Alessandra Baiocchi Antunes Corrêa

Branding of Creative Cities

Tese de Doutorado

Thesis presented to the Programa de Pós-graduação em Administração de Empresas of PUC-Rio in partial fulfillment of the requirements for the degree of Doutor em Administração de Empresas.

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Co-Advisor: Prof. François Colbert

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To my family.

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A lot of people say that writing a thesis is an arduous and lonely process. I'm happy to confess that to me, the process, although arduous, was a life experience filled with achievements. Challenges are fuel when you love and believe in what you do, and studying the transformative power that music brings to a city is a captivating task.

But I know that the process wouldn't have been as enriching without the friendship and generosity of my advisor, Luís Pessôa. He gave me the freedom to make my own choices so that I could truly become a researcher, always supporting me and guiding me along the way with kindness and wisdom. I will be forever grateful!

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Abstract

Baiocchi, Alessandra Antunes Corrêa; Pessôa, Luís Alexandre Grubits de Paula (advisor); Colbert, François (co-advisor). **Branding of Creative Cities**. Rio de Janeiro, 2021. 212p. Tese de doutorado - Departamento de Administração, Pontifícia Universidade Católica do Rio de Janeiro.

With the increasingly fierce competition among cities, place managers must provide an environment capable of not only attracting visitors and investments but also keeping residents satisfied. Therefore, local development goes beyond public policy and becomes a market challenge. Furthermore, there is a growing recognition among governments and other stakeholders that a dynamic music scene boosts a city's economy by creating jobs, attracting tourists, and strengthening the city's brand. Within this context, the present study investigates how the live music industry affects the process of building a city's brand. The project analyzes the components and dimensions of the live music industry and also shows how a city can articulate them in order to foster the development of its live music industry and strengthen its brand. This analysis was based on a multiple-case study conducted in Rio de Janeiro and in Montreal, cities with strong and long-standing traditions of live music. A theoretical model was developed as a result of this inquiry. It proposes the breakdown of the city cultural infrastructure into two parts: a live music infrastructure geared towards major events, and a live music infrastructure geared towards what happens year-round, outside of major events. The findings show that major events have a strong influence on city branding. Yet the research also shows that it is what happens throughout the year that nourishes a city's cultural identity, which in turn has a strong influence on the city's brand. The results highlight that: (a) strong music scenes can be a tourism argument because they are an element of differentiation; (b) cities must protect their small and medium-sized venues because these spaces can make music events more accessible and relevant to the population of different territories; (c) the protection of the live music industry of a city and the preservation of its musical heritage go hand in hand. Musical heritage influences music composition, consumption and other aspects involved in a city's music scenes; (d) ensuring the continuity of public policies for culture and establishing a more inclusive process that considers the diversity of the audience is key; and (e) considering the scarcity of resources, public funding should prioritize support for music education, year-round live music events, and the preservation of

the city's heritage. The study also emphasizes that the Tourism Office and Bureau of Cultural Affairs should work together to keep city branding authentic, since what is not uniquely linked to a place can easily replicated, and therefore can't be considered an element of differentiation. This study intends to provide information for academics, music industry professionals, political leaders and government officials involved in economic and/or cultural development, and tourism and business leaders looking for ways to boost local economies through culture.

Resumo

Baiocchi, Alessandra Antunes Corrêa; Pessôa, Luís Alexandre Grubits de Paula (orientador); Colbert, François (co-orientador). **Branding de Cidades Criativas**. Rio de Janeiro, 2021. 212p. Tese de doutorado - Departamento de Administração, Pontifícia Universidade Católica do Rio de Janeiro.

Frente à acirrada competição entre cidades, é tarefa dos gestores proporcionar um ambiente de atração para visitantes e investimentos, além de manter os residentes satisfeitos. Portanto, o desenvolvimento local vai além das políticas públicas e se torna um desafio de mercado. Ademais, há um reconhecimento crescente por parte dos gestores e outros agentes de que uma cena musical dinâmica impulsiona a economia ao criar empregos, atrair turistas e fortalecer a marca da cidade. Diante desse contexto, este estudo investiga como a indústria da música ao vivo afeta o processo de construção da marca de uma cidade, analisa os componentes e dimensões dessa indústria e também mostra como uma cidade pode articulá-los para fomentar o desenvolvimento e fortalecer sua marca. A pesquisa foi realizada através de um estudo de caso múltiplo realizado no Rio de Janeiro e em Montreal, cidades com forte tradição de música ao vivo. Como resultado, foi desenvolvido um modelo teórico que propõe a divisão da infraestrutura de música ao vivo em duas partes: uma voltada para grandes eventos e outra voltada para o que acontece durante todo o ano, fora dos grandes eventos. A pesquisa aponta que os grandes eventos têm uma forte influência na marca da cidade. No entanto, é o que acontece ao longo do ano que nutre a identidade cultural de uma cidade, que por sua vez tem uma forte influência na marca da cidade. Os resultados destacam que: (a) as cenas musicais de uma cidade podem ser um argumento turístico porque são um elemento de diferenciação; (b) as cidades devem proteger seus espaços de pequeno e médio porte, pois eles tornam os eventos musicais mais acessíveis e relevantes para a população de diferentes territórios; (c) a proteção da indústria de música ao vivo de uma cidade está conectada com a preservação de seu patrimônio musical. A herança musical influencia a composição, produção, consumo e outros aspectos envolvidos nas cenas musicais de uma cidade; (d) é fundamental garantir a continuidade das políticas públicas de cultura e estabelecer um processo mais inclusivo que considere a diversidade do público; e (e) considerando a escassez de recursos, o financiamento público deve priorizar o apoio à educação musical, aos eventos musicais ao longo do ano e à preservação do patrimônio da cidade. O estudo

também mostra que as Secretarias de Turismo e Cultura devem trabalhar juntas para manter a autenticidade da marca da cidade, pois o que não está exclusivamente ligado a um lugar pode ser replicado por outra cidade e, portanto, não pode ser considerado um elemento de diferenciação. Este estudo pretende fornecer informações para acadêmicos, profissionais da indústria musical, gestores públicos envolvidos no desenvolvimento econômico e cultural, e profissionais de turismo que procuram maneiras de impulsionar as economias locais por meio da cultura.

Palavras-chave

Marca de Cidades; Cultural Branding; Indústria de Música ao Vivo; Cidades Criativas; Cidades Musicais.

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Prologue

Art has always been a transformative force in my life. Thus, looking at my path as a researcher, it seems natural that I have chosen to study the transformative power of the arts in cities.

I come from a family that has always valued artistic education. My childhood memories are of family gatherings with lots of music and dancing. At the age of seven, I began to study piano in the music school at UFRJ, and at the same age I started classical ballet. At seventeen, I got into flamenco dancing and have never stopped since. Over the course of my life, I have followed two parallel paths: business and the arts. When I got my BA in Business Administration I joined the corporate world. However, I also had a dance and music group in which I participated as a dancer, musician, producer, and choreographer. In Rio, it has always been challenging to make a living from the arts. Therefore, for years, I earned money as a business administrator and spent part of it producing shows.

Working in the corporate world, I kept reaching higher positions until I became the administrative and financial director of a large American corporation. However, after my daughters were born, it was hard to combine life as a businesswoman and amateur artist with motherhood, and I decided to seek new paths. I already had an MBA in corporate finance and decided to invest in a Master of Science degree. It was then that I began to combine the two sides of my life which until then had been running in parallel. I started studying marketing for the arts and creative industries. I then opened a consulting company, and I was invited to be a part-time professor at PUC. I immediately fell in love with academic life and decided to pursue my education as a researcher.

Given my background, I directed my research to topics related to marketing for the arts, events, and experiences. My advisor, Luís Pessôa, accepted me in his research group a year prior to starting my doctorate so I could begin to understand the dynamics of the research process, which was of great value. I also had a long-standing dream of studying abroad. Since the beginning of my doctorate, I intended to apply for a sandwich program, a project fully supported by my family. I

remember when Luís asked me: "if you could choose, with whom would you like to study?" I immediately replied that I would love to study with François Colbert. I had become familiar with his work when I started studying marketing for the arts, and since then, I have had this aspiration in mind. I plucked up the courage to write to him. And, to my surprise and delight, I received a swift and positive answer. To get funding for the sandwich program, I applied for the Emerging Leaders in the Americas competition (ELAP), awarded by Global Affairs Canada. After almost a year of taking exams, writing projects, and getting letters of recommendation, I won the award. In 2019, I finally arrived at HEC Montréal as a visiting researcher.

It is hard to put down on paper how much I have learned during these five months in Montreal. For me, it seems like a science fiction movie; when a person goes to a distant planet, lives a whole different life, and when they come back, everything is as it was before. That´s how I felt. With the help of Danilo Dantas and Colbert, I focused my research and chose to investigate the live music scene. A theme that had already been part of my life for a long time as an amateur artist and as an "omnivore" member of the audience, but now I had to study with a researcher's perspective.

Still in Canada, motivated by Prof. Colbert, I submitted my project and was selected to participate in the 5th AIMAC Doctoral Symposium at the University of Cambridge in April 2020. In December 2019, I returned to Rio and to my family and started to replicate the research I had done in Montreal.

February 2020 was intense! I attended many music events in Rio until the pandemic hit hard and put the live music scene on hold. The AIMAC Symposium in Cambridge became virtual. Despite the frustration of not going to England and having this life experience, the virtual connection was inspiring. The discussions helped to give a new direction to my research during the pandemic.

Interviewing musicians and producers during the pandemic was hard. There were many emotional moments and I questioned whether I should continue to research this topic that was so dear to me. Keeping the necessary "distance" and being objective is more difficult when the involvement with the subject is so profound. But I took a deep breath and moved on, as did everyone involved with the arts during these difficult times.

I am deeply grateful for this journey that has brought me to this point. I remember when I first told my advisor that I wanted to study the impact of the

creative industries in cities. Little did I know that it was such a broad field! But Luís gave me the freedom to follow my path and discover that a Ph.D. thesis is not about embracing the world but giving a small but, hopefully, valuable contribution to the subject I love. I have always believed that art and culture can transform people, communities and cities. Here is my small contribution. I hope you enjoy it.

1.
Introduction

From Classical Athens, through Renaissance Florence, up to the industrial and post-industrial eras, the arts have played a central role in the life of different societies in urban areas (Evans, 2001). Competition between cities is not a recent phenomenon, either. Throughout history, one can find examples of cities competing for political and economic power (Belloni, 2014).

Since the beginning of the 1980s, post-industrial cities have recognized the economic impact of the cultural activities that take place in their territories. These activities contribute not only to improve the quality of life but also to increase the competitiveness and economic attractiveness of cities (Bélanger, 2015).

Over the last 15 years, the cultural and creative industries have presented the most significant global GDP growth and constitute the segment with the fastest transformation in income generation, employment, and exports (Palanivel, 2019). Music is part of this growth as "one of the most in-demand art forms worldwide" (ProColombia and Sound Diplomacy, 2018, p. 11).

In today's international community, the global competition among cities urges place managers to provide an environment capable of not only attracting visitors and investments but also keeping residents satisfied. Therefore, local development goes beyond public policy and becomes a market challenge (Kavaratzis and Hatch, 2013; Kotler and Gertner, 2004; Walters and Insch, 2018; Warnaby and Medway, 2013). Within this context, a city's cultural life, if associated with its branding, can be strategic in terms of a city's potential for development.

This study is situated in the field of cultural branding, a branch of place branding theory that studies the effects of cultural and entertainment branding on the physical, economic, and social environments of cities (Kavaratzis, 2005).

According to Anholt (2006a, 2006b), cities are different from countries for branding purposes. Hence, the author developed the "City Brand Hexagon," with six dimensions applied specifically to cities. One of the six dimensions is the

"pulse," "the extent to which people consider how exciting cities are, and how easy they think it would be to find interesting things to do, both as a short-term visitor and long-term resident" (Anholt, 2006b). The author argues that "the appeal of a vibrant urban lifestyle is an important part of each city's brand image" (Anholt, 2006b). In this sense, the city's cultural life, which includes the city's music scene, can be considered as part of the city's brand.

There is a growing recognition among governments and other stakeholders that "a vibrant music economy drives value for cities in several important ways: job creation, economic growth, tourism development, city brand building, and artistic growth" (IFPI and Music Canada, [s.d.], p. 15). Cities with strong music scenes or remarkable music heritage use music as a tourism argument and are recognized as "music cities" (IFPI and Music Canada, [s.d.]). For example, Liverpool is connected to The Beatles, New Orleans is associated with jazz, and Nashville is known as "Music City" (Music Canada and The Canadian Chamber of Commerce, [s.d.]).

Despite the importance of live music for a city and the interest of some researchers in the effects of the cultural and entertainment industries on cities (Arnaud and Soldo, 2015; Campelo et al., 2014; Evans, 2001; Florida, 2004; Harvey et al., 2012; Kunzmann, 2004; Oakes and Warnaby, 2011; Scott and Leriche, 2005), to date, to the best of my knowledge, no study had been specifically concerned with the role of the live music industry in building a city's brand.

Thus, the present project aims to fill this knowledge gap by analyzing a multiple-case study conducted in Montréal and Rio de Janeiro, cities with strong and long-standing traditions of live music. Montréal is known for its numerous music festivals, and Rio is the birthplace of *samba* and *bossa nova*, music styles that are known worldwide.

The research questions guiding this study are the following: What are the components and dimensions of the live music industry that influence the branding of a city? Additionally, how can a city articulate these components and dimensions in order to foster the development of its live music industry and strengthen its branding?

The main objective of this research is to propose a theoretical model that explains how live music influences a city's brand. The intermediate objectives are: (1) to describe, compare, and contrast the structures of the live music industries in

Rio and Montreal; (2) to identify the strengths and challenges of the analyzed industry in both cities; (3) to describe the cultural policies and cultural funding mechanisms at the national, state and municipal levels in Brazil and Canada, focusing on Rio de Janeiro and Montreal; and (4) to describe the brand images of the observed cities, highlighting the role of live music in these contexts.

Understanding the dynamics of the live music industry is the key to efficiently allocating public and private resources and to developing effective public policies. Therefore, this study intends to provide information for (i) academics; (ii) music industry professionals; (iii) political leaders and government officials involved in economic and/or cultural development; and (iv) tourism and business leaders looking for ways to boost local economies through culture.

It is important to note that while this research was being conducted, the COVID-19 pandemic broke out. COVID-19 is a disease caused by a new coronavirus, called SARS-CoV-2 (World Health Organization, 2020). The COVID-19 pandemic is an unprecedented crisis that has profoundly affected every aspect of life around the globe, including the economy. The outbreak of the pandemic in 2020 has led to dramatic changes in how businesses act and consumers behave (Donthu and Gustafsson, 2020).

In order to contain contamination, countries have closed their borders and limited the movement of their citizens. Businesses that are hedonic in nature and that require the customer's physical presence, such as tourism and entertainment, were the most impacted (Donthu and Gustafsson, 2020). Despite the vital role of the arts in people's well-being during the pandemic, the cultural industry is facing heavy financial losses (Sound Diplomacy, 2020). The pandemic's effects on the live music industry will be considered in the analysis.

The document is organized as follows: After the introduction, chapter 2 defines the key concepts of the study through a literature review, laying the theoretical foundation for the conceptual framework presented in chapter 3. Chapter 4 contains the study's research methods and case selection. Chapter 5 presents Montreal's case study; chapter 6 presents Rio de Janeiro's case study, and chapter 7 contains the cross-analysis of the two. Finally, the results are discussed in chapter 8, and chapter 9 outlines the main conclusions, identifying the limitations of the study and making recommendations regarding further research.

2.
Literature review

The literature review was conducted following the steps suggested by Fernandez (2019): assemble, arrange, and assess. The first stage involves the identification and retrieval of relevant literature; the second stage is based on organization and summarization, and the third stage consists of the evaluation and discovery of research opportunities.

The research focused on the relationships between the following concepts: (1) City branding, (2) Creative and cultural industries, and (3) Cultural branding. Cultural industries might be considered a subset of creative industries, for instance, as will be discussed in section 2.2. Therefore, the bibliographic research started with the main concept and subsequently covered the more specific context of the study.

2.1.
City branding

City branding is an application of the concept of place branding to cities (Kavaratzis, 2005). Zenker and Braun (2010, p.5) define place branding as:

> "a network of associations in the consumers' minds based on the visual, verbal, and behavioral expression of a place, which is embodied through the aims, communication, values, and the general culture of the place's stakeholders and the overall place design."

In recent decades, place branding has become a growing field that has attracted the attention of academia and market professionals, which has greatly increased the range of practices and literature addressing the topic (Kavaratzis and Hatch, 2013; Vuignier, 2017).

Both place marketing and branding activities can be applied to different levels: countries, regions, and cities (Rainisto, 2003). However, the concepts of place branding and place marketing are not clearly distinguished in academic

literature; sometimes, they overlap and present inconsistencies as to their meaning and application (Kavaratzis and Hatch, 2013). For example, place branding can be considered either a strategic guideline for place marketing or one of the tools of place marketing (Kavaratzis and Hatch, 2013; Kotler et al., 2004; Kotler and Gertner, 2011). Boisen et al. (2018) argue that this discussion reflects different schools of thought: while a place marketing approach to place branding might aim to develop different place brands to improve the place's competitive advantage, a place branding approach to place marketing might focus on the marketing strategy to develop a brand.

Terms such as place image, place identity, place reputation, place culture, and place promotion are often discussed within the place branding literature. Table 1 presents a summary of the key concepts related to the field, and the following section addresses how these concepts relate to one another and how they apply to cities. All in all, place branding is considered a multi- and cross-disciplinary field (Kavaratzis and Hatch, 2013), presenting a large range of specific topics (Vuignier, 2017).

Table 1. Key concepts of the literature review Concept		
Concept	**Definition**	**Authors**
Place Marketing	Designing a place to satisfy the needs of its target markets. "Place marketing is demand-driven. It represents an outside-in approach with the needs of selected target groups. The task is to manage supply - the offerings of the place - and demand - of target groups in certain market segments."	Kotler and Gertner (2004) Boisen et al. (2018, p. 6)
Place Branding	"Network of associations in the consumers' mind based on the visual, verbal, and behavioral expression of a place, which is embodied through the aims, communication, values, and the general culture of the place's stakeholders and the overall place design."	Zenker and Braun (2010, p.5)
Place Promotion	Traditional sender-to-receiver approach to marketing communication. It aims to increase the attention that the place gets from selected target audiences.	Boisen et al., (2018)
Place Identity	It distinguishes one place from other places and consists of the selection of the material and immaterial elements that belong to a place.	Boisen et al., (2018) Kalandides (2012)

Concept	Definition	Authors
Place Image	Sum of the impressions and beliefs that people have about a place, representing a simplification of the information connected to a place.	Kotler and Gertner (2011)
	"How a place is perceived. When the identity of a place is recognized, it becomes an image."	Boisen et al. (2018, p. 7)
Place Reputation	The long-term sum of normative opinions about the place that sparks an immediate judgment and/or emotional response.	Boisen et al. (2018)
Place Culture	The way of life that's experienced and created by the people that live in a place.	Kavaratzis and Hatch (2013)
Place Positioning	Brand positioning consists of the image designation of a product or service in the consumer's mind when compared to that of its competitors.	Kotler (1997)
	Positioning, when applied to countries or cities, considers the opinions of different stakeholders.	Gómez et al. (2018)
	City brand positioning strategies are often driven by political aspirations.	Larsen (2018)
	Marketers should attempt to position an idealized version of the city based on existing belief structures.	Kavaratzis and Ashworth (2006)
Place Personality	Brand personality is "the set of human characteristics associated with a brand."	Aaker (1997, p. 347)
	The brand personality of a city is subject to many different aspects, such as different districts, residents, and subcultures, which lead to different city personality perceptions among individuals.	Kaplan et al. (2010)

Table 1. Key concepts of the literature review.
Source: Compiled by the author.

Despite being the subject of marketing and branding activities, cities are a far more complex and multifaceted phenomenon than the products or services that are traditionally addressed in marketing theory (Warnaby, 2009). While a product brand may focus on the most relevant benefits to its target audience, cities have different histories and meanings for different stakeholders and influencers. Their experiences in the city can result in quite divergent perceptions (Clegg and Kornberger, 2010; Kavaratzis and Hatch, 2013). Besides, a city brand must consider the heterogeneity of different audiences, which presents the challenge of finding a common core of associations (Clegg and Kornberger, 2010).

While commercial brands are owned by organizations, a city brand has no "owner." Several stakeholders, including governments, citizens, and visitors, have

different interpretations that ultimately affect a city's brand (Clegg and Kornberger, 2010). Cresswell and Hoskins (2008) claim that the city evokes two elements simultaneously: (1) materiality, i.e., the place in its tangible, concrete form, possessing a border, topography, buildings, among other physical elements; and (2) the realm of meaning, i.e., what people say and feel about a specific location, which corresponds to the social construction of a place at the phenomenological level. According to them, both the material aspect and the realm of meaning are objects of brand construction. Therkelsen et al. (2010, p. 141) make a similar point when they use terms "city of stones" and "city of words" to refer to the material aspect and the symbolic representations of a city respectively. The authors also argue that city branding has holistic aspects which combine these two elements.

While city marketing seeks to relate product marketing theories to a specific geographic location, city branding development depends on creating a unique positioning to improve the city's competitive advantage (Clegg and Kornberger, 2010; Kavaratzis and Ashworth, 2008). The city brand is developed to generate a favorable image or change a negative one (Kavaratzis and Ashworth, 2008). Consequently, a city's brand management is closely linked to the image that is intended to be projected to the target audience (Pessôa and Mello, 2015). Colomb and Kalandides (2010) emphasize the importance of "selling" the image of a city through the construction of narratives that are capable of generating an emotional response from both internal and external audiences. Therefore, the ones who are in charge of the development of a city brand associate it with qualities that are deemed desirable by the city's target audience. In addition, they associate the city with its stories in order to ensure its visibility to the external public and reinforce its place identity to the internal public.

2.1.1.
City branding applications

Even if city management does not engage in marketing and branding activities, people make associations upon hearing the city's name (Kotler and Gertner, 2011). The image of a city affects the public when they decide whether to visit, study, or live there (Walters and Insch, 2018). City branding has several practical applications, including:

(a) Impact on tourism. Tourism accounts for 10% of the world's GDP and employs 1 in 10 people (UNWTO, 2018). It is a market that creates direct and indirect jobs in hospitality, transportation, and commerce, among other businesses (Kotler and Gertner, 2011). "Destination branding" is the application of the place branding approach to tourism and might be the most used practice within place branding (Kavaratzis, 2005; Zenker et al., 2017). Hankinson (2004) has also contributed to this theoretical field. By focusing on the image attributes that are associated with the history, heritage, and culture of destinations in the U.K., the author provides a framework to understand how these images are formed over time, shaping the perceptions that the public has of places as tourist destinations.

(b) Impact on business attraction. The evolution of transportation, the innovations in information technology, and the reduction of barriers to entry, among other factors, have allowed companies to consider various locations around the world when deciding where to base their businesses (Pinchera and Rinallo, 2017). In this scenario, marketing and branding tools are crucial to the success of a city. In the past, many places focused on cost advantages or some other form of differentiation to attract businesses. However, cost leadership is no longer considered a sustainable model, as companies seeking this kind of advantage tend to be less loyal, continually looking for the lowest cost (Kotler and Gertner, 2004; Pinchera and Rinallo, 2017). Therefore, the most effective differentiation strategy is to offer a competitive advantage that is considered by the target investors and consumers as such.

(c) Impact on the media. Deconstructing a negative image can also be demanding for place marketing and branding activities, since external factors, such as natural disasters, political instability, and economic crises, cannot be controlled (Kotler and Gertner, 2011; Rosenthal and Brito, 2017). Another challenge is managing the media and, more recently, what is said on social networks. The problems of a place, when disseminated, can create a stereotype that is difficult to reverse, affecting the city's reputation (Rosenthal and Brito, 2017).

(d) Cultural Branding. Since it is the focus of this research, it will be further discussed in section (2.3).

2.2.
Creative and cultural industries

The creative industry sector is among the most dynamic of the world economy, offering opportunities for growth especially for developing countries (Brewka et al., 2008). In the last fifteen years, creative industries have presented the most significant global GDP growth and constitute the segment with the fastest transformation in income generation, employment, and exports (Palanivel, 2019). Essential to understanding the concept of creative economy are the concepts of cultural industries and creative industries (United Nations, 2010). Both are vast in scope and much debated by academics and practitioners.

The term "creative industries" emerged in Australia in 1994, when the Creative Nation report was released. The report emphasized the economic importance of culture as well as its relevance to national identity. It also broadened the conception of cultural goods and services to include film, radio, and libraries, among others (Department of Communications and the Arts, 1994).

However, the concept only started attracting global attention in the late 1990s, when the Department for Culture, Media and Sport (DCMS) of the United Kingdom established its Creative Industries Unit and Task Force, which consisted of a multisectoral team that aimed to analyze U.K.'s internal competitive advantages and the trends of the world market. In this study, the 13 sectors with the highest potential were identified and called "creative industries" (Reis, 2008; UNCTAD-United Nations Conference on Trade and Development, 2004). The UK-DCMS was part of the effort to reposition the British economy as one driven by creativity and innovation in a globally competitive world. The endeavor included the following sectors: (1) advertising, (2) architecture, (3) art and the antique market, (4) crafts, (5) design, (6) fashion, (7) film and video, (8) music, (9) the performing arts, (10) publishing, (11) software, (12) television and radio, and (13) video and computer games (United Nations, 2010).

Another milestone of the development of the "creative industries" concept was the United Nations Conference on Trade and Development (UNCTAD) XI Ministerial Conference in 2004. The conference report presented the UNCTAD classification of creative industries, which divided them into 4 groups: heritage,

arts, media, and functional creations. These groups are, in turn, divided into nine subgroups, as presented in Figure 1.

Although the definition of creative industries is contentious in the literature, the UNCTAD definition is often used in academic publications and by policymaking circles. The definition is stated as follows:

> "the cycles of creation, production, and distribution of goods and services that use creativity and intellectual capital as primary inputs; constitute a set of knowledge-based activities, focused on but not limited to arts, potentially generating revenues from trade and intellectual property rights; comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives; stand at the crossroads of the artisan, services and industrial sectors; and constitute a new dynamic sector in world trade." (United Nations, 2010, p. 8).
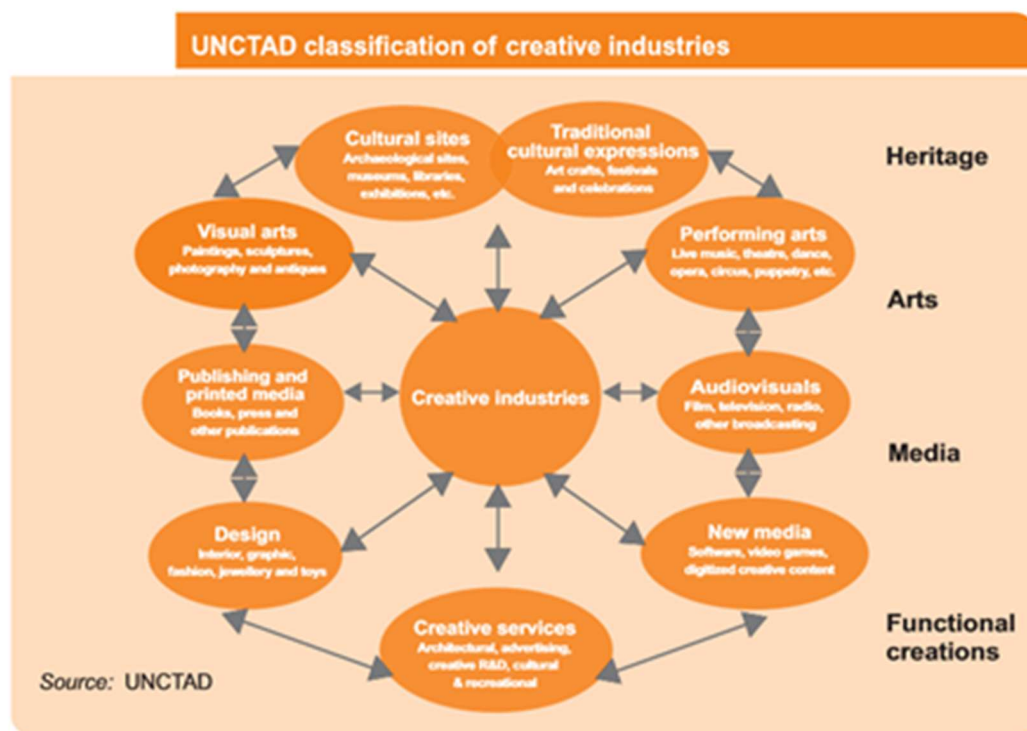
Figure 1: The UNCTAD classification of creative industries.
Source: United Nations (2010, p. 8).

The concept of cultural industries is parallel to that of creative industries. Sometimes in the literature, the terms are used interchangeably (Peterson and Anand, 2004; Thompson et al., 2007; Towse, 2003); other times, they are distinct (Kunzmann, 2004; Peltoniemi, 2015). A practical way to make the distinction is by defining the goods and services that each industry produces (United Nations, 2010).

Cultural goods and services have the following characteristics:

"(a) their production requires some input of human creativity; (b) they are vehicles for symbolic messages to those who consume them; (c) they contain, at least potentially, some intellectual property that is attributable to the individual or group producing the good or service." (Throsby, 2000, 2010; United Nations, 2010, p. 4). Creative goods and services, on the other hand, might be considered as a broader category, with primarily commercial products that require a significant level of creativity. This includes, for instance, products such as software and fashion (United Nations, 2010).

The distinction between creative and cultural products provides a basis for differentiating between the cultural and creative industries. Peltoniemi (2015, p. 1) defines the concept of cultural industries as follows:

"Cultural industries are those that produce experience goods with considerable creative elements and aim these at the consumer market via mass distribution. The creative elements consist of stories and styles, and they serve the purposes of entertainment, identity-building, and social display. Mass distribution refers to storage and delivery where economies of scale play an important role." (Peltoniemi, 2015, p. 1)

The structure of creative and cultural industries has been represented in different models. Although there is no "best" model, from a statistical standpoint, it is important to standardize the set of definitions and common classification systems in order to analyze and compare results in the global economy. Figure 2 shows 4 classification systems derived from different models.

Classification systems for the creative industries derived from different models

1. UK DCMS model	2. Symbolic texts model	3. Concentric circles model	4. WIPO copyright model
Advertising	**Core cultural industries**	**Core creative arts**	**Core copyright industries**
Architecture	Advertising	Literature	Advertising
Art and antiques market	Film	Music	Collecting societies
Crafts	Internet	Performing arts	Film and video
Design	Music	Visual arts	Music
Fashion	Publishing		Performing arts
Film and video	Television and radio	**Other core cultural industries**	Publishing
Music	Video and computer games	Film	Software
Performing arts		Museums and libraries	Television and radio
Publishing	**Peripheral cultural industries**		Visual and graphic art
Software	Creative arts	**Wider cultural industries**	
Television and radio		Heritage services	**Interdependent copyright industries**
Video and computer games	**Borderline cultural industries**	Publishing	Blank recording material
	Consumer electronics	Sound recording	Consumer electronics
	Fashion	Television and radio	Musical instruments
	Software	Video and computer games	Paper
	Sport		Photocopiers, photographic equipment
		Related industries	
		Advertising	**Partial copyright industries**
		Architecture	Architecture
		Design	Clothing, footwear
		Fashion	Design
			Fashion
			Household goods
			Toys

Figure 2: Classification systems for the creative industries derived from different models. Source: United Nations (2010, p. 7)[1].

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[1] UK DCMS reorganized the creative sectors into 9 groups: (1) advertising and marketing; (2) architecture; (3) crafts; (4) design: product, graphic, and fashion design; and (5) film, TV, video, radio, and photography.

In Brazil, the organization responsible for mapping and evaluating the creative sector is *FIRJAN* (Federation of the Industries of the State of Rio de Janeiro), which has a model for structuring and classifying the creative industries in Brazil ("FIRJAN - Sistema FIRJAN," [s.d.]). Figure 3 illustrates the model used by *FIRJAN*.

Core Creative Industries			
Consumption	**Culture**	**Media**	**Technology**
Advertising & Marketing Advertising, marketing, Market research, events organization.	**Cultural Expressions** Crafts, folklore, gastronomy.	**Editorial** Edition of books, newspapers, magazines and digital content.	**R&D** Experimental development and research in general except biology.
Architecture Design of buildings, landscapes and environments. Planning and conservation.	**Heritage & Arts** Cultural services, museology, cultural production, historical heritage.	**Audiovisual** Content development, distribution, programming and transmission.	**Biotechnology** Bioengineering, research in biology, laboratory activities.
Design: Graphic, multimedia and furniture design.	**Music** Recording, editing and mixing; musical creation and interpretation.		**IT** Development of software, systems, IT consulting and robotics.
Fashion Clothes, accessories and shoes design.	**Performing Arts** Performance; production and direction of theater and dance shows.		

Peripheral activities	
Industries	**Services**
- Advertising materials; - Clothing making; - Sound and image recording and transmission devices; - Printing of books, newspapers and magazines; - Musical instruments; - Metallurgy of precious metals; - Leather tanning and other preparations; - Computer equipment; - Electronic equipment; - Cosmetics; - Hardware production; - Laboratory equipment; - Manufacture of wood and furniture	- Registration of trademarks and patents; - Engineering services; - Distribution, sale and rental of audiovisual media; - Retail trade of fashion, cosmetics, handicrafts; - Bookstores, publishers and newsstands; - IT technical support; - Cable TV operators

Support activities
- Construction works and services.   - Industry and Retail of Supplies, Tools and Machinery.   - Weaving.   - Technical training: University education, professional training units.   - Telecommunications   - Commercial representation   - Trade: Sound and image equipment, musical instruments; wholesale fashion and cosmetics.   - Repair and maintenance of computers and peripheral equipment   - Translation service   - Copyright Agency

Figure 3: Classification systems for the creative industries in Brazil.
Source: FIRJAN (2019, p. 6). Translated by the author.

The rationale behind structure of the model depends on the underlying assumptions about the purpose and mode of operation of the industries as well as the political issues related to public financing. Therefore, each model has a different basis for classifying the industries within the creative economy into "core" and

"peripheral" ones, which demonstrates the difficulty of defining the creative sector (United Nations, 2010, p. 6).

2.2.1.
Live music industry

The music industry incorporates a wide range of businesses related to pre-production, production, distribution, marketing, and consumption (Herschmann and Kischinhevsky, 2011; Naveed et al., 2017). It is considered a core creative and core cultural industry in most creative economy models, both in academic publications and policymaking circles (EY, 2015; FIRJAN, 2019; Peltoniemi, 2015).

Since 1997, the global music industry has gone through a profound reconfiguration. Significant changes in the dynamics of consumption have created jobs and made other ones disappear, altering the production chain mainly in the field of digital technologies. Due to the unprecedented nature of the changes, one might say that the music industry, in a certain sense, acts as a "laboratory" for the transformations that the new dynamic brings to the cultural industries (Herschmann and Kischinhevsky, 2011; Naveed et al., 2017). Two visible factors of this transformation were the devaluation of phonograms and the growing interest and valorization of live music, performed mainly in urban centers or in "scenes" or "circuits" legitimized in the celebration of festivals (Herschmann and Kischinhevsky, 2011, p. 25).

The importance of live music for a city is linked to the shift of power in the music production chain due to the decline of record sales revenue and the rise of live music revenue (Naveed et al., 2017; Nielsen, 2019; PricewaterhouseCoopers LLP, 2019). For Baird and Scott (2018, p. 2) "the risk of not developing live music is not only economic, it is reputational". Additionally, music can have different roles in city branding. Oakes and Warnaby (2011) argues that a city can act as a cluster for the production of a particular genre of music, contributing to spatial identities(Oakes and Warnaby, 2011), such as Nashville for country music and *samba* for Rio de Janeiro. A city can also represent a musical heritage and corresponding identity, for example, Liverpool for the Beatles (Oakes and Warnaby, 2011). Furthermore, the diversity of music production may represent an essential factor for a city identity expressed in periodic music festivals (Oakes and

Warnaby, 2011; Pridemore, 2017; Rajaobelina et al., 2019)(Oakes and Warnaby, 2011; Rajaobelina et al., 2019).

The concept of 'music cities' emerges within the perspective that music is considered part of a city's identity: "Music cities is a concept, not a definition since all places have music" (Sound Diplomacy, 2019, p. 5). A music city "is a place with a vibrant music economy. There is growing recognition among governments and other stakeholders that music cities can deliver significant economic, employment, cultural and social benefits."(IFPI and Music Canada, [s.d.], p. 5). A prospering music scene generates a wide range of benefits for cities, including city brand building (IFPI and Music Canada, [s.d.]). Currently, 47 cities around the globe hold the title of UNESCO City of Music[2]. They are part of the UNESCO Creative Cities Network, a group of cities that "strive to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development" ("UNESCO Cities of Music," [s.d.]).

Table 2 illustrates the elements of a music city according to IFPI and Music Canada ([s.d.], p. 13–15), and Sound Diplomacy (2020, p. 18).

Table 2: Elements of a music city	
IFPI and Music Canada	**Sound Diplomacy**
▪ Artists and musicians ▪ A thriving music scene ▪ Access to spaces and places ▪ A receptive and engaged audience ▪ Record labels and other music-related businesses ▪ Multi-level government support for music and a broader city infrastructure conducive to the sector ▪ Music education programs.	▪ A music office or taskforce ▪ An office of cultural affairs ▪ Nightlife and night mayor ▪ Branding ▪ Music and cultural tourism ▪ Leading with live music ▪ History ▪ Existing institutions

Table 2: Elements of a music city.
Source: Compiled by the author based on (IFPI and Music Canada, [s.d.], p. 13–15; Sound Diplomacy, 2020, p. 18)

Within this scenario, live music and its complex value chain with multiple stakeholders is a field to be explored in light of specific institutional systems (Naveed et al., 2017). According to David Byrne, "It's not enough to have talented musicians. It also takes a wide variety of venues, opportunities for creatives to

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[2] As of May 2021.

cross-pollinate, and affordable housing. A confluence of external factors helps encourage the latent talent in a community to flourish" (Byrne, 2018).

2.3.
Cultural branding

The brand of a place is strongly affected by its culture and cultural goods (Acharya and Rahman, 2016). Kunzmann (2004, p. 384) argues that culture is essential for a city because it "sharpens the image of a city," "strengthens its identity," and "contributes to local economic development."

One can find in the academic literature other definitions for the term "cultural branding," such as the one employed by Holt (2004). However, this study will apply the concept according to Kavaratzis (2005). Cultural branding is a trend in place branding theory that studies the effects of cultural and entertainment branding on the physical, economic and social environments of cities (Kavaratzis, 2005). The development of cultural branding happens due to the valorization of culture, leisure, and the entertainment industries within the contemporary economy (Kavaratzis, 2005). A city's identity is an important asset when a city is trying to differentiate itself from its competitors, and, besides the city's landscape, "the arts are the only local asset to display such difference" (Kunzmann, 2004, p. 387).

Kavaratzis (2005) argues that cultural branding combines 3 different trends in place marketing and branding theory: (1) place management, highlighting the importance of the city's image and identity, which are elements that are strongly influenced by the city's culture; (2) the influence of tourism, including urban tourism connected to leisure and entertainment, business tourism, as well as residents that act like tourists and ambassadors in their own cities, demanding activities related to culture and entertainment (Lloyd and Clark, 2001; Zenker et al., 2017); and (3) the relation between city planning and city culture addressed by Kunzmann (2004).

Furthermore, the city's culture is intensely used in place promotion. The city's architecture, history, events, and cultural facilities often represent the image of the place in promotional campaigns (Evans, 2001; Kunzmann, 2004; Scott and Leriche, 2005), and with music, it's no different. For example, Liverpool's image is associated with The Beatles, and Memphis' is associated with Elvis Presley. New Orleans is to jazz as Nashville is to country music; and Montreal is to festivals as

Rio de Janeiro is to *samba*. (Racine, 2013; Sound Diplomacy, 2019). "Music can play a powerful role in building a city's brand" not only to attract music tourists but also to add a "cool" image to the city (IFPI and Music Canada, [s.d.], p. 25). Nevertheless, it is recommended that the music city brand be developed with "the involvement of tourism experts in conjunction with the local music community in order to ensure its authenticity."(IFPI and Music Canada, [s.d.], p. 90).

2.4.
City cultural industry

2.4.1.
City cultural infrastructure

Cities that intend to use cultural branding strategies in order to take advantage of their cultural offerings should invest in the necessary infrastructure (Kavaratzis, 2005). Evans (2001) and Scott and Leriche (2005) provided a conceptual framework for cultural industries in cities. Evans (2001) developed a production chain analysis applied to culture, and Scott and Leriche (2005) developed a diagram describing the cultural industries' dynamics (Figure 4). The diagram proposed by Scott and Leriche (2005) was applied by Figueiredo and Carvalho (2016) to describe the internal and external relations in Rio de Janeiro's movie industry cluster.
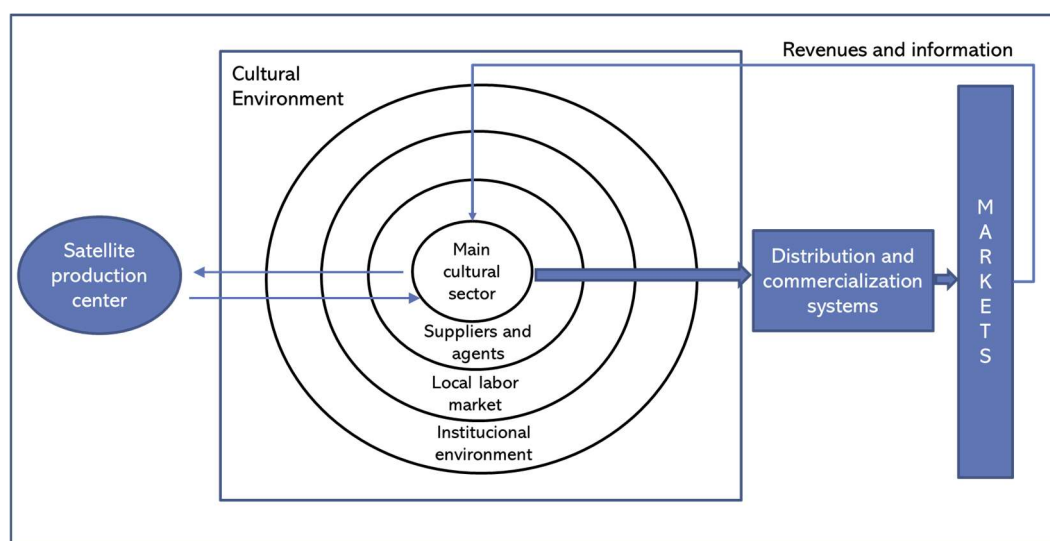
Figure 4: Diagram of the internal and external organization of an industrial district based on the cultural industry.
Source: Scott and Leriche (2005, p. 215). Translated by the author.

