

8 - 9 - 10 APRIL 2026

**WE WANT
MORE:
MUSIC!
SOCIOLOGY
CONFERENCE**

ROTTERDAM, THE NETHERLANDS

THREE DAYS OF TALKS, SESSIONS, AND LIVE EVENTS

WEDNESDAY 8 APRIL:

**YOUNG SCHOLARS WORKSHOP (10:00 - 16:00),
OPENING EVENT @ KATOENHUIS (19:00 - 22:00)**

THURSDAY 9 APRIL:

**DAY 1 SESSIONS (9:00-17:00)
FREE CONCERT @ ROODKAPJE (20:30)**

FRIDAY 10 APRIL:

**DAY 2 SESSIONS (9:00 - 15:00)
AUTHOR Q&A AND RECORD SPIN @ PLATO RECORD STORE (19:00)**

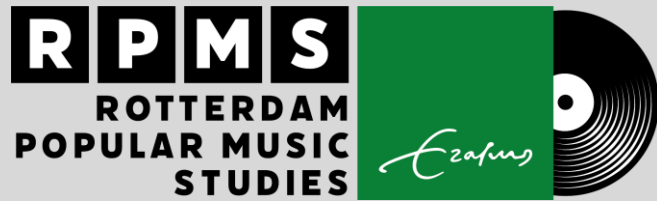
MUSIC AND: AUDIENCES,
DIGITIZATION, ECOSYSTEMS,
SOCIAL INEQUALITIES,
HEALTH, WELLBEING,
HERITAGE, TASTE, INDUSTRY,
PLATFORM ECONOMIES,
PUBLIC VALUE, POLITICS,
CAREERS, EDUCATION,
GATEKEEPERS, ARTIFICIAL
INTELLIGENCE, ACTIVISM,
AND MANY MORE.

ORGANIZED BY THE ROTTERDAM POPULAR MUSIC STUDIES (RPM) RESEARCH CLUSTER, ERA/MUS UNIVERSITY ROTTERDAM



(POSTER DESIGN BY CULTUREMAPPER)

International music studies conference



We Want More: Music / Sociology!

Young Scholars Workshop We Want More: Feedback!

8-9-10 April, 2026

Erasmus University Rotterdam

Organized by the research centre Rotterdam Popular Music Studies

Main organizer: Pauwke Berkers

Opening: Yosha Wijngaarden & Kristina Kolbe

Concert organizers: Frank Kimenai & Thomas Calkins

Session curators: Dylan Thompson, Yosha Wijngaarden, Julian Schaap, Janine Stubbe, Pauwke Berkers, Femke Vandenberg, Thomas Calkins, Kim Dankoor, Robbert Goverts, Frank Kimenai, Didier Goossens, Wessel Coppes, Jenn Clempner, Virgo Sillamaa, Martijn Mulder, Timo Koren, Miguel Neiva, Kristina Kolbe, Jelena Beocanin, Petrică Mogoş.

Design: Thomas Calkins, Michaël Berghman

Support: Erasmus School of History, Culture and Communication

Wednesday 8 April

Young Scholars Workshop We Want More: Feedback!

Organized with IASPM Benelux at 10:00 – 16:00 hours at Codarts Rotterdam / WMDC

Young Scholars Workshop	We Want More: Feedback!
Codarts/WMDC	
Lola Abbas University of Amsterdam, NL	"Ik Weet Ook Niet Hoe Ik Anders Laat Zien Dat Dit Land IJskoud Is": Representations of Dutchness in Contemporary Dutch Alternative Music
Thales Reis Alecrim Universidade Católica Portuguesa, PT	The Constellation of the Planetary in Contemporary Black Metal
Dima Alkhateeb University of Groningen.NL	Gestures, Power, and Identity: A Comparative Linguistic and Multimodal Analysis of Global Rap Battles
Vasiliki Bekiari Erasmus University Rotterdam, NL	The Price of Experience: Understanding Young Musicians' Motivations for Youth Orchestra Participation
Irene de Blas Álvarez Universidad de Valladolid, ES	Llóralo, Machi Llóralo": Tribade Voices and Verses for a World on Fire
Agne Bore Erasmus University Rotterdam, NL	Affective Interactions and Intensity in Online Festival Communities
Hou-Wen Chiu University of Bristol, UK	The Trajectory of Taiwanese Indie Music and its Politico-National Articulations
Joséphine Gambade Université Libre de Bruxelles, BE	Visibility of Minority Artists in the Francophone Live Music Industry: Early Results from the Case Study of Venue A
Grace Goodwin University of Liverpool, UK	Mapping Gender in a Regional Music Scene: A New Methodological Approach
Jim Kroezen University of Groningen, NL	Becoming Worthy: Affective Consecration and the Struggle for Recognition in the Platformized Music Landscape
Petrică Mogoș Erasmus University Rotterdam, NL	Making Sense of Senseless Times: Musicians and the Unsettled Logics of Post-Socialist Transition
Miguel Neiva Erasmus University Rotterdam, NL	The role of LGBTQI+ clubbing participation in everyday socioemotional well-being: an experience sampling study
Magali Roberto Paris Nanterre University, FR	Collective knowledge and alternative narrations in the competitive ecosystem of the French popular music sector
Sydney Schelvis University of the Arts Helsinki, FI	Concert Communities: How Sound and Space Shape Social Interaction
Jord Telgenkamp Erasmus University Rotterdam, NL	Dubbing the Collective: Exploring Tacit Forms of Organizing Through a Case Study of DIY-Collective Carcassettes

