Space instead of Subsidy: Understanding the Supply Side of Electronic Dance Music Events in Rotterdam
Acknowledgements

I would like to use this space to thank the organizers for their insights, Joost Boer for his unfaltering support and Dr. Anna Mignosa for being my patient supervisor.

Abstract

Dutch electronic dance music is experiencing a great boom domestically and globally. Everywhere in the Netherlands there are more and more electronic dance music events being organized. Though 15 years ago Rotterdam was a market leader in the Netherlands, it is now just reemerging from a slump.

Although the sector is regaining strength in Rotterdam, it is going slowly. This research aims to understand and map the practices and patterns of the organizers that are managing to emerge without using subsidies. Also it looks to understand the difficulties they are posed by environmental factors.

In applying semi-structured interviews the research aimed to develop an in-depth qualitative understanding. This showed that political forces are indirectly impeding the creative freedom of the entrepreneurs by inadvertently subsidizing competition.

Keywords: Electronic Dance Music, Cultural Subsidies, Event Management, Rotterdam, DJs, Festivals, Subculture
Index

Chapter I: Introduction

1.1 Introducing the Research 5
1.2 Motivation 6
1.3 Research Objective 6
1.4 Research Questions 7
1.5 Relevance 7
1.6 Thesis Setup 9

Chapter 2: Literature Review and Theoretical Framework 10

2.1 Introduction 10
2.2 House and Techno 10
2.3 Subcultural Capital 11
2.4.1 Sound 14
2.4.2 Setting 18
2.5.1 Organizing Events 19
2.5.2 The ‘Goals’ of Planned Events 22

Chapter 3: Methodology 24

3.1 Introduction 24
3.1.1 Positivist Approach 24
3.1.2 The Case-Study Design 24
3.2 Politics and the EDM Sector 25
3.3 Global Boom of Dutch EDM 26
3.4 Electronic Dance Music in Rotterdam 27
3.5 Understanding the Organizers: Semi-Structured Interviews 28
3.6 Purposive Selection 29
3.6.1 The Organizers in Question 30
3.7 Data Analysis 33
3.8 Why the research has been set up in this way 34

Chapter 4: Analysis and Results 35
4.1 Introduction 35
4.2 Motivation 35
4.3 Organization 37
4.4 Environment 44

Chapter 5: Conclusions and Discussion 48
5.1 Conclusion 48
5.2 Objectives, Theories and Frameworks 48
5.3 Answering the Sub-Questions 49
5.3.1 Motivational 49
5.3.2 Organizational 50
5.3.3 Environmental 51
5.4 Answering the Research Question 53
5.5 Discussion 54

References 57

Appendix 60
Chapter I: Introduction

1.1 Introducing the Research

This research is a case study dealing with the supply side of the Electronic Dance Music (EDM) event sector in Rotterdam. Descriptive in nature, this study attempts to gain insight into the successful management patterns and processes of unsubsidized organizers in the industry, as well map what their main motivations and challenges are.

This case study could prove valuable as the sector in Rotterdam has experienced a stark decline since the turn of the millennium. Even though nationally EDM events are in high demand, Rotterdam has lost the role of market leader it once had. Insights into the organizational patterns and processes of entrepreneurs that are self-reliant and successful in the sector could aid the redevelopment of the sector, enhance the academic understanding of EDM events as well as inform policy making surrounding the sector.

This research follows a case study design by using qualitative methods in the form of semi-structured interviews. The theoretical framework underpinning the case study combines the theory of ‘Subcultural capital’ (Thornton, 1996) with a ‘framework for understanding and creating knowledge about planned events’ (Getz, 2012).

In this research the theory of subcultural capital was used to understand what attracts youths to EDM events. Subcultural capital effects the supply side of EDM events, as it reflects the musical preferences, language and social hierarchies of the demand side. ‘DJs, club organizers, clothes designers, music and style journalists and various record industry professionals all make a living from sub cultural capital’ (Thornton 1996: p12)

The framework illustrated by Donald Getz (2012) facilitated the understanding and analysis on the supply side of the EDM events in Rotterdam as it described how to conceptualize and determine patterns and processes in planned events.
1.2 Motivation

Compared to other cities in the Netherlands, like Utrecht and Amsterdam, Rotterdam has little in the way of EDM events. However, there is a thriving subculture with many young people enjoying EDM and going to great lengths to visit events in other cities and abroad. A report from the ‘Rotterdamse Raad voor Kunst en Cultuur’ (Rotterdam board for arts and culture, RRKC 2010) on the ‘Dance’ sector in Rotterdam showed that often subsidies and overbearing regulations were mentioned as causes for the lagging supply. The report reflected on criticisms voiced by organizers that the municipality would be creating unfair competition by subsidizing certain venues and not others. Though, acknowledging the critique the report did not further develop an in-depth perspective of the unsubsidized entrepreneurs. This motivated the research to add to the understanding of the emerging sector in Rotterdam.

1.3 Research Objective

Rotterdam is lagging behind when it comes to EDM events. Although there is plenty of space, a young and diverse public as well as a strong entrepreneurial spirit in the city, the sector is just reemerging (RRKC, 2010).

Even though the entrepreneurs that do invest time, effort and capital receive widespread media and public attention, an academic understanding on this particular sector of the city’s cultural economy is lacking. A qualitative academic understanding of organizers in the supply side of the sector could grant policy makers as well as those active in the field new insights. In order to understand and aid the emerging sector and its entrepreneurs, a clear picture has to be created of its supply side and the factors that influence it.