At the center of the scheme is the main locus of cultural production, comprised of large and small establishments. The second concentric circle includes the agents and suppliers who act as providers for the main sector. The third circle encompasses the local labor market, and the fourth one represents the institutional environment; that is, all the organizations that provide coordination and services to the main cultural sector. The local complex symbolized by these 4 circles is inserted in a cultural environment, for example, the music industry in Montreal. This environment tends to evolve as the productive system develops. The local development of several sectors of the cultural industries, including music, is part of the larger context of an international division of labor which encompasses geographically distant places, the "satellite production centers."

Evans (2001, p. 155,156) argues that the cultural production chain is divided into five interrelated stages: (1) Beginning: when ideas are generated, which includes copywriting, trademarks, and patents. The necessary infrastructure encompasses education, training, research, and development. (2) Production: the capacity to transform ideas into products. The necessary infrastructure includes entrepreneurs, technology, and premises. (3) Circulation: this stage involves distribution, and its infrastructure includes intermediaries and transport. (4) Delivering: the mechanisms that allow cultural products and services to be consumed. The infrastructure includes the places where the cultural goods are seen, experienced, and bought, such as theaters, museums, and other venues. (5) Audiences: the public that receives and experiences the cultural products.

Regarding the infrastructure of live music in cities, two non-academic publications from music industry organizations have put together charts that depict the music ecosystem and the infrastructure of a music city. Figure 5 is the music ecosystem that was published by Sound Diplomacy, a strategic consultancy specialized in helping the public and private sectors increase the music business' value in cities and different places[3]. Figure 6 represents the proposed infrastructure for Music Cities that was published by the International Federation of the Phonographic Industry (IFPI) and Music Canada. IFPI is a trade organization that represents the recording industry worldwide[4], and Music Canada is "a non-profit

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[3] https://www.linkedin.com/company/sound-diplomacy/
[4] https://www.linkedin.com/company/ifpi/

trade organization that represents the interests of companies that record, manufacture, produce, promote and distribute music in Canada."[5]

Figure 5: Music Ecosystem.
Source: "Better Music Cities — Sound Diplomacy", [s.d.]

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[5] https://www.linkedin.com/company/music-canada/

Figure 6: The Mastering of a Music City.
Source: IFPI and Music Canada, [s.d.].

Although Figures 5 and 6 are not tested academic models, the illustrations have interesting elements regarding the infrastructure that's needed for a city that intends to use music in its branding. These elements were considered in the design for the field research.

Cultural infrastructure demands long-term planning and directly contributes to urban design. Moreover, city branding is also a long-term process, requiring the work of generations of citizens, politicians, and managers. Consequently, consistency and persistence in planning are required (Ashworth and Kavaratzis, 2013; Cresswell and Hoskins, 2008; Evans, 2001, 2009).

2.4.2.
City's cultural assessment

Since this research studies the influence of live music on cities' brands, it is important to address how cities are evaluated and compared against each other.

City rankings are comparative studies where cities are assessed according to specific economic, social, and geographical characteristics. Rankings attract attention and can be used as instruments for the city's positioning. Moreover, they are valuable tools to learn how a city performs in comparison to others. Policymakers and city marketers have been increasingly using the results to define strategies and promote positive results (Giffinger et al., 2010). Different organizations publish several city rankings. Table 3 presents a selection of the most renowned rankings published by academic institutions and consulting firms with a solid reputation.

Table 3: City rankings		
Author	**Type**	**Title of the Ranking**
Anholt-Ipsos	Academia and Consulting firm	Anholt-Ipsos City Brands Index
Institut Européen d'Administration des Affaires (INSEAD), SC Johnson College of Business, World Intellectual Property Organization (WIPO)	Academia and Consulting firm	The Global Innovation Index, Innovation Feeding the World
Instituto de Estudios Superiores de la Empresa (IESE) Business School	Academia	*IESE* Cities in Motion Index
Reputation Institute	Consulting firm	City RepTrak
Eden Strategy Institute	Consulting firm	The Top 50 Smart City Governments in The World
Resonance Consultancy	Consulting firm	Best Cities Ranking
Klynveld Peat Marwick Goerdeler (KPMG)	Consulting firm	Global Cities Investment Monitor
Kearney	Consulting firm	Global Cities Index
Mercer	Consulting firm	Quality of Living City Ranking
Boston Consulting Group (BCG)	Consulting firm	Decoding Global Talent (Willingness to live abroad)
PriceWaterhouseCoopers (PwC)	Consulting firm	Cities of Opportunity
Bloom Consulting and Digital Demand	Consulting firm	The Digital City Index

Table 3: City rankings.
Source: Compiled by the author based on "Place Brand Rankings and Indices: Overview | TPBO," [s.d.]

While some rankings consider the cities' cultural life in indirect ways, such as the *IESE* Cities in Motion Index[6], others use this aspect as one of the dimensions to evaluate city brands. This is the case with the Anholt-Ipsos City Brands Index and Global Cities Index by Kearny.

The Anholt-Ipsos City Brands Index published its latest edition in 2020 ("Anholt-Ipsos City Brands Index 2020: Key Insights", [s.d.]). The survey evaluates cities according to six dimensions based on the City Brand Hexagon developed by Anholt (2006). According to the author, cities are different from

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[6] In the *IESE* Cities in Motion Index, the "human capital indicators" include the expenditure on leisure and recreation and the number of museums and theaters in a city.

countries for branding purposes since, unlike countries, it is difficult to disconnect a city's culture from the country's as a whole. Therefore, Anholt (2006) differentiated the city brand index from the nation brand index with six dimensions applied specifically for cities (Figure 7). The six dimensions are (1) Presence: the city's international status and standing; (2) Place: people's perceptions about the physical aspects of each city; (3) People: how respondents perceive the city's residents; (4) Prerequisites: how people perceive the basic qualities of the city; (5) Pulse: how exciting people think the cities are; and (6) Potential: the economic and educational opportunities that each city is believed to offer visitors, businesses, and immigrants (Anholt, 2006b, p. 18,19).

Figure 7: The City Brand Hexagon © 2000 Simon Anholt
Source: (Anholt-GfK, 2016)

The "pulse" dimension is of particular interest to this study since it assesses the cultural life of a city. City pulse is "the extent to which people consider how exciting cities are, and how easy they think it would be to find interesting things to do, both as a short-term visitor and as a long-term resident" (Anholt, 2006b, p. 20). The author also argues that "the appeal of a vibrant urban lifestyle is an important part of each city's brand image" (Anholt, 2006b, p. 20). In the 2020 edition of the research, the "pulse" measurement, presented under the "activities" section, was described as whether "there are interesting things with which to fill free time and how exciting the city is in regard to new things to discover" ("Anholt-Ipsos City Brands Index 2020: Key Insights", [s.d.]). In this sense, the city's live music scene can be considered as part of the city's pulse, and therefore, a dimension of the city's brand.

The Global Cities Index also considers cultural life when rating cities. The ranking assesses "how globally engaged cities are across five dimensions: business activity, human capital, information exchange, cultural experience, and political engagement" (Kearney, 2020). In the Global Cities Index that was published in 2020, Montreal is among the top 30 cities, in 29th place (Kearney, 2020).

3.
Conceptual framework

The conceptual framework is a graphical representation of the concepts and approaches discussed in the literature review section. Figure 8 illustrates the concepts and relations that will guide this research.

The conceptual framework is divided into 4 levels: main concepts, applications, research context, and assessment.
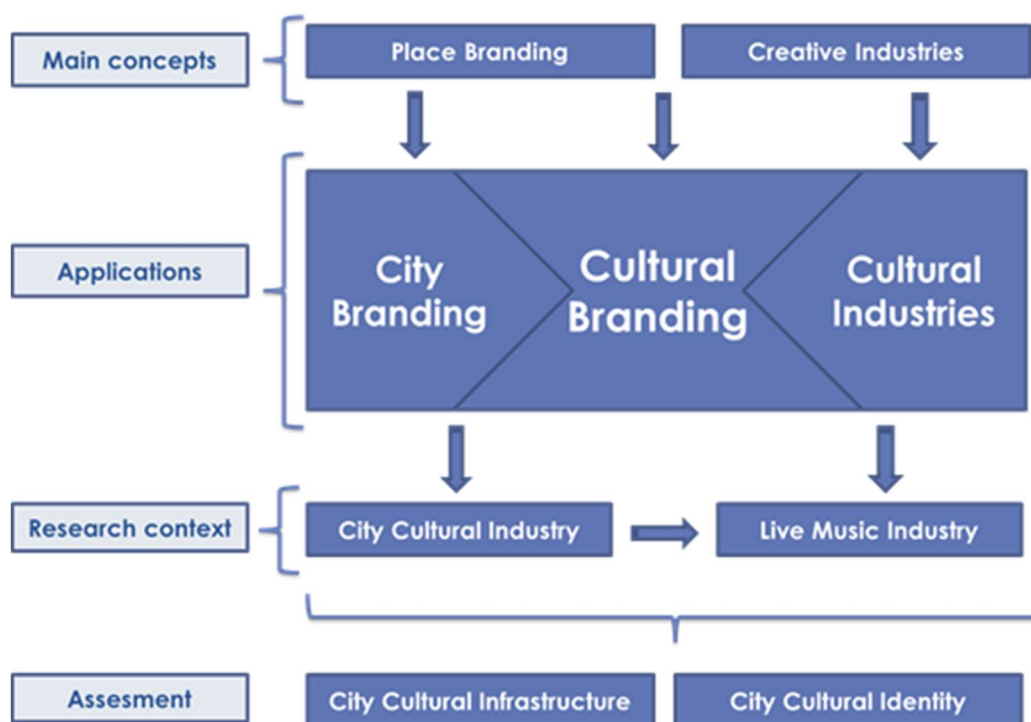
Figure 8: Conceptual framework.
Source: Elaborated by the author.

As discussed in section 2.1, place branding and place marketing concepts are not clearly distinguished in academic literature; sometimes, they overlap and present inconsistencies as to their meaning and application (Kavaratzis and Hatch, 2013). Since place branding is the focus of this study, it is highlighted as one of the main concepts.

Section 2.2 discusses the creative industries and cultural industries. In this study, the concept of "cultural industries" will be considered as a subset of creative industries.

Place branding activities can be applied to different levels (Rainisto, 2003), and city branding is an application of the concept of place branding to cities (Kavaratzis, 2005). Therefore, in the conceptual model, "city branding" will be considered as an application of the main concept of "place branding."

Place branding is considered a multi- and cross-disciplinary field (Kavaratzis and Hatch, 2013), presenting a broad range of specific topics (Vuignier, 2017). Cultural branding is a branch of place branding theory that studies the effects of cultural and entertainment branding on the physical, economic, and social environments of cities (Kavaratzis, 2005. The concept is located between "city branding" and "cultural industries" because it affects and is affected by both.

The research context of this study is a combination of the three applied concepts: city branding, cultural branding, and cultural industries. Therefore, it's about the concept of "city cultural industry." The focus of this research is the "live music industry," a subset of "cultural industries."

The assessment of this study is related to the main research question and intermediate objectives, as stated in chapter 1.

"City cultural infrastructure" addresses objectives 1, 2 and 3: (1) to describe, compare, and contrast the structures of the live music industries of both cities; (2) to identify the strengths and challenges of the analyzed industry in both cities; (3) to describe the cultural policies and cultural funding mechanisms at the national, state and municipal levels in Brazil and Canada, focusing on Rio de Janeiro and Montreal. "City cultural identity" addresses objective (4) which is to describe the brand images of the observed cities, highlighting the role of live music in these contexts.

The presented conceptual model will guide the research process in order for the research's main objective, which is to propose a theoretical model that explains how live music influences a city's brand, to be achieved.

4.
Research method

Belk et al. (2013, p. 20) use the term "tradition" to refer to "a set of philosophical assumptions and associated research practices that cohere with these philosophical assumptions." The present study was carried out within the tradition of neopositivist qualitative work, based on Eisenhardt (1989), Eisenhardt and Graebner (2007), and Eisenhardt et al. (2016).

This research shares the assumptions of neopositivist qualitative work as listed in Belk et al. (2013. p. 25): (a) "relational explanations of patterned regularities in social phenomena are possible and desirable"; (b) "the pursuit of such explanations requires that constructs that help to explain or that are in need of explanation be clearly specified"; (c) "the goal of the research will often be to identify both the likely relationships among a set of constructs and the contingent conditions under which those relationships might occur." Within this tradition, the research question aims to investigate the "factors that help to explain a particular phenomenon or the consequences that may arise when a particular phenomenon occurs" (Belk et al., 2013. p. 25).

Belk et al. (2013) recognize that a qualitative research tradition that is founded on neopositivism may seem puzzling. Nevertheless, they mention Eisenhardt (1989) as evidence that this tradition is strong and often applied in comparative case studies.

The adopted research strategy consists of a multiple-case study based on the "process of building theory from case study research" proposed by Eisenhardt (1989). According to Eisenhardt (1989, p. 534), the case study "is a research strategy focused on understanding the dynamics present within settings." The author describes the process of theory generation from case study evidence and cites other contributions to this topic, including the work on grounded theory building by Glaser and Strauss (1967) and Strauss (1987) and the design of case study research by Yin (1981, 1984, 2014). The article *Finding Theory–Method Fit: A Comparison of Three Qualitative Approaches to Theory Building* (Gehman et al.,

2018) was also relevant to this study. It discusses different approaches to theory building and reflects on the similarities and differences among the works of Eisenhart, Gioia, and Langley. (Eisenhardt, 1989; Eisenhardt and Graebner, 2007; Eisenhardt et al., 2016; Gioia et al., 2013; Langley, 1999; Langley and Royer, 2006).

This study will follow the process suggested by Eisenhardt (1989), Eisenhardt and Graebner (2007), and Eisenhardt et al. (2016), described in Table 4.

Table 4 - Process of building theory from case study research	
Step	**Activity**
Getting Started	▪ Definition of research question. ▪ Possibly a priori constructs. ▪ Literature review, conceptual framework.
Selecting Cases	▪ Multiple case studies: cities of Montreal and Rio de Janeiro. ▪ Focused on live music.
Crafting Instruments and Protocols	▪ Multiple data collection methods: (1) Analysis of secondary data, (2) Primary data: (2.1) Qualitative interviews, (2.2) Direct observation of the events.
Entering the Field	▪ Montreal: from August to December 2019. ▪ Rio de Janeiro: from February to August 2020.
Analyzing Data	▪ Within-case analysis. ▪ Cross-case pattern search.
Writing the Emergent Theory	▪ "Pattern-match" between theory and data. ▪ Provide a visual theory summary such as a "boxes and arrows" diagram or summary table.

Table 4: Process of building theory from case study research.
Source: Elaborated by the author based on Eisenhardt (1989, p. 533), and Eisenhardt and Graebner (2007).

4.1.
Getting started

According to Eisenhardt (1989), the process of inducting theories through case studies starts with the definition of the research focus. This step is essential to guide data collection since it is easy to become overwhelmed by the volume of data without a clear focus. This research focuses on role of the live music industry in building a city's brand, and the research question is: What are the components and dimensions of the live music industry that influence the branding of a city?

Additionally, how can a city articulate these components and dimensions in order to foster the development of its live music industry and strengthen its branding?

Another valuable recommendation is to identify potentially important a priori constructs for the emergent theory to have empirical grounding. The constructs are presented in the conceptual framework in chapter 3. However crucial the initial constructs were for the research design, it's important to note that they may not appear in the resultant theory. Eisenhardt (1989) recommends researchers avoid thinking about relations between variables and theories as much as possible, since theoretical perspectives may bias and limit the findings.

4.2.
Selecting cases

Two cities were selected for this research: Rio de Janeiro, Brazil, and Montreal, Canada. The live music industries in these cities have enough similarities and differences to be effectively compared and contrasted.

Rio de Janeiro was chosen not only because it is where the study is based but also because of its vibrant and sometimes untapped creative industry. Following an agreement signed between UNESCO and the International Union of Architects (UIA), Rio was named the first World Capital of Architecture in 2020 ("Rio de Janeiro: Carioca Landscapes between the Mountain and the Sea - UNESCO World Heritage Centre," [s.d.]; "Rio de Janeiro: mountains, sea... and architecture - UNESCO World Heritage Centre", [s.d.]). Moreover, the city has recently hosted worldwide mega-events and has an opportunity to transform and consolidate its image as an important domestic and international tourist destination (Nogueira and Cola, 2018; Pessôa and Mello, 2015).

There were a few reasons behind the choice of Montreal, Canada besides the research opportunities provided. In June 2006, Montreal was officially designated UNESCO City of Design, joining the UNESCO Creative Cities Network ("Montreal | Creative Cities Network," [s.d.]). This title represents an acknowledgment of the city's creative potential, based on the strong concentration of talent as well as the commitment of the government and civil society to build on those strengths. Following the designation, in 2007, the city developed a 10-year action plan, aiming at launching Montreal as a world-class cultural metropolis

called "Montreal, Cultural Metropolis" (*Action plan 2007-2017 : Montréal Métropole Culturelle | Culture*, n.d.). The planning brought together representatives of the governments of Canada and Québec, *Ville de Montréal*, the Board of Trade of Metropolitan Montreal, and cultural and business communities. The priorities identified included giving residents' greater access to culture, making investments in cultural infrastructures, funding artistic organizations, and promoting the international recognition of Montreal.

Both cities have strong connections with music; Rio is the birthplace of *samba, bossa-nova, chorinho,* and, more recently, *funk carioca* ("Patrimônio Imaterial | Mapa de Cultura RJ," [s.d.]). Montreal is internationally renowned for its numerous music festivals, including the famous Montreal International Jazz Festival (Dantas and Colbert, 2016).

There are evident contrasts between Montreal and Rio de Janeiro in terms of their operational and planning environments, but at the same time, the cities share essential features that make them suitable for comparisons.

4.3.
Crafting instruments and protocols

Case studies can involve single or multiples cases, several levels of analysis, and typically combine various methods of collecting data and various types of data (Eisenhardt, 1989; Yin, 2014).

The study began with an extensive review of relevant literature. The literature review helped the researcher to identify gaps in the theory and define the questions that the research needed to address. The literature review led to the development of a conceptual framework (see chapter 3), which was proposed as a framework to understand the branding of a creative city. The conceptual framework also guided the research process, especially the data collection and analysis.

The research on each city followed the same structure:

(1) Analysis of secondary data: (1.1) Academic literature on the observed cities as well as similar or relevant past research reports; (1.2) Literature published by the cities' authorities and marketing agencies, such as promotional brochures, advertising campaigns, development plans, and other reports on the strategies and methods implemented by the cities; (1.3) City rankings published by several

organizations, statistical archives, official reports, press articles, and so forth; and (1.4) Webinars, online panel discussions, and livestreamed events.

The analysis of secondary data helped the researcher gain greater familiarity with the cities; identify the organizations, events, and specific people of interest in each city; and prepare for the field research.

(2) Primary data: The field research consisted of (2.1) Qualitative interviews with people involved in the events that were selected and (2.2) Direct observation of the events.

4.4.
Entering the field

4.4.1.
Primary data collection

The field research first started in Montreal and was conducted from August to December 2019. Before then, pilot interviews were conducted in Rio de Janeiro for the researcher to identify possible flaws in the design of the study and make the necessary adjustments.

The field research in Rio de Janeiro started in February 2020, a few weeks before Carnival, the most prominent event in the city. In March, the field research had to stop due to the COVID-19 global health crisis, which brought the global live music industry to a standstill. The researcher's previous experience in Rio de Janeiro´s live music scene has partially mitigated the problem of not being able to attend live music events in person due to the pandemic.

In April 2020, the field research in Rio de Janeiro was resumed with an approach adapted to the pandemic restrictions. For instance, face-to-face interviews were replaced by remote ones. They were either conducted and recorded via Zoom or, in the case of the interviewees who didn't have access to a computer, conducted by phone and recorded on a second device.

During this difficult year, as a way to stay connected among themselves and to the fans, musicians, live music professionals, and members of organizations in the industry held webinars, online panel discussions, and livestreamed events. The researcher would not have had in-person access to any of these meetings, events, or people, so all this online content unlocked new possibilities for the research. Several events were observed and regarded as secondary data (Table 11).

4.4.1.1.
Qualitative interviews

A semi-structured interview guide was developed in order to ensure that the same general areas of information were collected from each interview. The guide provided adequate focus but still allowed a degree of freedom and adaptability in getting information from the interviewees.

Three scripts were prepared. Two of them were for Montreal: one for residents, one for musicians and other music industry professionals (see Appendix 1). The third script was developed for the interviews in Rio de Janeiro, with additional questions regarding the impact of the COVID-19 pandemic (see Appendix 3). In July 2020, the researcher contacted five interviewees from Montreal to ask additional questions regarding the impact of the pandemic in the city.

The scripts were prepared in three languages: Portuguese, French, and English, and the interviews were conducted in the interviewee's preferred language. These scripts were essential because the researcher could refer back to them during the interviews. Furthermore, they were of great help in the data analysis stage, as they served as data-collection instruments. All the interviews were recorded with the permission of the participants.

4.4.1.1.1.
Selection of subjects

The subjects who were approached to participate in the interviews were selected because they are representative of the categories of place branding internal stakeholders proposed by Kotsi et al. (2018): citizens, residents, representatives of organizations of the private and public sectors, and the media. The groups of interest also included musicians, producers, and third sector organizations. All the subjects who were chosen are connected to the live music industry in the city they were interviewed about in some way, either in a professional capacity or as audience members.

The subjects were found and approached in different ways: through social media, e-mails, and referrals from other professionals or other interviewees. The

researcher also met the potential interviewees at cultural events or by visiting the cultural organization they were a part of.

In Montreal, the researcher held 34 interviews, which resulted in approximately 23 hours of recordings, which represents an average of 41 minutes per interview. See Table 5 for the list of interviews in Montreal classified as "individuals" and Table 6 for the list of interviews classified as "organizations."

In Rio de Janeiro, 26 interviews were conducted, with approximately 19 hours of recordings, which represents and average of 44 minutes per interview. See Table 7 for the list of interviews in Rio de Janeiro classified as "individuals" and Table 8 for the list of interviews classified as "organizations."

Table 5 – Montreal´s interviewees - Individuals		
Code	**Occupation / Relationship with music**	**Mode**
MI – 1	Member of the public, son of immigrants	Face-to face
MI – 2	Musician	Face-to face
MI – 3	Member of the public, entrepreneur	Face-to face
MI – 4	Musician	Face-to face
MI – 5	Events producer	Face-to face
MI – 6	Tourist guide	Face-to face
MI – 7	Musician	Face-to face
MI – 8	Musician	Face-to face
MI – 9	Musician and producer	Face-to face
MI – 10	Musician, music teacher	Face-to face
MI – 11	Musician	Face-to face
MI – 12	Music journalist	Face-to face
MI – 13	Musician, singer-songwriter	Face-to face
MI – 14	Musician, composer and arranger	Face-to face
MI – 15	Musician and composer	Face-to face
MI – 16	Professor / Researcher	Face-to face

Table 5: Montreal´s interviewees - Individuals.
Source: Elaborated by the author.

Table 6 – Montreal´s interviewees - Organizations			
Code	**Organization**	**Position held**	**Mode**
MO-1	MTL ORG (Tourisme Montréal)	Conseiller Stratégique Sénior, Tourisme Montréal	Face-to face
MO-2	Centre des Musicens du Monde	Agent d'accueil et de soutien administratif	Face-to face
MO-3	Orchestre Symphonique de Montreal	Head of Special Projects, Orchestre Symphonique de Montréal	Face-to face
MO-4	Veille Tourisme	Analyste, Veille Tourisme	Face-to face
MO-5	Maison Oflore Café Culturelle	Co - owner	Face-to face
MO-6	Conseil Quebecois de la Musique	Directeur Général, Conseil Québécois de la Musique	Face-to face
MO-7	Conseil de Arts de Montreal	Conseillère Culturelle, Conseil des Arts de Montréal	Face-to face
MO-8	Salle Bourgie	Associate Artistic Director, Salle Bourgie	Face-to face
MO-9	Pop Montréal, festival de musique	Director of Brand Partnership, Pop Montréal	Face-to face
MO-10	Festival de jazz et Francofolies	Chargé de Projets aux Affaires Gouvernementales, L'Équipe Spectra	Face-to face
MO-11	Propagande	Label Relations chez Propagande	Face-to face
MO-12	Evenko	Former Marketing Specialist, Media Relations Coordinator, Evenko	Face-to face
MO-13	Centre des Musiciens du Monde	Directeur Général, Centre des Musiciens du Monde	Face-to face
MO-14	Partenariat du Quartier des Spectacles	Chargé de Projets, Communauté Partenariat du Quartier des Spectacles	Face-to face
MO-15	Productions Nuits d'Afrique	Director, Productions Nuits d'Afrique	Face-to face
MO-16	Tourisme Montréal	Gestionnaire tourisme culturel/Cultural tourism manager -Tourisme Montréal	Face-to face
MO-17	Diese Onze	Propriétaire du Dièse Onze, jazz bar	Face-to face
MO-18	Jeunesses Musicales Canada	Executive and Artistic Director, Jeunesses Musicales Canada	Face-to face

Table 6: Montreal´s interviewees - Organizations.
Source: Elaborated by the author.

Table 7 – Rio de Janeiro´s interviewees - Individuals		
Code	**Occupation / Relationship with music**	**Mode**
RI-1	Music entrepreneur and Former Undersecretary at the State Secretariat of Culture of Rio de Janeiro	Face-to-face
RI-2	Musician	Zoom
RI-3	Digital marketing and advertising professional	Cell phone
RI-4	Musician	Cell phone
RI-5	Musician	Cell phone
RI-6	Marketing consultant and samba school dancer	Zoom
RI-7	Public relations and communications executive / producer	Zoom
RI-8	Tourist guide	Cell phone
RI-9	Researcher and journalist	Zoom
RI-10	Journalist	Zoom
RI-11	Musician and teacher	Zoom
RI-12	Events Producer	Cell phone
RI-13	Musician and teacher	Zoom
RI-14	Public relations and journalist	Cell phone
RI-15	Researcher and professor	Zoom

Table 7: Rio e Janeiro´s interviewees - Individuals.
Source: Elaborated by the author.

Table 8 – Rio de Janeiro´s interviewees - Organizations			
Code	**Organization**	**Position held**	**Mode**
RO-1	Música & Mídia Produções	Music agent	Face-to face
RO-2	Rede Carioca de Rodas de Samba	Co-founder	Face-to face
RO-3	Bar Carioca da Gema / Pólo Novo Rio Antigo / Sindicato dos Bares e Restaurantes (SindRio)	Nightclub owner, President of Pólo Novo Rio Antigo and Director of the Sindicato dos Bares e Restaurantes - SindRio	Cell phone
RO-4	Orquestra Petrobrás Sinfônica	Communications coordinator	Zoom
RO-5	Diversão e Arte / Brasil, Música e Artes (BMA)	Events and music executive producer	Zoom
RO-6	Agencia Olga	Communications agency director	Cell phone
RO-7	K7a4 Live/ Apresenta Rio	Events and music executive producer	Zoom
RO-8	Theatro Municipal do Rio de Janeiro	Operational director - public venue	Cell phone
RO-9	Jeunesse Arena	Managing Director – private venue	Cell phone
RO-10	Queremos	Co-founder, live music platform	Cell phone
RO-11	RioTur - Empresa de Turismo do Município S.A.	Events manager and former Rio Street Carnival manager	Zoom

Table 8: Rio de Janeiro´s interviewees - Organizations.
Source: Elaborated by the author.

4.4.1.2.
Direct observation of the events

The selection of the events was made according to the following tactics: (1) doing research to find websites that featured the city's cultural calendar; (2) subscribing to Montreal's official newsletter at mtlblog.com and following *Riotur*'s Instagram account; (3) considering the suggestions given by the interviewees; (4) joining specific groups on social media to receive the city's live music calendar; and (5) subscribing to the newsletters of several music venues.

The researcher attended as many events as she could and made sure that they would be as varied as possible in relation to the style of music as well as the venue and location. In Montreal, 26 events were observed in-person, totalling approximately 49 hours, which produced 787 photo and video files (Table 9). In Rio de Janeiro, 9 events were observed in-person, totalling approximately 49 hours, generating 612 photo and video files (Table 10). When the live music events were halted, 18 online events were observed, comprising approximately 25 hours. Online events and webinars were treated as secondary data (Table 11).

The field observation followed a semi-structured script (Appendix 2).

Table 9 – Montreal´s events				
Code	**Name**	**Date**	**Place**	**Type**
ME-1	Zone Musique	19/aug/19	Place des Armes	Rock
ME-2	Les arts s'invitent au Jardin	01/sep/19	Jardim Botanique	Flamenco Music
ME-3	Diasporaren Eguna - Apéro Concert	10/sep/19	Centre des Musiciens du Monde	Basque Music
ME-4	Best of Soul, Motown et Jazz	14/setp19	Le Balcon	Soul, motown e Jazz
ME-5	Música Brasileira Maison Oflore	21/sep/19	Maison Oflore	Brazilian Music
ME-6	TAM TAM	22/sep/19	Le Plateau Mont Royal	Percussion
ME-7	Montalvo Flamenko Jazz	23/sep/19	Dièze Onze Club	Flamenco Jazz

Code	Name	Date	Place	Type
ME-8	Cheek to Cheek L´amour avec um grand C	27/sep/19	Maison de la culture du Plateau-Mont-Royal	Chanson
ME-9	Bach Festival – Les violons du Roi	28/sep/19	Maison Symphonique	Classical Music
ME-10	Ensaio Afoxé Ogum Adê	29/sep/19	Afoxé Ogum Ade	Brazilian music
ME-11	Muz Vision Diversité	17/oct/19	L´Astral	World music
ME-12	Paco de Lucia Project	18/oct/19	Theatre Maisonneuve	Flamenco
ME-13	Club du Choro	20/oct/19	Resonance Café	Brazilian music
ME-14	Jam Session avec Alex Bellegarde Trio et invité	22/oct/19	Dièze Onze Club	Jazz impro
ME-15	Eclectic Django	23/oct/19	Dièze Onze Club	Eclectic Django
ME-16	Série de Concerts d'Automne	01/nov/19	La Vitrola	Musique du Monde
ME-17	Trabuco Habanero	04/nov/19	Dièce Onze Club	Cuban Music
ME-18	Industrie de la Musique - HEC	06/nov/19	HEC	Conference
ME-19	Lecture - Frederic Leotard CMM	07/nov/19	HEC	Lecture
ME-20	Mundial Montréal	22/nov/19	Place des Arts	Conference
ME-21	2 Pierrots - Boite a Chanson	23/nov/19	Old montreal	Chanson Quebecois
ME-22	Festival de Bach Off	27/nov/19	Quartier des espetacles	Bach - Piano
ME-23	Balattou	27/nov/19	Le Plateau Mont Royal	African Music
ME- 24	OSM - Maison Symphonique	28/nov/19	Maison Symphonique	Classical Music
ME-25	Kim Richardson - Jam Session and open mic	01/dec/19	Dièse Onze Club	JAM session
ME-26	Festival de Bach - Christian-Pierre La Marca	02/dec/19	Salle Bourgie	Classical Music

Table 9: Montreal´s events.
Source: Elaborated by the author.

Table 10 – Rio de Janeiro´s events				
Code	**Name**	**Date**	**Place**	**Type**
RE- 1	Clube do samba - Varanda do MAM	12/jan/20	Varanda do Vivo Rio	Samba
RE- 2	Roda de Samba da Cabaça	15/feb/20	Pedra do Sal - Gamboa	Samba - Capoeira - Maculelê
RE- 3	Sambódromo - Lavagem da Sapucaí e ensaio técnico da	16/feb/20	Sambódromo	Cerimônia abertura Carnaval
RE- 4	Sambódromo - Compra de ingressos e montagem do Sambódromo	20/feb/20	Sambódromo	Montagem Carnaval
RE- 5	Sambódromo - Desfile Série A	21/feb/20	Sambódromo	Desfile escola de samba Série A
RE- 6	Sambódromo - Desfile Grupo Especial	22/feb/20	Sambódromo	Desfile escola de samba Grupo Especial
RE- 7	Desfile da Intendente Magalhães	25/feb/20 26/feb/20	Madureira	Desfile das escolas de acesso (LIESB e LIVRES)
RE- 8	Carioca da Gema	28/feb/20	Lapa	Show de samba
RE- 9	Desfile das Campeãs	29/feb/20	Sambódromo	Desfile escolas campeãs

Table 10: Rio de Janeiro´s events.
Source: Elaborated by the author.

Code	Name	Date	Place	Type
	Table 11 – Rio de Janeiro´s webinars, online panel discussions, and livestreamed events			
RE- 10	Live XP Investimento - Ministro do Turismo - Marcelo Álvaro Antônio	01/apr/20	https://www.youtube.com/watch?v=h0bRSuZW96A&feature=youtu.be	Webinar with the Minister of Tourism Marcelo Álvaro Antônio.
RE- 11	Live Apresenta Rio - a retomada do setor Pós Corona Virus	09/apr/20	https://www.youtube.com/watch?v=_RcBQAxWGHQ&list=PLpbET7QRowjb5KIDnoPG7jxeIByEBiq8e&index=1	Webinar with Alan Adler, from IMM and Apresenta Rio. Duda Magalhães, Dream Factory; Milena Palumbo, GL Events and Rio Convention & Visitors Bureau.
RE- 12	Live Apresenta Rio - a indústria do entretenimento pós crise	16/apr/20	https://www.youtube.com/watch?v=DDG-QyqHI_I&list=PLpbET7QRowjb5KIDnoPG7jxeIByEBiq8e&index=2	Webinar with Luis Justo, Rock in Rio; Marcelo, Som Livre
RE- 13	Conecta Fórum Eventos - LIVE com o Ministro do Turismo Marcelo Álvaro Antônio	16/apr/20	https://youtu.be/T1j22_GKd3I	Webinar attended by representatives of ten of the main entities in live music segment, who presented the main demands of the sector to the Minister of Tourism Marcelo Alvaro Antonio: Alexis Pagliarini (Ampro); Anita Pires (Academia Brasileira de Eventos e Turismo); Armando Campos Mello (Ubrafe); Doreni Caramori Junior (Abrape); Elza Tsumori (For/Eventos); Fátima Facuri (Abeoc); Leila Bueno (Abrace); Paulo Ventura (CCC); Pedro Guimarães (Apresenta); Ricardo Dias (Abrafesta); e Toni Sando (UneDestinos).
RE- 14	OCLB de Pijamas com Guilherme Bailão Heineken	26/apr/20	https://www.youtube.com/watch?v=VkrrRo0fPRg&feature=emb_logo	Live with Heineken´s head of brand experience.

Code	Name	Date	Place	Type
RE- 15	Talk MÚSICA SEBRAE: Música e Inovação	27/apr/20	https://www.facebook.com/economiacriativasebraerio/videos/222365529055042/	Léo Feijó and Marcelo Vig talk about how some entrepreneurs in the music market have adopted innovations to minimize the economic impacts of the quarantine.
RE- 16	OCLB de Pijamas com Luis Justo RiR	28/apr/20	www.oclb.com	Live with Luis Justo. CEO Rock in Rio.
RE- 17	TALK MÚSICA: Programa de apoio aos pequenos empreendedores da música - Com ABMI e UBC	29/apr/20	Para acessar a sala do talk, basta entrar no link: https://bit.ly/SALATALKMUSICA2	Carlos Mills and Elisa Eisenlohr talk about the programs and actions ABMI and UBC have been developing to minimize economic impacts caused by the coronavirus in the music sector.
RE- 18	Live: Thiago Cesário Alvim recebe Eduardo Paes	29/apr/20	Instagram	Live with former Rio de Janeiro´s mayor to discuss public policies and live music sector.
RE- 19	Lives de shows diversos	abril / maio	Instagram / Youtube	Music online shows
RE- 20	LIVE ESPECIAL Apresenta Rio - O Show não pode parar!	30/abr/20	https://www.youtube.com/ApresentaRio	with João Paulo Affonseca, Musicalize; Peeb Lawrence Magrath, Holograma Brasil; Willian Crunfli, Move Concerts; Bernardo Amaral, K7 Live

Code	Name	Date	Place	Type
RE- 21	Live Rio2C@LIVE | Música e o Futuro do Entretenimento | A Febre das Lives	04/mai/20	https://www.youtube.com/watch?v=mBIyo2K4QTk	Artists and executives talk about the recent fever of online concerts in times of pandemic, how they set a new artistic standard and last when the quarantine is over, if they compete with live shows or open a market for home productions and how to improve capture of sound and light, how to monetize and remunerate artists and finally how to promote and engage the audience. With: Paulo Junqueiro, Sony Music Brasil; Felipe Simas, F/Simas Empreendimentos Artísticos; Toni Garrido, Musician, Marcelo Castello Branco, UBC; (Mediador); Zé Ricardo, Rio2C
RE- 22	Rio2C@LIVE | Música e o Futuro do Entretenimento | O Show Tem Que Continuar	05/mai/20	https://www.youtube.com/watch?v=BKNBYXNMZuw	Platforms, Events and Sponsors talk about the future of the entertainment industry, possible business models, positioning of sponsors and alternatives for survival.with: Louis Black, Co-founder SXSW e The Austin Chronicle. Patrícia Muratori, Head of YouTube, Content and Partnerships Brazil. Ricardo Dias, VP Marketing Ambev; Rafael Lazarini, Founder Rio2C (Mediator)
RE- 23	ØCLB de pijamas Guga Trevisan & Marcelo Madueño	05/mai/20	Live stream	Guga Trevisani e Marcelo Madueño, Diretor e Gerente de Eventos da Entourage talk about the event market, lives and the electronic music industry in times of crisis.
RE- 24	Rio2C@LIVE | Música e o Futuro do Entretenimento | Qual o Papel das Agregadoras?	06/mai/20	https://www.youtube.com/watch?v=jJaZUFvfPlo	Brazilian executives from international aggregators talk about how they are transforming the music market. With: Alexandre Schiavo - Managing Director Brasil, Altafonte. Arthur Fitzgibbon, Director Brazil ONErpm Music Distribution. Eveline Alves, Gestão de Direitos Gege Produções; Marcos Chomen, Director Brazil CD Baby. Flora Gil, - Director Gege Produções (Mediator). Zé Ricardo, Music Curator Rio2C

Code	Name	Date	Place	Type
RE- 25	Live UOL Especialistas falam do futuro dos shows.	08/mai/20	https://www.uol.com.br/mov/ao-vivo/2020/05/07/especialistas-falam-sobre-futuro-dos-shows.htm	Singer Luciano Camargo, Singer Xand Avião, Pedro Tourinho (empresário) e Sandra Jimenez (diretora de parcerias musicais do YouTube) talk about the future of live shows with Liv Brandão
RE- 26	ØCLB de pijamas Dani Ribas & Renata Gomes	12/mai/20	Live stream	Dani Ribas & Renata Gomes, Data Sim. Data Sim researches and organizes data and information about the music market in Brazil. In recent years, they have published important data on the market for live events, festivals and women's participation in music. They recently published a rich report on the impacts of Covid-19 on the Brazilian music market.
RE- 27	Live Apresenta Rio - O futuro dos espaços de eventos e a integração com os novos protocolos para a retomada	14/mai/20	https://www.youtube.com/watch?v=nvySz4dSjOU	Brenda Valansi, CEO ArtRio, Conselheira da Apresenta Rio. Gabriela Lobato. CEO BR Marinas. Michael Nagy, Diretor de Vendas e Marketing Fairmont Rio
RE- 28	Estratégias da arte e cultura em novas formas de institucionalização	26/mai/20	http://congresso2020.ufba.br/schedule/estrategias-da-arte-e-cultura-em-novas-formas-de-institucionalizacao/	George Yúdice, Leonardo Costa, Renata Rocha

Table 11: Rio de Janeiro´s webinars, online panel discussions, and livestreamed events.
Source: Elaborated by the author.

4.5.
Analyzing data

According to Eisenhardt (1989), in this stage, it is important to become familiar with each case in order to identify unique patterns before generalizing patterns across cases. Hence, each case was first analyzed individually before a comparison between both cases was drawn.

Even though it was a time-consuming process, personally transcribing the interviews allowed the researcher to become intimately familiar with the data of each case, and this immersion proved very valuable in the analysis. The interviews were transcribed into written text in Portuguese, the researcher's native language. The quotes in the original languages were kept in other files for future reference. The analysis was conducted using NVivo software, release 1.4 (4), following the steps described below:

(1) After the texts were transcribed, all the qualitative data from the interviews and the field observation reports were imported into NVivo.

(2) A mind map was created to assist the coding process. The components and dimensions emerged from the combination of the literature with the field research data.

(3) The coding of the data was initially done in accordance with the categories established in the mind map. Due to the great amount of data, the coding process achieved 1562 nodes.

(4) Several queries and matrices were rendered in NVivo to refine the categories. The data were confronted with the research objectives so that insights into the research problem could be generated.