Feedback generously provided by:

Ana Alacovska is an Professor at Copenhagen Business School. Her research lies at the intersection of cultural sociology, the sociology of work, and media/cultural studies. Her work focuses on care, hope, and relationality that underpin livelihoods in precarious economies as well as on hope labour, science fiction and the ways in which social actors imagine, and speculate on, the future

Pauwke Berkers is professor Sociology of Popular Music at Erasmus University Rotterdam.

Thomas Calkins is a lecturer at Erasmus University Rotterdam in the Arts and Culture Studies department. His research interests include the sociology of culture, urban sociology, and social stratification. He uses quantitative, qualitative, GIS, and mixed methods to explore the linkages between music and society.

Phillipa Chong is a cultural sociologist who studies how workers understand what they do, why they're valuable, and how knowledge and expertise gain legitimacy. Her research traces these dynamics across cultural industries undergoing seismic status shifts including book criticism, museum work, and public health. Chong is an Associate Professor of Sociology in Canada.

Jo Haynes is Professor of Sociology at the University of Bristol in the School of Sociology, Politics and International Studies. Her research critically examines how race, work precarity, and forms of social responsibility are articulated within sites of music and cultural production.

Brian J. Hrcacs is an Associate Professor of Human Geography at the University of Southampton. He is interested in how digital technologies and global competition are reshaping the marketplace for cultural products. Over the past 20 years Brian has published about different elements of the music industry.

Kristina Kolbe is Assistant Professor at Erasmus University Rotterdam and Visiting Fellow at LSE's International Inequalities Institute. Her work explores inequality, work and social change through studying the cultural industries. She currently holds a veni grant (NWO) to research how grassroots music collectives engage with care politics and creative activism.

J. Griffith Rollefson is Professor of Music at University College Cork and the author of two books, *Flip the Script: European Hip Hop and the Politics of Postcoloniality* (University of Chicago Press, 2017) and *Critical Excess: Watch the Throne and the New Gilded Age* (University of Michigan Press, 2021). Rollefson is founding co-editor of *Global Hip Hop Studies* and PI of CIPHER: Hip Hop Interpellation (ERC CoG).

Melanie Schiller is Professor of Contemporary Media Cultures at Radboud University Nijmegen in the Netherlands. Her recent publications include the volume *Popular Music and the Rise of Populism in Europe* (with Mario Dunkel, Routledge, 2024). Her current research—funded by the Dutch Research Council (2025–2030)—focuses on protest music and polarisation in climate related social movements.

Yosha Wijngaarden is Assistant Professor of Media and Creative Industries in the Media and Communication Department at Erasmus University Rotterdam. Her research examines work, innovation, and inequalities in the creative industries, focusing on how work practices, earnings, and technological developments shape creativity and livelihoods.

