

Propositions - I was There. Pop venues and festivals and their value in the live music ecosystem

1. Live music should be understood as an interplay between multiple, interconnected ecosystems rather than as one ecosystem. *[this dissertation]*
2. The success of live music in recent history can largely be explained from the co-evolution of venues and festivals; both types of organisations apply distinctive value propositions in their aim to bring artists and audience together. This implies that the ecology approach is better suited to making sense of the live sector than the theory of strategic action fields (SAF; Fligstein & McAdam, 2012). *[this dissertation]*
3. The resilience of the live music ecosystem stems largely from the relationships of *active, informal trust* that characterise the sector. However, these trust relationships are under increasing pressure, with potentially negative consequences for the resilience of the whole system. *[this dissertation]*
4. Music festivals should be understood as a driver of multiple value creation, including the potential to bounce forward in times of crisis. Therefore, *festivalisation* is not a hype or a buzzword but a valuable social phenomenon. *[this dissertation]*
5. The value represented by the term *live* in live music is not so much created by the simultaneity of the event but by the unmediated interaction between the individual, the artist, the social setting and the physical setting. Hence, live music is about *being there*. *[this dissertation]*
6. The success of live music can be explained not despite but thanks to the dematerialisation of experiences (Baricco, 2020: 107) in liquid modernity.
7. The development of society over the course of my PhD-research has shown that the theories of pseudo-events (Boorstin, 1961/2012) and spectacularisation (Debord, 1967/1994) from the 1960s are more topical than ever. For this reason, society is better understood within the context of *acceleration* than within that of *change* (indebted to Rosa, 2019).
8. “Our species is the only creative species, and it has only one creative instrument, the individual mind and spirit of a man. Nothing was ever created by two men. There are no good collaborations, whether in music, in art, in poetry, in mathematics, in philosophy. Once the miracle of creation has taken place, the group can build and extend it, but the group never invents anything. The preciousness lies in the lonely mind of a man.” – John Steinbeck
9. There is no correlation between a society’s technological knowledge and its people’s ability to organise an (online) conference without technical issues.
10. Every study in higher education in the Netherlands should (also) be taught in Dutch.
11. Crowdsurfing should be a human right.