This was when the writing of the case study of each city began. According to Eisenhardt and Graebner (2007, p. 29), in the case study, "the story consists of narrative interspersed with quotations from key informants and other supporting evidence." The researcher chose the most illustrative quotes to describe the specific phenomenon further. The data collected in French and in Portuguese were translated into English. For some of the quotes, i.e., when the researcher was not sure if the spirit of the original quote was fully conveyed by its translation, the original quote was included in a footnote.

While the researcher wrote the individual cases, she also drafted a table that highlighted the similarities and differences between each case for the cross-case analysis, as recommended by Eisenhardt (1989). According to Eisenhardt and Graebner (2007, p. 29), "a separate table that summarizes the evidence for each theoretical construct is a particularly effective way to present the case evidence."

For the cross-case analysis, the researcher also sorted the data into dimensions and components and then looked for within-group similarities coupled with intergroup differences, implementing another strategy recommended by Eisenhardt (1989). According to the author, "the idea behind cross-case searching tactics is to force investigators to go beyond initial impressions, especially through the use of structured and diverse lenses on the data. These tactics improve the likelihood of accurate and reliable theory" (Eisenhardt, 1989, p. 541).

4.6.
Writing the emergent theory

This stage of the research was the most challenging. As Langley (1999, p. 691) wrote, "Process data are messy. Making sense of them is a constant challenge."

Before writing the discussion chapter, the researcher referred back to the works of Eisenhart, Gioia, and Langley (Eisenhardt, 1989; Eisenhardt and Graebner, 2007; Eisenhardt et al., 2016; Gehman et al., 2018; Gioia et al., 2013; Langley, 1999; Langley and Royer, 2006) to find the best way to "make sense" of the data. The article written by Gehman et al. (2018) was of great help. It is a summary of a symposium held at the 2016 Academy of Management Meeting, where Eisenhart, Gioia, and Langley discussed the similarities and differences among their methods.

The research unfolded in a way that was very much in line with the process that Eisenhart describes in the article written by Gehman et al. (2018). The analysis began with the history of each case, then a cross-case pattern search was conducted. As the theory advanced, the literature review was expanded to include data related to the COVID-19 pandemic. Then, the researcher iterated among the literature, data, and emergent theory to develop logical explanations for the emergent relationships among the components and dimensions.

According to Eisenhardt, "there is an openness with regard to how data are coded and displayed" (Gehman et al., 2018, p. 292). Eisenhardt et al. (2016, p.

1121) claim that researchers should avoid "rigor mortis," that is, a false rigor that involves following rigid steps; instead, we should embrace rigor and quality by "generating strong theory that is well grounded in rich data and achieves insight."

Furthermore, "qualitative researchers can look to techniques that are shared across approaches, but the needs and idiosyncrasies of every research project will require customization" (Gehman et al., 2018, p. 297). Taking into consideration the importance of theory-method fit and the project's research questions, the researcher used a visual theory summary with a "boxes and arrows" diagram and a summary table, as proposed by Eisenhardt and Graebner (2007, p. 30).

All in all, throughout the entire research process, the researcher used the methodological tools proposed by Eisenhardt and made the necessary adjustments so that they would better fit the research questions and theoretical aims.

5
Case Study: Montreal

5.1.
Introduction

Montreal[7] was founded in 1642 and named after Mount Royal, the hill in the heart of the city. The city is situated on the Island of Montreal, at the confluence of the St. Lawrence and Ottawa Rivers, in the southwest of the province of Quebec.

Historically, the place has been characterized as a gathering point for people from around the globe. The island of Montreal had an essential role as a trading hub for the First Nations people due to its location in the St. Lawrence River. Interchange has been enriched by the French and English presences as well as by ancient and recent immigrant communities (Tourisme Montreal, 2020). Its tradition of being a meeting place for people of different nationalities continues to this day, with a population of over 4.2 million in the urban areas, 1.6 million in the city area and with approximately 120 cultural communities ("Montreal, Canada Population (2021) - Population Stat," [s.d.]).

> The fact that Montreal was the commercial center of Canada also made it the cultural center of Canada. This circumstance attracted many people who brought their cultural background along with them (MI-7 - Musician).

> In Montreal, it isn't easy to find someone who is from Montreal. There are people from all over the world, of different origins, from different cultures (MI-5 - Events producer).

This plurality of nationalities is reflected in the city's cultural scene, which is why "multicultural" was the most common adjective among interviewees when describing the place. The term is used colloquially to indicate a meeting of cultures, a mix of people with different customs and beliefs:

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[7] For the purpose of clarification, the city name has an accent mark in French (Montréal) but no accent mark in English (Montreal).

> The cultural scene in Montreal is multicultural. It is the mixture of all the nationalities that we have here (MI-1 - Member of the public, son of immigrants).

> What makes Montreal fascinating and interesting for people, especially when coming from other parts of Canada and the United States, is that this is the most multicultural city on the planet (MI-12 - Music journalist).

However, when discussing public policies in Canada, it is essential to differentiate between multiculturalism and interculturalism. Both approaches were developed in Canada as a result of the linguistic tension between French and English. Multiculturalism is a policy adopted by Canada at the federal level. Under this principle, "there is no majority culture in Canada – diversity defines the country, and this idea must guide all discussion of ethnocultural reality" (Bouchard, 2011, p. 463). Consequently, all cultures are recognized and have equal importance, and there is no concern with language protection. It is presumed that all immigrants will eventually learn to speak English, which is the continent's predominant language.

Interculturalism is specific to Quebec; the federal government officially recognized it through a motion adopted by the House of Commons on the 27th of November, 2006 (Bouchard, 2011). Interculturalism recognizes the majority/minority structure since Francophone Quebecers are a minority and struggle to preserve the French language and heritage in their territory. The approach is based on the principle of reciprocity. The diversity and importance of immigrants' cultures are recognized, but according to this policy, immigrants must be integrated into Quebec's culture primarily through language.

The importance of preserving the French language for civic integration is reflected in institutions and in public policies (*Ministère de la Culture et des Communications*, 2013). *Loi 101*, or *Charte de la langue française*[8], accentuated Quebec's francization policy by declaring French to be the official language of legislation, justice, administration, non-governmental organizations, labor, commerce, business, and education (Ministère du Travail de L'Émploi et de la Solidarité Sociale, [n.d.]).

The integration of immigrants can be illustrated by quotes such as:

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[8] Bill 101, or the Charter of the French Language, was adopted on August 26, 1977 under René Lévesque's administration (Ministère du Travail de L'Émploi et de la Solidarité Sociale, [n.d.]).

One thing we can say about Montreal is that you are allowed to come here, live your life and integrate into Canadian society, but you can also live your religion, enjoy your culture, food, and music. This is what makes Montreal unique (MI-1 - Member of the public, son of immigrants).

It is extraordinary because we have so many different cultures here. The people of Quebec are very receptive. This makes immigrants feel integrated and safe to express themselves culturally (MI-2 - Musician, immigrant).

What makes Montreal special is that you see a lot of mixed / different cultures. There is no other city in the world that has this mixture of cultures like here. Part of this is because it's French. If you speak English, you can go anywhere that speaks English, which happens in most places. Here, you have immigrants from all the former French colonies, from Africa, from Asia, Martinique, and places like these. And the city also understands that immigrants are important because you need people who work for lower wages. And I don't say that negatively (MI-12 - Music journalist, U.S. immigrant).

On the other hand, there are comments about the obstacles that the French language poses to integration:

Montreal is, for me, the 'promised land that I can never reach.' Because my wife doesn't want to live in the city because of the French language. My wife does not like the province's punitive policies, especially Bill 101 and all its developments, which, in my understanding, are a little exaggerated and end up generating a feeling of Quebec-phobia. Not only in the rest of Canada but also with immigrants who do not want to be forced to learn a language and adopt a culture. This is a pity because French is a beautiful language, and the qualities of French culture are very evident in their art, music, and cuisine (MI-7 - Musician, immigrant currently living in Ottawa).

There are many things that play against the city. One of them is the language issue (French). It is difficult to come here unless you speak French. Or unless you are very good at languages, so you can learn quickly. This keeps you from growing in some way (MI-12 - Music journalist, U.S. immigrant).

5.2.
Montreal, Cultural Metropolis

Montreal is the most populated city in the province of Quebec. Culturally, Quebec is different from the rest of Canada due to its French origins, and has always strived to protect Francophone culture. Therefore, the preservation of the French language and heritage are crucial to Quebec's public policies (Ministère de la Culture et des Communications, 2011).

Quebec is the Canadian province where we find both the country's French-speaking majority, and the largest bilingual and trilingual population. One Montrealer in four speaks at least three languages:

> Montreal is a Tower of Babel […] this whole 'patchwork' that has existed in Montreal has greatly favored its diversity throughout history (MI-7 - Musician).

> Montreal's cultural creativity and uniqueness originate from a tension between several historical communities. There is a clash between the English and French-speaking communities, often positive and sometimes negative (MO-1 - *Conseiller Stratégique Sénior*, *Tourisme Montréal*).

In the 1960s, the French-speaking population took back the cultural sector from the hands of the wealthiest people of Anglophone origin in what became the Quiet Revolution (*Révolution Tranquille*).

> The Quiet Revolution has turned Quebec into a very particular creative center in North America (MO-6 - *Directeur Général*, *Conseil Québécois de la Musique*).

The Quiet Revolution promoted French Canadians' social and economic interests, and the State became responsible for providing public education and services. Under the administration of Jean Lesage (Figure 9), several cultural institutions were created, and an infrastructure to support them was established. Additionally, the Catholic Church's role in society diminished, prosperity for French-speaking Quebec grew, and a nationalist consciousness expanded (Grandmont, 2016; Lacoursière, 2002; "Quiet Revolution | The Canadian Encyclopedia," [s.d.]).

Figure 9: Victory of the Liberal Party, 1962.
Source: Photograph taken by the author at the *Musée de la Civilisation*, Quebec city, Quebec in 2019.

The city's cultural scene results from planning that involved both the public and private sectors. Table 12 summarizes the main events related to the chronology

of the creation of cultural policies and the foundation of cultural institutions in Canada, Quebec, and Montreal.[9]

Table 12: Chronology of cultural policies	
Year	Event
1956	▪ Foundation of the Conseil des Arts de Montréal
1957	▪ Foundation of the Conseil des Arts du Canada / Canada Council for the Arts
1961	▪ Creation of the Ministère des Affaires Culturelles du Québec ▪ Foundation of the Conseil Provincial des Arts
1962	▪ Creation of L'Office de la Langue Française
1964	▪ Bill to create Place des Arts
1972	▪ Loi sur les Biens Culturels (Cultural Property Act)
1977	▪ Adoption of the French Language Charter ▪ Foundation of the Conseil Régionaux de la Culture et des Prix du Québec
1978	▪ Foundation of the Société de Développement des Industries Culturelles (SODIC), which became the Société des Entreprises Culturelles (SODEC) in 1994
1985	▪ Foundation of MusicAction
1992	▪ Study and adoption of the Politique Culturelle du Québec ▪ Foundation of the Conseil des Arts et des Lettres du Québec (CALQ)
1993	▪ Name change: from Ministère des Affaires Culturelles to Ministère de la Culture
1994	▪ Name change: from the Ministère de la Culture to the Ministère de la Culture et des Communications ▪ Foundation of the Société de Développement des Entreprises Culturelles (SODEC)
1996	▪ Creation of the Fonds d'Investissement de la Culture et des Communications (FICC), the Culture and Communications Investment Fund
1998	▪ Creation of the Financière des Entreprises Culturelles (FIDEC) with a $20 million fund
1999	▪ Creation of the Arts and Culture Stabilization Fund

[9] Some organizations choose to have names in English and French, and some others only have names in French. The table shows the name of each institution according to their official websites.

2000	▪ Signing of an agreement between the Minister of Culture and Communications and the Minister of State for Labour and Employment for the development of employment and continuing education in the cultural sector
2001	▪ Foundation of Culture Montréal

Table 12: Chronology of the creation of cultural policies and foundation of cultural institutions in Canada, Quebec, and Montreal.
Source: Compiled by the author based on Grandmont (2016).

The city's cultural governance model emerged from a couple of key events and acknowledgements. The *Summet de Montréal 2002*, which was the first forum to discuss new urban development perspectives for Montreal, was conceived as an articulation exercise between the democratic path and strategic planning (Guillon, 2015).

Then, in June 2006, Montreal was officially designated a UNESCO City of Design, joining the UNESCO Creative Cities Network. This title represents an acknowledgement of the city's creative potential, strongly characterized by intercultural, interdisciplinary, and international exchanges, combined with the commitment from the government and civil society to build on those strengths ("Montreal | Creative Cities Network," [s.d.]).

Even though this title is an important one, the city has diverse cultural scenes, with several types of artistic expressions, including circus, dance, theater, and music. In addition, it is notably recognized by its numerous festivals.

It's unbelievable. It's incredible on all levels. Montreal has several festivals a year. Often, more than one festival takes place at the same time, especially in the summer. There is a lot of music, but we also have dance festivals, theater festivals, all kinds of art and creative expressions. We also have the murals festival, and we have events that combine various forms of artistic expression. It's magical, and culture is everywhere in Montreal (MI-6 - Tourist guide).

Art is one of the most important things in society. A strong culture with theater, music, and dance is why Montreal is so important in Canada. The city is recognized for its culture (MI-2 - Musician).

I believe that Montreal developed a lot in the 1980s. Many internationally known creators in theater, dance, and music emerged [...], so a cultural life found its place and achieved global reach. And I believe that Montreal remains a city recognized for its creativity, with many artists of international relevance. Some people wonder what happens in Quebec. How can you have so many local artists? How can you have so many talents? Is there something in the water? But I believe that it is all the result of this context that allows the creator to develop. It's the kind of context that we don't see in many places (MO-6- *Directeur Général*, *Conseil Québécois de la Musique*).

Another key event regarding the city's cultural governance model took place in November 2007, when *Ville de Montréal*, *Culture Montréal*, the Board of Trade of Metropolitan Montreal, the government of Quebec, and the government of Canada, along with approximately 1,300 Montrealers from the cultural and business sectors, convened at the Montreal, Cultural Metropolis – *Rendez-vous*. The goal of this event was to identify projects and measures that would make Montreal a 21st-century cultural metropolis. The result was the *Montreal, Cultural Metropolis – 2007–2017 Action Plan*, whose focus was to accelerate the implementation of a shared vision of the city, giving priority to creativity, originality, accessibility, and diversity (Action plan 2007-2017: Montréal Métropole Culturelle | Culture, [s.d.]).

Montreal's proposed vision as a cultural city acknowledged that: (a) culture is the basis for Montreal's brand image; (b) Montreal's cultural face is "Francophone and cosmopolitan;" (c) Montreal is committed to being a model of inclusiveness and interculturalism; (d) the art scene of Montreal reflects the cultural mixing and cross-fertilization of its population ("Action plan 2007-2017: Montréal Métropole Culturelle | Culture", [s.d.]).

The *2007-2017 Action Plan* included the urban development project of the *Quartier des Spectacles*. The area has been historically recognized for its festive vocation and has become a symbol of the city's new cultural economy (Bélanger, 2015).

> It was a logical choice to use this area. We did not invent the show. The show has already existed here since the 1930s – 40s, approximately. There were already some jazz clubs and some theaters. There were many artists based in this area too. In the 1930s – 1940s, it was also the red-light district. So, there was also a lot of prostitution and many bars. So, the reform of the place also had a hygienist vision. At the same time, it intended to consolidate the city center's Francophone identity […] Therefore, the center of the city moved to this area, highlighting its cultural vocation. The period of revitalization that began in the 1990s and 2000s was consolidated in the project. The Quartier already existed; the project gave it a name and an identity (MO-14 - Chargé de Projets, Communauté Partenariat du Quartier des Spectacles).

The project provided funds for the development of an infrastructure for festivals and also for the construction of new cultural facilities, including the *Salle de L'Orchestre Symphonique de Montréal* and the *Salle de Spectacle Tellus*, among others.

> Cultural activity has always existed in the area; people already came here to attend concerts and festivals. The project came to organize the festivals within a public space. It was a

community project; all the stakeholders were sitting around a table (MO-14 - *Chargé de Projets*, *Communauté Partenariat du Quartier des Spectacles*).

Because the area was associated with sex work and drug consumption, it was also necessary to devise a strategy that would integrate urban development with place branding and public-private partnerships. In June 2003, the *Partenariat du Quartier des Spectacles*, a not-for-profit organization supported by the City of Montreal as well as by several partners, was founded. The *Partenariat* has the objective of conceiving and implementing collective projects to position Montreal as an international cultural destination (Bélanger, 2015; Quartier des Spectacles Montréal, [s.d.]).

> The *Quartier des Spectacles* is a collective project. A particularity of Montreal is that we work in collaboration. It is a 'co-ompetition.' It's a competition, but everyone sits around a table because we understand that culture enables social and economic development. The *Partenariat* is the best example because it is a long-term project with investments in theaters and outdoor areas (MO-14 - *Chargé de Projets*, *Communauté Partenariat du Quartier des Spectacles*).

The *Quartier des Spectacles*' project also has an essential role in guaranteeing the continuity of festivals and public space occupation.

> The project is vital to ensure that each year, we would be able to occupy public space to host the festival. A major element in the construction of this area was the association of music producers. They seek to consolidate all the artistic activities that took place in the *Quartier* (MO-14 - *Chargé de Projets*, *Communauté Partenariat du Quartier des Spectacles*).

In 2012, a new meeting was held to discuss the first five years' accomplishments of the Action Plan and outline possible adjustments. The city's commitment to action was emphasized, along with the recognition of the intense competition between cities that exists at the national and international levels, stressing the importance of capitalizing on Montreal's distinctive characteristics:

> A city that is home to an exceptional mass of top-notch creators and artists in all fields; a city that, through its size and openness to the world, has become an international creative center; a city that fully assumes its identity and responsibility as the largest French-speaking city in North America, where all the accents of the world resonate in an enviable harmony; a city whose achievements in the fields of training, research, creation, production, dissemination, and cultural conservation are celebrated by its population, appreciated by millions of tourists and in growing demand on the international scene (Ville de Montréal, 2014, p. 6).

In 2017, the digital revolution made it necessary to review the cultural development policy, taking into consideration the transformation that characterized the beginning of the 21st century. "The entire ecosystem must be adjusted to the new modes of access to culture in order to ensure sustainable funding of creation" (Ville de Montréal Service de la Culture, [s.d.], p. 14).

The 2017-2022 Cultural Development Policy report reaffirms the city's commitment to exercise its role as a cultural metropolis (Ville de Montréal Service de la Culture, [s.d.]). Currently, Montreal presents itself as a:

> Francophone, cosmopolitan city, rich in its Anglophone community, in its immigrant community, in its native peoples. A northern city, a city of knowledge that, through its location and history, is nourished by the cultural currents of both North America and the other side of the Atlantic (Ville de Montréal Service de la Culture, [s.d.], p.23).

5.2.1.
Institutions

The city of Montreal has established itself as a cultural metropolis through a long process of creating institutions and developing mechanisms that would support the cultural sector. It is thanks to this planning that culture has become one of the foundations of Montreal's distinctiveness and one of the primary drivers of the city's development (Ville de Montréal Service de la Culture, [s.d.]). Specifically for live music, the object of this research, the most prominent institutions operating in the city of Montreal are listed in Table 13.

Table 13: Live music institutions in Montreal	
Type	**Organization**
Governmental organizations	▪ Provincial level: Société de Développement des Entreprises Culturelles (SODEC) ▪ Fonds d'Initiative et de Rayonnement de la Métropole (FIRM)
OBNL (not-for-profit) Organizations	▪ MusicAction ▪ Foundation Assisting Canadian Talent On Recordings (*FACTOR*) *Diversité Artistique Montréal* (*DAM*) ▪ Vision Diversité ▪ Centre des Musiciens du Monde (CMM) ▪ Jeunesse Musicale, ▪ Conseil Québécois de la Musique (CQM) ▪ Fondation Arte Musica, ▪ RIDEAU Diffuseur de Culture, ▪ Le Partenariat du Quartier des Spectacles
Funding Organizations	▪ Fonds Radiostar ▪ Radio Starmaker Fund
Representative Bodies	▪ Association Québécoise de L'industrie du Disque, du Spectacle et de la Video (ADISQ) ▪ Guilde des Musiciens et des Musiciennes du Québec (GMMQ) ▪ Union des Artistes (UDA) ▪ Regroupement des Artistes en Musique, des Femmes en Musique (RÉMI), etc.
Collective Societies	▪ Society for Reproduction Rights of Authors, Composers and Publishers in Canada (*SOCAN* and *SODRAC*) ▪ Société de Gestion Collective des Droits des Producteurs de Phonogrammes et de Vidéogrammes (SOPROQ) ▪ Re:sonne
Distribution networks (Most frequently mentioned in interviews)	▪ Festivals, Place des Arts, Maisons de la Culture ▪ Large venues: Bell Centre, *Maison Symphonique*, MTelus ▪ Medium-sized venues: *Salle Bourgie*, Corona Theatre, *L'Astral* ▪ Small Venues: Club Balattou, Dièse Onze, Upstairs, Café Résonance, House of Jazz, L'Escalier, La Sala Rossa, La Vitrola, 2 Pierrots [10]

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[10] Because of the Covid-19 pandemic, La Vitrola and 2 Pierrots closed permanently in 2020.

Type	Organization
	▪
Educational Institutions	▪ Université de Montréal (UdeM) ▪ Université du Québec à Montréal (UQAM) ▪ Concordia University ▪ McGill University ▪ Conservatoire de Musique et d'Art Dramatique ▪ Université de Sherbrooke (Longueuil campus)
Major Classical Groups	▪ Orchestre Symphonique de Montréal (OSM) ▪ Orchestre Métropolitain ▪ Opéra de Montréal ▪ Orchestre des Grands Ballets
Music and Performing Arts Conferences	▪ M for Montreal ▪ Mundial Montreal ▪ Conférence Internationale des Arts de la Scène (CINARS)
Major Players in the Private Sector	▪ Groupe CH - owns Evenko and L'Équipe Spectra
Other Players in the Private Sector	▪ Extensive Enterprise ▪ I Love Neon ▪ Blue Skies Turn Black ▪ Product

Table 13: Live music institutions in Montreal.
Source: Compiled by the author.

Educational institutions are especially relevant to the Montreal music scene. The city has an extensive network of music education that attracts students from all over the world. Mcgill University, *UQAM*, Concordia University, and the University of Montréal, as well as the Conservatory of Montréal and *CEGEP*s[11] offer excellent music programs, from which musicians graduate every year.

Regarding distribution networks, the project called *Accès Culture* network (*Maisons de la Culture*) is unique in the world due to its size and presence throughout the territory (Ville de Montréal Service de la Culture, [s.d.]). The accessibility of the *Maisons de la Culture* contributes to the development of a larger audience, and their understanding of the different cultural territories where they're located allows them to identify emerging artists and promising projects:

> The *Maisons de la Culture* have a broad range of programming in every neighborhood in Montreal basically for free. I think it's 2 dollars to reserve a ticket in advance. And they pay the artists much better than an independent club. So, that works for both sides of the equation: The artists get paid better, and the audience doesn't have to pay 10, 15, 20, 25 dollars a ticket. They can pay nothing or 2 dollars. So, I think that kind of system allows an audience member

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[11] pre-college university programs unique to Quebec.

to take more risks in what they go see, what they go hear, and it lets the artists discover a public outside of downtown (MI-14 - Musician, composer, and arranger).

The strong competition between cities compels festivals and events to innovate in terms of diversification of funding, occupation of the territory, and sustainable development. In Montreal, 10 million people participate in 200 festivals and events throughout the year. In 2009, the city built the outdoor infrastructure to host its numerous festivals at the *Quartier des Spectacles* area (Ville de Montréal Service de la Culture, [s.d.]). The *Partenariat du Quartier des Spetacles* is responsible for the management of its public spaces and infrastructures. The institution is also in charge of the promotion and development of the *Quartier* as the cultural heart of Montreal and an international tourist destination.

The *Ville de Montréal*, which works closely with *Tourisme Montréal* and the *Ministère de la Culture et des Communications du Québec*, contributes an average of 7% of the festivals' and events' budgets. Half of this contribution is monetary and the other half is in the form of services (Ville de Montréal Service de la Culture, [s.d.]).

5.2.2.
Government and funding

This research will focus on Canada's political institutions related to culture. Currently, they are organized as shown in Table 14[12].

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[12] Some organizations choose to have names in English and French and some others only have names in French. The table shows the name of each institution according to their official websites.

Table 14: Canada's political institutions related to culture			
Level	**Departments**	**Councils / Conseils**	**Committees**
Federal	Canadian Heritage / Patrimoine Canada	Canada Council for the Arts / Conseil des Arts du Canada (CAC)	By sector (dance, circus, music, theater, etc.)
Provincial	Culture et Communications Québec	Conseil des Arts et des Lettres du Québec (CALQ)	By sector (dance, circus, music, theater, etc.)
Municipal	City of Montreal / Ville de Montréal	Conseil des Arts de Montréal (*CAM*)	By sector (dance, circus, music, theater, etc.)

Table 14: Canada's political institutions related to culture.
Source: Compiled by the author in 2020.

Since Canada has municipal, provincial, and national levels of government, let´s briefly explain the dynamics between the levels as they pertain to cultural planning. The departments are responsible for cultural policies. The arts councils receive funding from the government and follow the cultural policy guidelines, but the councils are nonpartisan. This means that the administration may change, but the councils' mandates will not necessarily follow suit.

The independent committees, whose members are appointed by the councils, evaluate the distribution of grants based on the *évaluation par les pairs'* principle, i.e., peer review. Consequently, funds are expected to be granted on the basis of artistic merit, not political influence. Interviewee MI-16 considers this political dissociation vital, since it facilitates long-term planning and the art sector's independence.

The Canadian government, on all three levels, supports culture through various funding programs. This is one of the key factors that turned Montreal into a cultural metropolis, as the following quote states:

> In Montréal, there is art everywhere, and this is supported by the city; this is not privately supported, it is not just corporate art (MI-12 - Music journalist).

Particularly in Québec, a combination of private and public agents provides funding for multiple music scenes. This arrangement is important for the ecosystem to advance and thrive. However, there is a controversy regarding the financing of major festivals. Most festivals consist of nonprofit organizations; each festival has its own company, and to obtain funding, they need to meet specific criteria. Major

festivals, such as the Jazz Festival, *Osheaga*, *FrancoFolies*, and *Juste Pour Rire*, are owned by *Evenko* and *L'Équipe Spectra*, the culture and entertainment division of *Groupe CH,* the main sports and entertainment organization in Quebec. These festivals also receive grants from the three levels of government, which is subject to criticism:

> The way it works is that, in order to get to qualify for grants, you have to be a nonprofit; you cannot be for-profit and have access to grants. So what that does, or the way people get around it, is they create nonprofit organizations which are responsible for their booking, and those people count as programmers or distributors. Somehow, Jazz Fest still counts as a nonprofit; I don't understand how, but they still do (MI-14 - Musician, composer, and arranger).

> [*Groupe CH*] is a single organization that owns all these festivals. It is important to pay attention. All this money flow in a single company, this can make the events lose their essence, lose their purpose (MO-15 – Director, *Productions Nuits d'Afrique*).

Indeed, festivals are important to the city. Free attractions allow artists to develop new audiences and the public to experience new genres. Moreover, the events attract tourists and generate revenue around the festivals. However, the music industry has had many problems getting recurring resources. Operating costs and the volume of grant requests have increased over the years. In spite of government investments, some musicians and producers have the impression that the volume of funding is not sufficient. Therefore, the longevity of events and music festivals is being questioned:

> The dynamics are very complicated because there is no way to guarantee financial return. Every year, it is necessary to renew the grant application, and there is no guarantee that it will be obtained (MO-4 - *Analyste*, *Veille Tourisme*).

> I have been working with this since the 1990s. In the 1990s, when there was less demand for funding, organizations could fund themselves up to 95% of their budget. There was funding for touring, and life was beautiful. Now, we are in the year 2019; the Montreal Arts Council has witnessed a tremendous increase in demands, and organizations need to think of other forms of grants for their development. Now, the funding sources are more diversified, resources are diluted, and you have fierce competition. So, it is important to think of new forms of funding. Those who think of new ways of funding are the ones who will succeed (MO-7 - *Conseillère Culturelle*, *Conseil des Arts de Montréal*).

Quebec's government recognizes the importance of culture as an element of differentiation, and Montreal's government acknowledges the role of culture in its positioning. In 2021, the New Montreal Cultural Development Agreement signed by the Quebec government and the City of Montreal provided more than $158

million for cultural projects over three years (Canadian Press Staff, 2021). The contemporary challenges for culture-related organizations are to deal with the gap caused by the increase of funds requests and operating costs, and to find a way to diversify revenue sources.

5.3.
Montreal's music scenes

Montreal's music scenes reflect the diversity of its population. These scenes emerged from a combination of English-Canadian and French-Canadian cultures, along with different communities of more than 120 nationalities that settled in the city. This cultural diversity makes Montreal a unique music hub:

> What characterizes Montréal's musical scenes is multiculturalism. Music is one of the most direct ways to connect with our culture. Here, we have people from many places; it is very multicultural, very diverse. So, people connect with their own culture through music (MI-3 - Member of the public, entrepreneur).

> Knowledge is shared between the Montreal people and all the immigrants who arrive here, which truly mirrors the city's reality (MO-7 - *Conseillère Culturelle*, *Conseil des Arts de Montréal*).

Figure 10 is an illustration of the interviewees' replies when asked what kind of music represents Montreal.

Figure 10: What kind of music represents Montreal?
Source: Elaborated by the author with *wordart.com*.

The rifts between English and French cultures are also experienced in the music scene. However, there are interactions. There is a significant Francophone

music scene, with artists such as Ginette Reno, Robert Charlebois, Ariane Moffatt, and Éric Lapointe. There is also a prominent Anglophone scene, with artists such as Oscar Peterson, Leonard Cohen, and bands like Arcade Fire. Currently, those different accents are mixed in musical encounters. An example of this singular "Montreal fusion" is Nomadic Massive, a multilingual supergroup:

> I don't think Nomadic Massive could exist or happen anywhere but Montreal. Six rappers rapping in seven different languages, I don't think that would happen anywhere but here. Because that's life here as we all switch all the time, you know; I'll switch between English, French, Portuguese, Spanish. I'll switch all the time. That's the reality here, and it is not necessarily the reality in a lot of other places (MI-14 - Musician, composer, and arranger).

Furthermore, thanks to the cultural exchange that occurs in the city, productions by immigrants make the scene truly unique.

> There are artists from everywhere who meet to collaborate. It's cool that you can work with other musicians from different countries (MI-9 - Musician and producer).

> Here, we have so many extraordinary musicians! They come from all over the world and collaborate on projects. So, here, you can find a mix of different styles (MI-2 - Musician).

> Here, you see things that you don't see in the rest of the world. In Africa, you don't see Cameroonian people playing with Mali people. Where else can you see a Dominican Republic musician playing with a Balcan musician or a Syrian musician? But you have that here. Something is going on here that is so incredible […] You have this mix of cultures that is so unlike anywhere else on the planet. You cannot see a Nigerian playing with a Chilean anywhere else, but this is fostered here. There are many opportunities, and it is encouraged to have people from all these different cultures playing with each other. It builds bridges. Haitians and Dominicans have been fighting each other for centuries, but here in Montreal, you see them playing music together, and it fosters something. This city is an example of the possibilities of the 21st century (MI-12 - Music journalist).

In addition to the various languages and accents, there is also diversity within musical genres. Even in an established genre such as pop, the city's cultural environment makes it distinctively crafted. One can say that the musical scenes are remarkably open to experimentation:

> Montreal pop is a different pop because it is influenced by French music and, at the same time, American music. So, it has this distinct flavor that you don't find in the rest of Canada (MI-07 - Musician).

> Everything cultural in Montreal has that balance where you have traditional things and really experimental stuff. Both of those things coexisting for 30 or plus years. That really shapes the communities here compared to other cities where there is only experimental or only traditional (MI-14 - Musician, composer, and arranger).

A typical Montreal musical phenomenon that exemplifies these cultural encounters is the *Tamtam*. It can be experienced in summer and in early fall, when the temperatures are still mild (Figure 11).

Tamtam is a manifestation that happens every Sunday whenever the sun is out. People gather at a square at the foot of the mountain in Mont-Royal and play percussion in circles. There are several types of percussion from different parts of the world: Cuban percussion, Brazilian *batucada*, African percussion... There are children, people practicing sports... It's awesome and very 'Montreal' (MI-6 - Tourist guide).

Figure 11: Tamtam at Mont-Royal.
Source: Picture taken by the author in 2019.

The festival scene, which includes but is not limited to music festivals, stands out in Montreal. More than 200 festivals and events throughout the entire year attract thousands of tourists, especially in summer. A study conducted by *Tourisme Montréal* (2019) revealed that 45% of tourists visit the city in summer, 28% in spring, 20% in the fall, and 12% in winter. Among the visitors who stayed between 2 and 3 nights, 45% had culture and festivals as their main reason for visiting the city. Among those who stayed between 4 and 7 nights, 33% also indicated that as the nature of their visit. Most of the tourists come from the United States (28%), followed by Canada (25%) and France (23%).

> The festivals showcase the city abroad. Music is a tool to position Montreal in relation to other cities and a tool to express the city's way of living. Outdoor events promote social gatherings and ways to express ourselves as a community (MO-10 - *Chargé de Projets aux Affaires Gouvernementales*, *L'Équipe Spectra*).

Most festivals are held during the summer, with many free attractions and some paid concerts. The festival season begins right after the *Montreal Grand Prix of Formula 1*, and the Montreal International Jazz Festival is the most popular one. Other well-established festivals and events in the city are *Nuit d'Afrique, FrancoFolies, Osheaga, Virée Classique,* and *Piknic Électronik*. Apart from big events, the city also hosts "satellite festivals," such as the Verdun Montreal International Jazz Festival. The so-called "micro-festivals" are closer to the values of the *Quartie*r and its residents. These events are becoming bigger and more popular every year.

Typically, the festivals end in October; the last one is *Oktoberfest*, the German beer festival. There is year-round programming, but there are fewer options in the coldest months:

> One must understand that we have two big seasons in the year. Our winters are hard and makes life outdoors very difficult [...]. In summer, we have two months when we can stay out. We want to enjoy the sun. Everything is a reason to gather people around a stage to listen to music (MI-5 - Events producer).

> During the summer, Montréal breathes music [...] it seems that the city is singing. Everything is happening. It's booming, and we wait all year for this (MI-3 - Member of the public, entrepreneur).

> In summer... It's a catharsis. It's amazing how beautiful and happy the city feels. People are out all the time, trying to enjoy everything (MO-13 - *Directeur Général*, *Centre des Musiciens du Monde*).

In wintertime, there is a popular outdoor electronic music festival called Igloofest. There are concerts at indoor venues, such as the Bell Centre, the *Place des Arts*, the *Maison de la Culture*, and many smaller theaters. Throughout the year, the *Accès Culture* network, due to the accessibility and curatorial approach of their *Maisons de la Culture*, plays a major role in the different *Quartiers* and considers the particularities of each region.

> In winter, it takes a little courage to face the cold. But after we arrive, we don't regret leaving home. The winter audience and the summer audience are not necessarily the same. In winter, we have many *boîtes à chansons* and other indoor shows (MO-4 - *Analyste*, *Veille Tourisme*).

For some musicians, this cycle of seasons is welcome, especially for the creative process. On the other hand, jobs become scarcer and their remuneration becomes lower during the colder months.

> There is something else in Montreal that is different from Brazil, which is the seasons. Here, we have life and death. Soon, death is coming, which is winter. So, people retreat, compose, and experience a more private moment, a time of contemplation. Then, spring will come, and things will blossom, and joy will come. Then, summer comes. And in autumn, things are more stable. This cycle is positive. It is positive for creativity (MI-9 - Musician and producer).

> A great difficulty for musicians is to make people leave home in winter. Because when it gets cold, it is harder to leave home [...] In summer, we have more jobs; there are a lot of things happening at the same time [...] Often when it gets cold, and there are fewer jobs, artists work to apply for projects for the following year (MI-8 - Musician).

5.3.1.
Music venues

Montreal has been a music hub and a nightlife destination for decades. In the 1920s, Black musicians from Chicago, New York, and Boston came to play at Montreal's clubs. Unhampered by U.S. segregation, they could stay at hotels, go to restaurants, and were invited by other great artists to collaborate. Montreal is also where Prohibition-era Americans could enjoy the burlesque and jazz clubs[13]. This is how the jazz scene became part of the city's history.

Today, the scene is nourished by the exceptional jazz programs of institutions like Mcgill, Concordia, and *Université de Montréal*. Montreal has small jazz clubs, namely *Dièse Onze* and Upstairs, that offer daily concerts[14]. The city is also home to massive outdoor festivals and has varied music venues (Fadden, 2020). The vitality of the scene is explained in the following quote:

> We have an extensive 'pool' of musicians, and we can offer quality performances every night [...] There is no difference in quality between local and foreign musicians. We have musicians as good as the musicians of the leading jazz scenes in the world. There is a *Quebecoise* expression that says, '*on est bien chaussé.*' That is, we're well-served in the jazz scene (MO-17 - *Propriétaire du Dièse Onze*, jazz bar).

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[13] "Segregation" refers to the legally or socially enforced separation of Black Americans from White Americans. Segregated facilities were outlawed in the U.S. by the Civil Rights Act of 1964 (History.com Editors, 2021). "Prohibition" refers to the legal prevention of the manufacture, sale, and transportation of alcoholic beverages in the United States from 1920 to 1933 ("Prohibition | Definition, History, Eighteenth Amendment, & Repeal | Britannica," [s.d.]).

[14] The Covid-19 crisis will be addressed in another section.

Symphonic music is also relevant in Montreal. The city has two major orchestras: *Orchestre Symphonique de Montréal* (*OSM*) and *Orchestre Métropolitain de Montréal* (*OM*). These performances are usually reserved for venues that are specifically designed for orchestras, such as the *Maison Symphonique*. However, the orchestras have become more flexible by exploring a new type of interaction with their audience. The *Virée Classique* Festival adopts this new approach. The goal is to expand the audience and include those who are not *OSM* subscribers. The festival opens with a free *OSM* concert at the Olympic Stadium, and for three consecutive days, 45-minute concerts are offered at indoor venues. Prices vary between 10 and 45 Canadian dollars, and there are over 100 free activities.

A noteworthy characteristic of the scenes is the spatial separation among the various musical styles. Each venue has its audience and is geared towards a specific genre of music. For example, the "musicians of the world" are at *Club Balattou,* the *Centre des Musiciens du Monde,* and Groove Nation*.* For Francophone music, there is the *Boîte à chanson.* The following quotes help to illustrate this fact:

> In Montreal, we have rooms that play a very specific kind of music. For example, the *Maison Symphonique* has never hosted a rock concert. Each venue has its audience, its clientele. This is very typical of Montreal (MO-11 - Label Relations *chez Propagande*).

> The music scene has two extremes. On the one hand, there's a very commercial scene with all the major festivals that bring not only touristic dollars, but also major acts that perform in big spaces, like the *Place des Festivals* and Centre Bell. On the flip side, you have the independent scene in smaller clubs and venues (MO-9 - Director of Brand Partnership, Pop Montréal).

Since the *Rendez-vous 2007,* new public spaces have been created. The *Quartier des Spectacles* project provided funds for the construction of new cultural facilities, and also for infrastructure to accommodate outdoor events, such as the *Place des Festivals, Parterre,* and *Promenade des Artistes* (Action plan 2007-2017: Montréal Métropole culturelle | Culture, [s.d.]; Bélanger, 2015).

Despite all the qualities that make Montreal an important hub for music, the live music scene has struggled in recent years. Even before the Covid-19 crisis, many small and mid-sized venues closed. One of the aspects to be taken into consideration is the shift in musical trends. The rise of the D.J. has made a considerable difference in the club scenes, as the following quote illustrates:

In the 1940s and 1950s, a lot of places used to have bands playing. Then came the D.J., which made it harder for bands to find gigs because they'd rather have a D.J. than a whole band. They have to pay one guy to play records instead of five people in a band (MI-12 - Music journalist).

Another major issue is related to urban planning. For instance, some iconic music venues were shut down because of noise complaints. *Le Divan Orange,* a treasured place for independent artists for 13 years, closed its doors in 2018 (Leavitt, 2017) (Figure 12).

Figure 12: *Le Divan Orange* became a vintage shop in March 2018.
Source: Photograph taken by the author in September 2019.

Le Plateau-Mont-Royal, a *Quartier* with a vibrant nightlife and brightly colored houses, was affected when condos started being built because people began to move in and complain about the noise:

The noise bylaw in Montreal at the time did not have a fixed decibel detail. In the law, there is no detail. And when Luc Fernandez was mayor of *Le Plateau*, he basically enforced the bylaw, and he called it 'Project Noise[15].' That's when the noise complaints started to get worse, started to get enforced more. And because there is no detail in the law, the cops would show up, and it would be loud. And the cops would say, 'OK, the show has to stop.' In the case of *Divan Orange*, the neighbor who lived two floors above it just kept calling the cops. After the first complaint, it started getting fined. It started getting penalties. So, *Divan Orange* had about $10,000 in penalties. That for an independent club, on top of all their costs of running a club… And the same thing happened to *L'Inspecteur Épingle*; people just started

[15] More information about "Project Noise" in Carpenter (2014).

calling with noise complaints [...] There is also a problem with Airbnb. They don't know the neighborhood, and they rent because they think they'll be at a central location. And then, they end up right above a club. And so, they call and make a complaint. So, I think that is part of it (MI-14 - Musician, composer, and arranger).

