Gabriel Rios	Ghostboy



2007	France	Ilona Mitrecey	Un monde parfait
2007	Germany	Tokio Hotel	Schrei
2007	Greece	Elena Paparizou	My Number One
2007	Ireland	Celtic Woman	Celtic Woman
2007	Italy	Vittorio Grigolo	In the Hands of Love
2007	Poland	Blog 27	LOL
2007	Spain	Beatriz Luengo	Beatriz Luengo
2007	Sweden	Jose Gonzalez	Veneer
2007	United Kingdom	Corinne Bailey Rae	Corinne Bailey Rae
2006	Belgium	Sarah Bettens	Scream
2006	Denmark	Hush	A Lifetime
2006	France	Amel Bent	Un jour d'été
2006	Germany	Juli	Es ist Juli
2006	Hungary	Heaven Street Seven	Get Out and Walk
2006	Ireland	Hal	Hal
2006	Spain	Bebe	Pafuera Telarañas
2006	Sweden	Arash	Boro Boro
2006	United Kingdom	KT Tunstall	Eye to the Telescope
2005	Denmark	The Raveonettes	Chain Gang of Love
2005	Finland	Redrama	Every Day Soundtrack
2005	France	Corneille	Parce que l'on vient de loin
2005	Germany	Wir sind Helden	Die Reklamation
2005	Ireland	Damien Rice	O
2005	Italy	Benny Benassi	Hypnotica
2005	Poland	Myslovitz	Korova Milky Bar
2005	Sweden	Ana Johnsson	The Way I Am
2005	United Kingdom	Katie Melua	Call Off the Search
2004	Belgium	Lasgo	Some Things
2004	Denmark	Saybia	The Second You Sleep
2004	France	Carla Bruni	Quelqu'un m'a dit
2004	Germany	Masterplan	Masterplan
2004	Ireland	The Thrills	So Much for the City
2004	Italy	Tiziano Ferro	Rosso Relativo
2004	Portugal	Mariza	Fado Em Mim
2004	Spain	Las Ketchup	Hijas del Tomate
2004	United Kingdom	The Darkness	Permission to Land



## APPENDIX G: MMEA WINNERS AND NOMINEES, BY YEAR

Year	Country	Artist/Group	Category/Genre	Winner/ Nominee	Language
2022	Armenia	Ladaniva	Folk	Winner	Armenian/French
2022	Belgium	Meskerem Mees	Singer/ Songwriter	Winner	English
2022	France	Mezerg	Electronic	Winner	N/A
2022	Hungary	Dorina Takács	Electronic	Winner	Hungarian
2022	Ireland	Denise Chaila	Hip-Hop/Rap	Winner	English
2022	Netherlands	Blanks	Singer/ Songwriter	Winner	English
2022	Ukraine	Alina Pash	Hip-Hop/Rap	Winner	Ukrainian
2022	Austria	Friedberg	Rock	Nominee	English
2022	Denmark	Jada	Popular	Nominee	English
2022	Germany	Zoe Wees	R&B/Urban	Nominee	English
2022	Italy	Anna	Hip-Hop/Rap	Nominee	Italian
2022	Luxembourg	Francis of Delerium	Singer/ Songwriter	Nominee	English
2022	Portugal	Nenny	R&B/Urban	Nominee	Portuguese/English
2022	Romania	Balkan Taksim	Folk	Nominee	Romanian
2022	Spain	Dora	Singer/ Songwriter	Nominee	Spanish
2021	Belgium	Lous and the Yakuza	Hip-Hop/Rap	Winner	French
2021	Finland	Vilda	Folk	Winner	Sami
2021	Ireland	Inhaler	Rock	Winner	English
2021	Italy	Julia Bardo	Singer/ Songwriter	Winner	English
2021	Netherlands	Rimon	R&B/Urban	Winner	English
2021	Norway	Sassy 009	Pop	Winner	English
2021	Spain	Melenas	Rock	Winner	Spanish
2021	Ukraine	Alyona Alyona	Hip-Hop/Rap	Winner	Ukrainian
2021	Austria	My Ugly Clementine	Rock	Nominee	English
2021	Czech Republic	Bratri	Electronic	Nominee	N/A
2021	Denmark	Calby	R&B/Urban	Nominee	English
2021	France	Crystal Murray	R&B/Urban	Nominee	English
2021	Germany	Mero	Hip-Hop/Rap	Nominee	German



2021	Portugal	Lina & Raul Refree	Folk	Nominee	Portuguese
2021	Sweden	Nea	Pop	Nominee	English
2021	United Kingdom	Squid	Rock	Nominee	English
2020	Hungary	Harmed	Rock	Winner	English
2020	Italy	Meduza	Electronic	Winner	English
2020	Netherlands	Naaz	Pop	Winner	English
2020	Norway	Girl in Red	Singer/ Songwriter	Winner	English
2020	Portugal	Pongo	R&B/Urban	Winner	Portuguese
2020	Sweden	Anna Leone	Singer/ Songwriter	Winner	English
2020	United Kingdom	Floho	Hip-Hop/Rap	Winner	English
2020	Austria	5K HD	Multi-Genre	Winner	English
2020	Belgium	Charlotte Adigéry	R&B/Urban	Nominee	French/English
2020	Denmark	Hugo Helmig	Singer/ Songwriter	Nominee	English
2020	Finland	Beast in Black	Rock	Nominee	English
2020	France	Kimberose	R&B/Urban	Nominee	English
2020	Germany	AU/RA	Pop	Nominee	English
2020	Ireland	Fontaines DC	Rock	Nominee	English
2020	Poland	Perfect Son	Electronic	Nominee	English
2020	Spain	Tribade	Hip-Hop/Rap	Nominee	Spanish
2019	Austria	Avec	Singer/ Songwriter	Winner	English
2019	Austria	Stelartronic	Electronic	Winner	English
2019	Belgium	blackwave.	Hip-Hop/Rap	Winner	English
2019	Finland	Lxandra	Pop	Winner	English
2019	France	Aya Nakamura	R&B/Urban	Winner	French
2019	Iceland	Reykjavíkurdætur	Hip-Hop/Rap	Winner	Icelandic
2019	Netherlands	Pip Blom	Rock	Winner	English
2019	Norway	Smerz	Electronic	Winner	English
2019	Spain	Rosalía	R&B/Urban	Winner	Spanish
2019	Sweden	Albin Lee Meldau	Singer/ Songwriter	Winner	English
2019	United Kingdom	Pale Waves	Rock	Winner	English



2019	United Kingdom	Bishop Briggs	Pop	Winner	English
2019	Austria	Naked Cameo	Rock	Nominee	English
2019	Belgium	Warhaus	Rock	Nominee	English
2019	Belgium	Témé Tan	R&B/Urban	Nominee	French
2019	Denmark	Soleima	Pop	Nominee	English
2019	France	Her	Pop	Nominee	English
2019	France	Eddy De Pretto	Hip-Hop/Rap	Nominee	French
2019	Germany	Ace Tee	Hip-Hop/Rap	Nominee	German
2019	Ireland	Cosha	R&B/Urban	Nominee	English
2019	Italy	Fil Bo Riva	Singer/ Songwriter	Nominee	English
2019	Lithuania	Solo Ansamblis	Electronic	Nominee	Lithuanian
2019	Netherlands	Fais	Electronic	Nominee	English
2019	Norway	Boy Pablo	Singer/ Songwriter	Nominee	English



## APPENDIX H: COMBINED AWARDS: EBBA AND MMEA, BY COUNTRY/YEAR

Award	Year	Nation	Act	Genre (if applicable)	Language
MMEA	2022	Armenia	Ladaniva	Folk	Armenian/French
MMEA	2022	Austria	Friedberg	Rock	English
MMEA	2021	Austria	My Ugly Clementine	Rock	English
MMEA	2020	Austria	5K HD	Multi-Genre	English
MMEA	2019	Austria	Avec	Singer/Songwriter	English
MMEA	2019	Austria	Stelartronic	Electronic	English
MMEA	2019	Austria	Naked Cameo	Rock	English
EBBA	2017	Austria	Filous		English
EBBA	2015	Austria	Klankarussell		English
EBBA	2014	Austria	GuGabriel		English
EBBA	2011	Austria	Saint Lu		English
EBBA	2010	Austria	Soap & Skin		English
MMEA	2022	Belgium	Meskerem Mees	Singer/Songwriter	English
MMEA	2019	Belgium	blackwave.	Hip-Hop/Rap	English
MMEA	2019	Belgium	Warhaus	Rock	English
EBBA	2018	Belgium	Blanche		English
EBBA	2016	Belgium	Oscar and the Wolf		English
EBBA	2015	Belgium	Melanie De Biasio		English
EBBA	2012	Belgium	Selah Sue		English
EBBA	2010	Belgium	Milow		English
EBBA	2008	Belgium	Reborn		English
EBBA	2006	Belgium	Sarah Bettens		English
EBBA	2004	Belgium	Lasgo		English
EBBA	2018	Bulgaria	Kristian Kostov		English
MMEA	2022	Denmark	Jada	Popular	English
MMEA	2021	Denmark	Calby	R&B/Urban	English
MMEA	2020	Denmark	Hugo Helmig	Singer/Songwriter	English
MMEA	2019	Denmark	Soleima	Pop	English
EBBA	2018	Denmark	Off Bloom		English
EBBA	2015	Denmark	MØ		English
EBBA	2014	Denmark	Lukas Graham		English
EBBA	2013	Denmark	Nabiha		English
EBBA	2012	Denmark	Agnes Obel		English
EBBA	2011	Denmark	Aura Dione		English
EBBA	2009	Denmark	Alphabeat		English



EBBA	2009	Denmark	Ida Corr		English
EBBA	2008	Denmark	Dúné		English
EBBA	2006	Denmark	Hush		English
EBBA	2005	Denmark	The Raveonettes		English
EBBA	2004	Denmark	Saybia		English
EBBA	2013	Estonia	Ewert and the Two Dragons		English
EBBA	2010	Estonia	Kerli		English
MMEA	2020	Finland	Beast in Black	Rock	English
MMEA	2019	Finland	Lxandra	Pop	English
EBBA	2018	Finland	Alma		English
EBBA	2017	Finland	Jaako Eino Kalevi		English
EBBA	2013	Finland	French Films		English
EBBA	2008	Finland	Sunrise Avenue		English
EBBA	2005	Finland	Redrama		English
MMEA	2021	France	Crystal Murray	R&B/Urban	English
MMEA	2020	France	Kimberose	R&B/Urban	English
MMEA	2019	France	Her	Pop	English
EBBA	2018	France	The Blaze		English
EBBA	2017	France	Jain		English
EBBA	2014	France	Woodkid		English
EBBA	2013	France	C2C		English
EBBA	2009	France	Aaron		English
EBBA	2008	France	Ayo		English
MMEA	2022	Germany	Zoe Wees	R&B/Urban	English
MMEA	2020	Germany	AU/RA	Pop	English
EBBA	2018	Germany	Alice Merton		English
EBBA	2016	Germany	Robin Schulz		English
EBBA	2015	Germany	Milky Chance		English
EBBA	2014	Germany	Zedd		English
EBBA	2012	Germany	Boy		English
EBBA	2011	Germany	The Baseballs		English
EBBA	2009	Germany	Cinema Bizarre		English
EBBA	2008	Germany	Cascada		English
EBBA	2004	Germany	Masterplan		English
MMEA	2020	Hungary	Harmed	Rock	English
EBBA	2013	Iceland	Of Monsters and Men		English
MMEA	2022	Ireland	Denise Chaila	Hip-Hop/Rap	English
MMEA	2021	Ireland	Inhaler	Rock	English
MMEA	2020	Ireland	Fontaines DC	Rock	English