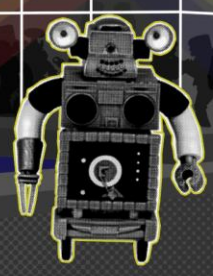
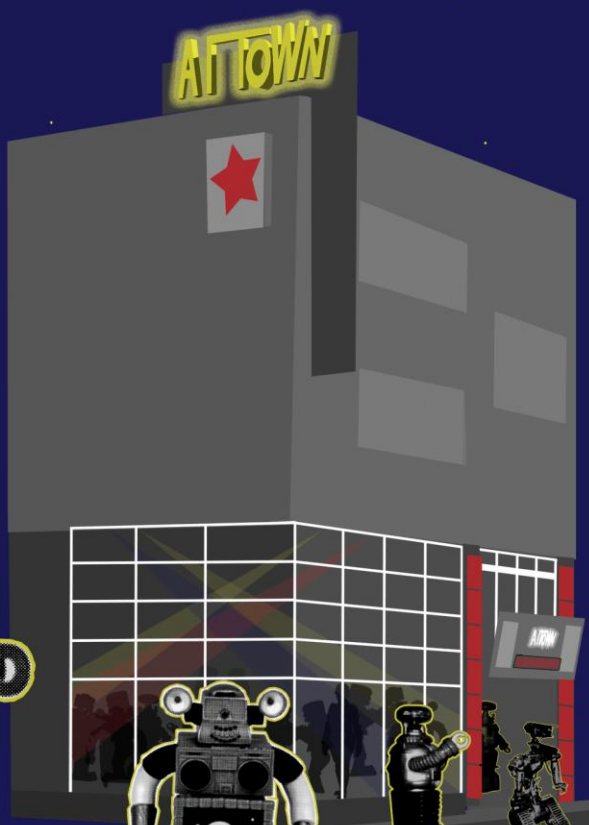
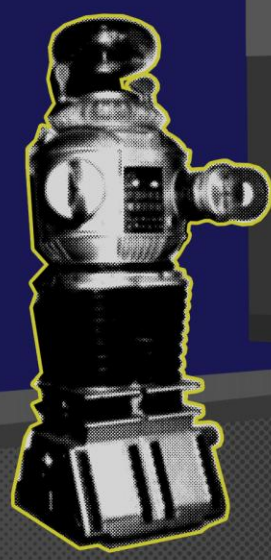
Accessible by invitation only!

OPENING NIGHT OF THE WE WANT MORE: MUSIC/SOCIOLOGY CONFERENCE!

WEDNESDAY 8 APRIL

THE FUTURE SOUND OF ROTTERDAM

KATOENHUIS - 19:00



DISCUSSIONS ON:

MUSIC, NIGHTLIFE AND ACTIVISM

+ INTERACTIVE DEMONSTRATION FEATURING MUSIC AND AI ROBOTS PRESENTED BY

THUNDERBOOM RECORDS

PART OF THE WE WANT MORE MUSIC / SOCIOLOGY CONFERENCE - APR 8 - 10 ROTTERDAM

ORGANIZED BY ROTTERDAM POPULAR MUSIC STUDIES (RPMJS), ERA/MUW UNIVERSITY



(POSTER DESIGN BY CULTUREMAPPER)

Wednesday 8 April

Opening We Want More: Music / Sociology! The Future Sound of Rotterdam

19:00 – 22:00 hour at Katoenhuis Rotterdam

Conference Opening

AI Robots on Stage

What happens when AI is no longer just software on your laptop that responds to a text prompt? During this live AI jam session, interaction with AI takes center stage - not through a screen, but through physical instruments and movement. This opens up a world of new possibilities and challenges for the live sector: from innovative concepts for performances to new technical requirements and changing audience expectations.

Moderated and organized by Yosha Wijngaarden

Powered by Thunderboom records (Max Tiel), Ivo Koolen en Pien den Hollander

Talk by Ana Alacovska (Copenhagen Business School)

Utopian daydreaming: speculative experimentations with the future in creative work

The talk dusts off the long-neglected Ernst Bloch and asks what happens if we take utopian daydreaming seriously again—especially now that machines can dream. While much of Western critical thought sided with Adorno's hermeneutics of suspicion toward mass culture and technological mediation, Bloch offers a more generative lens to consider how creative work has always been animated by an anticipatory impulse—a reaching toward a different world, including technological utopias. The idea is to rethink the future-orientation underlying the commodification and financialization of creative labor and suggest (perhaps a bit provocatively) that these future-oriented logics might also harbor a kind of speculative excess: openings for imagining and enacting more human, more solidaristic, and more climate-conscious ways of living.

Surprise announcement

From Dusk to Dawn: Social Justice in Night Spaces

This panel explores how music and nightlife can function as spaces for activism and social justice. Bringing together activists from Rotterdam, London and Paris, the discussion moves from personal and industry-level activism to the politics of the dance floor to ask how club culture can challenge exclusion, mobilize communities and reconnect pleasure with political urgency today. The panel also reflects on the politics of cultural funding and the conditions of creative labor, considering how grassroots initiatives and public support might help build a more just and inclusive nightlife/music scene.

Moderator: Alina Tomescu (cultural organiser and nightlife researcher, Amsterdam).