Apart from the noise complaints and the shift in the market, another aspect that jeopardizes the survival of small and medium-sized music venues is the increase in rent and taxes. Most of these clubs don't own the building where they are located and, since there is no regulation for commercial leases, i.e., there is no ceiling on the amount that a property owner can charge for leasing a venue, the gentrification process causes an increase in rent prices that makes it difficult for club owners to maintain their business:

> We have lost a lot of mid-sized venues; the kind of room that has approximately 200 to 500 places, they do not really exist anymore […]. The clubs or small venues are almost gone […]. That's a big loss, especially in the scenes that I work in. To not have *Divan Orange*, to not have *L'Inspecteur Épingle?* (MI-14 - Musician, composer, and arranger).

Regarding urban infrastructure, the area in which the venue is located is essential. Even though it's not a particularly large city, there are many entertainment options available, so it is crucial to make it as easy as possible for patrons to plan their evening. Hence, the transportation system, the variety of bars and restaurants in the area surrounding the venue, and easy access are important elements of infrastructure to consider, as illustrated by the following statement:

> I think the whole infrastructure around the venue is fundamental: easy access, communication, convenience to buy the ticket… We have so many offers that it is important to make it as easy as possible for the clients. Because they can be interested in the event, but we can also lose the customer very easily if we do not meet these conditions (MO-12 - Former Marketing Specialist, Media Relations Coordinator, Evenko).

5.3.2.
The artists and the audience

Compared to other cities, Montreal is a relatively small market, with approximately 4.2 million residents in the urban area and 1.6 million in the city area ("Montreal, Canada Population (2021) - Population Stat," [s.d.]). However, Montrealers are loyal supporters of the local cultural scene, and they are proud of it:

> Montreal is a city that is proud to have art and culture (MI-7 - Musician).

On the other hand, the local audience is very demanding and eclectic. Montrealers' taste is very particular; to be successful in this market, curators need to be very intentional in their work and offer concerts that are geared towards the local public:

> When an artist conquers the Montreal audience, it is like a victory. It's not an easy audience; it's an audience that demands attention (MO-12 - Former Marketing Specialist, Media Relations Coordinator, *Evenko*).

> Strategies that are used elsewhere in the world do not work here. Therefore, it is necessary to be aware of the market. Diversity is important; the *Quebecoise* and Montreal cultures are important (MO-11 - Label Relations *chez Propagande*).

Regarding the target audience, summer festivals are aimed at a large audience, mostly made up of tourists, with many free activities. In the regular season, there are events established by broadcasters or musical groups that take place in rooms of various sizes and styles:

> We have two seasons: one in the summer with the festivals, many tourists, and free outdoor concerts. The other would be the regular season, with a schedule established by broadcasters or musical groups. In the regular season, the public is older and pays for subscriptions to see plays, concerts, operas. This is not the majority; we have an audience that attends the concerts but without the obligation to plan ahead. The generations have different behaviors, that's for sure. So, we have different approaches. One generation is more loyal to a certain style and another generation is more omnivorous, that is, wants to sample many different things (MO-8 - Associate Artistic Director, *Salle Bourgie*).

While some are convinced that free activities in the summer undermine paid concerts, others believe that it encourages the development of a new audience:

> There are people who think that the festivals have killed the year-round scene because they have conditioned the public to expect music for free. All the outdoor shows are free, so the rest of the year, nobody wants to pay 10, 15, 20 dollars to go to a club. I don't know that I totally believe that, but that is an opinion that's prevalent here (MI-14 - Musician, composer, and arranger).

> All these festivals promote audience development. The free activities allow the public to experience different forms of art and music (MO-18 - Executive and Artistic Director, *Jeunesses Musicales* Canada).

Even though Montreal has a relatively small yet enthusiastic audience, the city has a large number of musicians. Several factors can explain this influx of artists: the immigration policy, Montreal's positioning as a cultural metropolis, and

the excellent music programs at the universities, with hundreds of students graduating every year:

> Every year, skilled professionals graduate from our programs to work in this market and naturally, they want to work. Not everyone will be able to work; not everyone will be able to make a living from music, but those who have talent will have a chance to get a good education. So, our education system has an important role to play in feeding the market with good musicians (MO-6 - *Directeur Général*, *Conseil Québécois de la Musique*).

The topic of the musicians' remuneration was also addressed in the research. The city has a tradition that came from cabarets called "pay what you want," but musicians are usually very poorly paid in this modality. Some places still take a percentage off of this amount. However, at the most prestigious places, they have a cover charge. The owner takes a percentage, and there is no minimum guaranteed fee for the musician. The *Maison de la Culture* network was mentioned as an example of good practice:

> There are several different circuits. There are nightclubs where you don't know how much you will earn; there is no contract. There are bars where you rent the place, and you get a percentage from the cover charge; sometimes, the bar gets a percentage too, it depends on the negotiation. But there is also the *Maison de la Culture* circuit; it's very nice to be respected as a musician. You sign a contract, and you have an agreement with an established remuneration. But to enter this circuit, you have to apply and follow a procedure (MI-13 - Musician, singer-songwriter).

Another aspect that interviewees mentioned as an explanation for the presence of a large group of musicians in the city is the cost of living in Montreal:

> Cheap rent. Honestly, I think the fact that rent is still relatively affordable here. Let people focus more on their art and not necessarily have to work a day job in addition to being an artist (MI-14 - Musician, composer, and arranger).

> My first reaction is always cheap rent. I would say there was an era where cheap rent and cheap food and booze was normal (MO-9 - Director of Brand Partnerships, Pop Montréal).

> What also helps a lot is the fact that the artist can live here. They are not rich, but they don't live in poverty. They can earn a living, eat, live off their art. That makes Montreal a wonderful place for artists. Many artists from New York come here, and I know that there, in New York, there are often seven people living in one apartment. Besides, the cost of living is very expensive there, in New York; they earn half of what they usually earn here because there is so much competition among musicians there (MO-17 - *Propriétaire du Dièse Onze*, jazz bar).

The fact that there are so many artists in one place fosters creation, innovation, and the exchange of knowledge. So, the combination of the artists' passion for their craft and the culture-loving public of the city creates a truly unique live music scene.

5.4.
Branding Montreal: positioning and campaigns

Montreal's place branding approach is expressed in its positioning as a cultural metropolis. "'Montreal, cultural metropolis' is an identity sign of the city of Montreal which constitutes a strong axis of development and positioning" (Tourisme Montréal, 2015, p. 12). The term "*Métropole Culturelle*" or "Cultural Metropolis" follows Montreal's name in official reports and other forms of communication issued by the city government (Figure 13).
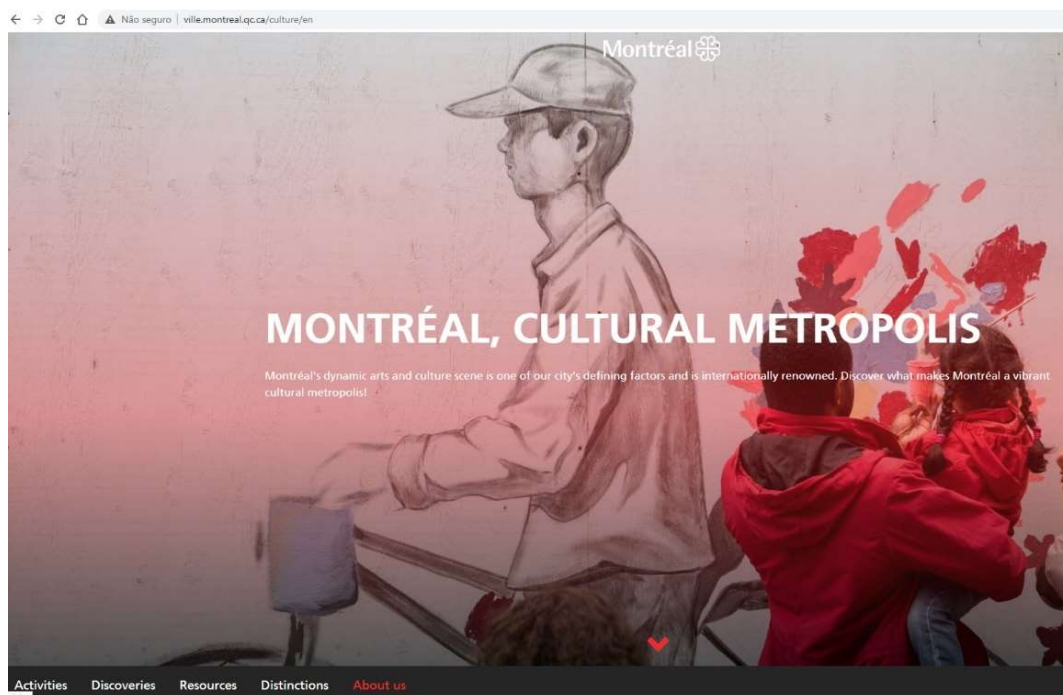
Figure 13: Montréal, Cultural Metropolis.
Source: Montréal, cultural metropolis | Culture, [s.d.])

The power of the cultural life of the city is also apparent in the interviewees' statements regarding Montreal's brand:

> The cultural life of Montreal is widely recognized. Marketing actions linked to cultural tourism are part of the city's identity. Montreal has a place called *Quartier des Spectacles* where, in the summer, very popular festivals take place. The culture of Montreal is a powerful attraction. Not only music but also dance, theater… It is a very creative city. High consumption of culture is part of the city's unique feature. This vibrant cultural life is part of Montreal's identity (MO-10 - *Chargé de Projets aux Affaires Gouvernementales*, *L'Équipe Spectra*).

> If you refer to branding, I can say that the cultural life in Montreal is vibrant. It is probably the cultural richness of Montreal that distinguishes the city from other major Canadian cities. The matter of being Francophone also brings about a particular identity. This cultural uniqueness is internationally recognized (MO-4 - *Analyste*, *Veille Tourisme*).

An institution that plays a vital role in the city's brand management is *Tourisme Montréal*, an organization founded in 1919 "that works to position Montreal as one of the most attractive cities in North America" (Tourisme Montréal, [s.d.]).

At the beginning of the 20th century, Montreal was the second largest port city in North America, an important railroad hub, and a Canadian commercial and financial center. The city's positioning was phrased as "a cosmopolitan center with European charm in North America." In 1925, Montréal was promoted with slogans like "Cosmopolitan Montreal" and "Abroad Without Crossing the Sea" (Tourisme Montréal, [s.d.]). It is worth remembering that Europe was going through a difficult time during the interwar period. Hence, the city's "European charm without crossing the ocean" had a special appeal (Figure 14).
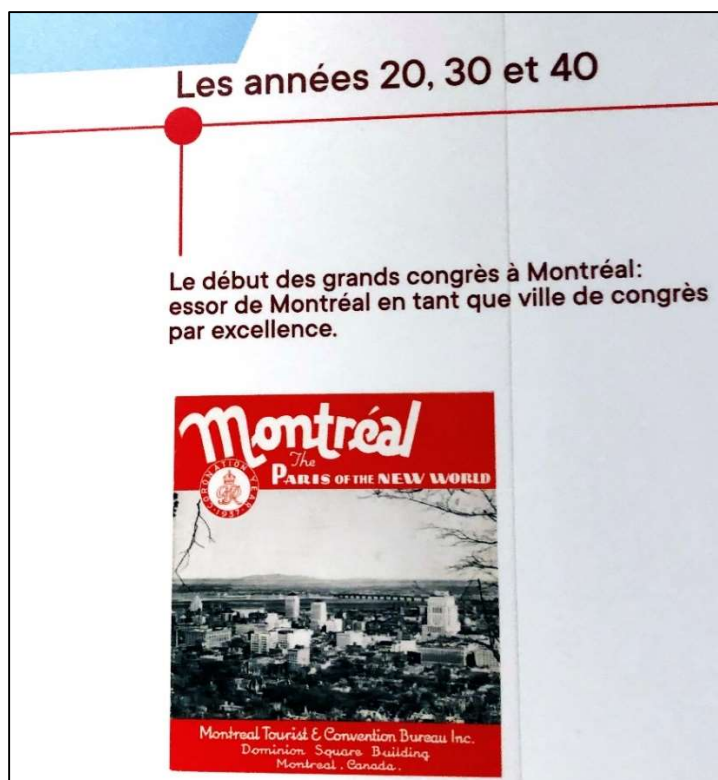

Figure 14: Montréal, the Paris of the New World.
Source: Photograph taken by the author at *Tourisme Montréal*'s office (2019).

Two decades later, when transatlantic flights gave international tourism a boost, tourism promoters started emphasizing Montréal's charm by using the slogan "The Gateway to Historic Québec" (Tourisme Montréal, [s.d.]).

In the 1960s, several modernization projects took place in parallel with the Quiet Revolution. The city's promoters emphasized its reputation as "the Paris of North America" by associating the city with "North American comfort and Parisian charm" (Tourisme Montréal, [s.d.]).

The parallel with Paris, and Europe as a whole, remains in people's imagination, which is reflected in the interviews:

> Montreal is Europe-like. It's like going to Europe but without going to Europe. There is enough that is different, but there is also enough that is familiar. Like, you don't have to bring different kinds of plugs (MI-12 - Music journalist).

> It is one of Canada's largest cities, but it is a French-speaking metropolis, almost an Europe in the middle of Canada (MI-3 - Member of the public, entrepreneur).

> We are known as 'Paris Junior' in many international circles (MI-1 - Member of the public, son of immigrants).

In the 1950s and 1960s, Montreal's promotion emphasized the city's historical heritage and festive side. The slogan used was: "Enjoy Historic & Gay Montreal" (Figure 15). These aspects remained and were expressed in this interviewee's statement:

> Montréal is a big city. What do we sell? There are three things we sell: heritage, festivals, and museums. We sell the historical heritage: *Vieux-Montréal*, *Notre-Dame*, the churches. We sell the urban life, therefore, the festivals. And we sell the museums, the great museums. Over time, we realized that we also need to sell our creativity (MO-1 - *Conseiller Stratégique Sénior*, *Tourisme Montréal*).

Figure 15: "Enjoy Historic and Gay Montreal."
Source: Photograph taken by the author at *Tourisme Montréal*'s office (2019).

Two significant events in Montreal, Expo 67 and the 1976 Olympic Games, presented an opportunity to showcase the city to the world. In 1983, Montreal made an investment in infrastructure for conventions and built the *Palais des Congrès* Convention Centre.

Between 1997 and 2005, Montréal was the city that attracted the most tourists in Canada. The strategic positioning characterized Montreal as a "center of Francophone culture and a romantic, dynamic, safe, and welcoming destination." The slogan selected for the convention market was "Montreal, A Convention City. Not a Conventional City" (Tourisme Montréal, [s.d.]). In 1998, Montreal was promoted as "an ideal year-round urban destination featuring unique and festive experiences" (Tourisme Montréal, [s.d.]).

When describing the Montreal lifestyle, some of the interviewees mention the same qualities highlighted in the 1990s and 2000s campaigns: welcoming, dynamic, safe, and festive.

I have lived in Toronto, an exciting city, but it does not have the same dynamic energy as Montreal. I have also lived in Chicago, a city with a very interesting cultural life, but it does not have that sense of community that we have in Montreal. So, it's also important that the city has a good lifestyle (MO-3 - Head of Special Projects, *Orchestre Symphonique de Montréal*).

Montreal is also known for its diversity and humanity. Montreal's cultural activities portray an effervescence for the international community. The French-speaking culture, the shows, the music, and Montreal's cultural scene are very important for the city's image (MO-4 - *Analyste*, *Veille Tourisme*).

In the 21ˢᵗ century, the use of digital media and social networks has changed the city's promotional campaigns. *Tourisme Montréal* has adopted the hashtag #MTLMoments and opted for thematic campaigns highlighting events, such as the city's festivals and music scene. Between 2015 and 2017, the number of tourists visiting Montréal increased from 9.6 million to just over 11 million (Tourisme Montréal, [s.d.]).

The fact that the city's public authorities are drawing an analogy between Montreal and a product indicates that they are adopting the place branding approach in their strategic planning.

In cultural terms, the 'Montréal brand' consists of a number of 'products.' A few examples of these are the overall success of our creative work; the quality, quantity, and diversity of festivals; the development of the *Quartier International* (international district); and our built heritage, particularly in Old Montréal. How do we ensure that these 'products' keep their high degree of quality, their attractive nature, their charm? To continue with the same analogy: The 'Montréal brand' must be enriched with new 'products,' which already exist but have strong growth potential (Action plan 2007-2017: Montréal Métropole Culturelle | Culture, [s.d.], p. 16).

To celebrate the city's 375ᵗʰ anniversary, a campaign called "Sorry" was launched in the Ontario and U.S. markets. The target was the neighboring cities, where approximately 80% of the tourists that visit Montreal by car are from (Strategy Awards 2017 Winner, [s.d.]). The campaign contained the following message: "Dear neighbors, we are turning 375 in 2017, so we'll be celebrating all year! We're going to make a lot of noise… Sorry! We live right next door, so, of course, you're welcome to come and join us. Your neighbor, Montréal" (Tourisme Montréal, [s.d.]).

In 2018, *Tourisme Montréal* introduced its strategic guidelines for the following five years. This plan emphasized that the agency would take on a more proactive and strategic role, reflecting a trend in the global tourism sector. *Tourisme Montréal* intended to become an OMGDD: *Organisme de Marketing, de Gestion et de Développement de la Destination* (Tourisme Montreal, 2018, p. 8). Within this OMGDD model, the agency becomes the city brand's guardian:

The goal is "the consolidation of the brand positioning, identity, and personality through their clarification and sharing with key partners to contribute coherently and cohesively. Moreover, it also involves "creating content consistent with Montreal's identity, emphasizing its creativity and culture in constant ebullition" (Tourisme Montreal, 2018, p. 26).

Despite the efforts of *Tourisme Montreal*, the city still lacks international recognition as a cultural metropolis:

I don't know why we are not as recognized as a cultural metropolis as New York is. The tourism office does a good job, and we have the largest number of theaters per square kilometer in the Americas (MO-14 - *Chargé de Projets*, *Communauté Partenariat du Quartier des Spectacles*).

Perhaps what is missing is to make our good practices recognized worldwide. Your work as an international researcher can help make our cultural policy practices and strategies known worldwide. The connection between the organization of the festivals and the tourism agency of Montreal is important for our strategy's success. Perhaps it would be interesting to see other academics studying this sector (MO-4 - *Analyste*, *Veille Tourisme*).

Nevertheless, the city's image that's revealed in the interviewees' statements reflects the positioning of Montreal as a "cultural metropolis," which means that the institutions that manage the city's brand have in fact been successful. For the coming years, the aim is to highlight Montreal's creative and entrepreneurial spirit, with a special focus on digital transformation. This commitment is expressed in the 2017-2022 Cultural Development Policy (Figure 16) as well as in this interviewee's quote:

In my opinion, the Montreal brand is: 'dare to do new things.' We have many creative companies in Montréal that provide a favorable environment for creative people (MO-3 - Head of Special Projects, *Orchestre Symphonique de Montréal*).

Figure 16: 2017-2022 Cultural Development Policy, first page.
Source: (Ville de Montréal Service de la Culture, [s.d.])

6
Case Study: Rio de Janeiro

6.1.
Introduction

The city of Rio de Janeiro was founded in 1545 by the Portuguese explorer Estácio de Sá. It's the second largest metropolis in Brazil, after São Paulo, with an estimated population of 6.7 million in 2020 ("Rio de Janeiro (RJ) | Cidades e Estados | IBGE," [s.d.]).

Located in the southeast of Brazil, it was named by the Portuguese explorer Gonçalo Coelho, who first sailed into the Guanabara Bay in January of 1504 and believed to be arriving at a large river. The city developed along the bay, which, due to its geographic location, was a port of passage for many Spanish, Portuguese, and French travelers. The seamen got supplies and abundant freshwater in the region before continuing on their journeys to the south (Delgado de Carvalho, 1990). Figure 17 shows a section of the Guanabara Bay to the right, with sailing boats.

Figure 17: Praia Vermelha, as seen from the top of the Sugar Loaf, in 1875.
Source: Camões, 1994, p. 62

The first place where the Portuguese settled was called "*Carioca*," a word of *tupi* origins[16] (Delgado de Carvalho, 1990). Today, "*carioca*" refers to everything related to the municipality of Rio de Janeiro, including the people who are born in the city.

6.1.1.
From Imperial Capital to Wonderful City.

The year 1808 marks a turning point in Rio de Janeiro's history. That's when the city, which had been the Portuguese colony's capital since 1763, became the capital of the Portuguese Empire, which also encompassed Angola, Mozambique, Goa, Timor, and Macau. Fleeing the Napoleonic invasion, the Portuguese court – which included D. Maria I, the Queen of Portugal, and Dom João VI, the Prince Regent – arrived in the city along with 15 thousand people. For 13 years, Rio de Janeiro was the Portuguese capital, a fact which was the catalyst for the construction of public buildings, the creation of institutions, and the coming of artistic and scientific missions (Delgado de Carvalho, 1990).

In 1813, during the reign of D. João VI, the *Real Teatro S. João*, currently *Teatro João Caetano*, was inaugurated. French masters like Taunay, Debret, Lebreton and Grandjean de Montigny came to the city in artistic missions, leaving a legacy through paintings and buildings (Figures 18 e 19).

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[16] The meaning of the word "*carioca*" is contentious, but it is believed to mean "white man's house" as a result of the combination of *kara'iwa* or *kari'* (white man) + *oka* (house).

Figure 18: *Solar* Grandjean de Montigny - Centro Cultural da PUC-Rio (2008).[17]
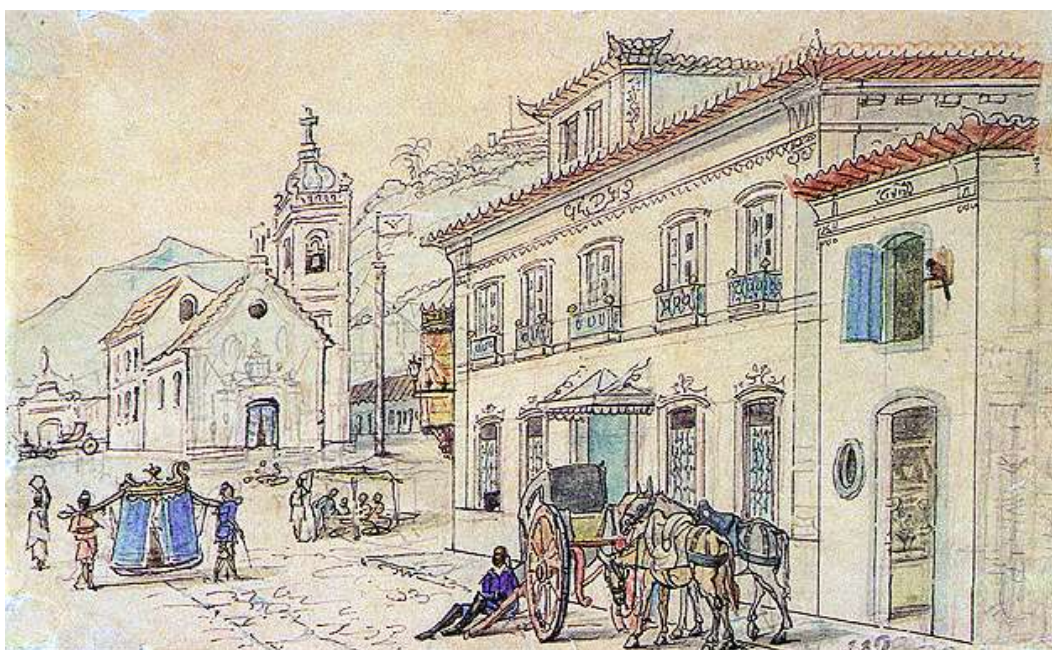Source: ("PUC-Rio - Solar Grandjean de Montigny," [s.d.])

Figure 19: *Casario*. Painting by Jean-Baptiste Debret, photographed by Pedro Oswaldo Cruz.
Source: (Editores da Enciclopédia Itaú Cultural, [s.d.])

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[17] The *Solar* Grandjean de Montigny is located inside PUC-Rio's Gávea campus.

In 1821, the Portuguese royal family returns to Lisbon. D. Pedro, son of D. João VI, was appointed regent of Brazil. Rio de Janeiro becomes the capital of the Brazilian Empire and, in 1823, receives the title of "very loyal and heroic imperial city" (Delgado de Carvalho, 1990). During the regency, many educational institutions were founded, namely the *Arquivo Público* / Public Archives, the *Instituto Histórico e Geográfico Brasileiro* / The Brazilian Historical and Geographical Institute, and *Colégio Pedro II*, a public school which remains active and relevant. Interviewee RI-15 highlights the role of the empire in creating these institutions in Rio de Janeiro:

> We have here, in Rio de Janeiro, a long-standing tradition of musical institutions that date back to at least Dom Pedro II. [...] Dom Pedro II invested in the creation of the *Conservatório Brasileiro de Música* / Brazilian Conservatory of Music, in scholarships for Brazilian students of music to go to Europe to get an education. Anacleto de Medeiros[18] got one of these scholarships and went to Europe (RI-15 - Researcher and professor).

After the Proclamation of the Republic in 1889, Rio de Janeiro became the federal capital and held the title until 1957, when the National Congress passed a law that relocated the capital to Brasília. The move was made in 1960 (Empresa Municipal de Multimeios, [s.d.]).

Between 1902 and 1906, under the administration of President Rodrigues Alves and during the tenure of Mayor Pereira Passos, a great urban reform which aimed to turn the federal capital into the "capital of progress" was implemented. The objective of the urban reforms, inspired by Georges E. Haussmann's transformations to Paris between 1853 and 1879, was to leave the image of a colony behind and give the city a more cosmopolitan feel. This period marked the beginning of the construction of Rio de Janeiro's identity as a spectacle-city (Freitas et al., 2011). The *Theatro Municipal* / Municipal Theater, the *Museu Nacional de Belas Artes* / National Museum of Fine Arts, and the *Biblioteca Nacional* / National Library were all built then. In addition, many squares were created, and investments were also made on street widening and basic sanitation (Benchimol, 1992) (Figure 20).

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[18] Anacleto Augusto de Medeiros was a Brazilian musican, conductor and composer.

Figure 20: View of *Theatro Municipal* / Municipal Theater and *Avenida Central* / Central Avenue in Rio de Janeiro[19], Brazil. Photography by Marc Ferrez (1909). Public Domain. Source: (Ferrez, 1909)

The urban reform was followed by a series of mega-events. The first ones were the *Exposição Nacional* of 1908 / National Exposition of 1908 and the *Exposição Universal* / International Exposition of 1922. In this period of high visibility, the city received its most "iconic" title: "Wonderful City" / *Cidade Maravilhosa*. There are two versions about how this title came about. The first one says that it was coined by Coelho Neto in an article published in a newspaper called *A Notícia* on November 29, 1908. Another version is that it originated in 1913, in the book of poems *La Ville Merveilleuse*, by the French author Jane Catulle-Mendès. The title caught on and became a *marcha* written by André Filho for the Carnival of 1935. *Cidade Maravilhosa* was declared the official anthem of the city of Rio de Janeiro by law 3.611 of August 12, 2003 (Krieger, 2015).

The city showed its aptitude to host major events by hosting the World Cup in 1950 and in 2014, Rio Eco-92 (a United Nations Conference on Development and the Environment), the Pan American Games in 2007, the *Jornada Mundial da Juventude* / World Youth Day in 2013, the Olympic and Paralympic Games in 2016,

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[19] Formerly known as *Avenida Central* / Central Avenue, it is now called *Avenida Rio Branco /* Rio Branco Avenue.

and 8 editions of Rock in Rio, in 1985, 1991, 2001, 2011, 2013, 2015, 2017, and 2019.

By hosting all of these major events, the city developed an expertise in infrastructure and logistics, and established connections with specialized suppliers. Every year, the city hosts two iconic events: New Year's Eve in Copacabana and Carnival:

> Rio de Janeiro has a very organized event infrastructure. It's a city that's really prepared to host events, to put events together. There's Carnival every year; there's New Year's Eve, which is a gigantic event [...]. There's the issue of transportation, people going back and forth, safety, porta potty availability, food and water for all these people; it demands a structure that not every city in the world has got (RI-12 - Events producer).

> In Rio de Janeiro, in Brazil, you have high-quality suppliers. When international artists come here, they don't have to bring a crew, or sound and lighting equipment because domestic suppliers [...] have high-quality gear and highly trained staff. So, I think the entertainment industry, these suppliers, they're on the same level as the international ones, and that puts the international artists at ease, knowing that they'll come here, and they'll be able to deliver their content in a way... which will be on par with what they do abroad (RO-9 - Managing Director – private venue).

In 2012, Rio de Janeiro was named a World Heritage Site and received the title of "*Paisagem carioca entre a montanha e o mar*,"[20] becoming the first urban cultural landscape ever inscribed on UNESCO's World Heritage List. In 2020, Rio was named the first World Capital of Architecture, following an agreement signed between UNESCO and the International Union of Architects (Figure 21). ("Rio de Janeiro: mountains, sea... and architecture - UNESCO World Heritage Centre," [s.d.]).

Figure 21: Rio 2020 World Capital of Architecture logo.
Source: ("Rio 2020 World Capital of Architecture - www.rio.rj.gov.br," [s.d.])

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[20] "Rio de Janeiro: *Carioca* landscape between the mountain and the sea."

The role played by Rio de Janeiro as the imperial and federal capital, combined with its aptitude for spectacle, motivated the creation of public policies, institutions, infrastructure, and cultural spaces in the city. These aspects will be further developed in later sections.

6.2.
Rio's music scenes

As the birthplace of *samba*, *choro*, and *bossa nova*, Rio de Janeiro's history is deeply intertwined with that of its music. It was in Rio de Janeiro, in 1900, that the first recording studio of the country, Casa Edison, was opened (Salazar, 2014). It was also a *carioca* woman, the composer, pianist e conductor Chiquinha Gonzaga, who helped found *SBAT*, the *Sociedade Brasileira de Autores de Teatro / Brazilian Society of Playwrights*, in 1917. *SBAT* was the first playwright's guild in Brazil, and its goal was to regulate copyrights, which included the work of popular songwriters for the first time. The city was also where the most popular radio stations of the time were based: *Rádio Tupi*, established in 1935, and *Rádio Nacional*, founded in 1936 (Salazar, 2014).

> Rio de Janeiro is a storehouse of great musicians; it's always been the Brazilian capital of culture; the recording labels have always been based in Rio de Janeiro (RO-7 - Events and music executive producer).

> Rio de Janeiro is a musical city in its essence, also because so many styles, including *bossa nova*, come from Rio de Janeiro. *Samba* itself does too, in a way. Villa-Lobos is carioca. So, the city has a lot of history that makes it musical. The people are musical too; they are open to experiencing the new (RI-4 - Musician).

> To me, Rio de Janeiro without the live music scene wouldn't be Rio. Music has made Rio de Janeiro what it is today, the highlight that it is today (RI-6 - Marketing consultant and samba school dancer).

The musical expressions born in Rio showcase the musical culture of Brazil to the world. By exploring the music scenes of Rio de Janeiro, the research revealed that the styles of music that emerged in the city are the most prominent ones (Figure 22). The major music events that are part of the city's calendar were also highlighted, and the ones with the most visibility are Carnival and Rock in Rio.

Rio de Janeiro is a big venue[21] [...]. Before the pandemic, if you come here on a weekend or spend a month here, there is a lot to see. Especially concerts, events, major events, like Rock in Rio. There's always been a lot of demand for that (RI-4 - Musician).

I see the city as a place that's very connected to music, *samba*, *choro* and nowadays, to this new funk wave. And Carnival, right, the debauchery [22] of Carnival (RI-5 -Musician).

Figure 22 is an illustration of the interviewees' replies when asked what kind of music represents Rio.

Figure 22: What kind of music represents Rio?
Source: Elaborated by the author. Word cloud made with *wordart.com*.

The music that is made in the city is influenced by various sources, which range from the musical expressions of the indigenous peoples who inhabited these lands, to those of the enslaved Africans who were brought to Brazil during the colonization period, to the European tradition brought by the royal court, to so many other cultures that passed through the city (Barreto and Leal, 2016; Salazar, 2014). The following subsections discuss the music scenes that were highlighted by the research.

6.2.1.
The s*amba*-Carnival culture

Grand Junior (2017) mentions the culture of *samba*-Carnival as an element of Rio de Janeiro's territorial differentiation. It's safe to say that *samba* is the most

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[21] Original expression in Portuguese: "*local de eventos*"
[22] Original expression in Portuguese: "*desbunde*"

popular style of music in the country, and also the kind of music with the strongest connection to Brazil's identity. The *samba* of Rio de Janeiro and its sources[23]: *samba de terreiro*, *partido-alto* and *samba-enredo*, were awarded the title of assets of the cultural heritage of Brazil by the *Instituto do Patrimônio Histórico e Artístico Nacional /* Institute of the National Historical and Artistic Heritage (IPHAN, 2007).

There is a heated debate over whether *samba* emerged in Bahia or in Rio de Janeiro. The word "*samba*" was initially used to refer to the kind of music that the enslaved Black people all over Brazil played, which was associated with celebrations (Barreto and Leal, 2016). As a form of music, *samba* has many influences. Its origin is attributed to the drumming from Angola and Congo. In Brazil, these rhythms were influenced by *modinha*, *maxixe*, and *lundu*, and in Rio de Janeiro, *samba* became even more specific. *Samba carioca* has a more syncopated tempo than the *samba* from Bahia, for instance, and it also incorporates other instruments (Barreto and Leal, 2016).

> *Samba* is the biggest manifestation of culture of the city. *Samba* has some strands: the *samba* school, the *roda de samba*; there's also *pagode*; some don't consider it as *samba*, but it stems from *samba*. You can't say it doesn't because it has the tambourine too, it has *tam tam*, it has a different aesthetic and another way of communicating, but it's a kind of *samba*. I think it doesn't get a lot of radio play; there's very little investment on it. Not a lot of people look at it as a sector with great potential of tourism return, cultural return, and financial return. But I believe that *samba* is the big gem of the city. You can't tell the story of Rio de Janeiro without *samba*; it's impossible, you can't. There's *Pedra do Sal*; there's *Praça XI*; there's *Praça Tiradentes*. Before there was the latter, there were *Rocio Pequeno* and *Rocio Grande*, where you could find the *quituteiras* / female delicacy makers, and the poets. They removed that place from where it was located, put *Praça Tiradentes* in its place, and took it to *Cidade Nova*. *Cidade Nova* is in the neighborhood of *Estácio* (RO-2 - Co-founder, *Rede Carioca de Rodas de Samba*).

Rio de Janeiro's Carnival is considered the "greatest show on Earth" and holds the Guinness World Record for the largest Carnival in the world ("Largest Carnival | Guinness World Records," [s.d.])). In 2020, 10 million people participated in the festivities, 2.1 million of whom were tourists, generating 4 billion Brazilian Reais in revenue (Rio Prefeitura, [s.d.]). These figures only consider the official time frame of Carnival, but the show keeps its production chain active throughout the whole year.

Grand Junior (2017, p. 114) highlights the *samba* schools, the *blocos de rua*/ Carnival street parties and the *rodas de samba*[24]/ "samba circles," as "strategic

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[23] Original word in Portuguese: "*matrizes*"
[24] informal performances by *samba* musicians

nodes in a complex web of social and productive interactions that make up the territorial system of production of the *carioca samba*-Carnival."

Samba schools are associations that emerged in the early 20th century, during the process of popularization of Carnival and *samba*. Nowadays, they're organized hierarchically into divisions, and they participate in a parade competition that lasts for the 5 days of Carnival. The *Grupo Especial* / Special Group is comprised of the 12 main samba schools, and the other ones are spread across the different *Grupos de Acesso* / Access Groups.

Dialectically, the schools' identities are deeply rooted in the territories they emerge from, and the schools also affect the identities of their places of origin as well. They're places where the community's creativity can be developed and expressed, and they give their members the chance to hone their skills in the various crafts that are involved in the production of the show: dance, music, art, costume design and so on. At their headquarters, they host events like *feijoadas*[25], rehearsals, and *samba-enredo* / headline song contests, which contribute to the community's economy and finance a small part of their parades.

> The *samba* schools, at the same time that they bring about culture, in the form of the entertainment side of culture, they also bring about the possibility of acquiring an identity. A cultural identity. You feel like you belong to a particular set of ideals, a group of ideologies which become something that you practice, and this makes up your personality. I started to put together the vision of what a *Portela* samba dancer would be like, with all the specific traits of someone who was connected to that school (RI-9 -Researcher / journalist).

> In Rio, there is a tradition of teaching through *samba* workshops. The *samba* school is truly a school, it has to do with that; it's teaching an entire community how to make that kind of music and eventually even other kinds of music. The *Monobloco*[26] here in Rio de Janeiro has developed something along those lines, so we have a variety of workshops to learn how to play percussion instruments. So, that's what I'm saying, what ensures the continuity of Rio's musicality isn't something natural, biological... Even if it is historically determined, it is so because you've established institutions that have allowed this practice to be perpetuated in the city. (RI-15 - Researcher / professor).

The format of the competition among the schools is a subject of heated debate. Transforming the samba schools' parade into a big touristic and commercial event made the show more expensive. On the one hand, there are those who argue that the show attracts tourists from all over the world. On the other hand, there are those

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[25] a stew of beans with beef and pork which is considered Brazil's national dish
[26] Monobloco is a *bloco de Carnaval* (Carnival street parties) *and a band*.

who argue against the "loss of the cultural essence of the schools," which depend on funding to put the "show" together, as the following statements illustrate:

> When there's an economic crisis, or when city hall withdraws its sponsorship[27], the schools say that they can't put a parade together without that, but they used to be able to. They were free to make a smaller parade -- beautiful, exciting, and moving, but it was a smaller, cheaper parade that they managed to put on the streets [...] There are ways to do this, for example, making the floats smaller, reducing the number of floats, eliminate the *tripé* [28] *das comissões de frente* [29]. There are a lot of things that could bring the samba schools closer, lead them towards their origins and that would make the show even more… It would flow better in terms of the pacing of the school, of its *bateria* [30] (RI-10 - Journalist).

> I'll tell you that I don't even see a problem with the luxury, with the aesthetic stuff that adds value to the show. I see a problem with the care towards the rhythmists. The misrepresentation of *the caixas das baterias*. In the old days, the ones who played *samba* were *filhos de Casa de Santo*[31]. You couldn't just walk in and play. The only ones who played were *filho de casa de Santo*. The tempo of the drumming of the majority of the samba schools is specifically connected to their protection *Orixás* [32] . That is a very beautiful characteristic; it was a beauty. So much has been done that this has been lost and stuff. It became a gigantic commerce. I'm really in favor of commerce, of people making money with *samba*. Now that is has become only about the money [...] that's where I think it's gone too far. I think you can make a school stylish; let's put on a show, but let's maintain the quality of the music. Let's keep the things that are essential, which is where the fun is (RO-2 - Co-founder, *Rede Carioca de Rodas de Samba*).

Grand Junior (2017) highlights two trends around the manifestations of the *samba-Carnival* culture. One with a commercial character, which focuses on the official *samba* schools' parade, but which has also recently started appropriating street Carnival through corporate sponsorship for the big *blocos de rua*. The other trend is more in the vein of "do it yourself" and can be seen in the reinvention of the street festivities by independent *blocos* and *rodas de samba*, which get their funds from parties, crowdfunding, percussion workshops, and in other ways.

Nowadays, the parade of the samba schools in the *Grupo Especial* at *Sapucaí* is a touristic and commercial show. Ticket prices are too steep for the great majority of the *carioca* audience, so tourists get the best seats. Due to the fact that they're not familiarized with how it all works, they hardly ever stay until the end of the

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[27] In 2020, Mayor Crivella withdrew sponsorship from the schools; the R$ 20.5 million investment into the parade was made by the state government (Leal, 2020).

[28] a smaller version of a float, which the front commission interacts with during the choreography

[29] the section of the samba school that opens the parade / vanguard commission or front commission.

[30] drum section

[31] Male mediums who are initiated in an Afro-Brazilian religion and participate in the ceremonies conducted at the *Casas de Santos. Casas de Santos* = House of Saints*; filho* = son. Casas de Santos are temples where the ceremonies of Afro-Brazilian religions are conducted.

[32] To the practitioners of Afro-Brazilian religions, *orixás* are ancestors who have been deified. Source: BBC – www.bbc.co.uk/religion/religions/candomble/beliefs/beliefs.shtml.

parade, which lasts the whole night through and ends the following morning. As a result, the last schools to parade perform for empty grandstands. The *camarotes*[33] are bought by big corporations, which throw separate parties at the same spot, with other concerts and brand activations. The vast majority of the audience that buys a ticket to the *camarotes* chooses to only see part of the parade. The sound of the *camarotes* travels to the avenue and ends up muffling down the sound of the *bateria* and hindering the evolution of the school, a criterium on which the samba school is judged. It refers to whether the school members are dancing in sync with the rhythm of the music. These issues spark a great debate about the fact that Carnival is within the sphere of the city's tourism and not in that of its culture:

> I think that the parade of the samba schools in the *Grupo Especial* should be transferred from *Riotur's* sphere to that of the *Secretaria de Cultura* / Culture Secretariat exactly because of this. The moment that it's under *Riotur*, it's being treated as a touristic show first and not as a cultural show, an event or a cultural phenomenon [...]. So, this makes it lose the foundations of *samba* and makes the foundations of the *samba* school, some of them, not all of them, weaker (RI-10 - Journalist).

The schools in the *Grupos de Acesso* parade on different dates and/or at different places, and the Avenida Intendente Magalhães in Madureira is the big center of what is considered by some as the "real Carnival" (Figure 23):

> We have the parades of the *Grupos de Acesso* at Intendente Magalhães and, on the other hand, there is no care; the public power hardly cares for them. Now, if you go there, you'll see that something very interesting happens, which is reminiscent of the parades of 40 years ago, or 30 years ago; I'm 55. There are these wooden grandstands where you can go free of charge, sit down, and watch the school. The parade passes by; the school is small, it lasts half an hour, maybe 40 minutes. Then, when the school is gone, the children go to the road and start playing with the pieces of the costumes that had fallen out. Then, after the singing, the music, and the parade, the children are there [...]. It was a lot more open than the highly organized situation.