MMEA	2019	Ireland	Cosha	R&B/Urban	English
EBBA	2017	Ireland	Walking on Cars		English
EBBA	2016	Ireland	Soak		English
EBBA	2015	Ireland	Hozier		English
EBBA	2014	Ireland	Kodaline		English
EBBA	2012	Ireland	James Vincent McMorrow		English
EBBA	2009	Ireland	The Script		English
EBBA	2008	Ireland	Dolors O’Riordan		English
EBBA	2007	Ireland	Celtic Woman		English
EBBA	2006	Ireland	Hal		English
EBBA	2005	Ireland	Damien Rice		English
EBBA	2004	Ireland	The Thrills		English
MMEA	2021	Italy	Julia Bardo	Singer/Songwriter	English
MMEA	2020	Italy	Meduza	Electronic	English
MMEA	2019	Italy	Fil Bo Riva	Singer/Songwriter	English
EBBA	2005	Italy	Benny Benassi		English
MMEA	2022	Luxembourg	Francis of Delerium	Singer/Songwriter	English
MMEA	2022	Netherlands	Blanks	Singer/Songwriter	English
MMEA	2021	Netherlands	Rimon	R&B/Urban	English
MMEA	2020	Netherlands	Naaz	Pop	English
MMEA	2019	Netherlands	Pip Blom	Rock	English
MMEA	2019	Netherlands	Fais	Electronic	English
EBBA	2017	Netherlands	Natalie la Rose		English
EBBA	2016	Netherlands	Kovacs		English
EBBA	2015	Netherlands	The Common Linnets		English
EBBA	2014	Netherlands	Jacco Gardner		English
EBBA	2013	Netherlands	Dope D.O.D.		English
EBBA	2012	Netherlands	Afrojack		English
EBBA	2011	Netherlands	Caro Emerald		English
EBBA	2010	Netherlands	Esmee Denters		English
EBBA	2009	Netherlands	Kraak & Smaak		English
MMEA	2021	Norway	Sassy 009	Pop	English
MMEA	2020	Norway	Girl in Red	Singer/Songwriter	English
MMEA	2019	Norway	Smerz	Electronic	English
MMEA	2019	Norway	Boy Pablo	Singer/Songwriter	English
EBBA	2018	Norway	Sigrid		English
EBBA	2017	Norway	Alan Walker		English
EBBA	2016	Norway	Aurora		English



EBBA	2015	Norway	Todd Terje		English
EBBA	2014	Norway	Envy		English
EBBA	2011	Norway	Donkeyboy		English
MMEA	2020	Poland	Perfect Son	Electronic	English
EBBA	2007	Poland	Blog 27		English
EBBA	2005	Poland	Myslovitz		English
EBBA	2012	Romania	Alexandra Stan		English
EBBA	2011	Romania	Inna		English
EBBA	2017	Spain	Hinds		English
EBBA	2013	Spain	Juan Zelada	Popular	English
MMEA	2021	Sweden	Nea	Pop	English
MMEA	2020	Sweden	Anna Leone	Singer/Songwriter	English
MMEA	2019	Sweden	Albin Lee Meldau	Singer/Songwriter	English
EBBA	2018	Sweden	Skott		English
EBBA	2016	Sweden	Seinabo Sey		English
EBBA	2015	Sweden	Tove Lo		English
EBBA	2014	Sweden	Icona Pop		English
EBBA	2013	Sweden	Niki & the Dove		English
EBBA	2012	Sweden	Swedish House Mafia		English
EBBA	2011	Sweden	Miike Snow		English
EBBA	2010	Sweden	Jenny Wilson		English
EBBA	2009	Sweden	Lykke Li		English
EBBA	2008	Sweden	Basshunter		English
EBBA	2007	Sweden	Jose Gonzalez		English
EBBA	2005	Sweden	Ana Johnsson		English
MMEA	2021	United Kingdom	Squid	Rock	English
MMEA	2020	United Kingdom	Floho	Hip-Hop/Rap	English
MMEA	2019	United Kingdom	Pale Waves	Rock	English
MMEA	2019	United Kingdom	Bishop Briggs	Pop	English
EBBA	2018	United Kingdom	Youngr		English
EBBA	2017	United Kingdom	Dua Lipa		English
EBBA	2016	United Kingdom	Years & Years		English
EBBA	2015	United Kingdom	John Newman		English



EBBA	2014	United Kingdom	Disclosure		English
EBBA	2013	United Kingdom	Emeli Sandé		English
EBBA	2012	United Kingdom	Anna Calvi		English
EBBA	2011	United Kingdom	Mumford & Sons		English
EBBA	2010	United Kingdom	Charlie Winston		English
EBBA	2009	United Kingdom	Adele		English
EBBA	2009	United Kingdom	The Ting Tings		English
EBBA	2008	United Kingdom	The Fratellis		English
EBBA	2007	United Kingdom	Corinne Bailey Rae		English
EBBA	2006	United Kingdom	KT Tunstall		English
EBBA	2005	United Kingdom	Katie Melua		English
EBBA	2004	United Kingdom	The Darkness		English
EBBA	2016	Latvia	Carnival Youth		English; one song Latvian
EBBA	2017	Albania	Era Istrefi		English/Albanian
EBBA	2009	France	The Dø		English/Finnish
EBBA	2007	Greece	Elena Paparizou		English/Greek
EBBA	2006	Sweden	Arash		Farsi
MMEA	2021	Belgium	Lous and the Yakuza	Hip-Hop/Rap	French
MMEA	2019	Belgium	Témé Tan	R&B/Urban	French
EBBA	2011	Belgium	Stromae		French
MMEA	2019	France	Aya Nakamura	R&B/Urban	French
MMEA	2019	France	Eddy De Pretto	Hip-Hop/Rap	French
EBBA	2015	France	Indila		French
EBBA	2011	France	Zaz		French
EBBA	2007	France	Ilona Mitrecey		French
EBBA	2006	France	Amel Bent		French
EBBA	2005	France	Corneille		French
EBBA	2004	France	Carla Bruni		French
MMEA	2020	Belgium	Charlotte Adigéry	R&B/Urban	French/English



EBBA	2016	France	Christine and the Queens		French/English
EBBA	2012	France	Ben l'Oncle Soul		French/English
EBBA	2010	France	Sliimy		French/English
EBBA	2012	Austria	Elektro Guzzi		German
MMEA	2021	Germany	Mero	Hip-Hop/Rap	German
MMEA	2019	Germany	Ace Tee	Hip-Hop/Rap	German
EBBA	2017	Germany	Namika		German
EBBA	2010	Germany	Peter Fox		German
EBBA	2007	Germany	Tokio Hotel		German
EBBA	2006	Germany	Juli		German
EBBA	2005	Germany	Wir sind Helden		German
MMEA	2022	Hungary	Dorina Takács	Electronic	Hungarian
EBBA	2006	Hungary	Heaven Street Seven		Hungarian
MMEA	2019	Iceland	Reykjavíkurdætur	Hip-Hop/Rap	Icelandic
EBBA	2014	Iceland	Asegir		Icelandic
MMEA	2022	Italy	Anna	Hip-Hop/Rap	Italian
EBBA	2010	Italy	Giusy Ferreri		Italian
EBBA	2004	Italy	Tiziano Ferro		Italian
EBBA	2007	Italy	Vittorio Grigolo		Italian/English
MMEA	2019	Lithuania	Solo Ansamblis	Electronic	Lithuanian
EBBA	2010	Portugal	Buraka Som Sistema		Multi-lingual
MMEA	2021	Czech Republic	Bratri	Electronic	N/A
MMEA	2022	France	Mezerg	Electronic	N/A
EBBA	2008	Poland	Hemp Gru		Polish
MMEA	2021	Portugal	Lina & Raul Refree	Folk	Portuguese
MMEA	2020	Portugal	Pongo	R&B/Urban	Portuguese
EBBA	2018	Portugal	Salvador Sobral		Portuguese
EBBA	2013	Portugal	Amor Electro		Portuguese
EBBA	2004	Portugal	Mariza		Portuguese
MMEA	2022	Portugal	Nenny	R&B/Urban	Portuguese/English
MMEA	2022	Romania	Balkan Taksim	Taksim	Romanian
MMEA	2021	Finland	Vilda	Folk	Sami
EBBA	2007	Belgium	Gabriel Rios		Spanish
MMEA	2021	Spain	Melenas	Rock	Spanish
MMEA	2020	Spain	Tribade	Hip-Hop/Rap	Spanish
MMEA	2019	Spain	Rosalía	R&B/Urban	Spanish
EBBA	2016	Spain	Alvaro Soler		Spanish



EBBA	2007	Spain	Beatriz Luengo		Spanish
EBBA	2006	Spain	Bebe		Spanish
EBBA	2004	Spain	Las Ketchup		Spanish
MMEA	2022	Spain	Dora	Singer/Songwriter	Spanish
EBBA	2008	Spain	Miguel Angel Muñoz		Spanish/English
MMEA	2022	Ukraine	Alina Pash	Hip-Hop/Rap	Ukrainian
MMEA	2021	Ukraine	Alyona Alyona	Hip-Hop/Rap	Ukrainian



**APPENDIX I: NATIONAL REPRESENTATION IN ETEP, WEIGHTED BY POPULATION<sup>126</sup>**

<b>ETEP Nation</b>	<b>ETEP Acts</b>	<b>Population, in millions</b>	<b>Acts per million (Acts/Population)</b>
Iceland	46	0.34	134.11
Ireland	80	4.99	16.03
Netherlands	245	17.16	14.28
Norway	74	5.45	13.58
Denmark	75	5.81	12.92
Belgium	119	11.64	10.23
Sweden	94	10.15	9.26
Finland	42	5.55	7.57
Latvia	11	1.87	5.88
Great Britain	317	68.20	4.65
Austria	38	9.06	4.19
Switzerland	32	8.70	3.68
Portugal	22	10.18	2.16
France	105	65.37	1.61
Slovakia	7	5.46	1.28
Hungary	12	9.65	1.24
Czech Republic	13	10.73	1.21
Germany	98	84.19	1.16
Serbia	8	8.72	0.92
Estonia	1	1.33	0.75
Italy	41	60.42	0.68
Greece	6	10.39	0.58
Spain	16	46.81	0.34
Romania	6	19.13	0.31
Belarus	2	9.45	0.21
Ukraine	8	43.57	0.18
Bulgaria	0	6.91	0.00
Croatia	0	4.09	0.00
Faroe Islands	0	0.05	0.00
Lithuania	0	2.69	0.00
Luxembourg	0	0.64	0.00
North Macedonia	0	2.08	0.00
Poland	0	37.83	0.00
Russia	0	146.11	0.00
Slovenia	0	2.08	0.00

<sup>126</sup> Data compiled from UN population estimates for 2019 (United Nations 2019), and from European Talent Exchange Program's results, 2003-2019 (European Talent Exchange Program 2021).



**APPENDIX J: REGIONAL REPRESENTATION IN ETEP, WEIGHTED BY POPULATION<sup>127</sup>**

<b>ETEP Region</b>	<b>ETEP Acts</b>	<b>Population, in millions</b>	<b>Acts per million (Acts/Population)</b>
Benelux	364	29.43	12.37
Nordics	331	27.29	12.13
British Isles	397	73.19	5.42
Western Europe	1450	425.08	3.41
Europe, total	1518	590.67	2.57
Baltics	12	5.89	2.04
Central Europe	168	101.96	1.65
Iberian Peninsula	38	56.99	0.67
Western Balkans	8	12.81	0.62
Visegrad Nations <sup>128</sup>	32	63.67	0.50
Eastern Neighborhood <sup>129</sup>	18	63.82	0.28
Eastern Balkans	6	26.04	0.23
Eastern Europe	68	311.69	0.22

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<sup>127</sup> Data compiled from UN population estimates for 2019 (United Nations 2019), and from European Talent Exchange Program's results, 2003-2019 (European Talent Exchange Program 2021).

<sup>128</sup> The Visegrad Nations consist of Poland, Czech Republic, Slovakia, and Hungary.

<sup>129</sup> The EU's Eastern Neighborhood are the nation-states in Eastern Europe who are not part of the EU, but still take part in the Creative Europe programming through fees paid to the European Commission. These nations include Serbia, Belarus, Ukraine, North Macedonia, and Russia.