Panelists: Ariane Blaise (Front électronique, BLITZ, Amour Cosmique, Paris), Roshan Chauhan (former manager of Daytimers, London), Aniek de Rooij aka Alberta Balsam (N8W8, Rotterdam), Omarleen (Independent artist, Rotterdam)

Organizers: Timo Koren (UvA), Miguel Neiva (EUR) and Kristina Kolbe (EUR)

Thursday 9 April

We Want More: Music / Sociology! Conference

Erasmus University Rotterdam (Woudestein campus)

Langeveld building, 5th Floor

08:30 – 09:00

Registration (Ground Floor, Van der Goot building)

Coffee (5th Floor, Langeveld building – in rooms)

09:00 – 10:30

Sessions

1.1 LAN 5.06

Music, Audiences, and Reception 1: Participation, Technology, Materiality

1.2 LAN 5.10

Music Ecosystems 1: Theorizing and Mapping Music Ecosystems

1.3 LAN 5.18

Music and Inequalities 1: Gender and the Music Industry

1.4 LAN 5.12

Music, Health and Wellbeing 1: Healthcare

10:30 – 11:00

Coffee Break (5th Floor, Langeveld building – in rooms)

11:00 – 12:30

More sessions

2.1 LAN 5.06

Music, Audiences, and Reception 2: Taste, Preferences, (Aging) Youth

2.2 LAN 5.10

Music Ecosystems 2: Industry Policies and Strategies

2.3 LAN 5.18

Music and Inequalities 2: Race, Colonialism and Racialization

2.4 LAN 5.12

Music, Heritage, and Memory

12:30 – 13:30

Lunch (Second Floor, Van der Goot building)

13:30 – 15:00

Even more sessions

3.1 LAN 5.06

Music, Platformization, and AI 1: Platform Economies

3.2 LAN 5.10

Music, Politics, and Activism 1: Protest and Political Action

3.3 LAN 5.18

Music and Inequalities 3: Migration and Diaspora

3.4 LAN 5.12

Music Ecosystems 3: Public Value, Citizenship and the Common Good

15:00 – 15:30

Refresher Break (5th Floor, Langeveld building – in rooms)

15:30 – 17:00

Final sessions of the day

4.1 LAN 5.06

Music, Labor and Careers 1: Songwriting

4.2 LAN 5.10

Music, Health, and Wellbeing 2: Consumption and Audiences

4.3 LAN 5.18

Music and Inequalities 4: Gender and Inclusion Practices

4.4 LAN 5.12

Music Education

Dinner at Roodkapje at 19:00 hours – for those who registered for dinner.

Party/concert at Roodkapje at 20:30 hours – free for everyone to attend.

ROFFA LIVE!

THURSDAY 9 APRIL



KRISMIKA

(ELECTRO & EBM)

BOGESTRAIP

(DARK HC PUNK)

Mucha Doombia

(DOOM CUMBIA)

ROODKAPJE - DOORS 20:30 - FREE!
DELFTSEPLEIN 39, 3013 AA ROTTERDAM

PART OF THE **WE WANT MORE: MUSIC / SOCIOLOGY CONFERENCE - APR 8 - 10, ROTTERDAM**

ORGANIZED BY ROTTERDAM POPULAR MUSIC STUDIES (RPMs),
ERASMUS UNIVERSITY ROTTERDAM



(PORTERDESIGN BY CULTUREMAPPER)

Friday 10 April

Erasmus University Rotterdam (Woudestein campus)

Van der Goot building, 1st Floor

08:30 – 09:00 **Coffee** (Second Floor, Van der Goot building)

09:00 – 10:30 **Sessions**

- 5.1 M1-09 Music, Politics, and Activism 2: Polarization and Affective Politics
- 5.2 M1-16 Music, Labor, and Careers 2: Gatekeepers
- 5.3 M1-18 Music and Nightlife

10:30 – 11:00 **Coffee Break** (Second Floor, Van der Goot building)

11:00 – 12:30 **More sessions**

- 6.1 M1-09 Music, Politics, and Activism 3: Identities
- 6.2 M1-16 Music, Labor, and Careers 3: Intermediaries and Support Personnel
- 6.3 M1-18 Music, Health, and Wellbeing 3: Artists and the Music Industry

12:30 – 13:30 **Lunch** (Second Floor, Van der Goot building)

13:30 – 15:00 **Even more sessions**

- 7.1 M1-09 Music, Platformization, and AI 2: Artificial Intelligence
- 7.2 M1-16 Music, Labor, and Careers 4: Going Places
- 7.3 M1-18 Music, Politics, and Activism 4: New Scholarly Perspectives

We end early – instead of start later – to allow everyone to explore Rotterdam.

There will a book talk and a DJ set by The Big Hurt DJs at Plato records.