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[33] Private boxes which overlook the parade strip

Figure 23: Bleachers with a children's playground at 3 in the morning during Carnival at Intendente Magalhães.
Source: Picture taken by the author (2020).

6.2.1.1.
Street Carnival and its *blocos.*

During Carnival, the city becomes a great stage where different manifestations of popular culture take place, and among them are the *blocos* (Figure 24). That's a term which defines many kinds of manifestations of popular culture which take place in the city streets but do not participate in a competition. They are quite heterogenous in terms of their organization and operation (Grand Junior, 2017).

> The best that has been happening to Rio de Janeiro is, for its residents in terms of culture and manifestations of culture is Carnival. It's where the most creative *blocos* have been popping up. Throughout the year, each one survives the way they can. The majority of it is things with DJs, but there is a lot of live stuff (RO-5 - Events and music executive producer).

> In the old days, the first introduction to *samba* were the *blocos*. In the old days, it was that; there were the *blocos de bairro* / neighborhood street parties /. So, the first contact with an instrument was at the *blocos*, with composition was at the *blocos*. Nowadays, we don't have those Carnival *blocos* anymore. There are the fanfare *blocos*, the *blocos* that are just for fun, the ones where folks make out. Folks put together a team of musicians, put a *bloco* out in the street and a million people follow them. It has lost a bit of that characteristic that comes from a social group that talks about its problems, its issues, its history. It's different, but I think it's wonderful. I just think that it's a shame that folks have lost a bit of their awareness and have banalized that construct (RO-2 - Co-founder, *Rede Carioca de Rodas de Samba*).

In 2020, during Carnival, the city had 384 *blocos*. R$ 36.2 million Brazilian Reais were invested in them, with R$ 9.2 million coming from the state government and R$ 27 million being relayed to city hall through private initiatives (G1, 2020a).

Figure 24: Bloco Sargento Pimenta— Foto: Fernando Maia/Riotur
Source: (G1, 2020b)

6.2.1.2. Rodas de samba

The *rodas de samba* happen all year long and are not attached to the Carnival calendar. They have different formats, concepts and take place in different locations: streets, bars, and clubs, among others (Grand Junior, 2017). The *rodas* have a vital role in the continuity of the *samba* culture in the city. It's in the *rodas* that the musicians "cut their teeth", practice, perform and test new songs (Figure 25).

> I'm going to describe *Pedra do Sal* to you, a *roda de samba*, a democratic place that welcomes all kinds of people. Folks gathered around a *roda de samba*, everybody standing, clapping rhythmically and making *samba* with the palms of their hands. People singing, happy people, beer bucket on the floor. Everybody singing along to the same song, with the same energy, and everybody's happy (RI-6 - Marketing consultant and samba school dancer).

Figure 25: Roda de Samba at Pedra do Sal.
Source: Picture taken by the author (2020).

6.2.2.
Rio's music: *choro, bossa nova*, and *funk carioca*

> *Choro* is the oldest urban music genre of Rio de Janeiro (RI-11 - Musician / teacher).

Choro, or *chorinho*, which emerged in Rio de Janeiro circa 1860, is the result of the interaction between European instrumental music with African rhythms played by enslaved Black people (Prado, 2014). Declared an asset of the *Patrimônio Cultural Carioca / Carioca* Cultural Heritage in 2012 due to its relevance in the *carioca* identity, it doesn't have a lot of visibility in today's local scene.

> When we think about the musical identity in Rio de Janeiro, I think the first thing that comes to mind is, for example, *choro*. We have the *choro* groups that play at the bar; there's also the *roda de capoeira* [34] that's playing live. Now, the *chorinho* at the small bars here in Rio de Janeiro is a very typical thing. We have wonderful musicians playing there, at the table, with beer. That's an identity (RI-2 - Musician).

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[34] "Capoeira circles." Capoeira is an Afro-Brazilian fight / dance.

Choro at small bars is a quintessentially *carioca,* very informal scene. Some musicians compare Brazilian *choro* with American jazz in terms of its richness and musical structure. However, it's a scene that doesn't sustain itself financially.

> *Choro*, for instance, is a musical genre that needs incentive because it doesn't sustain itself. It's super important, musically speaking; you see that every musician, every instrumentalist likes *choro*. But *choro* is a genre that, as a manager, I've tried to offer *choro* programming, and at the beginning, it works; then, there's not enough audience. Now, the level of musical quality and of the importance of the evolution of the instrumentalist's music career, it has to be preserved. And they're completely Brazilian musical genres, right? *Choro* is like our jazz; you see how New Orleans treats jazz. Rio de Janeiro would have to treat *choro* the same way. See what I'm saying? So, I think there's this lack of vision (RO-3 - Director of *Sindicato dos Bares e Restaurantes - SindRio*[35]).

> *Choro* has always been like that; *choro* comes in waves. *Choro* is cyclical; historically, it's always been like that (RI-11 - Musician and teacher).

Perhaps the carioca music style that is best-known internationally is *bossa nova*. Its birth is marked by the release of João Gilberto's album which featured the song *Chega de Saudade*, by Vinicius de Moraes and Tom Jobim in 1958 (Araújo, 2015).

The musical genre that made Rio de Janeiro and Brazil wildly popular worldwide emerged in Copacabana and Ipanema, in the *Zona Sul*[36] of the city and garnered fans all over the world after the historic concert at Carnegie Hall, in New York in 1962 (Araújo, 2015).

The relationship between music and territories was addressed many times by the interviewees. The statement below proves this point:

> Why is *bossa nova* not like *samba do morro*[37]? Because you have different fields of knowledge; you have different cultural processes. I think that if we don't have this anthropological outlook of how these cultural phonomena emerge, but emerge with different identies on account of these geographical, spatial, territorial contexts. You have fields of knowledge, and when you protect these fields of knowledge, you're actually protecting your identity; you're protecting the state's cultural identity. This is a piece of heritage; we're talking about a cultural asset (RI-9 - Researcher and journalist).

In 2007, *bossa nova* was declared a piece of the *Patrimônio Cultural Carioca de Natureza Imaterial* / Intangible Cultural Heritage of Rio de Janeiro due to its

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[35] Bars and Restaurants Union Director.
[36] "South Zone." Rio is informally divided into four "zonas," with the south one being where all the major beaches are located.
[37] *samba* that originated in the *favelas* of Rio.

worldwide importance and influence on many generations of artists (Araújo, 2015). Today, there are few places where you can go to listen to *bossa nova* in the city, but its international relevance remains strong.

Funk carioca is a musical genre that emerged from the *favelas* of Rio. It was born in the 1980s and garnered a legion of fans that attended the *bailes* / funk parties. Associated with drug trafficking in the *favelas* of Rio, the *bailes* were once outlawed. In 2000, law nº 3410/2000 was passed, creating a series of restrictions to the production of *bailes* in the city. Just like *samba*, which was "forbidden" in the beginning and then became a piece of *Patrimônio Cultural /* Cultural Heritage, the resistance from the organizers, artists and public overpowered the repression to the movement, and in 2009, a state law was passed, which declared that *funk carioca* is part of the "*Patrimônio Cultural do Estado do Rio de Janeiro /* Cultural Heritage of the State of Rio de Janeiro" (Coutinho, 2015).

> I think it was the city that chose funk. It was the city that chose to, during Carnival, enjoy itself this way[38], with its music, with its own drumming. It's the city that chooses the way that it wants to get down low to the beat (RI-5 - Musician).

Funk carioca left the *morro* and conquered other territories, and in 2018, an amendment that declares *funk tradicional carioca* as a piece of *Patrimônio Cultural e Imaterial da Cidade do Rio de Janeiro /* Intangible Cultural Heritage of Rio de Janeiro was proposed ("Projeto de Lei 722/2018," [s.d.]).

> Today, there's another wave of *bailes funk* that are important to the city and also have to be respected. Just like *samba* wasn't respected in the beginning, we can't make the same mistake again (RI- 5 - Musician).

6.2.3.
Mega-Events: New Year's Eve in *Copacabana* and Rock in Rio

The Iemanjá festivities at Copacabana beach to celebrate the New Year started in the 1960s. In the late 1970s, the beach that was also known as "princesinha do mar / little princess of the sea" was the most popular place to be on New Year's Eve. A *Folha de São Paulo* article published on December 31st, 1970 announced an estimated audience of 1 million people (Figure 26).

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[38] Original expression. In Portuguese: "desbundar daquele jeito".

Tambem na serviço à la carte. É melhor fazer reservas antecipadas.

promove seu reveillon com dois conjuntos, Rota 66 e o Regional. Na cela, os mes-

New Tonton (rua Nest Pestana, 115 — centro) Não há conjunto: a musica

A festa de Iemanjá no Rio

Mais de um milhão de pessoas comparecerá hoje à noite às praias do Rio, a exemplo do que ocorre todos os anos, para assistir a Festa de Iemanjá, Rainha do Mar. O movimento se desenvolverá por toda a orla maritima da cidade, um total de 24 praias e 57 quilometros de areia. Copacabana, que nos anos anteriores era a recordista de presença de publico, este ano, devido às obras de alargamento da avenida Atlantica, deverá ceder seu lugar ao Leme, Ipanema e Leblon. O

Corpo Maritimo de Salvamento colocou 250 salva-vidas e 15 lanchas de prontidão.

Na manhã de hoje uma chuva de papel picado dará prosseguimento aos festejos de fim de ano iniciados no inicio da tarde de ontem pelo carioca, quando a area central da cidade foi quase que totalmente coberta por centenas de quilos de papel picado.

Amanhã, finalizando os festejos de fim de ano e

marcando o inicio de 1971, igreja dos padres capuchinhos, na Tijuca, promoverá tradicional benção da sort quando oito padres dar sua benção a mais de 1 mil pessoas, que lá compar cem todos os anos, confiar tés que terão sorte em 19 A partir das cinco horas manhã será, rezada um missa de hora em hora, muitas dezenas de barraca montadas do lado de·fora igreja venderão lembranç aos fiéis.

Figure 26: Excerpt from an article published in *Folha de São Paulo*, on December 31st, 1970, p. 9.
Source: (Botacini, 2020)

Over the years, the party grew in terms of the number of attractions and the size of its audience. In 2019, it had an estimated attendance of 2.8 million people, 14 minutes of fireworks and concerts along the shoreline. (G1 Rio, 2019a) (Figure 27).

Figure 27: Fireworks at Copacabana Beach, with an aerial view of Christ the Redeemer.
Photography by Fernando Maia/*Riotur*.
Source: (G1 Rio, 2019a)

In 2020, because of the Covid-19 pandemic, there weren't any festivities in Copacabana. It was a very atypical New Year's Eve, with a silent and relatively empty beach (Brito, 2021).

Rock in Rio is the music festival that had its first edition in 1985 and that would have its ninth one in 2021, which was postponed to 2022 due to the pandemic (Agência Brasil, 2021).

The 1985 edition of Rock in Rio put the city on the map of international bands' world tours; it was the first time that a South American city hosted a musical event of this magnitude. The project that is spearheaded by entrepreneur Roberto Medina brought 28 domestic and international performers who played to an audience of over 1 million people over 10 days (Salazar, 2014). The second edition of the festival took place in *Maracanã* Stadium in 1991. After a 10-year hiatus, the third edition took place in 2001, with another 10-year gap before it became a recurring event in the city's calendar, with editions in 2011, 2013, 2015, 2017, and 2019 ("Documentário Rock in Rio 30 Anos - YouTube," [s.d.]).

The latest edition, in 2019, had an audience of 700 thousand people, attracted 457 thousand tourists, generating an impact of R$1.4 billion Brazilian Reais in the city's economy (G1 Rio, 2019b). More than a music festival, it's a great brand experience, with increasingly elaborate activations of the sponsors' brands and an official store with hundreds of licensed merchandise items, as the following quote by an interviewee illustrates:

> We have Rock in Rio, and I think it's a very well-constructed and well-established example. I understand that Rock in Rio goes beyond being a music festival. It's a great brand experience, an experience you can feel.... It's the same as when you go to Disney, or to *Inhotim*, you say, "I'm really being taken care of as much more than the guy who came to see the show" (RI-7 - Public relations and communications executive / producer).

6.2.4.
Music territories and venues

Music territories is a very ample field of knowledge, with multiple possible approaches. Considering this research's objective, the field observations and the interviews that were conducted, this section encompasses three aspects: the musical styles that emerge from a certain territory, the occupation of streets and of the public space, and the venues where music is played in the city.

6.2.4.1.
Music styles and territories

The question of identity and territory is a very relevant one in the universe of creation. Territories are places of culture, of construction. The art form that is born in a specific place has intrinsic characteristics that are profoundly linked to the customs of that place of origin. The following statement corroborates this point:

> Each of these territories, without a shadow of a doubt, will build an identity because they're permeated by a series of signs which relate not only to the culture that's necessarily being born there. But there are their surroundings, so for instance, if we take *Madureira*[39], *Império Serrano* and *Portela*[40] have very different formations. *Império Serrano* is informed by one side of *Madureira*, and *Portela* is informed by the other one. There are convergence points because they're both there, but there are divergences. *Império Serrano* is very strongly influenced by the *jongo da Serrinha*. Which is an area that is part of a *quilombola*[41]. So, *Império* expresses a lot of this aspect. *Portela*, however, is at the border of an area that's very disenfranchised, a region that leans more towards a metropolitan context. [...] So, it's brought some of those influences; it's a school that's always leaned more towards the *Zona Sul* element. Each one builds that which is peculiar within its series of interrelations. These territories have their history and this context of affirmation with other territories, or the way it relates to these other territories (RI-9 - Researcher and Journalist).

As Vianna (2004, p. 13) puts it, quoting João Máximo: "there is a geography to *samba* in Rio; each neighborhood has its history, its style, its characters." *Samba* in Rio de Janeiro emerged around *Praça XI*, in the central region of the city. In the late 19th century and early 20th century, its residents were part of poor Black and biracial communities (Barreto and Leal, 2016). Today, this region is part of "Little Africa," an area in Rio which is of great historical importance as the first dwelling of the Africans that were brought to Rio de Janeiro to be enslaved (Riotur, [s.d.]).

> Speaking more specifically of *samba*, the *samba* emerging from the poorest segments of the population, in the *morros* / the hills where the *favelas* are located and in the *subúrbios*. Then, spreading throughout the city, being embraced by the middle class and transforming into samba schools' parade (RI-10 - Journalist).

Just like *samba*, other music styles are born in different areas of Rio. The first *choro* groups came from in the neighborhoods of *Cidade Nova* and *Estácio* in 1870; *bossa nova* emerged in *Copacabana* and *Ipanema* in the 1950s, and *Funk Carioca* started in the *favelas* in the 1990s. As styles are embraced by other groups, they expand to other areas, but they remain strong in their places of origin:

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[39] *Madureira* is a neighborhood in the north zone of Rio de Janeiro
[40] Império Serrano and Portela are samba schools.
[41] Runaway enslaved people who ran and hid in settlements known as *quilombos* context.

So, you see, *samba* and musicality are everywhere. They're on the squares, on the *rodas de samba*, on the *terreiros*[42], in the theaters; they're in the great music spaces, like in Rock in Rio, in *Maracanã*, at *Sapucaí* itself, at the *Praça da Apoteose* in *Sapucaí*. So, it goes from micro spaces to macro spaces. We might not have a great schedule, a detailed schedule of music events. But that's also because there's something spontaneous about it. Suddenly, someone throws a little barbecue[43] on the corner, someone comes along with a tambourine, someone comes along with an acoustic guitar, and the music has been formed there. It's ready. It's created there, and it might end on that same day (RI-10 - Journalist).

6.2.4.2.
The street as a stage

Rio de Janeiro is a city that makes the street a stage. (RI-9 - Researcher and journalist).

It makes sense for the city of Rio de Janeiro to have its streets taken over by art, even to prevent them from being taken over by other things (RI-5 - Musician).

The city's landscape and weather favor live music outdoors. Copacabana Beach is the stage for a large annual show on New Year's Eve, apart from several events that were milestones in the history of the city, like the Rolling Stones concert in 2006, which attracted an audience of 1.2 million people and was considered "the largest rock concert in history" (Figure 28).

Other outdoor spaces where music events take place are *Aterro do Flamengo*, *Quinta da Boa Vista*, *Morro da Urca*, and *Marina da Glória*. Beach kiosks and the Lagoa Rodrigo de Freitas are also go-to spaces for small music groups. The *roda de samba at Pedra do Sal* is a music event that was often mentioned by the interviewees:

I think the *carioca* audience is one that likes to go out. It likes live music; it likes music outdoors. But I also think that the economic situation and urban violence, which is a global issue… There isn't more violence in Rio than there is São Paulo, in Porto Alegre, there isn't. But Rio is the city that is mentioned the most because it has so much natural beauty, because a big part of tourism goes through Rio de Janeiro. Business tourism is in São Paulo, but leisure tourism is in Rio (RO-7 - Events and music executive producer).

Here, there is popular art and street culture, and a lot of interesting things come from that; culture is not made only with money. We have a lot of very interesting popular initiatives. The first one that came to mind was *Samba da Pedra do Sal*; it doesn't need money. It promotes a gathering of people there, on the street, at *Pedra do Sal* in downtown Rio, in the *Gamboa* region (RO-11 - Events manager and former Rio street Carnival manager).

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[42] Similar to *casa de santo,* temples where the ceremonies of Afro-Brazilian religions are conducted.

[43] Original expression in Portuguese: *churrasquinho.*

Figure 28: ("Stones arrebatam 1,2 milhão de pessoas na Praia de Copacabana | Acervo,"
[s.d.])
Source: Jornal O GLOBO, front page, February 19, 2006.

Access to events depends on safety and transportation infrastructures. Urban violence and the times when events start and end influence the decision to attend or not, provided that the majority of the big free outdoor events take place downtown or in *Zona Sul*.

> A lot of the offerings that we have aren't affordable for people. Be it because of the ticket price or because of a matter of location. Because most things are concentrated downtown and in the city's *Zona Sul*. So, we have a part of the city that is always really forgotten. Because to these people, access to *Zona Sul* is not easy; it's far away. It's expensive to go there and back because urban mobility is not ideal. Transportation is reduced on weekends. So, there are a lot of things that factor into the fact that people don't enjoy themselves as much as they could (RI -3 - Digital marketing and advertising professional).

Even though big events almost exclusively take place downtown and in *Zona Sul*, music is present in several territories, with the *subúrbio carioca* and *Zona Nort*e being fertile ground for musical creation:

> Rio de Janeiro is a place where people get together. *Samba* is in *Oswaldo Cruz*, *funk* is also in the *periferia*[44] at the same time, *choro* is in *Lapa*, and these places are not near one another. People need to come and go without fear (RO-10 - Co-founder, live music platform).

> The areas outside of the city's *Zona Sul* also need to be highlighted. The *subúrbio carioca* is a cultural renovation machine (RI-14 - Public relations and journalist).

6.2.4.3.
Music venues

In addition to the outdoor spaces and streets that come alive with music, Rio has a lot of iconic and historic venues of different sizes and a bohemian region that has been revitalized by sound. Rio also has stadiums, arenas, and other spaces dedicated to sports that host music shows. Two examples are *Maracanã* and *Maracanãzinho*, which have also hosted memorable performances by artists and bands such as Frank Sinatra, Jackson Five, The Police, Paul McCartney, Madonna, and KISS, among many others:

> *Maracanã, Maracanãzinho* historically hosted really big concerts at a time when Rio wasn't even on the map, like The Police and Jackson Five. *Maracanã* hosted Kiss and Frank Sinatra. Maybe one of the most important concerts in Brazil's history was Frank Sinatra's at *Maracanã*. Then it breaks that barrier, but you can't have just anything; you need to have someone capable of bringing a gigantic audience to a space like that (RI-7 - Public relations and communications executive / producer).

During a concert in Maracanã in 1980, to an audience of 175 thousand people (Figura 29), Frank Sinatra stated, "I want you to know one thing. This is the greatest moment that I have ever experienced in my life as a professional singer" ("Sinatra no Maracanã - Falando com o público - YouTube," [s.d.]).

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[44] similar to *subúrbios.* historically disenfranchised neighborhoods located in the outskirts of the city.

Figure 29: Frank Sinatra at *Maracanã* in 1980. Photography by Daryan Dornelles.
Source: ("'Ouvi 70 nãos', diz fundador do Rock in Rio - GQ | Poder," [s.d.])

Apart from the privately owned theaters and nightclubs of different sizes, the city also has a public network of venues that's run by the three levels of government. In spite of the difficulty that the public sector faces to maintain these venues, they remain a diverse space for musicians to experiment:

> The city of Rio de Janeiro has a very interesting public theater network. It's been under different municipal tenures with profits and losses, but it's there. Public theaters have a tendency to have a more democratic agenda. Its pricing is based on percentages, which is a lot better for the artist. Usually, when you're setting up a show with music, the theater owner needs a minimum fee. If by any chance, there's a low turnout, they need a minimum fee, and sometimes that fee is really expensive for the artist. There are also shows that make it into the programming of theaters that are sponsored through grants or by cultural incentive laws (RI-11 - Musician and teacher).

Table 15 lists the city's live music venues that were most frequently mentioned in the interviews.

Table 15: Live music venues in Rio de Janeiro	
Type	**Organization**
Public Venues (Federal)	▪ Teatro Cacilda Becker ▪ Teatro Glauce Rocha ▪ Teatro Dulcina
Public Venues (State)	▪ Theatro Municipal do Rio de Janeiro ▪ Sala Cecília Meirelles ▪ Teatro João Caetano ▪ Teatro Gláucio Gil ▪ Teatro Artur Azevedo ▪ Casa de Cultura Laura Alvim
Public Venues (Municipal)	▪ Arenas in Pedra de Guaratiba, Pavuna, Penha, Madureira ▪ Fundação Cidade das Artes ▪ Fundação Planetário da Cidade do Rio de Janeiro ▪ *Lonas Culturais* in 10 locations ▪ Espaço Cultural Municipal Sérgio Porto ▪ Teatro Municipal Café Pequeno ▪ Teatro Municipal Carlos Gomes ▪ Teatro Municipal Maria Clara Machado ▪ Sala Municipal Baden Powell ▪ Teatro Municipal Ziembinski ▪ Teatro Gonzaguinha ▪ Teatro Ipanema
Related to *Samba*/Carnival	▪ Sambódromo ▪ *Samba* schools' *quadras* / rehearsal halls ▪ Cidade do Samba (Samba City)
NGOs (Not-for-profit Organizations)	▪ Teatros do SESC - private ▪ Centros Culturais connected to public institutions: CCBB, Caixa Cultural, Teatro BNDES
Privately Owned Distribution Networks	▪ Large venues: Jeunesse Arena, Km de vantagem, Vivo Rio, Circo Voador, Fundição Progresso, Barra Music ▪ Small and medium-sized venues: *Rodas de Samba*, venues in *Lapa, Teatro Riachuelo*

Table 15: Live music venues in Rio de Janeiro.
Source: Compiled by the author.

Regarding the musical regions of the city, two stood out in the research: *Madureira* and *Lapa*. The neighborhood of *Madureira* is known as "the birthplace of *samba*," and it's where two important *samba* schools are located: *Portela* and *Império Serrano*. Furthermore, it hosts a lot of Carnival *blocos* and also the parades

at *Avenida Intendente Magalhães*. All of this makes it a highlight in the *carioca* Carnival.

Lapa is a bohemian neighborhood that embraces all the plurality of *carioca* music. In the 19th century, its streets were lined with legendary cabarets. After a long period of neglect, it went through a transformation in the '90s which brought out its aptitude for music and entertainment (Barreto and Leal, 2016; Grand Junior, 2017):

> In *Lapa*, you hear Reggae, *Samba*, *Funk*, everything combined. It's a cultural broth; it was, before the pandemic... But I think it's still a place where you have different nightclubs (RI-11 - Musician / teacher).

The revitalization of the area was a result of the action taken by local business owners, who formed associations. Today, it's a cultural hub with bars, restaurants, and concert venues, which has consolidated a circuit of culture that encompasses *samba*, *choro,* and other music styles (Herschmann, 2007).

> This thing of the *Lapa* renaissance having taken place through *samba* and *choro* is very strong. So, it was *samba* that was the most important musical expression in *Lapa*'s rebirth in the late '90s. The antique shops all having a *roda de samba* or *choro*. So, *samba* was a fundamental element there, and then you actually have agents that start to develop the *samba* artists who maybe didn't play shows frequently and started to. Including some veteran groups like *Monarco*, for instance, and other newcomers, namely Teresa Cristina and *Grupo Semente*, emerging there and still figuring themselves out as songwriters and performers (RI-1 - Music entrepreneur and Former Undersecretary at the State Secretariat of Culture of Rio de Janeiro).

> I'm a business owner from a part of town that developed a lot with music. *Lapa* is the musical cradle of our city. In that region of Lapa, you have hundreds of venues dedicated to music. In all its forms: *samba*, *choro*, *funk*, hip hop, rock; there's great variety. They're always full, generating interest, interacting (RO-3 - Nightclub owner and Director of the *Sindicato dos Bares e Restaurantes - SindRio*).

Large venues have made history in Rio. *Canecão*, shut down in 2010 after a long judicial battle, may have been the biggest venue in Brazil's history. There was a quote on *Canecão*'s front door, which is attributed to Ronaldo Boscoli[45]: "Here, the history of Brazilian popular music is written," which reflects the importance of the place (Ribeiro, 2018).

In the last couple of years, several nightclubs, theaters and cultural centers have closed down on account of not being able to afford to maintain their overhead

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[45] Brazilian composer, record producer and journalist.

and operation as a whole. The lack of spaces and the economic crisis cause the city to get dropped from the itineraries of major concert tours, according to the following statements:

> Life before the pandemic was hard enough. And in Rio de Janeiro, we face this chronic lack of places where we can perform. It's becoming increasingly common for a music group to play in Brazil and skip Rio de Janeiro. Can you imagine a group coming to Brazil and skipping Rio de Janeiro? This has happened a couple of times because of availability in the schedule, because there was nowhere to play. Due to the reduced number of venues, because they've been closing down over time, we had schedules that were overbooked. For example, *Teatro Rival*, one of the remaining ones, is really struggling. *Teatro Rival* was booked up for 8 to 10 months ahead. So, there were no available dates, there were no available stages. And with a pandemic, it's become... I can't even describe it. We have yet to understand the consequences of this (RI-11 - Musician / teacher).

> But we also need more venues. For large orchestras, for instance, we have *Theatro Municipal do Rio de Janeiro*, *Sala Cecília Meirelles*, and *Cidade das Artes*, but these venues have a very busy schedule. So, sometimes, we have a repertoire to offer, concepts to offer, and we can't secure a venue. *Teatro Riachuelo* is a venue that we have here now too. But it's not prepared to host a very large orchestra either, a medium-sized one is okay, and so I think that's it; what's lacking is more infrastructure so that we can work more efficiently (RI-2 - Musician).

Another hurdle mentioned by the interviewees was the shortening of residencies. Musicians used to play long residencies, so the production costs were lower:

> A difference is that, in the past, there used to be these long residencies which lasted for months. Roberto Carlos had a 4-month residency at *Canecão*. Elba Ramalho had a one-month residency. The Caymmis, playing all together, had long residencies. Nowadays, there's no such thing. Roberto Carlos, Chico Buarque, Marisa Monte, household names that used to, about 15, 20, 25 years ago, have these months-long residencies that kept getting shorter. It turned into 2 weeks, in some specific instances, 3 weeks. Nowadays, it's a lot harder to find spaces. And why is it harder? Because the costs of putting a show together are high and these costs are built into ticket prices (RO-7 - Events and music executive producer).

> Therefore, the musicians' work, the producers' work doesn't pay the bills in Rio de Janeiro. With live music, you don't, not even the ones who have household names. Because the household names play a show at a big venue here in town, then they have to wait a year to play another one. Here is a great place to live on account of the beauty of the place. I live here on account of the beauty and also because I have family here, because if it weren't for that, I wouldn't be here anymore. If Rio de Janeiro weren't what it is, the beauty that it is, neither I, nor anybody else would be here anymore. Because it's been really hard around here, especially for live music (RO-5 - Events and music executive producer).

There is a lot of uncertainty and anxiety over the future of the spaces dedicated to music due to the prolonged period of social distancing and cancellation of events. At this time, safety measures to prevent the spread of Covid-19 are still in place, and venues are operating at a limited capacity.

6.2.5.
The artists and the audience

As Fernando Sabino, a famous Brazilian writer from the state of Minas Gerais, once wrote, "*Carioca*, as is well known, is a state of mind: that of someone who, having been born in any part of Brazil (or of the world), lives in Rio de Janeiro and fills the streets of the city with life." (Sabino, 2001).

The residents of the city like to go out a lot throughout the year, not only during events season. The landscape and weather contribute to that movement. The public is also easy-going and has a very spontaneous behavior. It hardly ever plans in advance; the decision of where to go is made on the spur of the moment, and the choice might hinge more on "who's going to be there" than on the performers themselves.

> Rio de Janeiro has a very strong culture of street occupation [...] The *carioca* enjoys being out, enjoys human warmth. *Cariocas* like bars, *botequim* [46] as a historical and cultural behavior (RI -3 - Digital marketing and advertising professional).

Rio de Janeiro and São Paulo are great markets in Brazil for live music. Rio de Janeiro has a population of approximately 6.7 million people, according to IBGE (2020). However, the economic crisis of the last decade greatly decreased the buying power of the *carioca*, who opts for free programming or tries to get "invited" to events. Moreover, according to the producers interviewed, *cariocas* have a culture of "seeking to be on the VIP list" to attend events without paying admission.

> I think the *carioca* really likes music, and I think they have lost their buying power. The *carioca* is more used to being invited to things than to buying tickets. In that sense, it's different from São Paulo, here, there's a small number of venues and a smaller amount of people with a high buying power [...] There will always be music; preferably, the *carioca* will want to be on the VIP list. That's something that comes from the fact that we used to be royalty; we used to be the capital of the country, and we have that thing too, right; I'm a *carioca*. We grace the event with our presence; that court wants to be acknowledged (RI-7 - Public relations and communications executive / producer).

Besides attracting the locals, the great events in the city also bring in millions of visitors. The 2019/2020 New Year's Eve attracted 1.7 million tourists: 80% of whom were domestic, 20% of whom were international, according to a research conducted by *Riotur* (G1, 2020c). The 2020 Carnival attracted an estimate of 2.1

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[46] dive bars

million tourists (Rio Prefeitura, [s.d.]). The latest edition of Rock in Rio, in 2019, brought in 457 thousand tourists (G1 Rio, 2019b).

International tourism has plummeted worldwide due to Covid-19, but the start of the downturn that Rio has been experiencing in this sector precedes the pandemic. Euromonitor International, an agency that publishes an annual ranking with the most visited cities around the world, shows that Rio de Janeiro went from the 98th place in 2018 to 104th in 2019, with only 2.3 million visitors in the latter year. According to Euromonitor International's senior analyst, 2019's international events, *Copa América* and Rock in Rio, were the reason why the number of visitors didn't fall below 2 million (IG, 2019). This piece of information should be a warning sign, since the expectation was for the influx of tourism to increase after Rio had hosted big international events due to the exposure they generated and the infrastructure that was built for them. However, right after these major events, the city was affected by the country's political and economic crisis. The combination of those factors with the Covid-19 pandemic has made the restart an even bigger challenge.

Nevertheless, the tourists that come to the city seek to listen to its music. The styles that were born in the city have a strong presence in the visitors' imagination, as the following quote illustrates:

> When a tourist arrives in Rio de Janeiro, they want to see a *roda de samba*. Or they want to see a *bossa nova* concert, or they want to go to the Ipanema street where Tom Jobim lived. They want to go to the *Garota de Ipanema*[47], or they want to visit the beach because it relates to the song. So, there's a lot of that; the city is very connected to music. Those who are passionate about some kind of music, about all kinds of music end up experiencing the city in that way. C'mon, *Corcovado* was sung in this way; *Corcovado* is here. I can't go past *Marquês de Sapucaí* on the way to the *Santa Bárbara* tunnel without thinking of the *samba* schools' parade (RI-10 - Journalist).

However, both tourists and the locals might have a hard time finding out what's going on in the city. Communication regarding events is very scattered all over social media, blogs and web portals. In spite of the number of venues and theaters, there isn't one place that consolidates all the information or even publishes the list of upcoming events. This lack of information became even more severe with the end of daily and weekly printed newspapers. Nowadays, communication is mostly based on word of mouth, with recommendations from family and friends.

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[47] a bar in Ipanema

For the tourist that doesn't speak the local language, it's even harder. They might get information at the place where they're staying or hire a tour guide, but generally speaking, they'll only have access to places on the "traditional touristic circuit." They might attend a rehearsal at the hall of a *samba* school, go to Lapa, watch the parade at the *Sambódromo*, where the official parade takes place in Rio de Janeiro during Carnival. But they'll hardly ever explore other territories outside this "circuit" without the help of a local. The reasons for this include distance, transportation, and safety, like the following statement mentions:

> The tourist is lost in Rio de Janeiro. Unless they have a very competent guide, who will show them authentic and original things, right, because otherwise, they won't be able to get to where the *rodas de samba* are. There's no such thing, there's no app; there's nothing that can tell you where those manifestations of music are really taking place in the city, not even when it comes to the stages that are institutionally established, I'd say. Nowadays, it's very hard to learn about the city's music programming; it's very complicated (RI-1 - Music entrepreneur and Former Undersecretary at the State Secretariat of Culture of Rio de Janeiro).

The goal of the *Rede Carioca de Rodas de Samba* is to change that, according to the statement of its co-founder:

> This is an issue that we dare try to solve. Because the communication regarding *samba* is very bad. The *roda de samba* happens very organically. Most of the *samba* producers don't have this vision of tapping into the power of *samba*'s production chain. They want to do, want to play, want to be a *samba* musician; they want to do. But they don't think about these relationships that can be built [...]. But it's very hard, we don't have that in a recurring, systematic way; it's a problem. It's very hard to communicate to the tourist (RO-2 - Co-founder, *Rede Carioca de Rodas de Samba*).

It's natural for a city where many unique music styles emerge to be a storehouse of musicians. However, making a living as an artist is not easy anywhere in the world, and in Rio de Janeiro, it's no different. According to many of the interviewees, musicians from Rio combine the resilience of the *carioca* people, who are used to adapting to difficult circumstances, with the need that they have to express themselves through their craft:

The *carioca* is a kind of being that's hard to bring down, brother. Because like, we have normalized our lives in a civil war [48], right? […] I think the artist nowadays is a survivor, thank God, like every *carioca*, actually, right? And very passionate, right? [...] But what drives you comes from a different place; the artist has that. That's why the manager has gone away, because what drives managers is resources, and the resources are in São Paulo (RO-11 - Events manager and former Rio street Carnival manager).

Some statements reveal that artists are still in Rio because of the city's inspiring beauty, but managers are in São Paulo because that's where the money is. In Rio, there are a lot of musicians who play in *samba* schools, in *rodas*, and in *botequins* without getting paid. The paying audience has diminished and only circulates through restricted circuits. The population's low buying power makes the situation even harder for artists who try to make a living off of music. The quotes below reveal the artists' struggle and their passion for their craft, which keeps them going:

The artist needs to play; it's a need that's not rational. It's a human need, to express ourselves, but when it comes to music; music is art [...] Music exists because of musicians; theater exists because of actors; art exists because of its agents […]. It doesn't depend only on the money; money is important, it makes it happen (RI-11 - Musician and teacher).

Musicians are like, people think we're screwed, but in a real crisis, we take our guitar, go to the square, set a hat down, and we get by. Because the bill is with us, within us. So, we're going to figure it out. I never had much... The number of places that the music represents, that thing that is in the chair on the sidewalk in the *subúrbio* of Rio de Janeiro, that is really in our music, in our wisdom. And there are people who don't understand, who think that the *carioca* is *malandro*[49]. "Malandro" can have a positive or a negative connotation, depending on the context; our reality is different. There are those people too, obviously. But this flexibility, this way of dealing with life that the *carioca* has, which can also be harmful on the other hand, that is the fascination that Rio de Janeiro exerts (RI-5 - Musician).

Samba is only alive because there's a lot of truth in it; if there weren't, it wouldn't be. [...] It's the truth, the truth of the *samba* musician. The *samba* musician is a chronicler. The *samba* musician is the guy who writes his drama, his story. *Samba* is a complete social fact – political, social, cultural, economic. It built the city; it's in the history; there's no way to remove it; it's deeply ingrained (RO-2 - Co-founder, *Rede Carioca de Rodas de Samba*).

The *carioca* has the privilege of having created music styles that have conquered the world. Nevertheless, structural issues hinder the formation of a successful track record. We're left with a burning question: What is the breaking point for the art and for the artist?

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[48] The original quote in Portuguese is: "*Carioca é um bicho difícil de derrubar mermão. Porque, assim, a gente se normalizou vivendo uma guerra civil.*"
[49] A word that is used to describe someone who is street-smart

> Keeping music alive is a heroic effort made by people who are passionate about it. And it's a way of manifesting, of including yourself, of expressing yourself. I think it's a trait of these styles. From *samba* to funk. The need to stay alive in spite of it all is always a battle. Not that that's really different from other cultural fields in Brazil. I think music is very emblematic, and in Rio, that's very easy to see (RO-10 - Co-founder, live music platform).

6.3.
Cultural policies

In Brazil, the right to culture is guaranteed by article 215 of the Federal Constitution of 1988:

> The state will guarantee the unrestricted exercise of culture rights and access to the sources of national culture for all, and will support and incentivize the valorization and distribution of cultural manifestations (Brasil, 1988).

However, the greatest challenge is to create a set of public policies that can work in tandem with the law to produce tangible results. Rubim (2013) argues that the cultural policies in Brazil suffer from three sad traditions: absences, authoritarianisms, and instabilities. The issue of "absences" refers to the lack of cultural policies and also to the incentive laws that place the decisions regarding investments in the hands of corporations, not of the state. Furthermore, the tradition of "authoritarianisms" refers to the fact that cultural policies are defined by the government and the upper class, and so, a significant part of the population is excluded from the process. The issue of "instabilities" has to do with the lack of continuity of the programs, with the constant change in the structure of culture, and with the lack of long-term planning (Rubim, 2013).

To discuss this topic further, it's necessary to present an overview of the cultural policies at the federal level starting in the 1930s, when a series of measures taken by the Getúlio Vagas administration resulted in the implementation of public policies for culture. At the state and municipal levels, the process of the institutionalization of culture only started gaining traction in the 1990s (Calabre, 2009). The main events are listed in Table 9.

Between 1930 and 1945, during the tenure of the Minister of Education and Health Gustavo Capanema, the institutional structure of culture in the country was drafted up, laying the foundation for what would become the Secretariat of Culture, under the Ministry of Education and Culture, in 1981, and the Ministry of Culture

in 1985. Since Rio de Janeiro remained the federal capital until 1960, all the institutions that were established were based there.

Between the 1940s and 1960s, the role of the state in managing culture diminished considerably. These years saw the evolution of the consumption of cultural products and the emergence of companies geared towards the cultural sector. In addition, it was a period that was characterized by private investments in the field of cultural industries (Calabre, 2009). In the 1950s, new Brazilian cultural expressions emerged, like *bossa-nova* and *Cinema Novo[50]*, and the relationship between politics and the arts became stronger, especially in the work of theater groups. Radio and TV gained traction, transforming mass consumption: between 1945 and 1950, 547 radio stations were established in the country (Calabre, 2009).

In the 1960s, the National Council of Culture[51] is detached from the Ministry of Education and Culture[52] (*MEC*) and starts to report to the Executive Office of the President[53]. The new council creates national committees for literature, theater, music, film, dance, fine art, philosophy, and science. One of the objectives was to establish public policies for these fields; however, the lack of budget for culture affected the operation of the institutions.

After the 1964 military coup, another governing body was created: the Federal Council of Culture[54], also linked to the Executive Office of the President. Aiming at the preparation, coordination, and execution of the National Plan of Culture[55], the *First National Joint Meeting of the Councils of Culture* [56]took place in 1968. The joint meeting was the first step towards the creation of the National System of Culture[57]. The Federal Council of Culture implemented the project of the *Casas da Cultura*, inspired by the French model of the *Maisons de la Culture*, which, as previously mentioned, is the model that Montreal adopts to this day. The initiative was a collaboration between the federal and the municipal levels of government. The *Casas de Cultura* were activity centers with an auditorium and a

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[50] "New Cinema," a Brazilian film movement that was influenced by Italian Neorealism and the French New Wave
[51] Conselho Nacional da Cultura
[52] Ministério de Educação e Cultura (MEC)
[53] Presidência da República
[54] Conselho Federal da Cultura (CFC)
[55] do Plano Nacional de Cultura
[56] Primeira Reunião Nacional dos Conselhos de Cultura
[57] Sistema Nacional de Cultura

library for the local population. In 1973, a total of 17 *Casas de Cultura* could be found across the country, including in Rio de Janeiro.

With the establishment of the New Republic[58] in 1985, the *Ministry of Culture (MinC)*[59] is detached from the Ministry of Education[60] and gets its own structure. One of the arguments for the separation was the lack of a consistent cultural policy, since education alone absorbed all of *MEC*'s efforts. The lack of resources had been an issue since the beginning of *MinC*, and the split made the situation even more difficult. The role of the National Foundation of the Arts (*Funarte*)[61], a funding agency which received part of *MinC*'s budget for education, was severely limited when these funds stopped coming in.

In 1986, *Lei Sarney* was passed, and this law established fiscal benefits for individuals and companies who made investments in the field of culture[62]. The law was elaborated during the tenure of Minister Celso Furtado, whose speeches often stated that the role of the state should be to add to the efforts of society (Calabre, 2019). The law was heavily criticized, mainly due to the lack of transparency in the allocation of the resources that were obtained. Even though the number of productions increased, the law didn't achieve its goal of democratizing access to resources. The political instability at *MinC* during the Sarney administration also undermined the continuity of the projects. In five years, the country had five ministers of culture (Calabre, 2009).