## APPENDIX K: ETEP FESTIVALS, BY COUNTRY

<b>Festival</b>	<b>Country</b>	<b>City</b>
Acoustic Lakeside Festival	Austria	Sittersdorf
Forestglade	Austria	Wiesen
Frequency	Austria	St. Pölten
Groovequake	Austria	Eisenstadt
Nova Rock	Austria	Nickelsdorf
Szene Open Air	Austria	Szene
Waves Vienna	Austria	Vienna
Cactusfestival	Belgium	Bruges
Dour	Belgium	Dour
Les Ardentes	Belgium	Liège
Les Nuits Botanique	Belgium	Brussels
Marktrock	Belgium	Leuven
Pukkelpop	Belgium	Hasselt
Rock Werchter	Belgium	Werchter
Suikerrock Festival	Belgium	Tienen
Rock in Rio	Brazil	Rio de Janeiro
Spirit of Burgas	Bulgaria	Burgas
Canadian Music Week	Canada	Toronto
Clockenflap	China	Hong Kong
Inmusic	Croatia	Zagreb
Colours of Ostrava	Czech Republic	Ostrava
Metronome	Czech Republic	Prague
Rock for People	Czech Republic	Hradec Králové
United Islands of Prague	Czech Republic	Prague
Northside	Denmark	Aarhus
Roskilde	Denmark	Roskilde
Tinderbox	Denmark	Odense
Tallinn Music Week	Estonia	Tallinn
G! Festival	Faroe Islands	Thorshavn
Ilosaarirock	Finland	Joensuu
Provinssi (aka Provinssirock)	Finland	Seinäjoki
Ruisrock	Finland	Turku
Tuska Openair	Finland	Helsinki
Europavox	France	Clermont-Ferrand
Le Printemps de Bourges	France	Bourges
Les 3 Éléphants	France	Laval



Les Eurockéennes de Belfort	France	Belfort
Les Méditerranéennes	France	Narbonne
Les Rencontres Trans Musicales de Rennes	France	Rennes
Mama Event	France	Paris
Rock en Seine	France	Paris
Vielles Charrues	France	Carjaix
Area 4	Germany	Lüdinghausen
c/o pop Festival Cologne	Germany	Cologne
Chiemsee Summer	Germany	Übersee
Das Fest	Germany	Karlsruhe
Haldern Pop	Germany	Rees-Haldern
Happiness	Germany	Straubernhardt
Highfield	Germany	Großpösna
Hurricane	Germany	Scheeßel
Immergut	Germany	Mecklenburg-Vorpommern
Juicy Beats	Germany	Dortmund
Lollapalooza Berlin	Germany	Berlin
M'era Luna	Germany	Hildesheim
Maifeld Derby Mannheim	Germany	Mannheim
Melt!	Germany	Gräfenhainichen
Orange Blossom Special	Germany	Beverungen
Reeperbahn	Germany	Hamburg
Rheinkultur	Germany	Bonn
Rocco del Schlacko	Germany	Püttlingen
Rock am Ring	Germany	Mendig
Rolling Stone Beach	Germany	Weißenhau
Rolling Stone Park	Germany	Rust
Rolling Stone Weekender	Germany	Wangels
Southside	Germany	Tuttlingen
Summer Breeze Open Air	Germany	Dinkelsbühl
Taubertal Festival	Germany	Rothenburg ob der Tauber
Wacken	Germany	Wacken
Release Athens	Greece	Athens
Rockwave	Greece	Malakasa
Budapest Showcase Hub	Hungary	Budapest
Sziget	Hungary	Budapest
Iceland Airwaves	Iceland	Reykjavik



Body & Soul	Ireland	Westmeath
10 Giorni Suonati	Italy	Vigevano
Apolide	Italy	Vialfrè
Arezzo Wave/Love Festival/Italia Wave	Italy	Arezzo
Flippaut Festival	Italy	Bologna
Home	Italy	Venice
Idroscalarock Festival (aka Rock in Idro)	Italy	Milan
Linecheck Music Meeting	Italy	Milan
Live Across Festival	Italy	Milan
Rock Sound Tuborg Festival	Italy	Bologna
Siren	Italy	Vasto
Sudwave	Italy	Arezzo
Ypsigrock	Italy	Castelbuono
Positivus	Latvia	Salacgriva
Galapagai	Lithuania	Palūšė
Vilnius Music Week (-->What's Next in Music)	Lithuania	Vilnius
What's Next in Music (<-- Vilnius Music Week)	Lithuania	Vilnius
Rock-A-Field	Luxembourg	Luxembourg
Siren's Call	Luxembourg	Neimënster
Best Kept Secret	Netherlands	Hilvarenbeek
Down the Rabbit Hole	Netherlands	Ewijk
Lowlands	Netherlands	Biddinghuizen
Parkpop	Netherlands	The Hague
Pinkpop	Netherlands	Landgraaf
Taksirat	North Macedonia	Skopje
Bergenfest	Norway	Bergen
By:Larm	Norway	Oslo
Hovefestivalen	Norway	Arendal
Øyafestivalen	Norway	Oslo
Quart Festival	Norway	Kristiansand
Slottsfjell	Norway	Tønsberg
Krakow Live	Poland	Krakow
Live Music Festival	Poland	Krakow
Off Festival Katowice	Poland	Katowice
Open'er (aka Heineken Open'er)	Poland	Gdynia
Orange Warsaw	Poland	Warsaw
Spring Break Showcase	Poland	Poznan



Woodstock Festival	Poland	Kostrzyn
Milhoes de Festa	Portugal	Barcelos
Optimus Primavera Sound	Portugal	Porto
Super Bock Super Rock	Portugal	Praia do Meco
Westway Lab/Westway Festival	Portugal	Guimaraes
Tremor	Portugal (Azores)	Sao Miguel
Artmania	Romania	Sibiu
B'estfest	Romania	Bucharest
Revolution	Romania	Timisoara
Stereoletto	Russia	St. Petersburg
Exit	Serbia	Novi Sad
Grape Festival	Slovakia	Piestany
Pohoda	Slovakia	Trenčín
Waves Bratislava	Slovakia	Bratislava
Wilsonic	Slovakia	Bratislava
MENT Ljubljana	Slovenia	Ljubljana
Novi EU-Rock/Rock Otocec	Slovenia	Ljubljana
Slovenian Music Week	Slovenia	Ljubljana
Oppikoppi	South Africa	Northam, Limpopo
Benicàssim	Spain	Benicàssim
Bilbao BBK Live	Spain	Bilbao
Bizkaia International Music Experience (BIME)	Spain	Biscay
Día de la Música Festival	Spain	Madrid
Festival Bam (Barcelona Acció Musical)	Spain	Barcelona
Mad Cool	Spain	Madrid
Mercat de Música Viva de Vic	Spain	Vic
Primavera Sound	Spain	Barcelona
Vida	Spain	Barcelona
Arvika Festivalen	Sweden	Arvika
Bråvalla	Sweden	Norrköping
Hultsfredfestivalen	Sweden	Hultsfred
Malmöfestivalen	Sweden	Malmö
Way Out West	Sweden	Gothenburg
Bad Bonn Kilbi	Switzerland	Dudingen
Greenfield	Switzerland	Bern
Gurtenfestival	Switzerland	Bern
Montreux Jazz Festival	Switzerland	Montreaux
Openair St. Gallen	Switzerland	St. Gallen



Paléo Festival Nyon	Switzerland	Nyon
Winterthurer Musikfestwochen	Switzerland	Winterthur
Zermatt Unplugged	Switzerland	Zermatt
Zürich Openair	Switzerland	Zürich
Beautiful Days	UK (England)	Devon
Bestival	UK (England)	Isle of Wight
End of the Road	UK (England)	Wiltshire
Glastonbury	UK (England)	Glastonbury
GuilFest	UK (England)	Guildford
Kendal Calling	UK (England)	Cumbria
Larmer Tree Festival	UK (England)	Tollard Royal
Secret Garden Party	UK (England)	Huntingdon
Standon Calling	UK (England)	Standon
Summer Sundae Weekender	UK (England)	Leicester
The Great Escape	UK (England)	Brighton
Truck Festival	UK (England)	Oxfordshire
Y Not Festival	UK (England)	Pikehall
T in the Park	UK (Scotland)	Kinross
TRNSMT	UK (Scotland)	Glasgow
Festival Number 6	UK (Wales)	Portmeiron, Wales
Focus Wales	UK (Wales)	Wrexham
Green Man	UK (Wales)	Brecon Beacons
Atlas Weekend	Ukraine	Kiev
Coachella	United States	Indio, CA



## APPENDIX L: ETEP ACTS, BY YEAR AND NATION

Year	Country	Act	Festival performances
2003	Belgium	An Pierlé	1
2003	Belgium	Fifty Foot Combo	1
2003	Denmark	Junior Senior	5
2003	Germany	Partice	3
2003	Germany	Schneider TM	2
2003	Germany	Seed	1
2003	Great Britain	Black Box Recorder	2
2003	Great Britain	Fingathing	1
2003	Great Britain	Oi Va Voi	1
2003	Great Britain	Slovo	4
2003	Great Britain	The Libertines	1
2003	Iceland	Apparat Organ Quartet	2
2003	Netherlands	Anouk	3
2003	Netherlands	De Heideroosjes	1
2003	Netherlands	Krezip	3
2003	Netherlands	League of XO Gentlemen	1
2003	Netherlands	Mo'Jones	1
2003	Netherlands	Spinvis	2
2003	Netherlands	Stuurbaard Bakkebaard	1
2003	Netherlands	The Apers	1
2003	Netherlands	Van Katoen	1
2003	Netherlands	Xploding Plastix	3
2003	Netherlands	Zuco 103	2
2003	Norway	Erlend Øye and the Full Effect	1
2003	Norway	Kaizers Orchestra	4
2003	Spain	Ojos de Brujo	4
2003	Spain	Ska-P	4
2003	Sweden	Moneybrother	1
2004	Belgium	Ghinzu	2
2004	Belgium	Sioen	1
2004	Denmark	Kitty Wu	1
2004	Denmark	Tim Christensen	1
2004	Denmark	Under Byen	5
2004	France	Ilene Barnes	1
2004	Germany	Puppetmastaz	2



2004	Germany	Seed	4
2004	Germany	Spillsbury	2
2004	Germany	T.Raumschmiere	2
2004	Germany	Tigerbeat	2
2004	Great Britain	Franz Ferdinand	8
2004	Great Britain	I Am Kloot	4
2004	Great Britain	Oi Va Voi	2
2004	Great Britain	Simple Kid	6
2004	Iceland	Minus	1
2004	Italy	Modena City Ramblers	1
2004	Netherlands	Epica	1
2004	Netherlands	League of XO Gentlemen	1
2004	Netherlands	Peter Pan Speedrock	1
2004	Netherlands	The Gathering	1
2004	Netherlands	This Beautiful Mess	1
2004	Netherlands	Within Temptation	5
2004	Norway	Ane Brun	1
2004	Norway	Cloroform	1
2004	Norway	Ralph Myerz & the Jack Herren Band	4
2004	Norway	Ricochets	1
2004	Norway	The Real Ones	1
2004	Sweden	Mustasch	2
2004	Sweden	The Soundtrack of Our Lives	4
2004	Sweden	Whyte Seeds	2
2005	Belgium	Gabriel Rios	4
2005	Belgium	Sold Out	1
2005	Belgium	Stijn	1
2005	Belgium	Triggerfinger	2
2005	Denmark	Diefenbach	2
2005	Denmark	The Blue Van	4
2005	Finland	Giant Robot	1
2005	Finland	Soul Tattoo	1
2005	France	Bikini Machine	2
2005	France	DJ Vitalic	4
2005	France	Emilie Simon	1
2005	France	Gomm	4
2005	France	Le Peuple de l'Herbe	3
2005	France	Têtes Raides	1
2005	Germany	Beatsteaks	6