BOOK TALK & Q&A ON OIO UNDERGROUND MUSIC

FRIDAY 10 APRIL

PLATO RECORDS - 19:00



MUSIC JOURNALIST & AUTHOR OF ROTTERDAM GODDAMN

JASPER WILLEMS

+ GARAGE/PUNK/60S/RECORD SPIN

W/ THE BIG HURT DJ/ FRANK AND THOMAS

PART OF THE WE WANT MORE MUSIC / SOCIOLOGY CONFERENCE - APR 8 - 10 ROTTERDAM

ORGANIZED BY ROTTERDAM POPULAR MUSIC STUDIES (RPM), ERA/MU



(PHOTO CREDIT: ARCHIVE OF IGAH, PORTER DESIGN BY CULTUREMAPPER)

THURSDAY**09:00 – 10:30****Sessions**

Music, Audiences, and Reception 1	Participation, Technology, Materiality
Session 1.1 LAN 5.06	Chair: Simone Driessen
Femke Vandenberg University of Groningen, NL	The Practice of Gamified Concerts: Exploring the Experience of Live Music in Fortnite
Rekik Amal University of Gafsa, TN	Music in a Hybrid Media Landscape: The Tunisian case
Marcela Hofman-Mourao Erasmus University Rotterdam, NL	Commodifying Engagement: Audience Participation and Monetization in YouTube Music Reaction Communities
Bram Peper Tilburg University, NL	Tactile Nostalgia: The Meaning of Vinyl

Music Ecosystems 1	Theorizing and Mapping Music Ecosystems
Session 1.2 LAN 5.10	Chair: Virgo Sillamaa
Frank Kimenai Erasmus University Rotterdam, NL	Why'd You Have to Go and Make Things Complicated? Sixteen Key Complexity Features in Music Ecosystems Explained
Robin Kuchar Leuphana University of Lüneburg, DE	Theorizing 'Music Ecosystem' for Urban Music Studies – from Underground to Infrastructure
Francesca Cireddu & Martin Nicastro University of Pavia, IT	Musical Participation and Urban Revitalization: A Deep Mapping of the V Municipality in Rome and NoLo Neighbourhood in Milan
Susan O'Shea Manchester Metropolitan University, UK	Technology, Leisure Mobilities and Care in the Electronic Music Open Mic Movement

Music and Inequalities 1	Gender and the Music Industry
Session 1.3 LAN 5.18	Chair: Kim Dankoor
Rosa Reitsamer University of Music and Performing Arts Vienna, AT	Cultural Work, Music and Gender in Domestic Spaces
Rike van Kleef Independent Scholar	Cheap Seats: Gender, Power and Discrimination in the Music Industry
Sarah Mengede Independent Scholar	Feminism & Shared Positionality in Contemporary Rock Journalism
Ruth Timmermans Dutch Research Council, NL	Uncovering the Hidden Dynamics of Old Boys' Networks in the Music Industry through New Computational Social Network Analysis Methods

Music, Health, and Wellbeing 1	Healthcare
Session 1.4 LAN 5.12	Chair: Julian Schaap
Niels van Poecke, Mariana Gusso Nickel et al. University of Amsterdam, NL	Cancer in Everyday Life: Exploring the Aesthetic Affordances of Music among Patients Living with Advanced Cancer
Julia Peters, Antonia Becker, Julian Schaap, Koen van Eijck et al. Erasmus University Rotterdam, NL	Familiar and Accessible Live Music is Associated With Stronger Emotional and Physiological Responses
Tristan Eissing Martin Luther University Halle-Wittenberg, DE	More of the Same Is Not Always Better: Negative Effects of Popular Music
Katey Warran, Olivia Turner, Bethany Whiteside & Emily Davis The University of Edinburgh, UK & Royal Conservatoire of Scotland, UK	Exploring Meaning-Making and Reflexivity in Music and Health: The case for Sociology

THURSDAY

11:00 – 12:30

More sessions

Music, Audiences, and Reception 2	Taste, Preferences, (Aging) Youth
Session 2.1 LAN 5.06	Chair: Femke Vandenberg
Andrik Becht & Tom ter Bogt Utrecht University, NL	Music Preferences and Self-Concept Clarity
Florian Roderburg University of the Arts Helsinki, FI	Music Subculture Socialization of Teenagers in Germany: A Comprehensive Examination
Freek de Haan & Giorgio Touburg Erasmus University Rotterdam, NL	'It's Easy to Laugh at My Desire': Italo-disco's Post-Ironization
Juho Hänninen University of Helsinki, FI	Culture Against the (Material) Structures. Does an 'Alternative' Disposition Endure Across the Life Course? Evidence from the Late-1970s Punk Rockers