The early 1990s were a time of structural changes in the field of culture: The Ministry of Culture was turned into a secretariat, and a series of institutions were dissolved. *Lei Sarney* was repealed, and the Department of Cultural Production[63] became responsible for managing resources, which were pooled from different sources.

In 1991, the law that established the National Program of Incentive to Culture[64], known as *Lei Rouanet*[65], was passed. The new law established a series of mechanisms to foster culture. One of them reestablished fiscal revenue waivers by

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[58] Nova República
[59] Ministério da Cultura (MinC)
[60] Ministério de Educação
[61] Fundação Nacional de Artes (Funarte)
[62] Lei n° 7.505, of July 2, 1986.
[63] Departamento de Produção Cultural
[64] Programa Nacional de Incentivo à Cultura
[65] Lei n° 8.313, of December 23, 1991.

the state as a form of funding, seeking to correct the distortions of *Lei Sarney*. In spite of the implementation difficulties in the first years, it gave cultural productions a new momentum. In 1992, the Ministry of Culture was recreated, along with *Funarte* and *IPHAN*.

Between 1995 and 2002, under the Fernando Henrique Cardoso administration, the country had only one minister of culture, Francisco Correa Weffort. During his tenure, the cultural funding laws that were in effect at the time were discussed and perfected. The adjustments were made based on the neoliberal politics of the time, in parallel with the privatization movement that happened in many fields. Fiscal incentives were combined with the corporate goal of using culture as part of a marketing strategy, associating the company's brand with the sponsored cultural activity.

The alterations to *Lei Rouanet* that were made at the time caused the investment in culture of that period to be made almost exclusively through fiscal revenue waivers. The vetting process conducted by the government only took into consideration whether or not projects fulfilled the objectives required by law. The decision regarding what projects to invest in was made by the companies (Calabre, 2009, 2019).

During Minister Weffort's tenure, the National Program of Intangible Heritage[66] was created[67]. Intangible heritage[68] is defined as:

> The cultural assets of intangible nature encompass the practices and domains of social life which manifest themselves into knowledge, trades, and know-hows; celebrations; forms of theatrical, artistic, musical or ludic expression; that take place in spots (such as markets, fairs, or sanctuaries) which host collective cultural practices. The Federal Constitution of 1988, in articles 215 and 216, broadened the notion of cultural heritage by recognizing the existence of cultural assets of tangible and intangible nature ("Página - IPHAN - Instituto do Patrimônio Histórico e Artístico Nacional," [s.d.]).

When a cultural expression is declared as a piece of the "heritage" of a place, a plan to preserve it and safeguard it is implemented, which involves an economic development plan for the activity. Regarding the music of Rio de Janeiro specifically, there are several music styles and cultural expressions that have been recognized with that title. Rio de Janeiro's *samba* is an asset that's part of the

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[66] Programa Nacional do Patrimônio Imaterial
[67] Decreto n∘ 3.551, of August 4, 2000.
[68] Patrimônio Imaterial

"Cultural Heritage of Brazil." *Bossa nova*, *choro*, the *samba* schools, the work of musician Pixinguinha, along with the *Cordão do Bola Preta* and the *Banda de Ipanema*, which are two traditional Carnival *blocos*, are all part of the "Cultural Heritage of Rio de Janeiro." The assets that are part of the "Intangible Heritage of Rio de Janeiro" are: the *samba-enredo* of the *samba* schools[69], and *funk carioca*. In 2020, the *rodas de samba* joined this list as well. ("Página - IPHAN - Instituto do Patrimônio Histórico e Artístico Nacional," [s.d.]).

In 2003, under the Luís Inácio Lula da Silva administration, Gilberto Gil took over the Ministry of Culture, and a process to eliminate overlapping and make the field of culture more dynamic was initiated. *Lei Rouanet*, which was the target of much criticism, was to be reformulated and, to that end, seminars called "Culture for All[70]" were conducted in many states. State and municipal secretaries of culture, private investors, foundations, and individuals were present at these conferences, which started a movement to engage these agents in the process of creating cultural policies. At these meetings, two questions were asked:

> 1) What are the biggest barriers to accessing federal public funding for culture?
>
> 2) Which mechanisms should be put in place to ensure the transparency, the democratization and the decentralization of the public funding of culture? (Calabre, 2009, p. 121)

One of the issues that were raised was the concentration of investments in certain sectors and regions. To reduce the problem, funds were allocated to eligible projects through government and private grants. The reformulation of the law didn't occur during Gil's tenure, but he did start an important movement of allowing society to have a broader participation in the management of culture. Apart from Culture for All, the First National Conference on Culture[71] took place in 2005. At this meeting, guidelines for the formulation of the National Plan of Culture[72], which was implemented in August of 2005, were put forth (Calabre, 2009).

Under Gilberto Gil's and Juca Ferreira's tenures at *MinC*, between 2003 and 2010, a lot of processes were initiated: there was more participation, a stronger dialogue with the agents of culture and civil society, and an expansion of the public

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[69] The *samba* schools' headline songs
[70] Cultura para Todos
[71] Primeira Conferência Nacional da Cultura
[72] Plano Nacional de Cultura

that was benefitted by the public policies. There was a symbolic goal for *MinC* to get 1% of the federal budget, but this goal was not achieved (Calabre, 2019, p. 74). On account of the scarcity of resources and political struggles, a lot of projects weren't finished, namely the reformulation of the Copyright Law and of the Culture Incentive Law (*Lei Rouanet*), and the implementation of the National System of Information and Cultural Indicators[73], devised in 2004 (Calabre, 2019, p. 74).

The year 2000 saw the beginning of the process of the institutionalization of culture within the state and municipal spheres, which included the creation of secretariats, cultural foundations, and funding programs. Highlights within this context are the government programs *Cultura Viva /* Living Culture and *Mais Cultura /* More Culture*,* and the National System of Culture[74]*,* a mechanism established by a constitutional amendment[75].

Cultura Viva was created in 2004 with the goal of increasing access to culture through the *Pontos de Cultura*, which were organizations that received government grants to develop projects in their communities (Sebrae, [s.d.]). These recipients had a relative freedom in the management of resources, and funds were given to many different kinds of artistic manifestations. However, the difficulty of maintaining the program was embedded into its own innovative nature. The principles of the program were agency and autonomy, so while some became self-sustaining projects, others didn't. The biggest struggle took place at the end of the process, when expense reports were due. In addition, the lack of systematic information to track the progress of the program ended up hindering the continuity of some initiatives (Calabre, 2019). Today, *Cultura Viva* is under the responsibility of the Secretariat of Cultural Diversity[76], which is under the Ministry of Tourism ("SDC – Secretaria Especial da Cultura," [s.d.]).

Mais Cultura, established in 2007, had a track called "*Cultura e Cidades*" / *"*Culture and Cities"*,* geared towards the cultural infrastructure of the municipalities. The project established partnerships, broadening its scope to include microprojects in different territories. This research didn't find new references to *Mais Cultura* after 2015.

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[73] Sistema Nacional de Informação e Indicadores Culturais
[74] Sistema Nacional de Cultura
[75] EC nº 71, of November 29, 2012

[76] Secretaria da Diversidade Cultural

With regards to the National System of Culture[77] (SNC), the first reference to its creation dates back to 1968, when the *First National Joint Meeting of the Councils of Culture* took place. But it was only in 2003, during the *Cultura para Todos*, / Culture for All seminars, that the *SNC* came up with a more effective proposal ("Histórico – Sistema Nacional de Cultura," [s.d.]).

SNC is defined as:

> "A process of management and promotion of public policies for culture that are democratic and permanent, agreed upon by the federated units (federal government, states, federal district, and municipalities) and society. SNC is organized based on collaboration, decentralization, and participation, its goal being to promote human, social, and economic development, with a full exercise of cultural rights." ("O que é o SNC – Sistema Nacional de Cultura," [s.d.])

SNC was established through a constitutional amendment, which signals a concern regarding its perpetuity. Furthermore, apart from depending on the availability of resources, it also depends on federal, state, and municipal laws to be implemented. At this time[78], *SNC* is subordinated to the Special Secretariat of Culture[79] with 2.718 registered municipalities[80] and all 27 states on the system ("Versnc," [s.d.]).

The process of institutionalization of culture in the state and municipal spheres, which gained traction in the 2000s, was an important step in broadening the access to culture and appreciating the local manifestations. The municipal governments are better suited to understand territorial dynamics, since the daily cultural practices take place in the cities and their territories (Calabre, 2019).

Approved in 2010, the National Plan of Culture[81] (*PNC*) included, for the municipal and state spheres, the organization of conferences to promote a dialogue with cultural agents and perfect local programming[82]. However, to ensure the continuity of the initiatives, a funding system is necessary. Today, there are culture incentive laws at the federal, state and municipal levels, which will be discussed in section 6.3.2.

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[77] Sistema Nacional de Cultura (SNC)
[78] March 2021.
[79] Secretaria Especial da Cultura
[80] Brazil has 5.570 municipalities, according to IBGE (Agencia IBGE, 2019).
[81] Plano Nacional da Cultura
[82] PNC, which would end in 2020, was renewed for two more years through a provisional measure, and will therefore stay in effect until 2022 ("Lei 12.343", [s.d.]).

Repeating the "sad tradition of instability" (Rubim, 2013), in 2016, under the Michel Temer administration, the Ministry of Culture was dissolved again, converted into a secretariat and transferred to the Ministry of Education[83]. The strong reaction from the cultural sector made the government backtrack on their decision merely a week afterwards.

The field of culture was restructured once again in 2019, when Jair Bolsonaro became president. The Ministry of Culture was dissolved and transformed into the Special Secretariat of Culture[84]. At first, the secretariat was subordinated to the Ministry of Citizenship[85], but in November of 2019, the Special Secretariat of Culture, along with other bodies and related entities, was transferred to the Ministry of Tourism. Among them, are the National Council of Cultural Policy[86], the National Comission of Incentive to Culture[87], the Commission of the National Fund of Culture[88], the Institute of the National Historical and Artistic Heritage[89] (IPHAN), and the National Foundation for the Arts[90] ("Decreto 10.359," [s.d.]; Estadão Conteúdo, 2019).

Table 16 summarizes the main events related to the chronology of the cultural policies and institutions in Brazil.

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[83] Medida Provisória nº 726/2016.
[84] Secretaria Especial da Cultura
[85] Ministério da Cidadania
[86] Conselho Nacional de Política Cultural
[87] Comissão Nacional de Incentivo à Cultura
[88] Comissão do Fundo Nacional de Cultura
[89] Instituto do Patrimônio Histórico e Artístico Nacional
[90] Fundação Nacional de Artes (Funarte)

Table 16: Chronology of the cultural policies and institutions in Brazil	
Year	**Event**
1930	▪ Foundation of the Ministério da Educação e Saúde
1934 - 1945	▪ Creation of the Serviço do Patrimônio Histórico e Artístico Nacional (SPHAN) ▪ Foundation of the Museu Nacional de Belas Artes and the Museu Histórico Nacional ▪ Foundation of the Instituto Nacional do Cinema Educativo (INCE) ▪ Creation of the Serviço Nacional do Teatro (SNT) ▪ Creation of the *Departamento de Propaganda e Difusão* Cultural, which became *Departamento Nacional de Propaganda* in 1938 and, in 1939, became *Departamento de Imprensa e Propaganda* (*DIP*). It was responsible for radio, cinema, theater, tourism, and the press. ▪ Foundation of the Instituto Nacional do Livro (INL) ▪ Foundation of the Instituto Brasileiro de Folclore and the Sociedade Brasileira de Folclore ▪ Foundation of the Instituto Brasileiro de Educação, Ciência e Cultura (Ibecc) ▪ Foundation of the Conselho Nacional da Cultura
1950s	▪ Foundation of the Instituto Superior de Estudos Brasileiros (Iseb) ▪ The Ministério da Educação e Saúde splits into two institutions: the Ministério da Saúde and the Ministério da Educação e Cultura (MEC) ▪ Creation of the Secretaria de Cultura do MEC
1960s	▪ *Conselho Nacional da Cultura* is detached from the *Ministério da Educação e Cultura* and starts to report directly to the Executive Office of the President. The new council creates national committees for literature, theater, music, film, dance, visual arts, philosophy, and science. ▪ Foundation of the *Conselho Federal da Cultura* (1967), which reports directly to the Executive Office of the President. ▪ First National Joint Meeting of the Councils of Culture ▪ Foundation of the *Casas da Cultura*, inspired by the French model of the *Maisons de la Culture*
1970s	▪ Foundation of the Instituto de Patrimônio Histórico e Artístico Nacional (IPHAN) ▪ *Plano de Ação Cultural* (PAC), funding project for the cultural sector ▪ Launch of the *Política Nacional de Cultura* / National Policy of Culture ▪ Foundation of the Conselho Nacional de Direito Autoral (CNDA) ▪ Foundation of the Fundação Nacional de Arte (Funarte) ▪ Creation of the Secretaria de Assuntos Culturais (Seac) ▪ Rearrangement of some institutions and foundations into a new organizational chart: Seac becomes responsible for: Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), Instituto Joaquim Nabuco de Pesquisas Sociais (IJNPS), Empresa Brasileira de Filmes (Embrafilmes), Fundação Casa de Rui Barbosa (FCRB), and Fundação Nacional de Arte (Funarte). The Conselho Federal de Cultura becomes responsible for the Política Nacional de Cultura / National Policy of Culture.

1980s	▪ The Ministério da Educação e Cultura (MEC) splits into two institutions: the Ministério da Educação and the Ministério da Cultura (MinC) ▪ The Ministério da Cultura becomes responsible for: Conselho Federal de Cultura, Conselho Nacional de Direito Autoral (CNDA), Conselho Nacional de Cinema (Concine), Secretaria da Cultura, Empresa Brasileira de Filmes (Embrafilmes), Fundação Casa de Rui Barbosa (FCRB), Fundação Nacional de Arte (Funarte), and Fundação Joaquim Nabuco ▪ Minister of Culture Celso Furtado creates four secretariats in 1986: Patrimônio Artístico Nacional (SPHAN), Atividades Sociais (Seac), Difusão e Intercâmbio (Sedi), and Apoio Cultural (Seap).
1990s	▪ The *Ministério da Cultura* (*MinC*) is converted into a secretariat. ▪ The following institutions are dissolved: Fundação Nacional de Arte (Funarte), Fundação Nacional de Artes Cênicas (Fundacen), Fundação do Cinema Brasileiro, Fundação Nacional Pró-Memória, Fundação Nacional Pró-Leitura, and Embrafilme. ▪ Foundation of the Instituto Brasileiro de Arte e Cultura (Ibac) and the Instituto Brasileiro de Patrimônio Cultural (IBPC) ▪ The Conselho Federal de Cultura is dissolved and replaced by Conselho Nacional de Política Cultural ▪ The Ministério da Cultura (MinC) is reinstated ▪ The Fundação Nacional de Arte (Funarte) and IPHAN are reinstated ▪ The Instituto Brasileiro de Arte e Cultura (Ibac) and the Instituto Brasileiro de Patrimônio Cultural (IBPC) are dissolved
2000 – 2010	▪ The Programa Nacional do Patrimônio Imaterial is implemented (2000) ▪ Cultura para Todos seminars (2003) ▪ Primeira Conferência Nacional de Cultura (2005) ▪ Foundation of the Conselho Nacional de Política Cultural (CNPC) ▪ Project *Cultura Viva* (2004) ▪ The Serviço Nacional da Cultura is proposed (2005) ▪ Project *Mais Cultura* (2007) ▪ The Plano Nacional da Cultura is approved (2010)
2010-2019	▪ Implementation of the *Serviço Nacional da Cultura* (signed in 2012) ▪ Creation of the Secretaria de Economia Criativa (2012) ▪ *Proposta de Emenda Constitucional* (*PEC*) *da Música* / Proposed constitutional amendment about music (approved in 2013) ▪ *Marco civil da internet* / Civil rights framework for the internet in Brazil (2014) ▪ For one week in 2016, the *Ministério da Cultura* (*MinC*) is converted into a secretariat and transferred to the *Ministério da Educação* (2016).
2019 – 2020	▪ Ministério da Cultura (MinC) is converted into a secretariat, the Secretaria Especial de Cultura (2019), and transferred to the Ministério do Turismo. ▪ The following agencies are transferred to the Ministério do Turismo: Conselho Nacional de Política Cultural, Comissão Nacional de Incentivo à Cultura, Comissão do Fundo Nacional de Cultura, Agência Nacional do Cinema (Ancine), Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), Instituto Brasileiro de Museus (Ibram), Fundação Biblioteca Nacional, Fundação Casa de Rui Barbosa, Fundação Cultural Palmares, and Fundação Nacional de Artes (Funarte)

Table 16: Chronology of the cultural policies and institutions in Brazil.
Source: Compiled by the author in 2021.

By going back to the three sad traditions mentioned by Rubim (2013), absences, authoritarianism, and instabilities, and analyzing the history of the cultural policies in Brazil, one can notice what usually happens is that, whenever the administration changes, the projects of the previous one are wiped out from the slate and new projects and structures are put in place. The cultural agenda has always suffered from the lack of continuity of its initiatives and the scarcity of resources. The results of the management of culture are not immediate; they're a long-term process. Therefore, one of the biggest challenges in the management of culture in Brazil is to establish long-term policies to counteract the "instabilities" portrayed in this study.

6.3.1.
Institutions

Brazil has three levels of government: federal, state, and municipal. Each level is divided into three independent branches: executive, legislative, and judiciary. This research will focus on the political institutions related to culture. Currently, they are organized as shown in Table 17.

Table 17: Brazil's political institutions for culture			
Level	**Secretariats**	**Associated Secretariats**	**Related Entities**
Federal	Secretaria Especial da Cultura (under the Ministério do Turismo)	▪ Secretaria do Audiovisual Secretaria da Diversidade Cultural ▪ Secretaria da Economia Criativa ▪ Secretaria de Fomento e Incentivo à Cultura ▪ Secretaria de Difusão e Infraestrutura Cultural	▪ Agência Nacional de Cinema (ANCINE) ▪ Instituto Brasileiro de Museus (IBRAM) ▪ Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN) ▪ Fundação Biblioteca Nacional (FBN) ▪ Fundação Casa de Rui Barbosa (FCRB) ▪ Fundação Nacional das Artes (Funarte) ▪ Fundação Cultural Palmares (FCP) ▪ Programa Nacional de Apoio à Cultura (PRONAC) ▪ Centro de Música (CEMUS)

Level	Secretariats	Associated Secretariats	Related Entities
State	▪ Secretaria de Cultura e Economia Criativa do Rio de Janeiro (SECEC)	▪ Planejamento e Gestão ▪ Projetos e Inovação	▪ Fundação Anita Mantuano de Artes do Estado do Rio de Janeiro (FUNARJ) ▪ Instituto Estadual do Patrimônio Cultural (INEPAC)
Municipal	▪ Secretaria Municipal de Cultura	▪ Subsecretaria de Gestão ▪ Subsecretaria de Cultura ▪ Subsecretaria de Identidade Cultural	▪ Fundação Cidade das Artes ▪ Empresa Distribuidora de Filmes S/A - RIOFILME ▪ Fundação Planetário da Gávea do Rio de Janeiro

Table 17: Brazil's political institutions for culture.
Source: Compiled by the author in 2021 based on ("Secretaria – Secretaria Especial da Cultura," [s.d.]; "Secretaria de Cultura e Economia Criativa do Rio de Janeiro - SECEC-RJ," [s.d.]; Secretaria Municipal de Cultura, 2013).

In the first trimester of 2021, the structure of the field of culture in Brazil is laid out as follows: at the federal level, the *Secretaria Especial da Cultura* / Special Secretariat of Culture (*SEC*) is subordinated to the *Ministério do Turismo / Ministry of Tourism*. The *SEC* is responsible for the executive coordination of the National Plan of Culture / *Plano Nacional da Cultura* (*PNC*). The fact that the PNC was passed into law puts culture on the agenda of cities, states, and other bodies of the federal government and of society. In this configuration, one of highlights is the *Sistema Nacional de Cultura* (SNC) / National System of Culture, which the municipalities and states can join to put together cultural plans that communicate with the PNC without losing local specificities. The *Sistema Nacional de Informação e Indicadores Culturais* (SNIIC) / National System of Information and Cultural Indicators also has a vital role in the implementation of the PNC because it gathers data on cultural policies, which helps to track the progress of the plan[91].

The state and municipal levels have their own structures with subsecretariats, commissions, councils, and related entities. There are also theaters, discussed in

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[91] http://pnc.cultura.gov.br/

section 6.2.4.3 (Music Venues), and educational institutions connected to the three levels.

The fact that Rio was the imperial and federal capital made the institutions connected to music, a sector with great relevance in the history of the city, be based in Rio de Janeiro, as the following statement illustrates:

> Rio has a set of public institutions, private institutions, even if they're not-for-profit, in civil society that teach music to people in the city. [...] It's a city that's historically had an institutional infrastructure that at least teaches people how to make music. You have *Escola Villa Lobos*; there are a lot of really important music schools in the scene, I'd say even the international one. Nowadays, *UFRJ* has an important music school in the international music schools' scene. You can say that it has public university problems, which is the excess of quality and of people, and a major deficit in infrastructure. But it's the place that has very talented people in research, music production, music education (RI-15 - Researcher and professor).

With a focus on live music, the object of this research, the most prominent institutions operating in the city of Rio de Janeiro are listed in Table 18.

Table 18: Live music institutions in Rio de Janeiro	
Type	**Organization**
Educational Institutions	▪ Escola de Música da UFRJ - Public, federal ▪ Escola de Música Villa Lobos - Public, state ▪ Conservatório Brasileiro de Música - Private
Related to Samba – Carnival	▪ Escolas de Samba ▪ Ligas de Escolas de Samba ▪ Blocos de Rua ▪ Associações de Blocos ▪ Rodas de Samba ▪ Sambódromo ▪ Quadras das Escolas de Samba ▪ Cidade do Samba
Collective Societies	▪ Escritório Central de Arrecadação e Distribuição (ECAD)
Representative Bodies	▪ Ordem dos Músicos do Brasil (OMB) ▪ Associação Brasileira da Música Independente (ABMI) ▪ Associação de Música e Arte do Brasil (ABRAMUS) ▪ *Palcos do Rio* - Small and medium-sized venues ▪ Polo Novo Rio Antigo - Lapa's venues ▪ *Apresenta Rio* - Large venues

Type	Organization
Major Classical Groups	▪ Orquestra Sinfônica Brasileira (OSB) - Private ▪ Orquestra Petrobrás Sinfônica - Association ▪ Orquestra Sinfônica da UFRJ - Federal ▪ Orquestra Sinfônica do Theatro Municipal - State
Major Players in the Private Sector	▪ *Grupo Dreamers* - holding that owns Rock in Rio ▪ GL Events

Table 18: Live music institutions in Rio de Janeiro.
Source: Compiled by the author in 2021.

The table has a row for organizations related to *samba* – Carnival, and these institutions function as parts of a very particular production chain. Some interviewees argue that the *samba* market is completely different from that of Carnival, as the following quote states:

> The *samba* market is one thing; the Carnival market is a different one. Carnival is seasonal; it involves a completely different structure in terms of its production chain. It's a show with a production designer, with multiple artisans; it's a different dynamic. [...] I don't see Carnival as being part of the *samba* market. Even though it's a period when *samba* artists play a lot of concerts. But not only *samba* artists. If you think about *Sapucaí* this year, the big *camarotes* hired Jota Quest, Ivete Sangalo, funk shows, so it doesn't revolve around *samba*. I think it revolves around entertainment with a lot of variety (RO-1 - Music agent).

The Carnival of Rio de Janeiro has distinct structures for street Carnival and for the parade of the *samba* schools in the *Grupo Especial* at *Sapucaí*, and *Riotur* is active on both fronts. The main leagues of *samba* schools make up LIESA, the *Liga Independente das Escolas do Grupo Especial* / Independent League of Schools in the Special Group, which manages the money received from funding sources and its relay to the *samba* schools in the *Grupo Especial*. LIERJ, the *Liga Independente das Escolas do Grupo de Acesso* / Independent League of Schools in the Access Group, receives a smaller budget and distributes the funds to the schools in the *Grupo de Acesso*. Each *samba* school has its own administration and its own *quadra* / hall inside its community, which is where the schools host events to raise money. The schools in the *Grupo Especial* also have a warehouse in *Cidade do Samba* / Samba City to build their floats and make their costumes.

Regarding street Carnival, the *blocos* are independent organizations. There are very active associations, such as Sebastiana (*Associação Independente dos Blocos de Carnaval de Rua da Zona Sul, Santa Teresa e Centro* / the Independent Association of Street Carnival *Blocos* of Zona Sul, Santa Teresa and Centro), but

each *bloco* has its own kind of operation and funding structure, and they also vary a lot in terms of size and purpose.

The *rodas de samba* are spread across the city and take place throughout the entire year, independently of Carnival. In 2015, the *Rede Carioca de Rodas de Samba* / *Carioca* Network of *Rodas de Samba* was created. It's a collective made up of *samba* musicians and cultural producers, and its goal is to "develop the *rodas* in terms of their cultural, touristic, social and economic potentials, ensuring their preservation" (Figueiredo and Araújo, 2019, p. 80). The organization of artists, producers, and cultural groups into associations allows for a synergy that facilitates the communication and negotiation with public power and with partners. With the Covid-19 pandemic and the cancellation of Carnival in 2021, this union becomes even more relevant to the survival of the sector.

6.3.2.
Funding

Cultural production in Brazil relies heavily on a funding structure that is put in place through incentive laws that are based on fiscal revenue waivers at the three levels of government. Currently, they are organized as shown in Table 19.

Table 19: Brazil's cultural funding structure			
Level	**Programs**	**Funding Mechanisms**	**Committees**
Federal	▪ Programa Nacional de Apoio à Cultura (Pronac)	▪ Lei de Incentivo à Cultura ▪ Fundo Nacional de Cultura (FNC) ▪ Fundos de Investimento Cultural e Artístico (Ficarts)	▪ Comissão Nacional de Incentivo à Cultura (CNIC)
State		▪ Lei Estadual de Incentivo à Cultura	▪ Comissão de Aprovação de Projetos (CAP)
Municipal		▪ Lei Municipal de Incentivo à Cultura (Lei do ISS)	▪ Comissão Carioca de Promoção Cultural (CCPC)

Table 19: Brazil's cultural funding structure.
Source: Compiled by the author in 2021 based on "Lei de Incentivo à Cultura - SECEC-RJ", [s.d.]; "O que é a Lei de Incentivo – Lei de Incentivo à Cultura", [s.d.]; Secretaria Municipal de Cultura, 2013

Let's briefly explain the current funding system. At the federal level, the *Programa Nacional de Apoio à Cultura* (Pronac) / *National Program* to *Support Culture* has three funding mechanisms: the *Incentivo à Cultura* / Incentive to Culture, the *Fundo Nacional de Cultura* (*FNC) /* National Cultural Fund, and the *Fundos de Investimento Cultural e Artístico* (*Ficarts*) / Cultural and Artistic Investment Funds.

This "Incentive to Culture" can be given by any citizen who files their taxes, or any company taxed on actual profit method. The sponsorship can be given to any project that has been previously vetted by the *Secretaria Especial da Cultura (SEC)* / Special Secretariat of Culture ("O que é a Lei de Incentivo – Lei de Incentivo à Cultura," [s.d.]).

In order to be vetted by the *Secretaria Especial da Cultura (SEC)* / Special Secretariat of Culture, the project is evaluated by the *Comissão Nacional de Incentivo à Cultura* (*CNIC*) / National Commission of Incentive to Culture. It's a "college comprised of members of civil society and public power, with representatives from all regions of Brazil and all the main cultural and artistic fields" (Secretaria Especial da Cultura, [s.d.]). The commission analyzes the projects and prepares an assessment report that can be favorable or not. If the project gets vetted, the applicant is authorized to solicit support or seek sponsorship for the initiative from companies or individuals. The amount, total or partial, is tax-deductible ("O que é a Lei de Incentivo – Lei de Incentivo à Cultura," [s.d.]).

The *Fundo Nacional de Cultura* (*FNC*) / National Cultural Fund is the government's direct investment into specific projects, which go through the grant selection process to receive funding ("O que é a Lei de Incentivo – Lei de Incentivo à Cultura," [s.d.]).

The *Fundos de Investimento Cultural e Artístico* (*Ficarts*) / Cultural and Artistic Investment Funds haven't been implemented yet. They're pooled investment funds that are geared towards supporting cultural projects of high economic and reputational viability. In this mechanism, the expectation is that the funding of the cultural project will generate profit for the investor ("O que é a Lei de Incentivo – Lei de Incentivo à Cultura," [s.d.]).

In the state sphere, the *Lei Estadual de Incentivo à Cultura* / State Law of Incentive to Culture works in a similar way to the National Incentive. The benefit can be received by companies that pay *ICMS*, a state tax. The *Comissão de*

Aprovação de Projetos (*CAP*) / Project Approval Commission is made up of representatives appointed by *SEC* and by the state secretary of culture. *CAP* evaluates the projects and prepares an assessment report that can be favorable or not, similarly to the *Comissão Nacional de Incentivo à Cultura* (*CNIC*) / National Commission of Incentive to Culture ("Lei de Incentivo à Cultura - SECEC-RJ," [s.d.]).

In the municipal sphere, it works in a similar way. The *Lei Municipal de Incentivo à Cultura do Rio de Janeiro* / Municipal Law of Incentive to the Culture of Rio de Janeiro gives fiscal revenue waivers to companies that pay *ISS*, a municipal tax. The mechanism supports projects of different cultural segments that are vetted by the *Edital do Produtor Cultural* / Cultural Producer Grant. Projects are evaluated by the *Comissão Carioca de Promoção Cultural* (*CCPC*) / Carioca Commission of Cultural Promotion. Its members are appointed by the municipal government, and they're the ones who evaluate the projects and prepare an assessment report that can be favorable or not.

Grants can be given by the government, or by public or private companies. There are open calls, awards, competitions, among others, with criteria and objectives that are outlined in the grant announcement. Some of them demand previous vetting in the terms established by the fiscal incentive laws, others don't. To apply for a grant, one needs to follow the rules set forth in the document and go through the selection process.

When asked about the funding system for music in Rio de Janeiro, the statements were very similar. The funds that are available are clearly insufficient, especially considering the richness of *carioca* music and how much revenue it could bring to the city. To make matters worse, it's unevenly distributed. The problem with funding precedes the pandemic and, with live events coming to a halt, it's going to get even more severe.

> We can say that, with the whole crisis that we've been living with for years, it's been getting worse, but in truth, there has never really been a lot of investment in it in Rio de Janeiro. [...] Art and music are resources that are profoundly transformative for society. For education, for the children who want to learn an instrument. Even if they don't want to become professionals in the future, music develops so many proficiencies, so many skills, like concentration and discipline. A person who studies music will take that with them for the rest of their lives, so it's very transformative, but it should be more so. We should have more investments, more music in schools, audience development. Audience development is really being done by the orchestras. But it should come from the schools, from public education. So, we have a lot of deficit in it; we need a lot more investment in that area (RI-2 – Musician).

The rise of the production costs of concerts and the financial crisis, which impacts the public's buying power, are some of the factors that increase the dependence of the live music sector on sponsorships. The following interviewee touches on these issues:

> Globally speaking, I think that, nowadays, there isn't any live music without some sort of sponsorship. In Brazil, this is even more fundamental because you can't price the tickets based on how much you'd need to cover the costs. From the tax costs in Brazil to the cost of traveling within Brazil. The cost of booking international artists in dollars is not compatible with the exchange rate. So, in Brazil, you can't put a concert together without a combination of sponsorship and ticket sales. In some places, bar takings as well. Unlike in other countries, in Brazil, you're very dependent on incentive laws for companies to be sponsors. The absolute majority of the festivals in Brazil happen through incentive laws. So, if the federal government wants to, it can destroy an entire industry by changing the incentive law, which is a fundamental thing for the Brazilian industry (RO-10 - Co-founder of live music platform).

An issue that was raised is that the sponsorships are almost always incentivized, i.e., the company sponsors an event or an artist in exchange for fiscal benefits. This means that the decision of where to invest is made by the companies, which have their own interests regarding their desired visibility and target audience, generating a great concentration of sponsorships in the richest areas of the country and with the most popular artists.

> Regarding private projects, the majority happens through sponsorships. They take advantage of public funding through fiscal revenue waivers. Direct sponsorships are increasingly smaller; due to the financial crisis, they always try to go for the fiscal revenue waivers. We keep on living based on box office revenues (RO-7 - Events and music executive producer).

There are favorable statements about the state and municipal laws, despite the need for adjustments and improvements. The federal law is going through a lot of changes, so it's not possible to evaluate the impact of the new legislation yet. In addition, the pandemic has also drastically altered the sector.

> I think we, here in Rio, have a law that works really well. The law of incentive through ISS and ICMS. These are laws that help a lot, but we also see that it's always the same projects that profit from it. So, we have a mechanism, and it even works well, but it's restricted. It's always the same people who get it; it's rare for a producer who's not in the business to get it. It's really hard for a new project to get funding. But I'd say that these laws are good incentive laws (RO-6 - Communications agency director).

Some scenes have a distinct funding process, namely Carnival at *Sapucaí* and funk. In the first example, public funds, along with the revenue that comes from the sale of tickets and broadcasting rights, are received by LIESA and distributed to the

samba schools. The schools can also get private sponsorship from brands, but the actions should primarily take place in the *samba* schools' *quadras* / halls because there is a series of norms and other commitments established for the parade at *Sapucaí*. For example, *samba* schools are not allowed to use brand names in their *sambas-enredo* / headline songs. The schools also fund themselves through members' clubs, costume sales, and the events they host at their *quadras* / halls, but it's a small percentage in relation to the total budget.

The funk scene in the *favela* communities also has a specific process. The financiers of the *bailes* are the small local businesses, so food and drink vendors make a contribution towards covering the production costs and the artist's performance. The following quote explains the process:

> In the funk scene, the ones who finance it are the small local businesses. The *barraqueiro* / vendors are the ones who pays for the *baile*. If you think like that… the *Baile da Gaiola*, it's attended by 20 thousand people every Saturday. You do the math of each of those 20 thousand people spending 20 *reais* in that economy there; that's 400 thousand. You don't pay to get into this *baile*, but the *barraqueiros* are there, selling food and drinks. Each of them pitches in with 20, 30 *reais*, which will pay for the artist, pay for the structure of the *baile*. The sound team and the artist. It's even had 200 *barraqueiros*, 300 *barraqueiros* per evening, you know? (RI-12 - Events producer)

In 2020, with the crisis caused by Covid-19, *Lei Aldir Blanc*[92] was passed to provide financial assistance to cultural sector workers, cultural and artistic spaces, microbusinesses, small cultural companies, co-ops, and community organizations which had their operations hindered by social distancing measures. To apply, the organizations need to enroll in the online platform *Plataforma + Brasil*. The resources come from the federal government, but it's up to the states and municipalities to decide how to allocate them ("Lei Aldir Blanc de apoio a cultura é regulamentada pelo Governo Federal — Português (Brasil)," [s.d.]; Sistema Nacional de Cultura, [s.d.]).

6.4.
Branding Rio: positioning and campaigns

> Paris is romance; Milan is style; New York is energy; Washington is power; Tokyo is modernity; Lagos is corruption; Barcelona is culture; Rio is fun. These are the brands of

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[92] The name of the law is a tribute to Aldir Blanc, a Brazilian writer and composer who died in May 2020 from the COVID-19.

cities, and they are inextricably tied to the histories and destinies of all these places (Anholt, 2006b, p. 18).

As the Anholt (2006) quote illustrates, the city of Rio de Janeiro is often associated with partying, fun, and a carefree attitude. It's an important tourist destination of the country and is considerably representative of the image that Brazil has abroad (Freitas et al., 2011).

Rio is a city of many nicknames: from "very loyal and heroic imperial city" in 1823, to "capital of progress" in 1902 (Delgado de Carvalho, 1990), to maybe the most famous one, "wonderful city." It has been a source of inspiration for many composers. Its landscapes and characters were immortalized in songs like *Garota de Ipanema* and *Ela é Carioca*, both by Tom Jobim and Vinicius de Moraes; *Aquele Abraço*, by Gilberto Gil; *Copacabana*, by João de Barro and Alberto Ribeiro, among many others. A song that was mentioned a lot in the interviews was *Rio 40 Graus*[93], sung by Fernanda Abreu. Its lyrics, "Wonderful city, a purgatory of beauty and chaos," reflect the opinion of the interviewees about how much they love the city and its beauty and, at the same time, about how hard it is to live and work in Rio:

> Rio de Janeiro speaks for itself. [...] It's a spectacular city (RI-8 - Tourist guide).

> I don't believe that anything in Rio de Janeiro is easy. The slogan that 'Rio de Janeiro is not for the faint of heart' to me is the thing that fits Rio de Janeiro the best (RO-11 - Events manager and former Rio street Carnival manager).

Between 2009 and 2016, an effort was made by the municipal government to develop a brand for the city. The guidelines to build the brand were outlined in the Strategic Plan of 2013-2016 (Rio Prefeitura, 2013).

The city's 450th anniversary in 2015 was an opportunity to strengthen the brand project through many actions. One of them was an open call promoted by city hall to select the Rio 450 years logo. Even though it wasn't presented as the city's logo, the selected images with the tagline: "Viva sua carioquice" / "*Live your carioca-ness*" reflected its values (Reis, 2018). The agency that won the competition stated that the idea was to "draw a brand that represented the resident of Rio de Janeiro in all their ethnic, social, and cultural diversity." The solution that

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[93] *Rio 40 Graus* is a song written by Fernanda Abreu, Fausto Fawcett, and Carlos Laufer. It was recorded by Abreu for the album *SLA 2 Be Sample*, which was released in 1992.

was proposed was to make the *carioca* the protagonist, to "show the face of the *carioca* with a simple drawing that was easy to assimilate [...] one character that can be in many ways" (Crama, [s.d.]) (Figure 30)

Figure 30: Rio 450 years logo.
Fonte: (Crama, [s.d.])

The mutant brand presented many icons that modified the basic visual structure of the official logo (Figure 31).
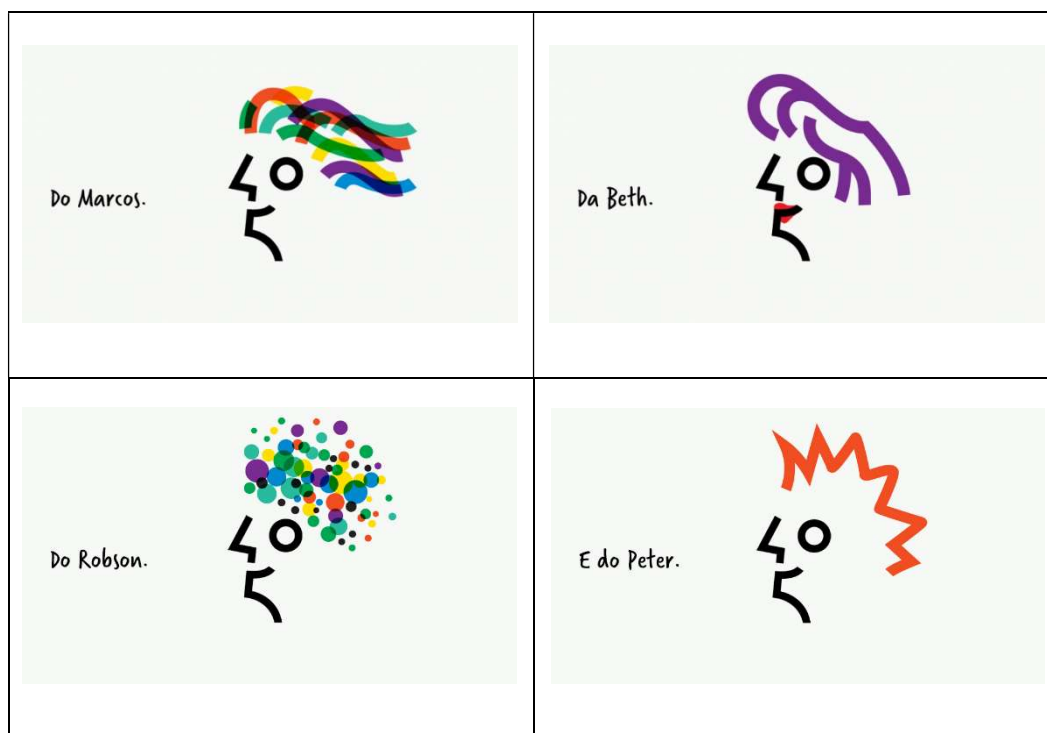
Figure 31: Rio 450 years logo variations.
Fonte: (Crama, [s.d.])

Other important logos related to Rio de Janeiro were created for the major events the city has hosted. These logos provided the city with international visibility, and their design contained elements of the *carioca* landscape, like Christ the Redeemer and the Sugar Loaf (Figure 32).

World Youth Day Rio 2013.	
Logo of the Rio Olympic Games 2016.	
Logo of the Rio Paralympic Games 2016.	

Figure 32: Logos of some of the major events that have been hosted by Rio de Janeiro. Source: "Paralympic Games | Winter, Summer, Past, Future Paralympics | International Paralympic Committee", [s.d.]; "Rio 2016 Summer Olympics - results and video highlights", [s.d.]; "WYD RIO 2013 Visual Identity Manual", [s.d.]

The "Rio brand" is used by some local companies when they want to associate themselves with Rio's vibrancy, charm, carefree attitude, sunny weather, and

colorful landscape. But the city doesn't really use its musical genres to promote itself all that often:

> I see the population itself and the musical institutions themselves including Rio de Janeiro into their discourse when they want to sell themselves. I think that there's a lot more of people appropriating Rio's image to say that they are from Rio when they want to sell a group, something like that, than the opposite, than of the city using musical genres to promote itself (RO-4 - Communications coordinator).