2005	Great Britain	Amplifier	2
2005	Great Britain	Bird	1
2005	Great Britain	Blackbud	1
2005	Great Britain	Gravenhurst	2
2005	Great Britain	Little Barrie	2
2005	Great Britain	The Engineers	1
2005	Great Britain	The Go! Team	7
2005	Great Britain	The Subways	4
2005	Iceland	Mugison	1
2005	Ireland	The Revs	1
2005	Netherlands	Autumn	1
2005	Netherlands	Mala Vita	1
2005	Netherlands	Nojazz	1
2005	Netherlands	Voicst	1
2005	Norway	Gåte	3
2005	Norway	Jackman	1
2005	Norway	Sondre Lerche	3
2005	Norway	Tthomas Dybdahl	1
2005	Spain	Macaco	1
2005	Sweden	Moneybrother	9
2005	Sweden	Quit Your Dayjob	3
2005	Sweden	Tiger Lou	1
2005	Switzerland	Stress (Billy Bear)	1
2006	Austria	Bauchklang	2
2006	Belgium	Dijf Sanders	1
2006	Belgium	DJ Grazz hoppas	1
2006	Denmark	Campsite	1
2006	Denmark	Mew	2
2006	Denmark	Spleen United	1
2006	Finland	Disco Ensemble	11
2006	France	Babylon Circus	1
2006	France	Hushpuppies	4
2006	France	Nouvelle Vague	3
2006	France	Rhesus	5
2006	France	Syd Matters	1
2006	Germany	17 Hippies	1
2006	Germany	Blackmail	1
2006	Germany	Corvus Corax & Cantus Burana	1
2006	Germany	Culcha Candela	2



2006	Germany	Fettes Brot	3
2006	Germany	Madsen	1
2006	Germany	The Robocop Kraus	3
2006	Germany	Wir Sind Helden	6
2006	Great Britain	Adem	1
2006	Great Britain	Brakes	2
2006	Great Britain	Duels	2
2006	Great Britain	Editors	13
2006	Great Britain	Infadels	12
2006	Great Britain	Mohair	2
2006	Great Britain	Stuart A. Staples	2
2006	Great Britain	The Kooks	10
2006	Hungary	Yonderboi	1
2006	Ireland	The Answer	4
2006	Netherlands	Epica	1
2006	Netherlands	Gem	5
2006	Netherlands	Kraak & Smaak	2
2006	Netherlands	Pete Philly & Perquisite	1
2006	Netherlands	Raccoon	1
2006	Netherlands	Silent Disco	5
2006	Netherlands	Solo	1
2006	Netherlands	Stuurbaard Bakkebaard	1
2006	Netherlands	Vocist	1
2006	Netherlands	Within Temptation	7
2006	Netherlands	ZZZ	4
2006	Norway	Animal Alpha	3
2006	Spain	Ojos de Brujo	3
2006	Spain	The Sunday Drivers	3
2006	Sweden	Dungen	1
2006	Sweden	José González	6
2006	Sweden	Shout Out Louds	4
2006	Sweden	Sugarplum Fairy	3
2006	Sweden	The Sounds	4
2007	Austria	Velojet	1
2007	Belgium	Das Pop	1
2007	Belgium	Gabriel Rios	2
2007	Belgium	Goose	9
2007	Belgium	Members of Marvelas	1
2007	Belgium	Ozark Henry	1



2007	Belgium	Sweet Coffee	1
2007	Denmark	Oh No No	3
2007	Finland	Islaja	1
2007	Finland	Rubik	4
2007	Finland	Sebastian	3
2007	Finland	Stuck in the Sound	1
2007	France	DJ Mehdi	2
2007	France	Fancy	2
2007	France	Joakim	1
2007	France	Uffie & Feadz	3
2007	Germany	Digitalism	7
2007	Germany	Joy Denalane	1
2007	Germany	Planningtorock	2
2007	Germany	Tomte	1
2007	Great Britain	Air Traffic	3
2007	Great Britain	Broomheads Jacket	3
2007	Great Britain	Enter Shikari	8
2007	Great Britain	Five O'Clock Heroes	3
2007	Great Britain	Mumm-ra	3
2007	Great Britain	Patrick Wolf	2
2007	Great Britain	Shitdisco	7
2007	Great Britain	The Magic Numbers	4
2007	Great Britain	The View	7
2007	Great Britain	Tunng	4
2007	Greece	Film	1
2007	Hungary	Neo	2
2007	Iceland	Pétur Ben	1
2007	Iceland	Reykjavik	1
2007	Ireland	Duke Special	2
2007	Ireland	Humanzi	2
2007	Ireland	Julie Feeney	1
2007	Ireland	The Answer	4
2007	Italy	Mau Mau	3
2007	Italy	Sud Sound System	1
2007	Italy	The Hormonauts	1
2007	Netherlands	Alamo Race Track	3
2007	Netherlands	Kraak & Smaak	1
2007	Netherlands	Luie Hond	1
2007	Netherlands	Noisia	2



2007	Netherlands	Textures	1
2007	Netherlands	U-Niq	1
2007	Netherlands	ZZZ	6
2007	Norway	120 Days	5
2007	Norway	Datarock	5
2007	Sweden	Anna Ternheim	1
2007	Sweden	Hello Saferide	1
2007	Sweden	Johnossi	4
2007	Sweden	Lo-Fi-Fink	5
2007	Sweden	Loney, Dear	10
2007	Sweden	Peter Von Poehl	6
2007	Sweden	Peter, Bjorn & John	6
2007	Sweden	Sounds Like Violence	1
2007	Switzerland	Navel	4
2007	Switzerland	William White and the Emergency	1
2008	Belgium	Baloji	1
2008	Belgium	The Tellers	1
2008	Czech Republic	Sunshine	1
2008	Denmark	Alphabeat	3
2008	Denmark	The Kissaway Trail	2
2008	Denmark	Who Made Who	1
2008	Finland	Turisas	1
2008	Finland	Von Hertzen Brothers	2
2008	France	Orgasmic	2
2008	France	Para One	2
2008	France	Soko	4
2008	France	Surkin	5
2008	France	The Dø	7
2008	France	Yelle	7
2008	France	Zombie Zombie	2
2008	Germany	Get Well Soon	2
2008	Germany	Miss Platinum	5
2008	Germany	Nneka	5
2008	Germany	Polarkreis 18	1
2008	Great Britain	Blood Red Shoes	12
2008	Great Britain	Calvin Harris	6
2008	Great Britain	Chrome Hoof	5
2008	Great Britain	Does it Offend You, Yeah?	9



2008	Great Britain	Friendly Fires	3
2008	Great Britain	Infadels	2
2008	Great Britain	Kissy Sell Out	2
2008	Great Britain	Kitty, Daisy and Lewis	1
2008	Great Britain	Lightspeed Champion	8
2008	Great Britain	Pete and the Pirates	2
2008	Great Britain	The Futureheads	5
2008	Great Britain	The Heavy	4
2008	Great Britain	The Hoosiers	3
2008	Great Britain	The Ting Tings	7
2008	Great Britain	The Whip	4
2008	Iceland	Bloodgroup	2
2008	Iceland	Mugison	1
2008	Iceland	Ólafur Arnalds	1
2008	Italy	The Bloody Beetroots	3
2008	Netherlands	Alamo Race Track	2
2008	Netherlands	Delain	1
2008	Netherlands	Le Le	1
2008	Netherlands	Moke	1
2008	Netherlands	Pete Philly & Perquisite	4
2008	Netherlands	The Hot Stewards	1
2008	Netherlands	Voicst	2
2008	Norway	Grand Island	1
2008	Norway	The Grand	1
2008	Sweden	Cult of Luna	2
2008	Sweden	Familjen	2
2008	Sweden	I'm From Barcelona	4
2008	Sweden	Ida Maria	3
2008	Sweden	Little Dragon	1
2008	Sweden	Lykke Li	7
2008	Sweden	Mustach	1
2008	Sweden	Robyn	3
2008	Sweden	Slagmalsklubben	4
2008	Sweden	Taxi Taxi!	1
2008	Sweden	Those Dancing Days	2
2008	Sweden	Wildbirds and Peacedrums	2
2008	Switzerland	Kruger	1
2008	Switzerland	Sophie Hunger	2
2009	Austria	Soap & Skin	5



2009	Belgium	A Brand	1
2009	Belgium	Aeroplane	2
2009	Belgium	Ghinzu	3
2009	Belgium	Milow	5
2009	Belgium	Novastar	1
2009	Belgium	Selah Sue	1
2009	Belgium	Sharko	1
2009	Belgium	The Black Box Revelation	2
2009	Belgium	The Sedan Vault	1
2009	Belgium	Triggerfinger	3
2009	Denmark	The Asteroids Galaxy Tour	8
2009	Denmark	Tone	1
2009	Finland	Huoratron	1
2009	France	Birdy Nam Nam	5
2009	France	Hindi Zahra	1
2009	France	John & Jehn	2
2009	France	Naïve New Beaters	7
2009	France	Yuksek	8
2009	Germany	Bonaparte	5
2009	Germany	Deickind	1
2009	Germany	Finn	1
2009	Germany	Kilians	1
2009	Germany	Polarkreis 18	3
2009	Great Britain	Baddies	11
2009	Great Britain	Beardyman	1
2009	Great Britain	Esser	3
2009	Great Britain	Filty Dukes	1
2009	Great Britain	Frank Turner	1
2009	Great Britain	Hudson Mohawke	4
2009	Great Britain	James Yuill	4
2009	Great Britain	Jon Hopkins	2
2009	Great Britain	Lowline	1
2009	Great Britain	Michacu & The Shapes	4
2009	Great Britain	Rolo Tomassi	5
2009	Great Britain	The Big Pink	4
2009	Great Britain	The Jessie Rose Trip	1
2009	Great Britain	The Rakes	4
2009	Great Britain	Tim Exile	3
2009	Great Britain	White Lies	15



2009	Great Britain	You Me at Six	3
2009	Iceland	For a Minor Reflection	1
2009	Iceland	Hjaltalín	7
2009	Ireland	Declan de Barra	1
2009	Ireland	Fight Like Apes	6
2009	Ireland	The Coronas	1
2009	Ireland	Wallis Bird	2
2009	Italy	Jennifer Gentle	1
2009	Italy	The Mojomatics	2
2009	Netherlands	2562	1
2009	Netherlands	Alain Clark	2
2009	Netherlands	Daily Bread	1
2009	Netherlands	De Juegd van Tegenwoordig	2
2009	Netherlands	De Staat	3
2009	Netherlands	Elle Bandita	1
2009	Netherlands	Lavalu	1
2009	Netherlands	Nobody Beats the Drum 333"	1
2009	Netherlands	The Kilimanjaro Darkjazz Ensemble	1
2009	Netherlands	ZZZ	2
2009	Norway	Casiokids	4
2009	Norway	Kakkmaddafakka	2
2009	Norway	Katzenjammer	4
2009	Norway	The New Wine	2
2009	Portugal	Buraka Som Sistema	6
2009	Spain	Lonely Drifter Karen	1
2009	Sweden	Baskery	2
2009	Sweden	First Aid Kit	5
2009	Sweden	Hellsongs	1
2009	Sweden	Nina Kinert	1
2009	Sweden	The Tallest Man on Earth	4
2009	Switzerland	Heidi Happy	1
2009	Switzerland	Solange La Frange	3
2009	Ukraine	Haydamaky	1
2010	Austria	Kriesky	1
2010	Belgium	Admiral Freebee	3
2010	Belgium	Creature with the Atom Brain	1
2010	Belgium	Customs	1
2010	Belgium	Isbells	4
2010	Belgium	Milow	2



2010	Belgium	Piano Club	1
2010	Denmark	Fagget Fairys	2
2010	Denmark	Lucy Love	3
2010	Finland	Jaako & Jay	1
2010	Finland	Joensuu 1685	3
2010	Finland	Manna	1
2010	Finland	Vuk	1
2010	France	Jamaica	5
2010	France	Pony Pony Run Run	2
2010	France	The Popopopops	2
2010	Germany	Schalchthofbronx	5
2010	Germany	Wareika	1
2010	Great Britain	Band of Skulls	8
2010	Great Britain	Ben Howard	1
2010	Great Britain	Chapel Club	3
2010	Great Britain	Charlie Winston	7
2010	Great Britain	Cosmo Jarvis	4
2010	Great Britain	Ellie Goudling	7
2010	Great Britain	Everything Everything	4
2010	Great Britain	Foreign Beggars	3
2010	Great Britain	Goldhawks	2
2010	Great Britain	Grant Campbell	1
2010	Great Britain	Jon Allen	1
2010	Great Britain	Los Campesinos!	2
2010	Great Britain	Love Amongst Ruin	1
2010	Great Britain	Marina & the Diamonds	8
2010	Great Britain	Ou est le Swimming Pool	2
2010	Great Britain	Post War Years	2
2010	Great Britain	Rox	4
2010	Great Britain	Stornoway	4
2010	Great Britain	The Bookhouse Boys	1
2010	Great Britain	The XX	11
2010	Great Britain	We Were Promised Jetpacks	2
2010	Iceland	FM Belfast	10
2010	Iceland	Seabear	3
2010	Ireland	And So I Watch You From Afar	2
2010	Ireland	Delorentos	1
2010	Ireland	Imelda May	2
2010	Ireland	Villagers	4