Music Ecosystems 2	Industry Policies and Strategies
Session 2.2 LAN 5.10	Chair: Frank Kimenai
Virgo Sillamaa Erasmus University Rotterdam, NL	Between Rhetoric and Action: A Comparative Frame Analysis of Music Internationalisation Policies in Estonia, Finland, and the Netherlands
Mathew Flynn, Richard Anderson & Jacob Simmons University of Liverpool, UK	"Accounting" (sic) for the Music Industries: Can Local Sector Mapping Provide a Basis for Standard Industrial Classification Code Reform?
Lawrence Davies University of Huddersfield, UK	Listening for Conservation and Regeneration amongst the Green, Wild, and Musical Spaces of the Ouseburn Valley (Newcastle upon Tyne, UK)

Music and Inequalities 2	Race, Colonialism and Racialization
Session 2.3 LAN 5.18	Chair: Kim Dankoor
LaToya Brackett University of Puget Sound, US	From Country to Rap: White America is Black Music's Master Colonizer
Ádám Havas Carlos III University of Madrid, ES	Homage to Dionysius: Free Improvisation and the Cultural (De)constructions of Europe's Racial Color Line
Rachel Gillett Utrecht University, NL	Black History: History-Making and Representation in European Hip Hop

Music, Heritage, and Memory	
Session 2.4 LAN 5.12	Chair: Petrică Mogoș
Aleksandra Kolesnik Bielefeld University, DE	Militarization of Soviet Rock Heritage and Fan Resistance: Contested Viktor Tsoi Memorials in Russia
Miles Niemeijer Podiumkunst.net/Dutch Jazz Archive & Koninklijke Bibliotheek, NL	Lost Sounds, Written Sources: Rebalancing Dutch Music: Memory with Live Data and FARO Practice
Beate Peter, Femke Vandenberg, Aruna Karumampoyil & Karlijn Achterberg University of Groningen, NL	Youtube Comments as Archives of Imagined Communities: Live Events, Relational Time, and Collective Memory

THURSDAY

13:30 – 15:00

Even more sessions

Music, Platformization, and AI 1	Platform Economies (and some AI)
Session 3.1 LAN 5.06	Chair: Dylan Thompson
Brian J. Hracs & Jack Webster University of Southampton, UK	The Ongoing Platformization of Music: How the Evolution of Spotify Is Driven by Market Pressures and Data-Driven Strategies
Robert Prey University of Oxford, UK	Variegated Platform Capitalism and Musical Labour: Cross-National Evidence from a Global Survey
Mads Krogh Aarhus University, DK	Affective Scenes between Local Engagement and Platformization
Yosha Wijngaarden & Zuzanna Macała Erasmus University Rotterdam, NL	Music Comes from Intuition, Not Rational Calculation": Field, Practice, and Authenticity in Musicians' Engagements with AI

Music, Politics, and Activism 1	Protest and Political Action
Session 3.2 LAN 5.10	Chair: Jelena Beocanin
Aleksandra Barjaktarević & PTK Heidelberg University, DE	What Does the Soundtrack of Class Warfare Sound Like?: The Role of Music in Political Action for Refugee Rights
Kristina Kolbe Erasmus University Rotterdam, NL	Exploring the Possibilities of Cultural Work as a Form of Political Struggle in Contemporary Europe
Paula Guerra, Maria Manuela Mendes & Sofia Sousa University of Porto, PT	Much More than Bandoleros. Territories of Encounters, Artistic Practices, and Identity Reconstructions among the gypsies/Roma in Lisbon

Music and Inequalities 3	Migration and Diaspora
Session 3.3 LAN 5.18	Chair: Robbert Goverts
Caroline Trenda Normandy University, FR	Music as a Spatial Vector: The Case of the Malayali Diaspora
Louisa Hutzler University of Leipzig, DE	Using and Transcending Belonging Shaped by Cultural Heritage in and through Music: Musicians' Strategies in a Transcultural Orchestra
Sayati Das University of Oslo, NO	What is <i>My</i> music?': Looking at Music-Based Reform Programs in India's Correctional Homes

Music Ecosystems 3	Public Value, Citizenship and the Common Good
Session 3.4 LAN 5.12	Chair: Frank Kimenai
Madis Järvekülg Tallinn University, EE	The Public Value Created by Public Service Media for and with the Music Industry in Estonia
Ralph H. Christoph C/O Pop, DE	Economy for the Common Good (ECG) according to Christian Felber as a Normative Framework
Alexandra Karamoutsiou University of Thessaloniki, GR	From Music Studios to Citizenship: Cultural sustainability from Below