Regarding the positioning of the city, the subtitle of the strategic planning reports of each city hall sets the tone for the proposed direction. Under Eduardo Paes' tenure, who was Rio's mayor from 2009 to 2016, the subtitle was: "Post 2016, A More Integrated and Competitive Rio" (Figure 33). The proposed positioning was as follows: "Wonderful City: the best city in the Southern Hemisphere to live, work, and visit" (Rio Prefeitura, 2013).
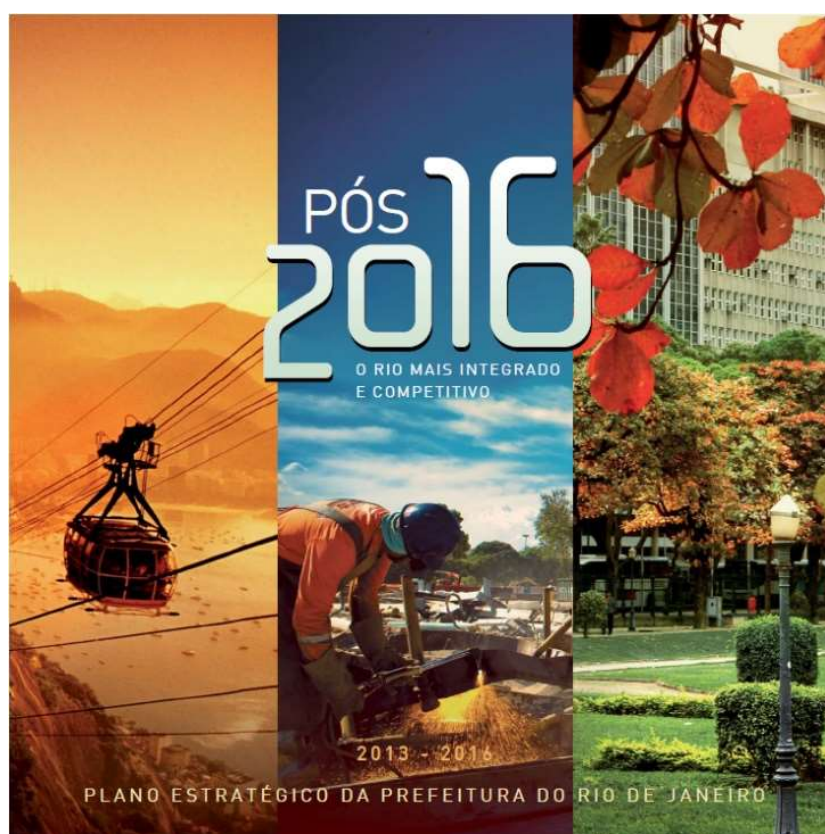

Figure 33: Cover of Rio de Janeiro City Hall's 2013-2016 Strategic Planning
Source: (Rio Prefeitura, 2013)

Under the administration of Marcelo Crivella, an evangelical pastor who was Rio's mayor from 2017 to 2020, the subtitle was: "Rio 2020: More solidaric and more humane" (Figure 34). The proposed positioning for the city isn't outwardly

stated in the document. However, in the chapter where the mission was discussed, there was the following proposal: "to consolidate for Rio de Janeiro an innovative economic destiny that makes it a highlight domestically and in the constellation of cities all over the world" (Rio Prefeitura, 2017, p. 23).

Figure 34: Cover of Rio de Janeiro City Hall's 2017-2020 Strategic Planning Report
Source: (Rio Prefeitura, 2017)

In 2021, Eduardo Paes was re-elected as mayor, but a new strategic planning and positioning document has not been released as of yet.

An institution that plays an important role in the city's brand management is *Riotur*, the Municipal Tourism Company of Rio de Janeiro. *Riotur* is in charge of the formulation and execution of Rio's tourism policy. Among other duties, *Riotur* is responsible for the promotion of Carnival, the organization of the tourism calendar, and the creation of platforms, websites, and apps related to tourism ("Riotur Principal," [s.d.]). In 2015, *Riotur*, along with the *Secretaria Municipal de Turismo* / Municipal Secretariat of Tourism and the Rio Convention & Visitors Bureau, launched a new brand: *Visit.Rio*, replacing the old official guides with a language and aesthetic that are more aligned with international standards. The website contains information on the city's attractions and programming (Figure 35) (O Globo, 2015).
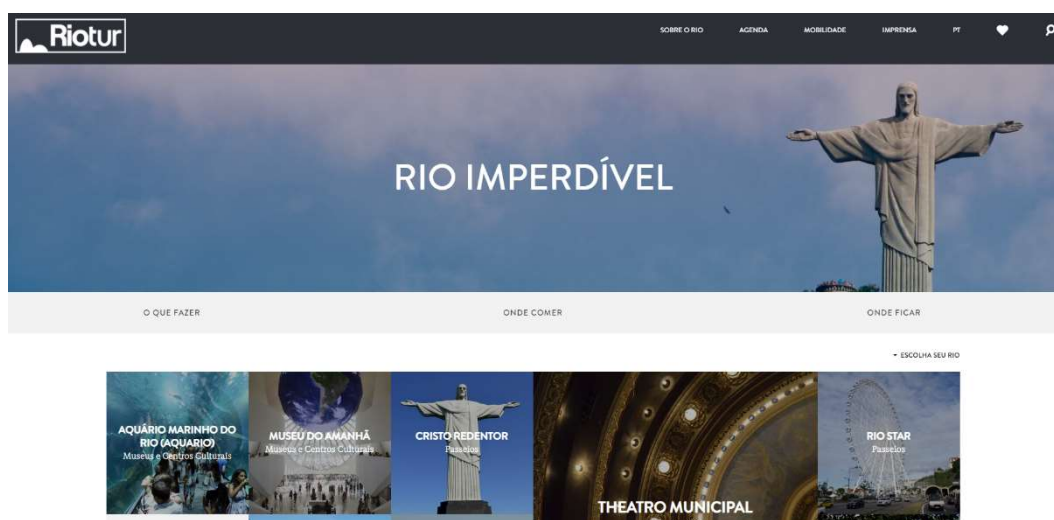
Figure 35: Visit.Rio website.
Source: ("Home | Riotur.Rio," [s.d.])

Considering that a city's branding becomes especially crucial within a context of competition, it's relevant to mention the rivalry between Rio and São Paulo, a comparison that was brought up many times over during the field research. Rio de Janeiro and São Paulo have always been great markets for concerts and events. However, for some years now, São Paulo taken the lead as the economic center of the country, at the same time that Rio de Janeiro has missed out on a lot of opportunities. Culturally, Rio is the most important city, but it is going through a financial decadence that affects the cultural field, as the following statements show:

> Rio de Janeiro is one of the biggest markets for concerts in Brazil. We have a volume of events, a volume of concerts that's really interesting. But if we compare it to the São Paulo market, the capability of a number of concerts, the capability to reach a certain box office revenue figure, a certain audience figure, it's a lot lower than in São Paulo. Just to give you an idea [...] the concerts I book at Jeunesse Arena in Rio for 13 thousand people, in São Paulo, I book at Allianz Parque for 40 thousand people. So, Rio, when compared to other capitals in Brazil is better, but when compared to São Paulo, it's a riskier setting, right? [...] A lot of international tours that come to Brazil don't always play in the Rio de Janeiro market. So, Rio is not an easy market. There's the whole issue of safety; it's a matter of pay grade, of the employability of the *carioca* people, right? Unlike São Paulo (RO-9 - Managing director - private venue).

> I think that if we compare a city that's right next to us, which is São Paulo, and that people refer to Rio and São Paulo as the cultural centers of Brazil, Rio de Janeiro is at a unique disadvantage. The *paulista* cultural organizations and the salaries that are paid in São Paulo are completely distinct from Rio de Janeiro. I'm not talking 10% more than one makes in Rio de Janeiro, no; I'm talking 3, 4 times as much to do the exact same job. I think that what is done is very little, and even the little that is done is a result of the effort of the artists themselves (RO-8 - Operational director - public venue).

Regarding Place Image, that is, "the sum of impressions and beliefs that people have about a place, representing a simplification of the information connected to a place" (Kotler and Gertner, 2011) and "how a place is perceived" (Boisen et al., 2018, p. 7), Rio de Janeiro projects an image of being a fun and laid-back place, whereas São Paulo has an image of wealth and sophistication. The following statements illustrate this point:

> There's this thing of 'I'm relaxed, I'm in Rio de Janeiro.' So, I get more permissive. Everybody in flip flops. Never will a guy from São Paulo walk around in *Havaianas* here; he thinks this *Havaianas* mood is incredible, right. [...] There's that too, this deconstruction, this permission. The permission to enjoy; at the same time, there's that thing of, "I don't want to get mugged," and that's where we are at (RI-7 - Public relations and communications executive / producer).

> Actually, the *carioca* culture is a street culture. So, this is very favorable, the beaches, this movement of the *carioca* on the streets gives live concerts a peculiarity (RI-9 - Researcher and journalist).

> If someone in Rio asks where there's a good restaurant, they'll say that at so-and-so's *boteco*, there's a good *bolinho de milho*[94]; the *mureta da Urca*[95]. but you don't have prestige Now, São Paulo does. Maybe because it doesn't have the other elements, right, the beach... But that's it; I say that Rio is a bit 'flip flops on the sand.' It's a lot more '*Biscoito Globo*[96].' And *Biscoito Globo* will reach more people (RI-7 - Public relations and communications executive / producer).

On account of the Covid-19 pandemic, domestic tourism in 2021 and 2022 will have a special relevance because of the travel restrictions in the transit between countries, and also because of the devaluation of the Brazilian real against the US dollar and the Euro (Américo, 2020). In addition, remote work has made business trips "obsolete." The city of São Paulo, which, before the pandemic, was a business trip hub, has already announced that it will focus on cultural tourism (Governo de São Paulo, [s.d.]; Participe | Gestão Urbana, [s.d.]). In this context, it's vital for Rio de Janeiro to leverage its competitive advantages to position itself and strengthen its branding:

> Rio de Janeiro is musical. Talent we have, creativity we have. In the history of Brazilian music, Rio has a presence. Because it's a route. It's in Rio that things are served to Brazil (RI-7 - Public relations and communications executive / producer).

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[94] a deep-fried dumpling made of corn
[95] *a* very scenic spot in a neighborhood in *Zona Sul* called Urca, where there are a lot of bars and restaurants
[96] A snack that is typically sold on the beach.

7
Cross-case analysis

This chapter answers the first research question: What are the components and dimensions of the live music industry that influence the branding of a city? Then, the chapter uses these components and their dimensions as the criteria to analyze the case studies of Rio de Janeiro and Montreal and achieve the intermediate objectives of this work.

The components of the live music industry were identified based on the field research and the literature review and organized into two dimensions: City Cultural Identity and City Cultural Infrastructure. The proposed framework is illustrated in Figure 36.
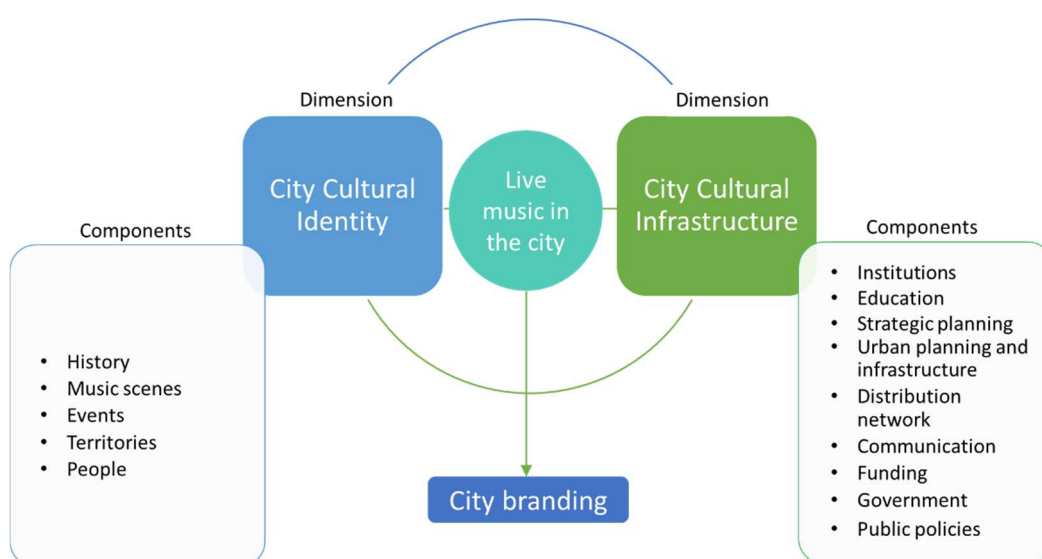
Figure 36: The dimensions and components of "live music in the city."
Source: Elaborated by the author.

Tables 20, 21, 22, and 23 summarize the main findings of the case studies and divides them into different categories according to the live music industry's dimensions and their components. This allows intermediate objectives (1) and (3) of this research to be fulfilled: (1) to describe, compare, and contrast the structures of the live music industries in Rio and Montreal; and (3) to describe the cultural

policies and cultural funding mechanisms at the national, state and municipal levels in Brazil and Canada, focusing on Rio de Janeiro and Montreal. According to Eisenhardt (1989), listing and comparing the similarities and differences between cases can lead to a more sophisticated understanding.

Table 20: Main findings of the case studies – Identity dimension			
Dimension	**Components**	**Rio de Janeiro**	**Montreal**
City Cultural Identity	History	▪ The city grew around Guanabara Bay, a port for travelers of many nationalities. It was the capital of the Portuguese Empire, the capital of Brazil, and the host of several international mega-events. The city's identity was formed from the interaction of Indigenous, European, and African cultures.	▪ Historically, the place has been characterized as a gathering point for people from around the globe. This interchange has been enriched by the presence of French and English cultures and of the cultures of ancient and recent immigrant communities.
	Music Scenes	▪ Music as a cultural identity: Rio is the birthplace of music styles such as *samba*, *bossa nova*, *chorinho*, and *funk carioca*. These styles are recognized as pieces of Rio's cultural heritage by official institutions. ▪ Each musical style has its own scene. ▪ The culture of "*samba* - Carnival" is an element of differentiation of the city. *Samba* is the most popular music genre in Brazil.	▪ The music scene in the city is strongly influenced by the multiculturalism of the city's population. ▪ There is a significant Francophone music scene, and also a prominent Anglophone scene. ▪ The cultural exchange that occurs in the city makes the scene unique. ▪ Symphonic music is also relevant. The city has two major orchestras. ▪ The jazz scene is part of the city's history. Black artists, who were subjected to segregation in the U.S., came to play in Montreal's clubs, contributing to a flourishing jazz scene in the city.

City Cultural Identity			
	Events	▪ Some attempts to have a full calendar of events in Rio throughout the year have been made. However, Carnival, New Year's Eve at Copacabana Beach, and Rock in Rio are currently the only established events in the annual calendar of the city. ▪ Rio de Janeiro's Carnival is considered the "greatest spectacle on Earth," and holds the Guinness World Record for the largest Carnival in the world.	▪ The city is known for its several events and festivals that happen throughout the year according to an annual calendar, especially in the summer. ▪ The main event in the city is the International Jazz Festival.
	Territories	▪ Different areas of the city have their own musical expression. *Funk carioca* was born in the *favelas*, *bossa nova* emerged in *Zona Sul*, *samba* has its own geography, occupying several places in the city. The interviewees' responses highlighted the *Madureira* region. ▪ The city has scenic open spaces that are used as stages. There are many outdoor musical performances and activities throughout the year. ▪ Lapa is a bohemian area of Rio that embraces the plurality of the city's music. It was revitalized due to the work of an organization formed by local businesspeople.	▪ Different cultural manifestations occur at the *Maisons de la Culture (Accès Culture* network) and at smaller local festivals. ▪ The *Quartier des Spectacles*' 2007 project provided funds for the construction of new cultural facilities and of infrastructure to accommodate outdoor events. ▪ *Le Plateau-Mont-Royal* is a *Quartier* known for its vibrant nightlife.

Table 20: Main findings of the case studies – Identity dimension.
Source: Elaborated by the author.

Table 21: Main findings of the case studies – People dimension			
Dimension	**Components**	**Rio de Janeiro**	**Montreal**
City Cultural Identity	People (artists)	▪ The city is a source of inspiration for the artist due to its beauty and contrasts. ▪ The artist is perceived as a "survivor." The "money is in São Paulo," but s/he continues in Rio "in spite of everything" and keeps on working because of "the urge to create."	▪ The city has a large number of musicians. Several factors can explain this influx of artists: the immigration policy, Montreal's positioning as a cultural metropolis and its cultural policies, the excellent music programs at the universities, and the low cost of living (especially when compared to U.S. cities). ▪ The remuneration of musicians needs to be discussed. At the major festivals, local artists can negotiate their fees, but there are too many "pay what you want" events throughout the year.
	People (cultural sector)	▪ Observing the meetings of the creative sector in Rio, the assumption is: there is no government support, and they need to find the solutions themselves. However, there is class unity to compensate for the lack of public policies and public funding.	▪ Observing the meetings of the creative sector in Montreal, the assumption is that the government supports the arts, and that they have public funding. Nevertheless, the creative sector complains about the lack of access to government funding, i.e., how difficult it is to access the funds.
		▪ The interviewees in Brazil have multiple roles, like managing partner, president of an association, and financial director of a union at the same time. They answered all the questions.	▪ The interviewees in Canada had only one well-defined role. They only agreed to answer questions within their areas of expertise.

City Cultural Identity	People (General public)	▪ The city has 6.7 million inhabitants who have lost much of their purchasing power due to successive economic crises. ▪ The public has a strong culture of "occupying the streets" with music and events. ▪ Residents are extremely musical and enjoy the city's music scene. ▪ The public is reluctant to pay; they are used to attending free outdoor events, paying for drinks and not for the music or go to events as a "guest." ▪ Music acts as a bridge between people from different social classes.	▪ Compared to other cities, Montreal has a relatively small market, with approximately 4.2 million inhabitants in urban area and 1.6 million in city area, a limited number of people for many cultural offers. ▪ The public enjoys the city's music scene specially during the summer. In winter, performances at closed venues are considered a matter of "public health" to keep residents happy. ▪ The public is used to attending free events, specially in the summer. The city has many university students with little disposable income. ▪ Music acts as a bridge between people from different cultures, including immigrants.
	People (Tourists)	▪ Music from Rio is an asset, especially samba. Tourists look for "iconic" places that are related to local music. ▪ A hub for national and international tourism, the city has been showing a decrease in the number of visitors even before the COVID-19 crisis.	▪ Music festivals attract many tourists to the city. ▪ There is fierce competition with other cities in Canada and also cities in the U.S.

Table 21: Main findings of the case studies – People dimension
Source: Elaborated by the author.

Table 22: Main findings of the case studies –Infrastructure dimension			
Dimension	**Components**	**Rio de Janeiro**	**Montreal**
City Cultural Infrastructure	Institutions	▪ The fact that Rio was the capital of the Portuguese Empire (from 1808 to 1822) and of Brazil (from 1889 to 1960) led to the creation of several institutions related to education and different sectors of culture, including music. The latter has become an especially important part of the city's history.	▪ The city has established itself as a cultural metropolis through a long process of creating institutions and developing mechanisms that would support the cultural sector.
	Education	▪ The city has a music education network with public and private institutions. The public institutions have problems in the physical infrastructure due to lack of resources, yet they congregate many talented people in research, musical production, and musical training.	▪ The city has an extensive network of music education that attracts students from all over the world.
	Strategic planning	▪ Usually, with each new administration, there is new planning that often does not get implemented, causing instability and lack of continuity.	▪ Cultural development is part of the city's long-term planning, which is reflected in project funding structure and public policies.
	Urban Planning and Infrastructure	▪ The city has the infrastructure to host large events. It annually hosts two major events: New Year's Eve and Carnival. ▪ The lack of public safety is a major issue that affects events and tourism. ▪ Public transportation, although improved, is still insufficient.	▪ The *Quartier des Spectacles* area was created by a collective project through which the city built the outdoor infrastructure to host its numerous festivals. ▪ Montreal is a safe city in a safe country. ▪ The city has a relatively cheap cost of living compared to other cities in the U.S.

City Cultural Infrastructure	Distribution networks	- Rio has a public network of theaters that remain diverse spaces for musicians to experiment. - Different music scenes have different distribution networks. - The city has a strong tradition of occupying public spaces with music. - The survival of the venues is jeopardized by economic crises, the increase in event production costs, and the population's loss of purchasing power.	- The *Accès Culture* network (*Maisons de la Culture*) contributes to developing a larger audience by considering each of the districts' reality. - Each venue has its audience and is geared towards a specific genre of music. - The survival of small and medium-sized music venues is jeopardized by noise complaints and the increase in rent and taxes.
	Communication	Communication about events, which is mainly in Portuguese, is spread across social media platforms and different websites. All of this makes it difficult for those who don't speak the language to find the information they need. For Carnival, the promotion is more consolidated, but only for the "traditional tourist circuit."	Communication about events is spread across social media platforms and different websites. For the major festivals, the promotion is more consolidated.
	Private funding	Each music scene has a different funding model. Companies invest in culture in exchange for tax benefits.	A combination of private and public agents provides funding for multiple music scenes.

Table 22: Main findings of the case studies – Infrastructure dimension.
Source: Elaborated by the author.

Table 23: Main findings of the case studies – Government dimension			
Dimension	Components	Rio de Janeiro	Montreal
City Cultural Infrastructure	Government	▪ There are three levels of government: municipal, state, and federal. The institutions related to culture are organized in secretariats, associated secretariats, and related entities.	▪ There are three levels of government: municipal, provincial, and national. The institutions related to culture are organized in departments, councils, and committees.
	Public funding	▪ There are funding programs at all three levels of government. Most of them are based on tax exemptions. The projects that get vetted by the government become eligible to receive support. The companies then decide which projects to support in exchange for the tax exemption.	▪ The Canadian government, at all three levels, supports culture through various funding programs. The government's participation in supporting the arts is considered one of the key factors that has turned Montreal into a cultural metropolis.
	Public Policies	▪ A change of administration usually represents a dismantling of the projects of the previous administration and the creation of new projects and structures. The public policies related to culture suffer from discontinuous action and a lack of resources.	▪ Montreal's cultural policies have been designed as long-term planning. The planning was conducted through a series of discussions that involved both the public and private sectors.

Table 23: Main findings of the case studies - Government dimension.
Source: Elaborated by the author.

This analysis also achieves intermediate objective number (4): to describe the brand images of the observed cities. The results are summarized in Table 24.

Table 24: Main findings of the case studies Positioning and branding aspects		
City Branding	Positioning	• It is not clear if there is one. Popular songs and sayings reflect the city's "unofficial" positioning: "Wonderful City, the purgatory of beauty and chaos" and "Rio is not for the faint of heart" are some of them.	• Clearly stated positioning: "Montreal, cultural metropolis."
	Branding	• Known as the "Wonderful City," it has an image of being "fun and laid-back." It has been a source of inspiration for countless songs. • First urban cultural landscape inscribed on the World Heritage List (2012). • In 2020, it was named a World Capital of Architecture by UNESCO. • Local brands borrow the city's image to promote themselves, but there is a sense that the city does not use its own assets to distinguish itself as it should. • The tourism office, *Riotur*, plays an important role in the city's brand management.	• Montreal's proposed vision as a cultural city acknowledged that: (a) culture is the basis for Montreal's brand image, (b) Montreal's cultural face is "Francophone and cosmopolitan;" (c) Montreal is committed to being a model of inclusiveness and interculturalism; (d) the art scene of Montreal reflects the cultural mixing and cross-fertilization of its population. • In June 2006, it was designated as a UNESCO City of Design. • The tourism office, *Tourisme Montréal*, plays an important role in the city's brand management.

Table 24: Main findings of the case studies – Positioning and branding aspects.
Source: Elaborated by the author.

Furthermore, the second intermediate objective of this research, which is to identify the strengths and challenges of the analyzed industry in both cities, will be broken down into two questions. The first one is, "What is lacking in order to best capitalize on the live music industry in these cities? and the second one is, "What keeps music alive in these cities?"

7.1.
What is lacking in order to best capitalize on the live music industry in Montreal?

Regarding the "City Cultural Infrastructure" dimension, Montreal's challenge is that the survival of the places where cultural events are held is in jeopardy. For instance, iconic venues in *Le Plateau,* a traditionally bohemian neighborhood with a lively nightlife, were closed due to noise complaints. Several condos are currently

being built in the *Quartier des Spectacles*, an entertainment district that hosts large events and outdoor festivals every year. What will happen if the new residents start complaining about noise? Small and medium-sized venues in Montreal had been closing down due to urban planning issues for a long time and now, with the crisis caused by COVID-19, finding a way to protect the ones that remain has become crucial.

In addition, while there are public and private incentives available, there is a concern about the continuity of these policies. The increase in the number of projects applying for support and the rise in production costs became a matter of concern. Moreover, some events that could be financed mainly through private incentives, since they have commercial purposes, receive a lot of government funding, while smaller events do not receive much support. The following statement illustrates this point:

> It is not appropriate that only some events have access to growth while others that would have a lot of potential do not receive the same attention. If they did, the city would 'explode.' Even in winter, because we would dare more. Those who develop culture with a focus on quality operate in the realm of risk. Those who work thinking in terms of commercial gain are less willing to risk. You have to take risks to test different things (MO-15 – Director, *Productions Nuits d'Afrique*).

Regarding the "Communication" component, the interviewees frequently mentioned that Montreal lacks organized, consolidated, and easily accessible information on events. The same occurs in Rio de Janeiro. Announcements about festivals and other major events can be found on official websites, but the communication about other performances that take place throughout the year is inadequate:

> It's terrible. It's really bad. We used to have 4, I don't know what you would call them in French or Portuguese, but in English, they're called Alt weeklies. They were underground independent newspapers that would come out every week with listings […] none of them exist anymore […]. So yeah, there's no media. There's really very little cultural media (MI-14- Musician, composer, and arranger).

About the "City Cultural Identity" dimension in Montreal, many interviewees also mentioned the issue of the lack of a paying audience for the many concerts in the city. This poses a major threat to the live music industry, especially when combined with the increase in event production costs.

However, the field research indicates that there are valuable consumer segments that are often "forgotten," including teens and middle-aged adults. The over-50s segment mainly attends classical concerts at the *Place des Arts* but is also looking for an active social and nightlife. In addition, youth between the ages of 12 and 18 cannot go to bars to attend concerts, but artists fill large venues like the *Center Bell* thanks to this segment. So, the interviewees talked about the untapped potential of these target markets as an opportunity for return on investment.

In terms of the city's visibility, there is a perception that Montreal's positioning is well established to its residents, but that the city is still not internationally renowned as a cultural metropolis:

> Regarding the music industry, I think it's important to look internationally. We have a lot of this sense of community, but you also have to look outside. If we never go out, if we don't know what is happening out there, we don't grow, and we die artistically. So, I think it's necessary that the big organizations gain more prominence on the international scene (MO-3 - Head of Special Projects, *Orchestre Symphonique de Montréal*).

> There is definitely work to be done in the tourism sector. If Montreal can effectively position itself as a cultural metropolis in terms of the number of venues per square meter, in terms of the *Quartier des Spectacles*, the Symphony Orchestra... If we are able to spread the word about our excellence abroad, we will be able to attract many more people. They will say, 'Yes, I will spend a week in Montreal and attend concerts every day.' But we still don't have the mechanisms in place to do that (MO-6 - *Directeur Général*, *Conseil Québécois de la Musique*).

In spite of the government's efforts to position Montreal as a "cultural metropolis" internationally, the city's image still pales in comparison to that of nearby cities in Canada and the U.S. with worldwide prominence, namely Toronto and New York. Hence, there is still work to be done to raise the visibility of Montreal and its cultural scene to the external public.

7.2.
What is lacking in order to best capitalize on the live music industry in Rio?

In terms of the "City Cultural Infrastructure" dimension, which is definitely the one with the most issues in this case, the lack of strategic planning and the lack of continuity of public policies for the culture stops Rio from reaching its full potential as a music city.

The ineffective interaction between the three levels of government generates a curious dynamic where one level sometimes compensates for the absence or the failure of another one. For example, when the municipal government withheld the funds for Carnival in 2020, the state government stepped in to make up for part of the loss so that the event could still happen. Nevertheless, this kind of uncertainty affects the whole ecosystem.

The coordination between private and public initiatives is also flawed. The live music industry in Rio has a big production chain, but, unlike Montreal, which developed *The Cultural Metropolis 2007-2017 Action Plan* involving both the public and private sectors, it lacks the dialogue between the stakeholders that would help to support it.

Furthermore, the funds allocated to culture are very scarce. The research indicates that culture is not considered a business opportunity or a potential source of revenue, which is why, historically, the *Secretarias da Cultura* are the departments with the smallest budgets.

To make matters worse, the resources that are available are unevenly distributed. Since the funding mechanisms are mostly based on tax exemptions, the decision about what projects to invest in ends up being made by the corporations, and they usually choose to sponsor events that provide the highest level of visibility to their target audience. This means that the projects that usually receive funding are large events which take place in the most populated areas and are organized by established producers. A similar concentration of resources occurs in Montreal.

The research shows that all of these factors make it hard for certain genres to survive. *Choro* is a good example of a genre that originated in Rio, has historical and musical importance, and needs special investment. The genre survives thanks to the choro musicians, who consider the genre essential to their evolution as artists and continue to play choro at small venues despite the poor earnings. The interviewees share the point of view that's expressed in this statement:

> In terms of funding, it is necessary first to increase the amount of money allocated to culture. Second, to better manage these funds by spreading these resources, to have better organizational planning for the various cultural and musical sectors. Look at the musical diversity of Rio de Janeiro! Look at the variety of genres that we have here! The "fashionable" music gets resources, but what about the other genres? (RO-3 - Director of *Sindicato dos Bares e Restaurantes - SindRio*)

Apart from certain genres, small venues and some local events in Rio are also struggling. To stay afloat, they organize crowdfunding campaigns and rely on the donations given by supporters who have a connection with these territories and activities and want art to stay alive.

Furthermore, the business environment as a whole in the city is not favorable. Rio is *"much more a location than a production company. Even the photographs taken here are treated somewhere else"* (RO-11 - Events manager and former Rio street Carnival manager). The producers from other cities who do business in Rio comment that it is a difficult place to work, so they end up hiring local specialists who know how to handle local issues. There is a lot of bureaucracy, and it is difficult to start, run, and maintain a business:

> If we add sports to tourism and culture, it is the biggest GDP in the state, second only to oil and gas. Every time we have a meeting with the governor, we open with this and say, 'We are not here to ask for anything; we are here to gently remind you of the importance that we have for the economy, for culture.' And that we need support, but I am not talking about the money. I am talking about the business environment. It is the bureaucracy, the permits. I want to do a big show on the beach, and there are millions of problems that I will need to solve. Instead of the public institutions cooperating, and asking, 'What do you need?', they are the ones who make you jump through a thousand hoops to make it happen. Come on, is this only good for me? They say: 'It's because you are making a profit.' And the city isn't? When the Rolling Stones played on Copacabana Beach, the whole world watched. Isn't that an advertisement for Rio de Janeiro? (RO-7 - Events and music executive producer)

Music education is also crucial to the survival of the sector, but the public institutions where music is taught receive very little funding. As a result, these facilities are in a state of decay, and there is a severe lack of instruments and teaching materials. Music education contributes to audience formation and development as well. Even if a person who studies music doesn't become a professional, culture and art are so profoundly transformative that they will probably become a fan of different genres and an avid concertgoer. Nevertheless, at this time, the professional orchestras are fostering audience formation more than the schools.

In addition, the "Communication" component is also deficient in Rio, which makes it hard for tourists and locals to stay up to date on things to do in the city throughout the year. The information regarding major events, such as Rock in Rio and Carnival, is readily available on official websites. However, like in Montreal, since the end of the print media that used to consolidate information about events, there hasn't been a reliable source in that regard:

> The difficulty in publicizing events is an issue that people in the industry often discuss. In the old days, you had other vehicles; you had sections in a newspaper, you had very strong T.V. and radio programs, and with fewer options of events, it was easier to communicate. Now, even with those who live in Rio, it is difficult to communicate, and with tourists, it is much more difficult. I think that there is the lack of a publication with credibility (RO-10 - Co-founder, live music platform).

Rio's image is strongly connected to music, but this lack of infrastructure to welcome tourists means that the city misses the opportunity to use its music as an element through which visitors can get to know the place. The following statement illustrates this point:

> Speaking of the combination of music and tourism, I think that there is a lack of better advertised and well-structured tours in which music is the main element. We should have musical performances on these tours, and they could happen during the day as well. Because the city is musical, and it also has to breathe music during the day (RI-8 - Tourist Guide)

Rio de Janeiro is still globally renowned as the city of *samba*, of Carnival, and of beautiful landscapes, but issues related to the dimension of "infrastructure" have been damaging Rio's image. Violence, for example, makes locals and tourists afraid to go out at night and come back late. The lack of safety, combined with the fact that public transportation is inadequate, makes the city's nightlife lose its vitality.

The lack of investment in key areas creates a vicious cycle that results in the decline in tourism revenue. According to Euromonitor International, Rio dropped 6 positions in the international tourism ranking in 2019, when it only received 2.3 million international visitors (I.G., 2019). On the other hand, Montreal welcomed 11.1 million tourists that same year (Tourisme Montréal, 2020), and London and New York attracted 19.5 and 14 million visitors respectively (IG, 2019).

7.3.
After all, what keeps music alive?

When the interviewees from Rio and Montreal were asked about what keeps music alive in their city, interesting results emerged. Montrealers' answers highlighted the importance of the components linked to the dimension of "City Cultural Infrastructure," such as institutions, education, planning, distribution networks, public and private funding, and public policies:

The government supports culture, which is very important (MI-2 - Musician).

In Montreal, we have universities with excellent music programs that make musicians want to come here to study and play (MI-12 - Music journalist).

In Quebec, we have a mix of private and public entities that allows for the funding of a diversity of music. The chemistry between private, sometimes for-profit producers and the government enables the ecosystem to thrive, advance, spread across Quebec and, sometimes, internationally (MO-1 - *Conseiller Stratégique Sénior*, *Tourisme Montréal*).

In Montreal, the shows are accessible to the public through a broad distribution network (MO-15 - *Productions Nuits d'Afrique*).

On the other hand, the interviewees who talked about Rio de Janeiro said that the music stays alive despite the lack of planning, absence of public policies, and other failures regarding the components connected to the "City Cultural Infrastructure" dimension. Conversely, they also said that the "City Cultural Identity" dimension is still strong enough to keep the music alive in Rio:

Rio de Janeiro demands a vein of steel. 'Nerves of steel' is the right term. And at the same time, it's addictive, right? They say that Rio de Janeiro is a *cachaça*[97]. Because the city doesn't give you much, demands a lot from you, and even then, you're here. Because when you go to the beach, it all blows over; when you go on a night out, it all blows over, or when you chat with your friends at a *boteco*[98], it all blows over. So, then, the rough patches that Rio goes through are soothed and forgotten with little moments of pleasure and fun that the city still provides (RO-11 - Events manager and former Rio street Carnival manager).

The music is alive because this city is beautiful; I have never seen anything like it. The city is a song [...]. You want a soundtrack for what is already a music video. You want to hear that. I think that the soul of the Brazilian and of the *carioca* is a musical soul (RI-7 - Public relations and communications executive / producer).

The *carioca* has music running through their veins. Unlike other cities that have more planning, more structured companies, a stronger market, we live in a city that has this vein of culture, art, and music. This is something that sustains music here (RO-6 - Communications agency director).

The research also revealed that the music from Rio is a form of political resistance. The *carioca*[99] takes a stand as a citizen when s/he fights for the right to make music that expresses her/his reality. For instance, *samba* and *funk carioca*, music styles born in Rio, were initially prohibited by the authorities. However,

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[97] Alcoholic drink made in Brazil.
[98] Similar to *botequim,* a dive bar.
[99] A person who was born in Rio or a person who lives in Rio and considers themselves "from Rio."

entire industries and scenes developed around these genres because the artists and the public resisted the censorship.

The fact that the streets of Rio are frequently taken over by music is also a result of this political aspect. Improvised musical performances happen spontaneously in spaces that aren't necessarily meant for them, most of the time without authorization. In the city, it's common to see people getting together and playing their instruments, with little planning.

Especially within a context where resources are already scarce, cutting the funding for specific events can be interpreted as an act of political repression. The fact that the conservative former mayor of Rio withdrew the city hall's financial support to Carnival in 2020 illustrates this argument. But music is so deeply rooted in the city's identity that it persists and continues to be made despite the difficulties. Therefore, the strong relationship of the *carioca* with the city's music is also political:

> I think that the musicality of Rio is resilient. I can't tell you exactly what it is that the artist from Rio de Janeiro lives on. But we have to be thankful for the fact that they still have this source of strength because this is a group that struggles a lot (RO-11 - Events manager and former Rio street Carnival manager).

> I think that the small entrepreneurs are the ones that have more difficulty supporting themselves. They are always fighting, even because of ideology, because they believe that music, culture, art are important to keep the city alive. It is important for us to keep our culture alive, to keep our customs alive so that these things don't get lost. There is also a lot of collective contribution; in Carnival, we have seen this with the *blocos*. People are having a hard time putting on the *blocos*, and there are people who go and contribute so that the *blocos* can happen, the street artists can stay, the bars can maintain their activities. There is an effort for this not to get lost. And as it is very much in the soul of the *carioca*, in our culture, there is a social group that makes an effort for our culture not to die (RI-3 - Digital marketing and advertising professional).

> What keeps *funk* alive is the emotional memory of each person because it was born forbidden. In the '90s, people could report *bailes funk* to the police. *Samba* was also persecuted. It resisted inside people, right? There is no way to take the *funk* out of the *carioca*. *Cariocas* are *funkeiros*; *cariocas* are *sambistas* (RI-12 - Events producer).

The findings analyzed in this section lead to a reflection that can be expressed in the following considerations: How strong must the city's cultural identity be so that live music can survive even without a cultural infrastructure? Is it possible to create a cultural identity if you build infrastructure? These considerations will be further discussed in chapter 8.

8
Discussions

This section answers the two questions that ended the previous chapter. Then, the chapter explains the theoretical model that emerged from the research and presents the theoretical contributions that this study has made to the topic. In addition, the chapter summarizes the practical implications of this study regarding the components of City Cultural Identity and City Cultural Infrastructure.

How strong must the city's cultural identity be so that live music can survive even without a cultural infrastructure? The responses of the interviewees in Rio de Janeiro support the argument that when a city's cultural identity is deeply rooted in music, its music scenes survive in their territories despite the poor infrastructure. Musicians continue to create and play even when they have day jobs to make a living because music is their way of expressing themselves and connecting to the world.

Moreover, the findings indicate that there's a political nature to the connection between Rio's cultural identity and its music. Families and communities in Rio encourage their members to play music as a form of resistance. In this sense, music is not deliberately used to strengthen the city's branding, but it might incidentally do exactly that by influencing the city's identity. As shown in chapter 2, even if city management does not engage in marketing and branding activities, people make associations upon hearing the city's name (Kotler and Gertner, 2011). The city's music scenes may affect city branding because they feed the city's cultural identity, yet a question that remains unanswered is how long live music can survive in a place with poor infrastructure.

Furthermore, is it possible to create a cultural identity if you build infrastructure? According to the findings, the answer is yes; it is possible to attract artists, residents, and investors that, over time, can influence the cultural identity of the city. Montreal has built an infrastructure that has attracted artists and immigrants from all over the world who have given the city a unique multicultural identity. More recently, in Brazil, São Paulo has been allocating more funds to Carnival to

attract visitors and also encourage its residents to stay in the city during the holiday, as many used to travel to other places with more traditional Carnival celebrations.

However, one must be careful with the "excess" of infrastructure, which can ruin the essence of local culture by transforming it into something that's "just for tourists." It is important not to commodify culture by trying to attract tourists with fabricated scenes.

Besides, what is not authentic or uniquely linked to a place can easily be replicated by another city, so it does not constitute an element of differentiation. For example, internationally franchised music festivals like Tomorrowland and Lollapalooza have a commercial nature and their own branding, so their licensed events can be produced in any country. On the other hand, Rio de Janeiro's Carnival, as long as its authenticity is preserved, will hardly be replicated anywhere else in the country or in the world.

8.1.
Towards a new theoretical model?

In light of the literature review and the case study research conducted for this thesis, this section answers the second research question: how can a city articulate its components and dimensions in order to foster the development of its live music industry and strengthen its branding?

The components and dimensions of the live music industry that influence the branding of a city were addressed in the cross-case analysis. The key concepts related to the research were described in chapter 2, and the theoretical foundation for the conceptual framework was presented in chapter 3.