2010	Italy	Calibro 35	1
2010	Netherlands	Awkward I	1
2010	Netherlands	Bettie Serveert	1
2010	Netherlands	C-Mon & Kypski	3
2010	Netherlands	De Staat	3
2010	Netherlands	Laura Jansen	1
2010	Netherlands	Moke	1
2010	Netherlands	Moss	2
2010	Netherlands	The Black Atlantic	2
2010	Netherlands	The Mad Trist	1
2010	Netherlands	Wouter Hamel	1
2010	Norway	Donkeyboy	1
2010	Norway	Marit Larsen	1
2010	Norway	Noora Noor	1
2010	Norway	Shining	2
2010	Norway	The Low Frequency in Stereo	1
2010	Norway	The Megaphonic Thrift	2
2010	Portugal	Mazgani	1
2010	Spain	Crystal Fighters	3
2010	Spain	Le Pegatina	1
2010	Sweden	Jenny Wilson	1
2010	Sweden	Maskinen	2
2010	Sweden	Royal Republic	1
2010	Sweden	Thus:Owls	1
2010	Switzerland	Sophie Hunger	5
2011	Austria	Francis International Airport	3
2011	Austria	Trouble Over Tokyo	1
2011	Belgium	Drums Are For Parades	1
2011	Belgium	Goose	2
2011	Belgium	Seah Sue	9
2011	Belgium	Stromae	3
2011	Belgium	The Van Jets	1
2011	Belgium	Wallace Vanborn	1
2011	Denmark	Agnes Obel	6
2011	Denmark	Kellermensch	2
2011	Denmark	Treefight for Sunlight	2
2011	Denmark	Vinnie Who	2
2011	France	Ben L'Oncle Soul	1
2011	France	Cocoon	4



2011	France	Gablé	2
2011	France	The Inspector Cluzo	3
2011	France	The Shoes	1
2011	France	Zaz	1
2011	Germany	Labrassbanda	1
2011	Germany	The Brandt Brauer Frick Ensemble	3
2011	Germany	Turbostat	2
2011	Great Britain	Airship	4
2011	Great Britain	Anna Calvi	12
2011	Great Britain	Ben Howard	3
2011	Great Britain	Brother	2
2011	Great Britain	Dry the River	4
2011	Great Britain	Frankie & the Heartstrings	1
2011	Great Britain	Graffiti6	3
2011	Great Britain	Islet	1
2011	Great Britain	James Blake	10
2011	Great Britain	Monarchy	2
2011	Great Britain	Mount Kimbie	2
2011	Great Britain	Pulled Apart by Horses	4
2011	Great Britain	SBTRKT Live	6
2011	Great Britain	Star Slinger	2
2011	Great Britain	The Crookes	2
2011	Great Britain	The Joy Formidable	4
2011	Great Britain	The King Blues	2
2011	Great Britain	White Lies	6
2011	Great Britain	Wolf People	3
2011	Great Britain	Young Fathers	1
2011	Iceland	Dikta	1
2011	Iceland	Lára Rúnars	1
2011	Iceland	Ólöf Arnalds	2
2011	Iceland	Retro Stefson	4
2011	Iceland	Who Knew	2
2011	Ireland	James Vincent McMorrow	5
2011	Ireland	Sacred Animals	1
2011	Netherlands	Baskerville	2
2011	Netherlands	De Staat	2
2011	Netherlands	Dewolff	1
2011	Netherlands	Eisenhower	1
2011	Netherlands	Go Back to the Zoo	3



2011	Netherlands	I am Oak	2
2011	Netherlands	Kensington	1
2011	Netherlands	Kraak & Smaak	2
2011	Netherlands	Moss	5
2011	Netherlands	Shaking Godspeed	1
2011	Netherlands	The Black Atlantic	2
2011	Netherlands	Tim Knol	1
2011	Norway	Kvelertak	4
2011	Norway	Moddi	2
2011	Norway	Susanne Sundfør	2
2011	Portugal	Sean Riley & the Slowriders	1
2011	Serbia	Petrol	1
2011	Spain	Anni B Sweet	1
2011	Spain	Crystal Fighters	10
2011	Spain	Delorean	1
2011	Spain	Polock	1
2011	Sweden	Adept	3
2011	Sweden	Golden Kanine	1
2011	Sweden	Junip	4
2011	Sweden	The Ampifetes	2
2011	Sweden	The Sound of Arrows	4
2011	Switzerland	Filewile	1
2011	Switzerland	Mama Rosin	2
2012	Austria	Effi	1
2012	Austria	Elektro Guzzi	4
2012	Belgium	Amatorski	2
2012	Belgium	Great Mountain Fire	2
2012	Belgium	Intergalactic Lovers	1
2012	Belgium	School is Cool	1
2012	Belgium	Selah Sue	6
2012	Belgium	SX	1
2012	Belgium	Triggerfinger	5
2012	Czech Republic	DVA	1
2012	Denmark	I Got You On Tape	1
2012	Denmark	Iceage	5
2012	Denmark	Pinkunoizu	1
2012	Denmark	Reptile Youth	3
2012	Denmark	Sleep Party People	3



2012	Denmark	The Asteroids Galaxy Tour	6
2012	Denmark	When Saints Go Machine	2
2012	Estonia	Ewert and the Two Dragons	12
2012	Finland	French Films	3
2012	Finland	Mirel Wagner	2
2012	France	Frànçois and the Atlas Mountains	8
2012	France	Housse de Racket	4
2012	France	Imany	1
2012	France	Madeon	4
2012	France	Maia Vidal	2
2012	France	Mesparrow	1
2012	France	We Were Evergreen	1
2012	Germany	Boy	6
2012	Germany	Casper	4
2012	Germany	Kraftklub	4
2012	Germany	The Picturebooks	1
2012	Germany	Touchy Mob	1
2012	Great Britain	2:54	3
2012	Great Britain	Anna Calvi	4
2012	Great Britain	Baxter Dury	7
2012	Great Britain	Benjamin Francis Leftwich	2
2012	Great Britain	Citizens!	8
2012	Great Britain	Clock Opera	3
2012	Great Britain	Daughter	4
2012	Great Britain	Dog is Dead	1
2012	Great Britain	Emeli Sandé	3
2012	Great Britain	Jamie n Commons	5
2012	Great Britain	Jessie Ware	4
2012	Great Britain	Lianne La Havas	5
2012	Great Britain	Lucy Rose	2
2012	Great Britain	Paul Thomas Sanders	1
2012	Great Britain	Redinho	2
2012	Great Britain	Spector	10
2012	Great Britain	Stay+	2
2012	Great Britain	The Computers	9
2012	Great Britain	Theme Park	1
2012	Great Britain	Tribes	2
2012	Great Britain	Vadoinmessico	1
2012	Great Britain	Veronica Falls	3



2012	Great Britain	Vondelpark	4
2012	Great Britain	Zulu Winter	3
2012	Hungary	Intim Torna Illegál	1
2012	Hungary	Kerekes Band	2
2012	Iceland	Ghostigital	1
2012	Iceland	Hjálmar	1
2012	Iceland	Sóley	1
2012	Ireland	Cashier No.9	3
2012	Ireland	Foy Vance	1
2012	Ireland	James Vincent McMorrow	3
2012	Ireland	Jape	1
2012	Ireland	Lisa Hannigan	2
2012	Ireland	Mojo Fury	1
2012	Ireland	The Cast of Cheers	1
2012	Ireland	The Minutes	4
2012	Ireland	Wallis Bird	1
2012	Ireland	We Cut Corners	1
2012	Italy	A Classic Education	1
2012	Italy	Fabrizio Cammarata & the Second Grace	1
2012	Latvia	Instrumenti	3
2012	Netherlands	Alamo Race Track	1
2012	Netherlands	Baserville	1
2012	Netherlands	Birth of Joy	1
2012	Netherlands	Blaudzun	1
2012	Netherlands	Bombay	1
2012	Netherlands	Chef'Special	1
2012	Netherlands	Di-rect	1
2012	Netherlands	Dope D.O.D	9
2012	Netherlands	Go Back to the Zoo	1
2012	Netherlands	I am Oak	1
2012	Netherlands	Jungle by Night	1
2012	Netherlands	Kraantje Pappie	1
2012	Netherlands	Mala Vita	3
2012	Netherlands	Nobody Beats the Drum 333"	1
2012	Netherlands	Pete Philly	1
2012	Netherlands	Rats on Rafts	1
2012	Netherlands	Thomas Azier	2
2012	Netherlands	Town of Saints	1
2012	Netherlands	Woot	1



2012	Norway	22	1
2012	Norway	120 Days	1
2012	Norway	Deathcrush	1
2012	Norway	Katzenjammer	7
2012	Norway	Philco Fiction	1
2012	Norway	Razika	1
2012	Norway	Team Me	4
2012	Portugal	Batida	1
2012	Romania	Les Elephants Bizarres	1
2012	Romania	Popa Sapka	1
2012	Serbia	Concrete Sun	1
2012	Serbia	Hype!	1
2012	Spain	Fuel Fandango	3
2012	Spain	Mujeres	2
2012	Spain	The Suicide of Western Culture	2
2012	Sweden	Niki & the Dove	6
2012	Sweden	Tove Styrke	1
2012	Switzerland	Anna Aaron	1
2012	Switzerland	Olivia Pedrolí	1
2013	Austria	Gasmac Gilmore	1
2013	Austria	Mile Me Deaf	2
2013	Austria	Steaming Satellites	2
2013	Belgium	Balthazar	4
2013	Belgium	BRNS	6
2013	Belgium	Compuphonic	1
2013	Belgium	Liesa van der AA	1
2013	Belgium	Netsky	8
2013	Belgium	Oscar and the Wolf	1
2013	Belgium	Robbing Millions	1
2013	Belgium	Roscoe	1
2013	Belgium	Sarah Ferri	1
2013	Belgium	Trixie Whitley	2
2013	Czech Republic	Charlie Straight	1
2013	Denmark	Broken Twin	2
2013	Denmark	Efterklang	10
2013	Denmark	Indians	5
2013	Denmark	Lukas Graham	1
2013	Denmark	Rangleklods	9



2013	Denmark	Turboweeekend	1
2013	Finland	Death Hawks	1
2013	Finland	Disco Ensemble	2
2013	Finland	Eva & Manu	1
2013	Finland	French Films	1
2013	Finland	Huoratron	1
2013	Finland	Lau Nau	1
2013	Finland	LCMDF	1
2013	Finland	Phantom	1
2013	Finland	Rubik	2
2013	Finland	Satellite Stories	2
2013	France	C2C	8
2013	France	Concrete Knives	3
2013	France	Juveniles	3
2013	France	Lescop	3
2013	France	M	3
2013	Germany	Camera	1
2013	Germany	Capatain Capa	1
2013	Germany	Fenster	2
2013	Germany	Kadavar	1
2013	Germany	Roosevelt	2
2013	Germany	Sea + Air	1
2013	Germany	Terribly Overrated Youngsters	2
2013	Great Britain	Alunageorge	9
2013	Great Britain	Andy Burrows	2
2013	Great Britain	Bastille	7
2013	Great Britain	Champs	1
2013	Great Britain	China Rats	3
2013	Great Britain	Chvrches	6
2013	Great Britain	Frightened Rabbit	5
2013	Great Britain	Ghostpoet	4
2013	Great Britain	Jake Bugg	10
2013	Great Britain	Kate Tempest	1
2013	Great Britain	Laura Mvula	3
2013	Great Britain	Luke Sital-Singh	1
2013	Great Britain	Molotov Jukebox	1
2013	Great Britain	Palma Violets	11
2013	Great Britain	Public Service Broadcasting	1
2013	Great Britain	Rudimental	6