THURSDAY**15:30 – 17:00****Final sessions of the day**

Music, Labor, and Careers 1	Songwriting
Session 4.1 LAN 5.6	Chair: Thomas Calkins
Sharon Martin University of Bristol, UK	Value of Songwriting
Rachel Skaggs The Ohio State University, US	Writing Alone in a Collaborative Field
Adam Martin & Remy Hasswell-Martin University of Huddersfield, UK & University of West London, UK	Motivation and Meaning in Collaborative Songwriting

Music, Health, and Wellbeing 2	Consumption and Audiences
Session 4.2 LAN 5.10	Chair: Femke Vandenberg
Julian Schaap Erasmus University Rotterdam, NL	Usages of Music for Mood Regulation across Age, Gender and Educational Groups: A National Population-Based Study
Luca Carbone & Laura Vandebosch KU Leuven, BE	Individualistic Success Narratives in Adolescents' Daily Music Consumption and their Relationships with Success-Related Cognitions and Well-Being
Mark van Bergen Fontys University of Applied Sciences / Tilburg University, NL	Pre- and Afterparty Affect: Exploring Well-being Beyond Electronic Dance Music Events
Phillipa Chong McMaster University, CA	The Sound of Neurodivergence: Music, Memes, and the Cultural Politics of ADHD and Autism on Instagram

Music and Inequalities 4	Gender and Inclusion Practices
Session 4.3 LAN 5.18	Chair: Timo Koren
Matina Magkou & Lea Karwath Université Côte d'Azur, FR & Keychange	Not Only Advocating but Enacting: Intersectionality as Organizational Practice in the Keychange Initiative
Oluremi Abati King's College London, UK	Digital Audio Workstations, Inclusive Practices, and Socioeconomic Implications on Visually Impaired Music Producers
Britt Swartjes Boekmanstichting, NL	Systemic Change and Interventions on Gender inequality in the Dutch Popular Music Industries
Marjan Wynia University of Groningen, NL	Game Changers: Exploring the Gendered Working Experiences of Women Stage Managers in the Dutch Music Industry

Music and Education	
Session 4.4 LAN 5.12	Chair: Pauwke Berkers
J. Griffith Rollefson & Jelena Beocanin University College Cork, IE & Erasmus University Rotterdam, NL	Pluriversal Pedagogy in the Planet Rap Project
Wessel Coppes & Dina Nemirovsky Codarts University of the Arts, NL	We Don't Need No Education: Confronting Institutional Barriers Between Higher Music Education and Industry Demands
Tom Parkinson Royal Northern College of Music, UK	Higher Music Education as Neoliberal Discipline

FRIDAY**09:00 – 10:30****Sessions**

Music, Politics, and Activism 2	Polarization and Affective Politics
Session 5.1 M1.09	Chair: Kristina Kolbe
Melanie Schiller, Romy Mennen & Valerie Knöpker Radboud University Nijmegen, NL	The Soundtrack of Division: Protest Music and the Processes of Affective Polarisation
Tomáš Jirsa Palacký University Olomouc, CZ	Beyond a YouTube Spectacle: The Affective Politics and Platform Practices of Music Videos in East-Central Europe
Sini Mononen University of Helsinki, FI	On Being Kind: Popular Music, Prefigurative Politics, and Climate Activism
Nathaly Yumi da Silva & Sjamme van der Voort Eindhoven University of Technology, NL & Free University Amsterdam, NL	From Sertanejo to Agronejo: How Brazilian Agribusiness Constructs Imaginaries

Music, Labor, and Careers 2	Gatekeepers
Session 5.2 M1.16	Chair: Thomas Calkins
Alex van der Hulst Radboud University Nijmegen, NL	What We Write When We Write About Music
Kim Dankoor Leiden University, NL	“Yeah, I love dem strippers”: U.S. Southern Women Strip Club Dancers as Promoters and Clout Boosters in the Commercial Rap World
Juan Escobar Campos University of Music and Performing Arts Vienna, AT	Call for Auditions: Typecasting Practices in Symphony Orchestras
Léna Lozano Live DMA	The Music Puzzle: Exploring Booking Practices in the European Popular Music Scenes

Music and Nightlife	
Session 5.3 M1.18	Chair: Miguel Neiva
Tianyu Jiang University of Music and Performing Arts Vienna, AT	“Play something queer!” Constructing Sonic Queerness in Shanghai’s Electronic Dance Music Scene
Timo Koren University of Amsterdam, NL	Places Where Other Music Is Playing: How Non-Techno Promoters in Berlin Navigate the Touristification of Techno
Sini Hassinen Leiden University, NL	“The world might be on fire but so is our dancefloor”: Flows, Frictions, and Flames in Virtual Nightlife Spaces