The synthesis of the research findings is presented in a theoretical model that explains how live music influences a city's brand (Figure 37). This model is based on the research on Rio and Montreal, but it proposes a structure that could be applied to other cities.
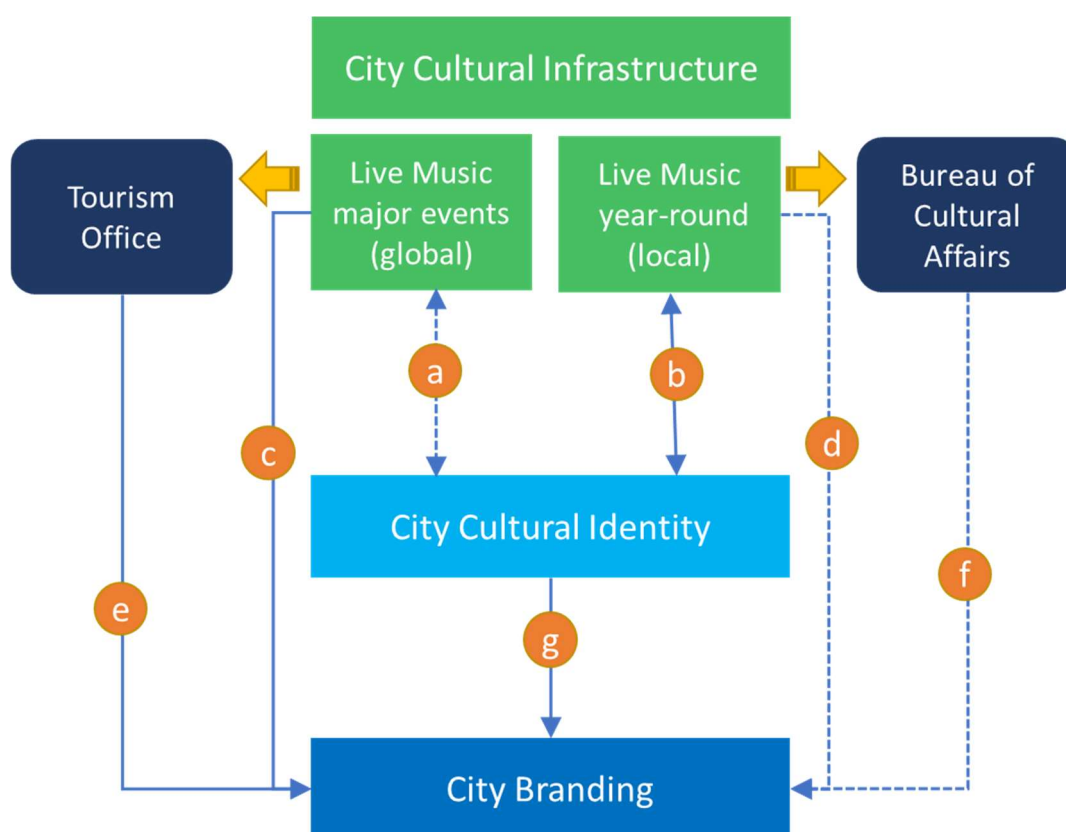
Figure 37: Theoretical model that explains how live music influences a city's brand.
Source: Elaborated by the author.

Dashed blue arrows indicate a minor influence, and solid blue arrows illustrate a major influence. Blue arrowheads show the direction in which influence is exerted: bidirectional arrows indicate mutual influence, and unidirectional ones represent a unilateral influence. Yellow arrows connect the elements of the <<City Cultural Infrastructure>> to the kind of entity that they would be under. In addition, letters are used as labels to identify the relationships the model represents.

The model proposes the breakdown of the <<City Cultural Infrastructure>> into two parts: <<Live Music - major events>>, which would be the live music infrastructure for major events in the city, and <<Live Music year-round>>, which would be the live music infrastructure for the smaller events that occur throughout the year. In Rio, the latter would encompass the live music events that happen between Carnivals, and in Montreal, it would consist of the live music events between festivals.

According to the model, the relation between the kind of infrastructure and the entity it would be under would be determined by the infrastructure's target audience. In Rio, there is a dispute over what the responsibilities of the Tourism

Office and the Bureau of Cultural Affairs should be. In Brazil, at the federal level, the fact that the Secretariat of Culture is currently subordinated to the Ministry of Tourism sparks heated discussions. In Montreal, since there is a fair amount of communication and collaboration among the levels, this tension is not apparent.

The model suggests the infrastructure of <<Live Music - major events>> be under the <<Tourism Office>> because this type of structure would be geared towards attracting the external public. Although many (but not all) locals enjoy major events, the main purpose of these events is to attract visitors to the city. The importance and economic impact of major events have already been discussed in previous chapters.

Furthermore, this model suggests the infrastructure of <<Live Music year-round>> be under the <<Bureau of Cultural Affairs>>[100], since this kind of infrastructure would be geared towards the local population. However interesting these events may be to international tourists, the goal of this type of infrastructure is to foster local culture. The economic impact of the local music scene on the city has also been previously discussed.

Within this model, arrow **"a,"** which connects <<Live Music - major events>> to <<City Cultural Identity>>, is bidirectional and dashed. It is bidirectional because the <<City Cultural Identity>> can influence the decisions regarding the style of music that is featured at events. However, the dashed arrow indicates a possibility of influence but not a certainty; there are popular events in the city that draw large crowds but do not necessarily feature local music. The arrow is also dashed because the research indicates that major events have a strong influence on city branding but a comparatively weaker influence on the city's cultural identity.

Arrow **"b,"** which connects <<Live Music year-round>> to the <<City Cultural Identity>>, is also bidirectional but unlike arrow **"a,"** it is solid. It is solid because, according to the research, it is what happens between Carnivals and festivals that truly nourishes the <<City Cultural Identity>>. This is especially evident in the case of Rio de Janeiro, whose local scenes still fuel the city's musical identity despite the many issues related to the cultural infrastructure dimension.

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[100] Each city has a different name for its Bureau of Cultural Affairs: in Rio de Janeiro, it is called *Secretaria Municipal de Cultura /* Municipal Secretariat of Culture, and in Montreal, it is called *Conseil des Arts de Montréal /* Montreal Arts Council.

These scenes are especially strong and present in their territories of origin. This arrow is bidirectional because a great part of the local scene revolves around genres that are connected to the city's cultural identity.

Arrow **"g,"** which connects the <<City Cultural Identity>> to <<City Branding>>, is unidirectional and solid because city branding should be shaped by the city's cultural identity. This would ensure that the city's branding strategies would convey the city's authentic elements of differentiation to the target audience. Within a context of international competition, this would help the city stand out.

Arrow **"c,"** which refers to the connection between <<Live Music - major events>> and <<City Branding>>, is unidirectional and solid. It is solid because the results of the research indicate that big events have a stronger impact on <<City Branding>> than local events do, since major events have more visibility to external audiences and attract international tourists. However, it is known that tourists who come to the city throughout the year also seek out the local scenes to experience live music in the city.

Arrow **"d,"** which represents the connection between <<Live Music year-round>> and <<City Branding>>, is unidirectional and dashed. It is dashed because the year-round scenes are restricted to places that are usually only known to locals, so they do not necessarily attract international visitors and investments. Therefore, the impact of <<Live Music year-round>> on <<City Branding>> is comparatively weaker.

Arrow "e," which illustrates the influence of the <<Tourism Office>> on <<City Branding>>, is unidirectional and solid. The case studies of the two cities explained the key role that Tourisme Montréal and Riotur have in the branding of the cities (sections 5.4 and 6.4, respectively).

Arrow "f," which refers to the influence of the <<Bureau of Cultural Affairs>> on <<City Branding>>, is unidirectional and dashed. According to the findings, the influence of this institution on city branding is weaker compared to that of the Tourism Office.

8.2.
Research Implications

8.2.1.
Theoretical implications

The objective of this research was to deepen the understanding of the components and dimensions of the live music industry that influence the branding of a city. This research complements previous studies in the field of cultural branding, a branch of place branding theory that studies the effects of cultural and entertainment branding on cities.

Additionally, the study investigated how a city can articulate these components and dimensions in order to foster the development of its live music industry and strengthen its branding by proposing a theoretical model. Regarding the theoretical implications, the incremental contributions are presented in Table 25.

Table 25: Related Literature and the Incremental Contributions of this Study				
Key Issue	**Description of issue**	**Main findings - literature review**	**Some key publications**	**Incremental Contribution**
Cultural branding	The brand of a place is strongly affected by its culture and cultural goods.	Culture is essential for a city because it sharpens its image, strengthens its identity, and contributes to local economic development. In times of intense competition, a city's identity is especially important, and apart from the city's landscape, the arts are the only local asset that provides an element of differentiation.	▪ Acharya and Rahman (2016) ▪ Kavaratzis (2005) ▪ Kunzmann (2004) ▪ Zenker et al. (2017)	The study contributes to this literature by studying the components and dimensions of live music and its dynamics. The study suggests that if the city's cultural identity is strong, the city's music could survive in its territories despite poor infrastructure. Small live music events don't influence city branding directly, since they don't attract visitors or investments because they're restricted to places that are usually only known to locals. But when music is deeply rooted in the city's identity, the lack of structure does not prevent artists from creating.
The importance of music for city branding	Music can have different roles in city branding.	Music can contribute to the "pulse of a city," that is, how exciting people think a city is. The diversity of music production may represent an essential component of a city's identity, which in turn affects city branding. A city can act as a cluster for the music production of a particular genre, contributing to spatial identities. A city can also represent a musical heritage and a corresponding identity, especially in the case of "music cities."	▪ Anholt (2006) ▪ Oakes and Warnaby (2011) ▪ Rajaobelina et al. (2019)	The study adds the perspective that music can be the exercise of the political element of citizenship. The residents of a city stand as citizens when they fight for the right to make music that expresses their reality.

Key Issue	Description of issue	Main findings - literature review	Some key publications	Incremental Contribution
The conceptual framework for cultural industries in cities	The dynamics and production chains of the cultural industries	The production chain is composed of large and small establishments, agents and suppliers, the local and international labor market, and the institutional environment. The cultural production chain can be divided into five interrelated stages: beginning, production, circulation, delivering, and audiences.	▪ Scott and Leriche (2005) ▪ Evans (2001)	This research contributes to the literature by proposing a theoretical model that explains how live music influences a city's brand.
The infrastructure of live music in a city	The music ecosystem and the infrastructure of a music city	The main components of the music ecosystem are education, community engagement, governance, and media. The existence of a bureau of cultural affairs and a music office or taskforce is essential to music cities. The list of elements of music cities also includes history, branding, music and cultural tourism, and multi-level government support. Music cities also have nightlife and night mayors, music spaces, music-related businesses and institutions. Last but not least, the artists and the audience are always a part of music cities as well.	▪ Sound Diplomacy (s/d) ▪ IFPI and Music Canada (s/d)	This research contributes to the literature by proposing a theoretical model that explains how live music influences a city's brand.

Key Issue	Description of issue	Main findings - literature review	Some key publications	Incremental Contribution
Cities have different histories and meanings for different stakeholders and influencers.	City brands must consider the heterogeneity of different audiences, which makes finding a common core of associations a challenge.	City branding has holistic aspects where communication and the city's physical elements are associated. It is recommended that the music city brand be developed with the involvement of tourism experts and in conjunction with the local music community in order to ensure its authenticity.	▪ Clegg and Kornberger (2010) ▪ Cresswell and Hoskins (2008) ▪ IFPI and Music Canada (s/d) ▪ Kavaratzis and Hatch (2013) ▪ Therkelsen et al. (2010)	This research proposes a new theoretical model that divides the city's cultural infrastructure for live music into two parts: (a) live music infrastructure for major events, which aims to attract visitors and would be under the Tourism Office; and (2) live music year-round, which is geared towards the local population and would be under the Bureau of Cultural Affairs.

Table 25: Theoretical Contributions - Incremental Contributions of this Study.
Source: Elaborated by the author.

8.2.2.
Practical Implications

The profound impact of live music on cities begs the question of what can be done to protect and promote the live music industry. The remainder of this chapter will summarize the main findings of this study about the importance of public policies, tourism, urban planning and infrastructure, music education, communication on live events, and funding. It will also touch on the relevance of the city's business environment, musical heritage, and live music distribution networks.

This section intends to provide information for (i) professionals in the music industry; (ii) political leaders and government officials involved in economic and/or cultural development, and (iii) tourism and business leaders looking for ways to enhance local economies through culture.

8.2.2.1.
Public Policies

Regarding the cultural public policies that apply to live music events, the most relevant findings in this study are the following:

(1) Ensuring the continuity of the programs is key. The management of culture is a long-term process that yields results over time. Political instability, the lack of financial resources, and the lack of systematic information to track the progress of the programs are issues that can hinder the continuity of initiatives.

Rio de Janeiro's case study shows that the lack of long-term planning is a great challenge in managing culture in Brazil. The country has projects that have not yet been fully implemented and programs that have been abandoned that could cover several important aspects of culture management. Some examples are *Cultura Viva*, *Mais Cultura*, the National System of Information and Cultural Indicators, and the Cultural and Artistic Investment Funds.

Meanwhile, with the participation of a variety of stakeholders, Montreal developed its *Cultural Metropolis – 2007–2017 Action Plan*, whose focus was to accelerate the implementation of a shared vision for the city. In 2012, a new meeting was held to discuss the accomplishments of the plan and outline possible adjustments. In 2017, the digital revolution made it necessary to review the

mechanisms that were in place, so the 2017-2022 Cultural Development Policy was introduced. As a result of this planning, projects such as the *Quartier des Spectacles* and the *Accès Culture* network have fostered the city's live music industry. This illustrates the relevance of long-term planning and the importance of inviting stakeholders to participate in the process of managing culture.

(2) Establishing a more inclusive process is vital. For example, in Montreal, the 2007-2017 Action plan and the subsequent revisions to it were made with the participation of *Ville de Montréal*, *Culture Montréal*, Montrealers from the cultural and business sectors, the Board of Trade of Metropolitan Montreal and the state and federal governments. This is a good example to follow. Making the process more inclusive by engaging artists, producers, managers, civil society, and other agents in a constant dialogue may be one of the keys to the continuity of the programs.

(3) Cultural policies should take into account the diversity of audiences. Cultural policies should valorize and cater to the different cultural manifestations from all the territories of a city. But first, the government needs to understand the value of cultural manifestations and of diversity itself.

There's a wide range of public decisions that could improve local development, especially if the characteristics and specific needs of each territory are taken into account. So, it is necessary for those who formulate policies to listen to the people who work with live music in different parts of the city and understand the obstacles they face.

A closer collaboration with the academic community can also be a useful way to learn about the challenges of managing the live music industry. The findings of the studies that academics conduct could support the public management of the researched areas.

8.2.2.2.
Tourism

This study has shown how music cities benefit from having a remarkable music heritage. Strong music scenes can be a tourism argument because they are an element of differentiation, since they can't be replicated by other cities.

The research indicates that major live music events have a direct impact on tourism because they attract visitors to the city. The local scene nourishes the city's cultural identity, which in turn influences city branding. The city's brand affects the

perception that potential visitors have of the place, so the local scene does have an impact on tourism, but in an incidental way.

The new theoretical model presented in this study suggests the breakdown of the city cultural infrastructure for live music into two parts: a live music infrastructure geared towards major events and a live music infrastructure geared towards what happens year-round, outside of major events.

According to the model, the live music infrastructure geared towards major events would be run by the city's Tourism Office. These events would aim to boost the local economy by attracting investments and people to the city, as discussed in chapter 2. On the other hand, the live music infrastructure for local events that happen throughout the year would be run by the local Bureau of Cultural Affairs. These local events are thoroughly enjoyed by international tourists as well, but they involve local businesses and are mostly geared towards the local population. The city's Tourism Office and the local Bureau of Cultural Affairs would work together to keep major events authentically connected to the local culture of the place. This way, these events would remain an element of differentiation of the city.

However, the local scenes and the events that happen throughout the year have the potential to become more important for tourism. Moreover, domestic tourism tends to increase in the coming years because of the travel restrictions caused by the COVID-19 pandemic.

The impact of a city's local scenes on tourism would be maximized if the city created a thematic itinerary for each of its music scenes. This is a suggestion that came from the field research in Rio. For example, there would be a route for *bossa nova*, one for *samba*, and so on, and these itineraries would allow tourists to explore the city through its musical heritage sites.

8.2.2.3.
Distribution networks

The research has shown that, to protect the live music industry, cities must also protect their small and medium-sized venues. According to the study, this has been a challenge both in Montreal and in Rio de Janeiro because of poor urban planning and rising operating costs. The gentrification process and the lack of specific legislation have also posed obstacles to the goal of safeguarding smaller venues. Now that this objective has become even more difficult to achieve because

of the COVID-19 pandemic, several cities in the world are debating the issue. So, the suggestion would be for cities to join this collaborative global network that discusses best practices and apply these principles locally.

It's important to protect smaller venues because they can be more authentic and less "predatory" than bigger venues. Smaller venues can keep local scenes alive by featuring up-and-coming artists and including genres with smaller audiences in their programming. These venues, which are located in different parts of the city, can make music events more accessible and relevant to the population of different territories. Local venues are especially relevant now because of the pandemic restrictions regarding the circulation of people and also event capacity.

Furthermore, according to the findings, the venues that are part of the public distribution networks should also be protected because they promote the inclusion of the local population and provide a space for musicians to experiment. So, initiatives like Rio de Janeiro's public network of venues and Montreal's *Accès Culture* network (*Maisons de la Culture*) should be continued in spite of the difficulty that the public sector faces in maintaining the venues that are part of these public networks.

8.2.2.4.
The city's musical heritage

The protection of the live music industry of a city and the preservation of its musical heritage go hand in hand. For musicians to be able to "stand on the shoulders of giants," the history of the music in the city needs to be kept alive. So, musical heritage influences music composition, production, consumption and every other aspect involved in a city's music scenes. Since the heritage of a place influences its musicians, it also influences its music industry.

Therefore, allocating resources into preserving the musical heritage of a city pays dividends in more ways than one, and there are many kinds of investments that could be made in that regard.

Grants should prioritize support for initiatives that focus on the preservation and valorization of the city's musical heritage through education. Music education shapes the next generation of musicians and music fans, so it is vital to keep music alive. The importance of music education will be further explored in subsection 8.2.2.7.

Furthermore, grants should also prioritize support for projects that take into account the specificities of the music heritage of the different territories in the city. So, it would behoove cultural stakeholders to collaborate with academics who study the history of the territories of the city. This knowledge about the multiple facets of the city's musical heritage could inform future action plans. The different funding mechanisms will be explored in greater depth in subsection 8.2.2.9.

The study has shown what can happen if a city's heritage is neglected. Montreal preserves its heritage when the *Quartier des Spectacles* lights up in red, which is a nod to the past, but also ignores its heritage by allowing iconic spaces to be closed due to the lack of urban planning and legislation. In a similar way, Rio de Janeiro's heritage is preserved when the Institute of the National Historical and Artistic Heritage recognizes the city's music as an asset. However, Rio also ignores its history when the lack of investment puts the preservation of Rio's musical heritage in jeopardy.

A city's musical heritage has cultural and also monetary value, since it can bring revenue to a city. A city can promote its live music industry and attract more tourists by highlighting its musical heritage in its official communication material. After all, a city's musical heritage is part of its identity, which in turn impacts city branding. So, cities should use their musical heritage and music scenes as elements of differentiation in their positioning. Music industry professionals, tourism officials, and business leaders looking for ways to boost local economies through culture should invest in live music events that are connected to the local heritage.

8.2.2.5.
The business environment

To protect its live music industry, a city needs to focus on providing an environment where the business can not only survive, but thrive. Each city has to overcome a different set of challenges to accomplish this goal.

As previously stated, the live music industry depends on small and medium-sized venues, so they need to be protected. This is an issue faced by several cities in the world, and with the crisis caused by COVID-19, it has become critical. Joining the conversation promoted by organizations that discuss the future of these venues is a way to learn how to safeguard these spaces.

Montreal needs to pass city planning legislation so that no more iconic venues are closed due to noise complaints. This has become even more important now that the crisis caused by the COVID-19 pandemic has threatened the existence of smaller venues. *La Vitrola* and *2 Pierrots,* for instance, were permanently closed.

In Rio de Janeiro, life before the pandemic was already hard for small and medium business owners and also for musicians. Venues have been closing down over time due to consecutive financial crises, so musicians face a chronic lack of places to perform and also struggle to make a living because of the reduced purchasing power of the local population. Because of all of this, it's becoming increasingly common for international bands to skip Rio de Janeiro when they tour in Brazil.

However, the research shows that musicians are usually poorly paid when performing at small venues and bars, so the presence of public distribution networks is essential. Some privately-owned upscale places have a cover charge, yet there is no minimum guaranteed fee for the musician. On the other hand, public distribution networks, such as the *Maisons de la Culture* in Montreal and the government-owned theaters and venues in Rio, are considered initiatives that pay musicians more and allow space for musical experimentation and innovation.

But for the live music industry of a city to thrive, the government must first understand the enormous cultural and economic benefits that live music brings to a place. In Brazil, the lack of investment in culture and the amount of bureaucracy that music entrepreneurs face when trying to put events together, which was mentioned by the interviewees, indicate that there's still a lot of work to be done to change the perspective of public authorities in Brazil in that sense.

8.2.2.6.
Urban planning and infrastructure for live music

The research also highlighted the importance of a low cost of living in the city for artists and workers in the cultural sector. Cities that allow people to dedicate themselves to their creative endeavors without having to work a day job to make ends meet attract artists and other qualified professionals. This aspect was often mentioned by Montrealers in their interviews. Montreal is a city that has attracted many qualified people because of the infrastructure and public policies developed

by the local government. On the other hand, artists are fleeing Rio de Janeiro because of the high cost of living and low remuneration.

The research also showed that the success of a city's live music industry depends on whether or not the city has a reliable public transportation system and a strong public safety infrastructure in place. Montreal is a safe city, with an efficient public transportation system and an interconnected underground network that allows people to circulate more comfortably in the colder months. In Rio de Janeiro, according to the interviewees, the safety issue keeps a lot of people from leaving their homes to attend events at night. In this case, it would behoove the live music entrepreneurs to put events together with the local audience in mind so that people wouldn't have to travel very far to attend. It would also be a good idea for venues to consider hosting daytime or afternoon events.

8.2.2.7.
Music education

The valorization of music starts with music education, so it should be included in the curricula of all public and private schools. Music education creates career musicians and also fans who will constantly replenish the local scene in the future. Musical training also enhances many life skills such as concentration, cooperation, and discipline, so it is a profoundly transformative experience.

Moreover, music education can also keep the city's musical heritage alive. Apart from teaching students how to play an instrument, music education can also impart knowledge on the musical history of a city or country. Incorporating the musical heritage element into music education is especially important to ensure the preservation of genres like classical music and *choro*, which are considered essential to the training of musicians.

8.2.2.8.
Communication

In order for a city's music industry to thrive, there needs to be an effective way to publicize events to residents and tourists. However, this has been a challenge in many parts of the world since the end of the print media that used to publish the list of upcoming events in the cities.

The official websites of large events and festivals usually have all the necessary information. However, the news about events that take place throughout the year is usually spread across several websites and social media platforms, so there is a lack of a reliable source that consolidates information.

There should be a collaboration between the public and private sectors to offer this kind of information to both locals and visitors. The fact that the local scenes in many cities have no specific way to announce their events to the public undermines the music industry's potential for growth. This lack of communication also makes it really difficult for those who are visiting a city for the first time to find authentic events to attend, especially if they don't speak the language. Effective communication can also help a city use its music scenes to strengthen its branding.

8.2.2.9.
Funding

This research does not intend to give a definitive answer to the complex question of how to structure the funding system for the live music industry in order to maximize the business' potential for sustainable growth. However, the findings do point to some possibilities of courses of action.

In Montreal, a combination of private and public agents provides funding for multiple music scenes. The Canadian government, on all three levels, supports culture through various funding programs. However, the music industry has had many problems getting resources on a regular basis. Operating costs and the volume of grant requests have increased over the years. With the pandemic, the industry is struggling more than ever.

Meanwhile, in Rio, the problem with funding precedes the pandemic. The public funds for culture have always been insufficient and unevenly distributed, which indicates that the government does not recognize the transformative power of music and art in general. Cultural production in Brazil relies heavily on incentive laws that are based on tax exemptions. Consequently, the decision of where to invest is made by the companies, which have their own agendas regarding the desired visibility and target audience.

Because of all of this, the live music sector has become increasingly dependent on sponsorships. The rise of the production costs of concerts, the

consecutive global financial crises, and the decrease in the public's purchasing power are some of the factors that explain this dependence.

Given this scenario and the research findings, the suggestions that this study makes are as follows:

(1) Considering the scarcity of resources, public funding should prioritize support for music education, year-round live music events, and the preservation of the city's heritage. According to the research, these three elements are interconnected and have a great impact on the city's cultural identity. In addition, the city's competitive advantage comes from its unique forms of cultural expression, which should be protected by the city's Bureau of Cultural Affairs.

In the proposed theoretical model, the infrastructure for major events, which are geared towards a global audience, would be managed by the Tourism Office. Since these events have a commercial nature and a large audience, they will still be covered even if they don't receive public funding because companies will certainly want to keep sponsoring them to get visibility for their brands.

However, large events related to local culture, such as Carnival, need special attention. Even though these events only last a few days at most, it takes a year to prepare for them, so they need ongoing funding throughout the year. These events attract domestic and international visitors, but most importantly, they are part of city's identity and have a very strong cultural component, so their authenticity needs to be preserved.

(2) The distribution of resources should be more equitable and inclusive. Distributing resources in this way would be a step towards preserving the cultural manifestations of different territories and fostering cultural diversity. The funding mechanisms also need to be flexible enough to be able to cater to the specific needs of the different scenes. For example, each cultural manifestation related to *samba*-Carnival has its own productive chain and its own funding system. This kind of planning would require a deep understanding of how each scene works, so a collaboration between the tourism and cultural infrastructures would be very beneficial.

In Brazil, funding in the form of grants (*Editais*) was praised by the interviewees. These grants can be given by the government, or by public or private companies. According to the statements, the grant amounts are somewhat small, but the grants are considered inclusive because they cover many regions and support

different kinds of musical manifestations. The grant distribution system that Montreal has in place was also praised by the interviewees. Therefore, it should be continued.

Moreover, it is foolhardy to leave the decision of which cultural events to invest in up to the corporations. They have their own agendas regarding the visibility they want their brands to achieve and the target audience they want to reach, so their plans might not take the preservation of a city's cultural heritage into account.

(3) There should be free training programs for cultural entrepreneurs. Interviewees from Montreal and Rio de Janeiro commented on how difficult it is to access public funding. So, there should be training programs that teach cultural entrepreneurs how the funding mechanisms that are in place work, how to apply for the grants that their project is eligible for, and how to prepare expense reports if their project is selected.

Since one of the recurring complaints is that the same producers and kinds of projects keep getting all the funding, this would be a step towards leveling the playing field.

(4) The data regarding project results need to be tracked. Having an information database is one of the keys to being able to track and evaluate the development and results of previous projects. In addition, it would behoove culture managers to collaborate with the academic community when determining the criteria through which the effectiveness of the projects can be assessed. Each territory has different needs and specific challenges, so the results of studies could support the public management of the researched areas. The information on this database would be invaluable in terms of the continuity of the initiatives and effective allocation of resources.

9
Conclusion

This thesis investigated the role of the live music industry in building a city's brand. The project analyzed the components and dimensions of the live music industry and also showed how a city can articulate them in order to foster the development of its live music industry and strengthen its brand. This multiple case study was conducted in Montréal and Rio de Janeiro, cities with strong and long-standing traditions of live music. The results were presented in individual case studies for each city and a cross-case analysis that compares and contrasts the two cities.

The discussion section presents the theoretical model that explains how live music influences a city's brand. The model proposes the breakdown of the city cultural infrastructure into two parts: a live music infrastructure geared towards major events, and a live music infrastructure geared towards what happens year-round, outside of major events. It is argued that major events have a strong influence on city branding, so the infrastructure that supports them should be managed by the city's Tourism Office to boost the local economy and attract investments and people to the city. However, it is what happens throughout the year that nourishes the city's cultural identity, which in turn has a strong influence on the city's brand. That is why the Bureau of Cultural Affairs should run the infrastructure that supports the year-round music scene, as it is geared towards local businesses and the local population. The study also highlights that the Tourism Office and Bureau of Cultural Affairs should work together to keep city branding authentic, since what is not uniquely linked to a place can easily replicated by another city and therefore can't be considered an element of differentiation.

Regarding its theoretical implications, the study contributes to the field of cultural branding, a branch of place branding theory that studies the effects of cultural and entertainment branding on the physical, economic, and social environments of cities. The findings suggest that if a city's cultural identity is strong, the city's music could survive in its territories despite poor infrastructure.

Small live music events don't influence city branding directly, since they don't attract visitors or investments because they're restricted to places that are usually only known to locals. Yet when music is deeply rooted in the city's identity, it continues to persist and be produced despite the difficulties. The study also indicates that music can be a form of political resistance. The residents of a city take a stand as citizens when they fight for the right to make music that expresses their reality.

With respect to the practical implications of the study, the research revealed that, in order for a city to be able to use its music scenes to attract visitors, the communication on events needs to be more effective. Since the end of the print media that used to publish lists of upcoming events, there is a lack of a reliable source that consolidates information, especially about events that take place throughout the year.

In addition, the study stressed the importance of the continuity of the public policies for culture and showed that one of the ways to achieve it would be to make the process of managing culture more inclusive. Cultural policies should take into account the diversity of audiences, therefore understanding, valorizing, and catering to the cultural manifestations of different territories.

The research also highlighted that small and medium-sized venues and also public distribution networks should be preserved. The findings revealed that public distribution networks consider the particularities of each region, make art accessible to the local population, and provide a space for musicians to experiment. The study also showed that local events can be more authentic and inclusive of the local population than big events. However, protecting small and medium-sized venues, even the iconic and historic ones, has been a challenge for several cities around the world. Therefore, it is valuable for city managers to join collaborative networks that discuss possible solutions.

Furthermore, the study argued that music industry professionals, tourism officials, and business leaders looking for ways to boost local economies through culture should invest in live music events that are connected to the local heritage. A city's musical heritage can also be kept alive through music education, which creates the career musicians and fans who will constantly replenish the local scene in the future. Public leaders should recognize the economic benefits that live music brings to the city by investing in music education and also by removing the

bureaucratic hurdles that music entrepreneurs have to tackle when organizing events.

Regarding urban planning, the research indicates that the cost of living in the city is critical for artists and workers in the cultural sector. In addition, a reliable public transportation system and a strong public safety infrastructure play an important role in boosting a city's nightlife and live music industry as a whole.

In addition, this research posits that public funding should prioritize support for education and heritage and concentrate its efforts on the local live music events that happen year-round. Public funding is one of the most challenging issues for the cultural sector because of the scarcity of resources. Since the findings indicate that the city's cultural identity is fueled by the events that happen throughout the year, these musical expressions are considered a cultural asset and should be protected. Without them, the city would lose its unique and distinctive characteristics.

It is also necessary to work towards a more equitable and inclusive distribution of resources. Providing training to cultural entrepreneurs and artists on how the incentive mechanisms that are in place work would be a good step in that direction. Another one would be to track and measure the results of the programs, which would facilitate the continuity of the projects. The findings of the studies that academics conduct in many territories could also support the management of the researched areas.

9.1.
Limitations

Although this study produced insightful results and provided theoretical and practical contributions, there are inherent limitations to every method. In case studies, the limitations that are considered most relevant are validation, reliability, and generalization (Remenyi et al., 1998).

Regarding validation, the main concern is about whether or not the researcher had enough access to knowledge and the meaning of the research object. The primary data collection process for this investigation included the collection of interviews, direct observations, and archival data. The interviewees were considered to be representative of all the individuals in their respective; however, the data gathered from these interviews cannot be thought to be generalizable in the field or to the population of each city as a whole.

The interviewees for this study were representative of the categories of place branding internal stakeholders proposed by Kotsi et al. (2018): citizens, residents, representatives of organizations of the private and public sectors, and the media, all involved in some way with the city's live music industry. Visitors were not approached. Therefore, the perspective of this work provides an internal, not an external, view of the cities studied.

The observed events are also representative of what happens in each city, so the researcher attended as many of them as she could and made sure that they would be as varied as possible. The selection of events for direct observation was made according to whether or not they would take place within the time frame of the field research in each city. The direct observation of events in Rio de Janeiro was interrupted because of the COVID-19 pandemic. However, the researcher's previous experience with the live music scene in Rio de Janeiro somewhat mitigated this impediment.

Although this research focuses on the last two years, the archival research process included older documents for a better understanding of the history, development of public policies, and urban planning of the observed cities. Archival materials were collected and analyzed in a systematic manner, but the data in many documents were not incorporated into the study itself. Consequently, the analyses made and the conclusions reached in this study can be thought to be applicable primarily to this particular set of data. However, some suggestions regarding the applicability of the study to other cities can be found in the discussions chapter.

As far as reliability goes, the main concern is whether or not the study can be replicated (Remenyi et al., 1998, p. 115). In researches that observe cities, the evolution of the understanding of the phenomenon is inherent. Similar observations, if made on different occasions, can generate different results, and this is why the researcher must keep a record of their research decisions and justifications. In the case of this study, NVivo software was used to assist in this process. All qualitative data were saved, coded, and refined with the use of several queries and matrices on NVivo.

Regarding generalization, case studies must be generalizable to theoretical propositions, not to populations or universes (Yin, 2014). According to Eisenhardt (1989), attempts to reconcile evidence across cases, types of data, and between cases and literature increase the likelihood of creative reframing into a new theoretical vision. Moreover, in Eisenhardt's approach, "replication is central": "without replication across cases, the researcher is left with just a particular story."

(Gehman et al., 2018, p. 297) The author argues that if a theory describes an idiosyncratic phenomenon, the theorist will not be able to raise the level of generality of the theory. In the case of this research, as argued in chapter 2, cities are using their cultural industry as an element of differentiation, so the applicability of the proposed model can be tested in other cities.

In the article written by Gehman et al. (2018, p. 287), Eisenhart stated that "theory building from cases is centered on the theory that is testable, generalizable, logically coherent, and empirically valid. It's particularly useful for answering 'how' questions." The author adds that the method is particularly suitable "in situations with hard-to-measure constructs" and mentions "identity" as an example of a "very hard construct to measure reliably using surveys." (Eisenhart in Gehman et al., 2018, p. 287). Since the main objective of this research is to propose a theoretical model that explains how live music influences a city's brand, the method proposed by the author proved adequate to the objectives of this research.

9.2.
Future studies

Further research is needed to test the applicability and practical value of the proposed theoretical model. Additionally, considering that the COVID-19 pandemic caused a disruption in the live music industry and interrupted the direct observation of events, it would be interesting to continue the research sometime after live events resume.

Future studies could test the applicability of this model and also expand upon this research in many ways. For instance, future research might aim to investigate cities that are already considered "music cities" and compare and contrast their dynamics with those of the cities that were observed in this research. Future studies could also incorporate other forms of culture that affect the branding of cities, such as theater, dance, and gastronomy, into the model to improve it. The idea that these could be ongoing projects is in line with Eisenhardt's approach since, according to the author, "replication is central" (Gehman et al., 2018, p. 297).

Furthermore, the original plan was to continue the thesis project using multiple methods, with surveys and netnography examining the perspectives of residents and domestic and foreign tourists on the impact of live music on city branding. This continuation was not possible due to time and funding constraints.

Yet the hope is that a follow-up research can examine new sets of data by using other methods.

In addition, future inquiries could further investigate the dynamics between tourism and culture: how they are related, how they impact each other, and how to best manage the interaction between the two. The further development of the model could also strengthen the understanding of the dynamics between city infrastructure and identity.

As a Brazilian researcher who wrote her doctoral thesis about the live music industry in the middle of the COVID-19 pandemic, I ask one final question that remains unanswered: How long can art survive in a place with poor infrastructure? Hopefully for quite some time. As Vinicius de Moraes sang in the song *Marcha de Quarta-feira de Cinzas*: / *Marcha* of Ash Wednesday:

E no entanto é preciso cantar
Mais que nunca é preciso cantar
É preciso cantar e alegrar a cidade

And yet it's necessary to sing
More than ever, it's necessary to sing
It's necessary to sing and cheer the city up

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11
Appendix

11.1.
Appendix 1 – Interview guides Montreal

Version for music business professionals

> Introduction: This interview is part of my doctoral research project. I study the music industry in the cities, my project is a comparative study between the cities of Rio de Janeiro and Montreal. I need your authorization to record this interview. Do you authorize the recording?

Personal information:

- Name and occupation? Where were you born? How long have you been living in Montreal?
- Could you tell me about your career path?
- Could you tell me about your current work at the music business?
- What is your relationship with music? (Are you a music lover? Do you work in the music business? Teach? Do you play an instrument or have any other musical activity? Do you live exclusively from music?)

Company information:

- Is (name of company) a public, private, third sector or mixed enterprise?
- What are the objectives of the company? How does the company present its results?

Questions:

IDENTITY – INFRASTRUCTURE

1. How would you describe Montreal's cultural life?
2. How would you describe the music scene/industry in Montreal?
3. Do you consider the live music business important to Montreal? How?
4. Do you believe music is part of the city's identity? How?
5. Do you believe that Montreal takes advantage of its musical identity for its development? How?
6. Do you believe that the people who live in Montreal enjoy its musical scene? How?

7. Is there a difference in the way people enjoy music in Montreal throughout the year? (seasons, weather)
8. Do you believe that the people who visit Montreal enjoy its musical scene? How?
9. If a tourist comes to Montreal and wishes to enjoy music, what should he or she do? Is the information available? How?
10. For the people who invest in Montreal, is the music scene important? Why?
11. In your opinion, what are the most popular music genres in Montreal?

INFRASTRUCTURE - POSITIONING

12. What are the main agents and organizations within the music industry in Montreal? How are they related?
13. Regarding the funding system for the live music business in Montreal, do you consider it appropriate? What are the positive and the negative?
14. Regarding the funding system for the live music business in Montreal, do you consider it appropriate? What are the positive and negative aspects of the funding system?
15. Regarding Montréal´s positioning « Montréal, métropole culturelle ». Do you believe it is appropriate? Why ?
16. What is the role/importance of (name of organization) in « Montréal, métropole culturelle » strategy?
17. What could be done to improve the (name of the company) performance in « Montréal, métropole culturelle» strategy?

LAST QUESTIONS

18. In your opinion, what keeps music alive in Montreal?
19. What should I know to understand the live music business in Montreal better?
20. Do you know Brazilian music? How about the music scene in Rio, do you know anything about it? Rio de Janeiro is represented in many songs, such as "Garota de Ipanema", "Cidade Maravilhosa"…. What music reminds you of Montreal?
21. Do you know someone I could interview?

Version for residents

Introduction: This interview is part of my doctoral research project. I study the music industry in the cities, my project is a comparative study between the cities of Rio de Janeiro and Montreal. I need your authorization to record this interview. Do you authorize the recording?

Personal information:

➢ What is your name and occupation?
➢ What is your relationship with music? (Are you a music lover? Do you play an instrument or have any other musical activity? Do you live exclusively from music?)

Questions:

IDENTITY – INFRASTRUCTURE

22. How would you describe Montreal's cultural life?
23. How would you describe the music scene/industry in Montreal?
24. Do you consider the live music business important to Montreal? How?
25. Do you believe music is part of the city's identity? How?
26. Do you believe that Montreal takes advantage of its musical identity for its development? How?
27. Do you believe that the people who live in Montreal enjoy its musical scene? How?
28. Is there a difference in the way people enjoy music in Montreal throughout the year? (seasons, weather)
29. Do you believe that the people who visit Montreal enjoy its musical scene? How?
30. If a tourist comes to Montreal and wishes to enjoy music, what should he or she do? Is the information available? How?
31. In your opinion, what are the most popular music genres in Montreal?

INFRASTRUCTURE - POSITIONING

32. Regarding Montréal´s positioning « Montréal, métropole culturelle ». Do you believe it is appropriate? Why?
33. What is missing in Montreal´s strategy for the city to take more advantage with its music industry?

LAST QUESTIONS

34. In your opinion, what keeps music alive in Montreal?
35. What should I know to understand the live music business in Montreal better?

36. Do you know Brazilian music? How about the music scene in Rio, do you know anything about it? Rio de Janeiro is represented in many songs, such as "Garota de Ipanema", "Cidade Maravilhosa"…. What music reminds you of Montreal?
37. Do you know someone I could interview?

11.2.
Appendix 2 – Montréal and Rio events – observation guide

Event - Date/ time – Location – Website - Photos and videos

Physical environment (e.g., number of people, the environment)

Social environment (e.g., social dynamics, participants' interaction within setting, patterns, frequency of interaction, direction of communication patterns, specific behavioural events, i.e., conflicts, decision-making, collaboration)

Participants & their roles in the setting: meaning of what was observed from perspectives of participants

Consumption artefacts present (e.g., product logos, designs, packages, ads, websites): what consumers do with them

Bodily aspects of consumption (e.g., gesture language, interactions with objects & people): specific words, phrases, conversation summary, insider language

Researcher subjectivity (e.g., reflexive ethnography: thoughts, ideas, questions, concerns; any impact I may have had on the situation observed).

11.3.
Appendix 3 – Interview guides Rio de Janeiro

Introduction: This interview is part of my doctoral research project. I study the music industry in the cities, my project is a comparative study between the cities of Rio de Janeiro and Montreal. I need your authorization to record this interview. Do you authorize the recording?

Personal information:

➤ Name and occupation?

➤ Could you tell me about your career path?

➤ Could you tell me about your current work at the music business?

➤ What is your relationship with music? (Are you a music lover? Do you work in the music business? Teach? Do you play an instrument or have any other musical activity? Do you live exclusively from music?)

Company information:

➢ Is (name of company) a public, private, third sector or mixed enterprise?

IDENTITY – INFRASTRUCTURE

➢ How would you describe the music scene/industry in Rio de Janeiro?

➢ Do you consider the live music business important to Rio de Janeiro? How?

➢ Do you believe music is part of the city's identity? How?

➢ Do you believe that Rio de Janeiro takes advantage of its musical identity for its development? How?

➢ Do you believe that the people who live in Rio de Janeiro enjoy its musical scene? How?

➢ Do you believe that the people who visit Rio de Janeiro enjoy its musical scene? How?

➢ If a tourist comes to Rio de Janeiro and wishes to enjoy music, what should he or she do? Is the information available? How?

➢ In your opinion, what are the most popular music genres in Rio de Janeiro?

INFRASTRUCTURE - POSITIONING

➢ What are the main agents and organizations within the music industry in Rio de Janeiro? How are they related**? (only for interviewees from music business)**

➢ Regarding the funding system for the live music business in Rio de Janeiro, do you consider it appropriate? What are the positive and the negative? **(only for interviewees from music business)**

➢ In your opinion, what keeps music alive in Rio de Janeiro?

➢   What would you say to a person who does not know Rio de Janeiro, who visits the city for the first time? What should she know / do to get to know the live music scene?

LAST QUESTIONS

➢ Do you know someone I could interview?

QUESTIONS DURING QUARANTINE IN RIO DE JANEIRO

➢ We are living a unique moment on the planet. The creative sector, especially that of live music, is going through difficult times. What do you believe must be done now for the survival of the live music´s production chain?

➢ How are you preparing for the return of activities after the quarantine ended?