2013	Great Britain	S O H N	4
2013	Great Britain	Temples	2
2013	Great Britain	Will and the People	1
2013	Greece	Baby Guru	1
2013	Hungary	Grand Mexican Warlock	1
2013	Iceland	Ásgeir	4
2013	Ireland	DJ Fitz	1
2013	Ireland	Girls Names	2
2013	Ireland	Kodaline	9
2013	Ireland	Little Green Cars	6
2013	Ireland	Mmoths	2
2013	Ireland	Villagers	10
2013	Italy	A Toys Orchestra	2
2013	Italy	Honeybird & the Birdies	2
2013	Latvia	Instrumenti	2
2013	Latvia	Prata Vetra	2
2013	Netherlands	Birth of Joy	2
2013	Netherlands	Blaudzun	4
2013	Netherlands	Bombay	2
2013	Netherlands	Daily Bread	1
2013	Netherlands	Dope D.O.D	1
2013	Netherlands	Jacco Gardner	5
2013	Netherlands	Jacco Gardner's Somnium	2
2013	Netherlands	Kensington	2
2013	Netherlands	Mozes and the Firstborn	4
2013	Netherlands	Navarone	1
2013	Netherlands	Noisia	3
2013	Netherlands	Skip & Die	10
2013	Netherlands	Soul Sister Dance Revolution	2
2013	Netherlands	The Kytman Orchestra	2
2013	Netherlands	The Opposites	1
2013	Norway	Cashmere Cat	4
2013	Norway	Highasakite	5
2013	Norway	Mikhael Paksalev	4
2013	Norway	Rebekka Karijord	3
2013	Norway	Young Dreams	1
2013	Portugal	Orelha Negra	1
2013	Romania	Grimus 1	1
2013	Serbia	Repetitor	2



2013	Slovakia	Afterphurikane	1
2013	Spain	Za!	2
2013	Sweden	Anna von Hausswolff	4
2013	Sweden	Gnučči	1
2013	Sweden	Karin Park	2
2013	Sweden	Movits!	1
2013	Sweden	The Royal Concept	2
2013	Switzerland	77 Bombay Street	1
2013	Switzerland	Hathors	1
2013	Ukraine	Dakhabrakha	3
2014	Austria	Cid Rim	1
2014	Austria	Gudrun von Laxenburg	1
2014	Austria	Ja, Panik	1
2014	Austria	Klangkarussell	3
2014	Austria	Manu Delago Handmade	2
2014	Austria	Russkaja	1
2014	Belgium	Coely	3
2014	Belgium	Compact Disk Dummies	1
2014	Belgium	Float Fall	1
2014	Belgium	Melanie de Biasio	4
2014	Belgium	Raketkanon	1
2014	Belgium	Scarlett O'Hanna	1
2014	Denmark	Baby in Vain	5
2014	Denmark	Den Sorte Skole	2
2014	Denmark	Linkoban	2
2014	Denmark	Mø	8
2014	Denmark	Reverend Shine Snake Oil Co.	1
2014	Denmark	The Wands	1
2014	Finland	Noah Kin	2
2014	France	Cheveu	2
2014	France	Emilie Simon	1
2014	France	La Femme	1
2014	Germany	Ballet School	7
2014	Germany	Charity Children	2
2014	Germany	Claire	2
2014	Germany	Mighty Oaks	6
2014	Germany	Milky Chance	8
2014	Germany	Tensnake	1
2014	Germany	The Picturebooks	1



2014	Great Britain	Benjamin Clementine	7
2014	Great Britain	Blaenavon	4
2014	Great Britain	Bondax	2
2014	Great Britain	Brother & Bones	1
2014	Great Britain	Circa Waves	6
2014	Great Britain	Denai Moore	3
2014	Great Britain	Drenge	6
2014	Great Britain	East India Youth	4
2014	Great Britain	George Ezra	7
2014	Great Britain	I am Legion	4
2014	Great Britain	Jungle	15
2014	Great Britain	Lonely the Brave	3
2014	Great Britain	Lulu James	4
2014	Great Britain	Nadine Shah	2
2014	Great Britain	Rhodes	2
2014	Great Britain	Royal Blood	15
2014	Great Britain	Saint Raymond	1
2014	Great Britain	Sam Smith	4
2014	Great Britain	The Musers	3
2014	Great Britain	Tourist	4
2014	Great Britain	Wild Beasts	7
2014	Greece	Larry Gus	6
2014	Hungary	Óriás	1
2014	Iceland	Ásgeir	3
2014	Iceland	Berndsen	1
2014	Iceland	Hermigervill	3
2014	Ireland	Daniel James	1
2014	Ireland	Girl Band	5
2014	Ireland	Hozier	9
2014	Ireland	Hudson Taylor	5
2014	Ireland	Kid Karate	2
2014	Ireland	Kodaline	5
2014	Ireland	Le Galaxie	1
2014	Ireland	The Strypes	4
2014	Italy	C+C=Maxigross	1
2014	Italy	DJ Pravda	1
2014	Italy	Luca Sapio	1
2014	Italy	The Styles	1
2014	Lativa	Carnival Youth	1



2014	Netherlands	Afterpartees	1
2014	Netherlands	Baskerville	1
2014	Netherlands	Birth of Joy	7
2014	Netherlands	Bo Saris	2
2014	Netherlands	Cairo Liberation Fron	2
2014	Netherlands	Jacco Garnder	1
2014	Netherlands	Jungle By Night	2
2014	Netherlands	Kensington	4
2014	Netherlands	Kit	1
2014	Netherlands	Mister and Mississippi	2
2014	Netherlands	Monomyth	1
2014	Netherlands	Mozes and the Firstborn	1
2014	Netherlands	Navarone	1
2014	Netherlands	Soul Sister Dance Revolution	1
2014	Netherlands	Taymir	3
2014	Netherlands	Thomas Azier	3
2014	Netherlands	Tramahelikopter	2
2014	Norway	Andre Bratten	1
2014	Norway	Electric Eye	1
2014	Norway	Emilie Nicolas	3
2014	Norway	Farao	3
2014	Norway	Slick Shoota	2
2014	Portugal	The Weatherman	1
2014	Serbia	Repetitor	3
2014	Sweden	Alice Boman	5
2014	Sweden	Elliphant	4
2014	Sweden	INVSN	2
2014	Sweden	Jenny Wilson	2
2014	Sweden	Kate Boy	3
2014	Sweden	Mariam the Believer	2
2014	Sweden	Nonono	2
2014	Sweden	Truckfighters	3
2014	Switzerland	Kadebostany	7
2014	Switzerland	Pablo Nouvelle	3
2014	Switzerland	The Animen	7
2014	Ukraine	Beissoul & Einus	1
2015	Austria	Bilderbuch	6
2015	Austria	Gods	1
2015	Austria	Moonlight Breakfast	1



2015	Belgium	Intergalactic Lovers	2
2015	Belgium	Joy Wellboy	3
2015	Belgium	Melanie de Biasio	1
2015	Belgium	Mountain Bike	2
2015	Belgium	Oscar and the Wolf	7
2015	Belgium	Pomrad	2
2015	Belgium	Raketkanon	1
2015	Belgium	Robbing Millions	3
2015	Denmark	Alo Wala	9
2015	Denmark	Förtress	1
2015	Denmark	Get Your Gun	1
2015	Denmark	Go Go Berlin	2
2015	Denmark	Mø	7
2015	Denmark	Narcosatanicos	1
2015	Denmark	Sekuoia	2
2015	Finland	Neøv	1
2015	Finland	The Hearing	1
2015	France	Acid Arab	6
2015	France	Biga*ranx	1
2015	France	Cotton Claw	3
2015	France	FM Laeti	1
2015	France	Gaspard Royant	1
2015	France	Ibeyi	13
2015	France	Shaka Ponk	2
2015	France	Talisco	3
2015	Germany	Annenmaykantereit	1
2015	Germany	Joco	2
2015	Germany	The Micronaut	2
2015	Germany	The Picturebooks	1
2015	Germany	Warm Graves	2
2015	Germany	Zentralheizung of Death Des Todes	1
2015	Great Britain	All We Are	1
2015	Great Britain	Aquilo	1
2015	Great Britain	Bad Breeding	2
2015	Great Britain	Catfish and the Bottlemen	5
2015	Great Britain	Dolomite Minor	5
2015	Great Britain	Ella Eyre	1
2015	Great Britain	Flo Morrissey	2
2015	Great Britain	Genghar	5



2015	Great Britain	God Damn	1
2015	Great Britain	Heymoonshaker	6
2015	Great Britain	Jack Garratt	10
2015	Great Britain	Jake Isaac	2
2015	Great Britain	James Bay	2
2015	Great Britain	Kate Tempest	11
2015	Great Britain	Låpsley	6
2015	Great Britain	Marmozets	8
2015	Great Britain	Palace	1
2015	Great Britain	Rae Morris	4
2015	Great Britain	Shura	7
2015	Great Britain	Sunset Sons	5
2015	Great Britain	The Slow Show	3
2015	Great Britain	The Ting Tings	2
2015	Great Britain	Twin Atlantic	3
2015	Great Britain	Years & Years	10
2015	Greece	Acid Baby Jesus	1
2015	Hungary	Ivan and the Parazol	1
2015	Iceland	Fufanu	2
2015	Iceland	Kaleo	1
2015	Iceland	Kiasmos	6
2015	Iceland	Low Roar	6
2015	Iceland	Mammút	4
2015	Iceland	Sóley	3
2015	Iceland	Sólstafr	4
2015	Iceland	Vök	7
2015	Iceland	Young Karin	1
2015	Ireland	All the Luck in the World	2
2015	Ireland	All Tvvins	4
2015	Ireland	Gavin James	5
2015	Ireland	Kormac	1
2015	Ireland	Orla Garland	1
2015	Ireland	Soak	12
2015	Ireland	The Riptide Movement	2
2015	Italy	Clap! Clap!	1
2015	Italy	Godblesscomputers	3
2015	Italy	Joycut	10
2015	Latvia	Carnival Youth	1
2015	Netherlands	Afterpartees	1



2015	Netherlands	Binkbeats	3
2015	Netherlands	Birth of Joy	5
2015	Netherlands	Blaudzun	2
2015	Netherlands	Bombay	1
2015	Netherlands	D-rect	1
2015	Netherlands	Dewolff	1
2015	Netherlands	Dotan	5
2015	Netherlands	Ganz	4
2015	Netherlands	Jacco Gardner	5
2015	Netherlands	Jett Rebel	1
2015	Netherlands	John Coffey	5
2015	Netherlands	Kensington	1
2015	Netherlands	Kovacs	3
2015	Netherlands	Kuenta I Tambu	6
2015	Netherlands	Mister and Mississippi	1
2015	Netherlands	Noisia	2
2015	Netherlands	Paceshifters	1
2015	Netherlands	Pauw	1
2015	Netherlands	Skip & Die	1
2015	Netherlands	Snowapple	1
2015	Netherlands	The Deaf	1
2015	Netherlands	The Indien	1
2015	Netherlands	Typhoon	1
2015	Netherlands	Weval	1
2015	Norway	Aurora	13
2015	Norway	Jonas Alaska	1
2015	Norway	Kid Astray	1
2015	Norway	Sea Change	2
2015	Norway	Spidergawd	1
2015	Portugal	Batida	9
2015	Portugal	Fumaça Preta	4
2015	Romania	Golan	1
2015	Serbia	Repetitor	2
2015	Sweden	Andreas Moe	1
2015	Sweden	For BDK	1
2015	Sweden	Mapei	4
2015	Sweden	Seinabo Sey	7
2015	Switzerland	Klaus Johann Grobe	3
2015	Switzerland	Puts Marie	5