FRIDAY 11:00 – 12:30**More sessions**

Music, Politics, and Activism 3	Identities
Session 6.1 M1.09	Chair: Jelena Beocanin
Inka Rantakallio University of Helsinki, FI	Feminism and Braggadocio: How the Finnish Lesbian Rap Group Bämä Is Queering Christianity
Keyi Chen University of Massachusetts Amherst, US	Unfolding the Flag, Unfolding the Self: Politics of Performance in Chinese Rock
Chiara de Dominicis, Manuel Garcia-Ruiz & Marco Roque de Freitas Universidade Nova de Lisboa, PT	Deixa a Gira Girar: Navigating Lisbon Spatial Precarity with a Samba Collective
Hajo Doorn WORM/MONO, NL	Why We Exploit the Young to Feed Our Boomer Needs

Music, Labor, and Careers 3	Intermediaries and support personnel
Session 6.2 M1.16	Chair: Yosha Wijngaarden
Carla Pinochet Cobos & Sebastián Muñoz Universidad Alberto Hurtado, CL	The Manager as Translator: Mediating Uncertainties and Building Careers in Chilean Urban Music
Jo Haynes University of Bristol, UK	Reconfiguring Cultural Work: Technical Intermediaries, Careers, and Futures in Live Music
Lisa McCormick University of Edinburgh, UK	Musical Instruments as Iconic Objects
Taylor Price Amherst College, US	How “First Audiences” Shape Performance: The Facilitation, Calibration, and Actualization of Authenticity in Music Studios

Music, Health, and Wellbeing 3	Artists and the Music Industry
Session 6.3 M1.18	Chair: Julian Schaap
Magdalena Fuernkranz University of Music and Performing Arts Vienna, AT	"Trauma looks good on me": Depression in Popular Music: An Interdisciplinary Case Study
Maartje Houtzager & Koos Zwaan Inholland University of Applied Sciences, NL	Heal the Healer: Designing Caring Infrastructures for the Well-Being of Artists and Music Industry Professionals
Thomas Calkins & Pauwke Berkers Erasmus University Rotterdam, NL	The Mental Health and Well-Being of Musicians in the Dutch Popular Music Sector: Findings from the Artiësten Monitor 2025

FRIDAY**13:30 – 15:00****Even more sessions**

Music, Platformization, and AI 2	Artificial Intelligence
Session 7.1 M1.09	Chair: Yosha Wijngaarden
Dylan Thompson Erasmus University Rotterdam, NL	Determinants of Generative AI Tool Adoption amongst Dutch Popular Musicians
Hüseyin Serbes Istanbul Technical University, TR	Precarious Labour and Algorithmic Visibility: Independent Music Careers in Türkiye's Platformized Ecosystem
Eva Dieteren & Chloe Kirson-Jones Kingston University London, UK	Towards an AI Cyborg Manifesto: Voice, Resistance, and the Politics of Popular Music?
Elias Berner Österreichische Akademie der Wissenschaften, AT	Authenticity, Affect, and AI: Genre, Identity, and the Re-Emergence of the Inauthentic Other in AI-Generated Music

Music, Labor, and Careers 4	Going Places
Session 7.2 M1.16	Chair: Timo Koren
Caroline Nagy DePaul University, US	Melomaniacs: How Independent Musicians Influence West Hollywood's Cosmopolitanism
Rainer Prokop University of Music and Performing Arts Vienna, AT	Young Classical Musicians: Entering the Music Labour Market
Helleke van den Braber Utrecht University, NL	Great Expectations? How Pop Musicians and Their Patrons Perceive Reciprocity
Yoline Bourdon Independent Scholar	Rap, Cinema, Fashion, or the Street: Youth and the Promises of the Industry of the Street amidst Marseille's Economic Restructuring

Music, Politics, and Activism 4	New Scholarly Perspectives
M1.18	Chair: Pauwke Berkers
Kim Ramstedt University of Helsinki, FI	Between an Epistemology of Failing and the Politics of Naming: Activist Music Research from a Northern European Perspective
Lisa Gaupp University of Music and Performing Arts Vienna, AT	Urban Music Studies and the Politics of Solidarity
Carla Pinochet Cobos & Laura Jordán González Universidad Alberto Hurtado, CL	Resonances and Dissidences: Musical Affairs and Public Controversies around Urban Music in Latin America
André Rottgeri University of Passau, DE	More of the same!? Interpretations & Conflicts in Popular Music

BYE