2015	Ukraine	Dakh Daughters	2
2016	Austria	Leyya	6
2016	Austria	Mieux	1
2016	Austria	Schmieds Puls	1
2016	Belgium	Alice on the Roof	2
2016	Belgium	Chantal Acda	1
2016	Belgium	Douglas Firs	1
2016	Belgium	Fùgù Mango	3
2016	Belgium	Go March	2
2016	Belgium	It It Anita	2
2016	Belgium	Lost Frequencies	5
2016	Belgium	Oscar & The Wolf	2
2016	Belgium	The Black Heart Rebelion	1
2016	Belgium	The K.	2
2016	Belgium	Tourist Lemc	1
2016	Belgium	Woodie Smalls	3
2016	Czech Republic	Mydy Rabycad	1
2016	Denmark	Alex Vargas	5
2016	Denmark	Blaue Blume	1
2016	Denmark	De Underkordiske	1
2016	Denmark	Kenton Slash Demon	1
2016	Denmark	Liss	5
2016	Denmark	Lowly	3
2016	Denmark	Yung	2
2016	Finland	Have You Ever Seen the Jane Fonda Aerobic VHS?	6
2016	Finland	Liima	8
2016	Finland	Steve'n'Seagulls	4
2016	France	Bachar Mar Khalifé	1
2016	France	Broken Back	2
2016	France	Guts	3
2016	France	Holy Strays	1
2016	France	Hyphen Hyphen	3
2016	France	Jain	5
2016	France	Jeanne Added	4
2016	Germany	Alle Farben	1
2016	Germany	Antilopen Gang	1
2016	Germany	Fjaak	1



2016	Germany	Graham Candy	3
2016	Germany	Grandbrothers	1
2016	Germany	HVOB	3
2016	Germany	Jesper Munk	1
2016	Germany	Kid Simius	1
2016	Germany	Lea Porcelain	1
2016	Germany	Me and My Drummer	2
2016	Germany	Sara Hartman	4
2016	Germany	Sarah P.	2
2016	Great Britain	Barns Courtney	4
2016	Great Britain	Black Honey	3
2016	Great Britain	Blossoms	12
2016	Great Britain	C Duncan	1
2016	Great Britain	Charlie Cunningham	3
2016	Great Britain	Charlotte OC	2
2016	Great Britain	Daniel Docherty	1
2016	Great Britain	Dua Lipa	4
2016	Great Britain	Fakear	5
2016	Great Britain	Frances	3
2016	Great Britain	Hælos	3
2016	Great Britain	Honne	3
2016	Great Britain	Inheaven	1
2016	Great Britain	Jodie Abacus	1
2016	Great Britain	Jones	1
2016	Great Britain	Mura Masa	7
2016	Great Britain	Nao	6
2016	Great Britain	Nothing But Things	7
2016	Great Britain	Oscar	2
2016	Great Britain	Postaal	2
2016	Great Britain	Pumarosa	3
2016	Great Britain	Rag'n'Bone Man	3
2016	Great Britain	Rationale	1
2016	Great Britain	Samm Henshaw	5
2016	Great Britain	Seafret	1
2016	Great Britain	SG Lewis	6
2016	Great Britain	Soom T	8
2016	Great Britain	Stormzy	6
2016	Great Britain	The Jacques	4
2016	Great Britain	Vant	5



2016	Great Britain	White	1
2016	Hungary	Ivan and the Parazol	1
2016	Hungary	Middlemist Red	3
2016	Iceland	Axel Flóvent	5
2016	Ireland	Colm Mac con Iomaire	2
2016	Ireland	Marc O'Reilly	1
2016	Ireland	Otherkin	5
2016	Ireland	Rusangano Family	2
2016	Ireland	The Academic	6
2016	Ireland	The Hot Sprokets	1
2016	Italy	Go!zilla	1
2016	Italy	Ninos de Brasil	2
2016	Italy	Populous	2
2016	Italy	Sacri Cuori	1
2016	Italy	The Sweet Life Society	2
2016	Italy	Wrogonyou	2
2016	Latvia	Carnival Youth	4
2016	Latvia	The Big Bluff	2
2016	Netherlands	Afterpartees	1
2016	Netherlands	Amber Arcades	7
2016	Netherlands	Bazzookas	5
2016	Netherlands	Causes	2
2016	Netherlands	De Staat	4
2016	Netherlands	Dewolff	2
2016	Netherlands	John Coffey	4
2016	Netherlands	Klangstof	1
2016	Netherlands	Klyne	3
2016	Netherlands	Kovacs	3
2016	Netherlands	My Baby	7
2016	Netherlands	Pauw	4
2016	Netherlands	The Deaf	2
2016	Netherlands	The Homesick	1
2016	Netherlands	Town of Saints	1
2016	Netherlands	Weval	2
2016	Netherlands	Yakumo Orchestra	1
2016	Norway	Ary	1
2016	Norway	Astrid S	1
2016	Norway	Aurora	13
2016	Norway	Dagny	2



2016	Norway	Depresno	2
2016	Norway	Eera	2
2016	Norway	Hasta	1
2016	Norway	Smerz	3
2016	Portugal	Branko	2
2016	Portugal	Da Chick	1
2016	Romania	Golan	3
2016	Sweden	Dolores Haze	3
2016	Sweden	Elias	5
2016	Sweden	Fews	6
2016	Sweden	Johanan	1
2016	Sweden	Josefin Öhrn & The Liberation	1
2016	Sweden	Kasbo	1
2016	Sweden	Seinabo Sey	3
2016	Sweden	Victoria + Jean	2
2016	Sweden	Yast	2
2016	Switzerland	Fai Baba	4
2016	Switzerland	James Gruntz	1
2016	Switzerland	The Chikitas	2
2017	Austria	Farewell Dear Ghost	2
2017	Austria	Filous	1
2017	Austria	Inner Tongue	1
2017	Austria	Mother's Cake	2
2017	Austria	Wandl	3
2017	Belgium	Baloji	5
2017	Belgium	Bazart	1
2017	Belgium	Brutus	2
2017	Belgium	Cocaine Piss	4
2017	Belgium	Coely	4
2017	Belgium	Delv!s	1
2017	Belgium	J.Bernardt	7
2017	Belgium	La Jungle	1
2017	Belgium	Taxiwars	4
2017	Belgium	Témé Tan	5
2017	Belgium	Tsar B	1
2017	Belgium	Warhaus	5
2017	Czech Republic	Ghost of You	2
2017	Denmark	Chinah	1



2017	Denmark	Communions	2
2017	Denmark	First Hate	1
2017	Denmark	Irah	2
2017	Denmark	The Courettes	1
2017	Finland	Alma	7
2017	Finland	Mikko Joensuu	4
2017	Finland	Teksti-TV 666	2
2017	Finland	View	2
2017	France	Barbagallo	3
2017	France	Carpenter Brut	2
2017	France	Her	7
2017	France	Jacques	7
2017	France	Kel Assouf	1
2017	France	MHD	2
2017	France	Møme	7
2017	France	Petit Biscuit	2
2017	France	Salut C'est Cool	2
2017	France	Temenik Electric	1
2017	Germany	Adna	2
2017	Germany	Christian Löffler	2
2017	Germany	Die Höchste Eisenbahn	1
2017	Germany	Faber	6
2017	Germany	Giant Rooks	1
2017	Germany	Gurr	2
2017	Germany	Roosevelt	5
2017	Germany	Tau	2
2017	Germany	White Wine	4
2017	Great Britain	67	1
2017	Great Britain	Ala.ni	1
2017	Great Britain	Amy Becker	1
2017	Great Britain	Anna Meredith	4
2017	Great Britain	Be Charlotte	2
2017	Great Britain	Betsy	2
2017	Great Britain	Black Foxxes	1
2017	Great Britain	Cadenza	1
2017	Great Britain	Dead!	2
2017	Great Britain	Declan McKenna	3
2017	Great Britain	Elle Exxe	1
2017	Great Britain	Fickle Friends	3



2017	Great Britain	Haus	3
2017	Great Britain	Holly Macve	1
2017	Great Britain	Idles	9
2017	Great Britain	James TW	2
2017	Great Britain	JP Cooper	5
2017	Great Britain	L.A. Salami	2
2017	Great Britain	Let's Eat Grandma	4
2017	Great Britain	Mahalia	3
2017	Great Britain	Matt Maltese	3
2017	Great Britain	Novo Amor	1
2017	Great Britain	Otzeke	5
2017	Great Britain	Salute	1
2017	Great Britain	Shame	17
2017	Great Britain	Teleman	1
2017	Great Britain	The Amazons	8
2017	Great Britain	The Moonlandingz	4
2017	Great Britain	Ward Tomas	1
2017	Great Britain	Wildes	3
2017	Great Britain	Youngr	4
2017	Iceland	East of My Youth	1
2017	Iceland	Reykjavíkurdætur	1
2017	Iceland	Sturla Atlas	1
2017	Ireland	Áine Cahill	4
2017	Ireland	Bonzai	3
2017	Ireland	Brian Deady	1
2017	Ireland	Bry	3
2017	Ireland	Hare Squead	2
2017	Ireland	Lisa Oneill	1
2017	Ireland	Picture This	1
2017	Ireland	Rejjie Snow	8
2017	Ireland	The Eskies	2
2017	Ireland	Walking on Cars	2
2017	Ireland	Wyvern Lingo	1
2017	Italy	Birthh	2
2017	Italy	Giungla	2
2017	Italy	Gli Sportivi	2
2017	Italy	J.C. Satàn	1
2017	Italy	Kiol	2
2017	Italy	Me + Marie	5



2017	Italy	Sonars	2
2017	Italy	Swedish Death Candy	1
2017	Latvia	Bandmaster	2
2017	Latvia	Dagamba	1
2017	Netherlands	Amber Arcades	1
2017	Netherlands	Black Oak	1
2017	Netherlands	Blaudzun	2
2017	Netherlands	Brass Rave Unit	1
2017	Netherlands	Broederliefde	1
2017	Netherlands	Cut_	2
2017	Netherlands	Deejay Irie	1
2017	Netherlands	Donnie	1
2017	Netherlands	Gallowstreet	2
2017	Netherlands	Jo Goes Hunting	1
2017	Netherlands	Joep Beving	1
2017	Netherlands	Jonna Fraser	1
2017	Netherlands	Kensington	3
2017	Netherlands	Kim Janssen	2
2017	Netherlands	Klangstof	8
2017	Netherlands	Koffie	1
2017	Netherlands	Kraantje Pappie	1
2017	Netherlands	Kuenta I Tambu	3
2017	Netherlands	Noisia "Outer Edges"	5
2017	Netherlands	Paceshifters	1
2017	Netherlands	Pink Oculus	3
2017	Netherlands	St. Tropez	2
2017	Netherlands	The Grand East	1
2017	Netherlands	The Mysterons	1
2017	Netherlands	Thomas Azier	8
2017	Netherlands	Weval	4
2017	Norway	Anna of the North	2
2017	Norway	Gundelach	1
2017	Norway	Nils Bech	1
2017	Norway	Sauropod	2
2017	Norway	Siv Jakobsen	2
2017	Norway	Sløtface	5
2017	Norway	Yuma Sun	1
2017	Portugal	DJ Firmeza	1
2017	Portugal	DJ Ride	1



2017	Portugal	First Breath after Coma	1
2017	Portugal	Marta Ren & The Groovelvets	2
2017	Portugal	Memória de Peixe	1
2017	Portugal	Sam Alone and the Gravediggers	1
2017	Portugal	The Gift	1
2017	Portugal	Throes + The Shine	5
2017	Portugal	We Bless This Mess	2
2017	Serbia	Stray Dogg	2
2017	Slovakia	The Ills	2
2017	Sweden	Albert af Ekenstam	5
2017	Sweden	Francobollo	3
2017	Sweden	Léon	2
2017	Sweden	Rein	3
2017	Sweden	Sailor & I	1
2017	Sweden	Skott	4
2017	Sweden	Viagra Boys	3
2017	Switzerland	Buvette	2
2017	Switzerland	Flexfab	1
2017	Switzerland	Mario Batkovic	5
2017	Ukraine	Onuka	1
2018	Austria	Avec	2
2018	Austria	Cari Cari	8
2018	Austria	Cari Cari	8
2018	Austria	Hearts Hearts	2
2018	Austria	Nihils	1
2018	Belarus	Super Besse	2
2018	Belgium	Echo Collective	1
2018	Belgium	Faces on TV	1
2018	Belgium	Loïc Nottet	1
2018	Belgium	Lombay	4
2018	Belgium	Nordmann	1
2018	Belgium	Pale Grey	2
2018	Belgium	Tamino	10
2018	Belgium	Témé Tan	4
2018	Belgium	Warhola	1
2018	Belgium	WWWater	6
2018	Denmark	Av Av Av	6
2018	Denmark	Baest	3
2018	Denmark	D/Troit	3



2018	Denmark	Denmark	1
2018	Denmark	Iceage	2
2018	Denmark	Maximillian	2
2018	Denmark	Off Bloom	2
2018	Denmark	Scarlet Pleasure	5
2018	Denmark	School of X	1
2018	Denmark	Soleima	1
2018	Denmark	Svin	1
2018	Denmark	Velvet Volume	1
2018	Finland	Alma	7
2018	Finland	Lxandra	1
2018	Finland	Pekko Kappi & K:H:H:L	1
2018	France	Agar Agar	4
2018	France	Celeste	2
2018	France	Cléa Vincent	2
2018	France	Foé	2
2018	France	Killason	4
2018	France	Ko Ko Mo	2
2018	France	Lysistrata	7
2018	France	Molecule	3
2018	France	Papooz	1
2018	France	Polo & Pan	5
2018	France	Rone	4
2018	France	Super Parquet	1
2018	France	Theo Lawrence & The Hearts	3
2018	France	Tshegue	8
2018	Germany	Alice Merton	6
2018	Germany	Andrea Belfi	1
2018	Germany	Au/Ra	1
2018	Germany	Bergfilm	1
2018	Germany	Blackberries	2
2018	Germany	Daniel Brandt & Eternal Something	1
2018	Germany	Leoniden	4
2018	Germany	Lilly Among Clouds	2
2018	Germany	Meute	5
2018	Germany	Mogli	1
2018	Great Britain	Alfa Mist	2
2018	Great Britain	Arcane Roots	2
2018	Great Britain	Astroid Boys	3



2018	Great Britain	Bad Sounds	2
2018	Great Britain	Chelou	1
2018	Great Britain	Fenne Lily	2
2018	Great Britain	Freya Ridings	3
2018	Great Britain	George Fitzgerald	8
2018	Great Britain	Hak Baker	2
2018	Great Britain	Hannah Williams & The Affirmations	3
2018	Great Britain	HMTLD	1
2018	Great Britain	Housewives	3
2018	Great Britain	IAMDDB	6
2018	Great Britain	Ider	3
2018	Great Britain	Isaac Gracie	5
2018	Great Britain	Jacob Banks	5
2018	Great Britain	Jade Bird	6
2018	Great Britain	Nilüfer Yanya	5
2018	Great Britain	Pale Waves	5
2018	Great Britain	Sam Fender	4
2018	Great Britain	Stereo Honey	2
2018	Great Britain	Superorganism	19
2018	Great Britain	Tom Grennan	7
2018	Great Britain	Tom Walker	7
2018	Great Britain	Yonaka	10
2018	Great Britain	Youngr	4
2018	Great Britain	Yungblud	6
2018	Great Britain	YXING Bane	1
2018	Greece	Theodore	5
2018	Hungary	Dope Calypso	2
2018	Hungary	Mörk	3
2018	Iceland	Auðn	1
2018	Iceland	Högni	3
2018	Iceland	Úlfur Úlfur	2
2018	Ireland	David Keenan	2
2018	Ireland	Dermot Kennedy	7
2018	Ireland	Rosborough	1
2018	Ireland	Ryan McMullan	1
2018	Ireland	Seamus Fogarty	3
2018	Italy	Bruno Belissimo	1
2018	Italy	Hàn	1
2018	Italy	Husky Loops	3



2018	Italy	Lorenzo Senni	2
2018	Latvia	Elizabete Balcus	1
2018	Latvia	Makree	1
2018	Netherlands	Afterpartees	1
2018	Netherlands	Altin Gün	10
2018	Netherlands	Arp Frique	1
2018	Netherlands	Canshaker Pi	2
2018	Netherlands	Charlie & The Lesbians	1
2018	Netherlands	Christof van der Ven	1
2018	Netherlands	Dakota	1
2018	Netherlands	Dawn Brothers	2
2018	Netherlands	DEWOLFF	2
2018	Netherlands	Eut	2
2018	Netherlands	Iguana Death Cult	2
2018	Netherlands	Komodo	1
2018	Netherlands	Kuenta I Tambu	2
2018	Netherlands	Leafs	1
2018	Netherlands	Michelle David & The Gospel Sessions	3
2018	Netherlands	My Baby	4
2018	Netherlands	Naaz	4
2018	Netherlands	Paceshifters	1
2018	Netherlands	Pip Blom	2
2018	Netherlands	Pitou	2
2018	Netherlands	Rosemary & Garlic	2
2018	Netherlands	San Holo	5
2018	Netherlands	The Cool Quest	1
2018	Netherlands	The Homesick	4
2018	Netherlands	The Mauskovic Dance Band	3
2018	Netherlands	Waltzburg	1
2018	Norway	Broen	1
2018	Norway	Great News	4
2018	Norway	Pom Poko	5
2018	Norway	Sigrid	10
2018	Portugal	Surma	3
2018	Slovakia	Tolstoys	1
2018	Sweden	Dinamarca	1
2018	Sweden	Hater	3
2018	Sweden	Hey Elbow	1
2018	Sweden	Holy	1



2018	Sweden	Janice	1
2018	Sweden	Miriam Bryant	1
2018	Sweden	Pale Honey	3
2018	Sweden	Ruby Empress	1
2018	Sweden	The Magnettes	2
2018	Switzerland	Blind Butcher	6
2018	Switzerland	One Sentence. Supervisor	1
2018	Switzerland	Peter Kernel	1
2018	Switzerland	Schnellertollermeier	3
2018	Switzerland	Zeal & Ardor	13
2018	Ukraine	Panivalkova	1
2019	Austria	5k HD	3
2019	Austria	AT Pavillon	1
2019	Austria	Avec	1
2019	Austria	Mavi Phoenix	8
2019	Austria	Petrol Girls	2
2019	Austria	Thorsteinn Einarsson	3
2019	Belarus	Yegor Zabelov	6
2019	Belgium	Blackwave	4
2019	Belgium	Blu Samu	6
2019	Belgium	Borokov Borokov	2
2019	Belgium	Dvtch Norris	1
2019	Belgium	Esinam	2
2019	Belgium	Glass Museum	2
2019	Belgium	Juicy	2
2019	Belgium	Phoenician Drive	1
2019	Belgium	Portland	2
2019	Belgium	SHHT	3
2019	Belgium	Sons	3
2019	Belgium	Warhola	2
2019	Belgium	Whispering Sons	6
2019	Belgium	Yellowstraps	1
2019	Czech Republic	Circus Brothers	1
2019	Czech Republic	Floex & Tom Hodge	1
2019	Czech Republic	Hellwana	2
2019	Czech Republic	Lazer Viking	3



2019	Czech Republic	Manon Meurt	1
2019	Czech Republic	Pipes and Pints	1
2019	Czech Republic	Thom Artway	1
2019	Czech Republic	Zabelov Group	2
2019	Denmark	Farveblind	3
2019	Denmark	Iris Gold	7
2019	Denmark	Noah Carter	1
2019	Denmark	The Entrepreneurs	2
2019	Finland	Battle Beast	2
2019	Finland	Lxandra	1
2019	Finland	The Holy	3
2019	France	Adam Naas	2
2019	France	Deluge	1
2019	France	Hugo Barriol	2
2019	France	Juniore	3
2019	France	Kiddy Smile	3
2019	France	Kompromat	3
2019	France	L'Impératrice	1
2019	France	La Fraicherur	2
2019	France	Lafawndah	2
2019	France	Lord Esperanza	2
2019	France	Mnnqns	3
2019	France	Nova Materia	1
2019	France	Rendez Vous	4
2019	France	The Psychotic Monks	3
2019	Germany	Fjørt	1
2019	Germany	Gato Preto	5
2019	Germany	Gurr	2
2019	Germany	John Moods	1
2019	Germany	Komfortauschen	1
2019	Germany	Lisa Morgenstern	1
2019	Germany	Niklas Pschburg	1
2019	Great Britain	Apre	1
2019	Great Britain	Balcony	1
2019	Great Britain	Belle MT	1
2019	Great Britain	Black Midi	9



2019	Great Britain	Blanco White	2
2019	Great Britain	Blue Lab Beats	1
2019	Great Britain	Boy Azooga	6
2019	Great Britain	Cassia	1
2019	Great Britain	Cavetown	2
2019	Great Britain	Drahla	1
2019	Great Britain	Elderbrook	8
2019	Great Britain	Eliza	2
2019	Great Britain	Emma-Jean Thackray's Walrus	2
2019	Great Britain	Feet	1
2019	Great Britain	Ferris & Sylvester	2
2019	Great Britain	Floho	9
2019	Great Britain	Free Love	3
2019	Great Britain	Gerry Cinnamon	1
2019	Great Britain	Kawala	1
2019	Great Britain	Kokoroko	2
2019	Great Britain	Laura Misch	1
2019	Great Britain	Lion	2
2019	Great Britain	Mahalia	5
2019	Great Britain	Nova Twins	2
2019	Great Britain	Ocean Wisdom	1
2019	Great Britain	Octavian	6
2019	Great Britain	Penelope Isles	7
2019	Great Britain	Sea Girls	7
2019	Great Britain	Sports Team	4
2019	Great Britain	The Blinders	1
2019	Great Britain	The Slow Readers Club	4
2019	Greece	Stella	2
2019	Hungary	Apey & the Pea	1
2019	Iceland	Briet	1
2019	Iceland	Hatari	2
2019	Iceland	Hugar	1
2019	Iceland	Kælan Mikla	1
2019	Iceland	Reykjavíkurdætur	2
2019	Iceland	Une Misère	1
2019	Ireland	Æ Mak	1
2019	Ireland	Fangclub	4
2019	Ireland	Fontaines D.C.	14
2019	Ireland	Kojaque	3



2019	Ireland	Lilla Vargen	1
2019	Ireland	Pillow Queens	1
2019	Ireland	Rews	1
2019	Ireland	Ruthanne	2
2019	Ireland	The Murder Capital	6
2019	Ireland	Vulpynes	1
2019	Ireland	When Young	5
2019	Italy	Any Other	1
2019	Italy	Her Skin	1
2019	Italy	The Pier	2
2019	Italy	Violeta Zironi	1
2019	Netherlands	Donna Blue	1
2019	Netherlands	Eut	1
2019	Netherlands	Fata Boom	1
2019	Netherlands	Feng Suave	1
2019	Netherlands	For I Am King	1
2019	Netherlands	Jacco Gardner's Somnium	2
2019	Netherlands	Jarreau Vandal	1
2019	Netherlands	Jeangu Macrooy	1
2019	Netherlands	Jungle by Night	3
2019	Netherlands	Klangstof	1
2019	Netherlands	Kovacs	1
2019	Netherlands	Lewsberg	4
2019	Netherlands	Lyzza	3
2019	Netherlands	Michelle David & the Gospel Sessions	1
2019	Netherlands	Pip Blom	8
2019	Netherlands	Rimon	2
2019	Netherlands	Rondé	1
2019	Netherlands	Someone	3
2019	Netherlands	The Mauskovic Dance Band	5
2019	Netherlands	The Visual	1
2019	Netherlands	Thomas Azier	1
2019	Netherlands	Yin Yin	6
2019	Norway	Amanda Tenfjord	3
2019	Norway	Fieh	1
2019	Norway	Girl in Red	7
2019	Norway	Sibiir	1
2019	Portugal	Diron Animal	1
2019	Portugal	O Gajo	1



2019	Romania	Karpov not Kasparov	3
2019	Serbia	Maika	1
2019	Slovakia	Isama Zing	1
2019	Slovakia	Möbius	2
2019	Slovakia	Our Stories	1
2019	Slovakia	The Ills	2
2019	Sweden	Anna Leone	1
2019	Sweden	Becky and the Birds	1
2019	Sweden	Linn Kock-Emmery	4
2019	Sweden	Vivii	2
2019	Switzerland	Fleche Love	1
2019	Switzerland	Long Tall Jefferson	2
2019	Ukraine	Ivan Dorn	3
2019	Ukraine	Sasha Boole	2