The goal of this research is to develop an understanding of how the event organizers in the EDM sector of Rotterdam operate without subsidies. Although research has been done on planned events and EDM subculture, there is still a gap between the study of planned events and EDM subculture in Rotterdam.

By applying a theoretical framework derived from literature research on event studies and subcultural capital, semi-structured interviews will be conducted with
experienced and unsubsidized organizers within and without Rotterdam. The interviews with organizers that operated outside the city were done to form a reference frame whilst analyzing the results.

1.4 Research Questions

In order to meet this objective the following research question has been devised:

*How do organizers in the supply side of electronic dance music events in Rotterdam function without subsidies?*

In order to effectively answer this question the following sub-questions have been formulated:

1. What are the motivational factors influencing the organizers?
2. What are the organizational patterns and processes in EDM events?
3. What are the environmental factors that influence the supply side of EDM events in Rotterdam?

1.5 Relevance

The EDM sector in Rotterdam is marked by driven and intelligent entrepreneurs who face the challenge of supplying a cultural product in a city that is unique in the cultural, socioeconomic and historical landscape of the Netherlands. Although these organizers do interact and share experiences, an academic outsider perspective on their sector lacks. The insights and overview gained by researching this sector in Rotterdam could aid them individually and grant them platform for discussion.

A study conducted in 2010 by the ‘Rotterdamse Raad voor Kunst en Cultuur’ on the ‘Dance’ sector in Rotterdam, brought forward the concerns voiced by the EDM entrepreneurs, that subsidies would form unfair competition as well as their struggle with stringent regulations on permits and locations would impair the sector (RRKC, 2010). The report however, concluded that the system of subsidies will not change and
that the entrepreneurs ‘ought to realize that the municipality has limited options in the way of permits and housing’ (RRKC, 2010: 2). According to the report the problems in the sector could be resolved if the EDM supply side in Rotterdam would ‘show more initiative, work harder and be more creative’ (RRKC, 2010: 2).

Although commendable that research on the sector was undertaken, it showed marked shortcomings. First, the events in the sector are referred to as a homogenous whole under the genre ‘dance’ music. This generalization is dangerous as ‘dance’ music as such is not one genre. Even though it is often used to describe electronic music, the term is far too broad to be used in analysis because the sub-genres as well as the public they attract are extremely disparate. Though the report states that a clear summary of the sub-genres is given in the appendix, research found that the overview was missing. (RRKC 2010) This shortcoming is understandable however, as a quantitative method was deployed. Although a powerful tool in the academic process, quantitative research does not capture the meaning, depth, manifestation of social constructs (Narayan et al., 2001) in the same way qualitative research can.

Furthermore the report stated that ‘the board will not pronounce on possible substantive future developments or desirable organizational forms. The artistic developments of the genre belong to the suppliers of the dance genre. Drivers for success can not be guessed’ (RRKC, 2012: 6). This research could add an in-depth qualitative perspective to this existing research by offering insight in the factors the report by the ‘Rotterdamse Raad voor Kunst en Cultuur’ could not address.

Even though this research focusses on the supply side of the electronic dance music industry, the relevance will hopefully also pertain to the wider sector of performing arts. The performing arts sector is currently undergoing a harsh period in the wake of subsidy cuts since the Netherlands has seen a drastic reduction in the amount and distribution of cultural subsidies. Many institutions in the performing arts have found themselves at odds with the workings of the free market. Although different in nature of performance, conventional performing arts are also in the business of event planning and supplying experiences and as such may benefit from insights into the organizational backdrop of EDM events.
1.6 Thesis Setup

This paragraph concludes the introduction to the thesis and is aimed at giving an overview of the research as a whole.

As the research aims to gather data from a quite specific sector by means of interviews, a literature review has been conducted combining various academic fields. In the literature review and theoretical framework an insight into the patterns and processes of the supply side of electronic dance music events will be developed by reviewing literature pertaining to the development of the EDM event sector in general.

To understand the supply of EDM events the research will look at and develop a perspective on the role of DJs and their central function in the sector. Also the technological development that predicates the trade of DJ will be mapped. In doing so the transaction zone between demand and supply will be touched upon.

Furthermore research on the study of subcultures and planned events will be used to better grasp how the supply chains in the sector function by creating a research tool for organizing the raw data from interviews. This tool will be described and then applied in practice by supporting the interviews as well as in aiding the systematic content analysis that was conducted to discover themes and patterns in the data.

A description of the processes that preceded the gathering of the data will be given in the methodological section followed by the analysis and results of data. In conclusion the results will be discussed and the research reflected on.
Chapter 2: Literature Review and Theoretical Framework

2.1 Introduction

The literature review has been conducted to form the basis for the theoretical framework that will be used in researching the supply side. In order to do so, it will also look at the demand side to provide definitions and illustrate concepts that are necessary for understanding the supply side.

The developments in EDM have progressed concomitantly with developments of technology since the inception of electronic music in the early twentieth century (Taylor, 2001). To better grasp the current state of affairs in the EDM sector in Rotterdam, the literature review will look at past developments in technology, organization and culture that influenced the EDM industry overall.

To understand and create the theoretical framework for interpreting the sector, literature from the field of event studies will be drawn upon. Event studies is the academic field devoted to creating knowledge and theory about planned events (Getz, 2012). Because the field of event studies is broad and also concerns itself with the demand side of the planned events, a selection has been made of factors that influence the supply side of planned events.

However first the electronic dance music genres that are currently in high demand will be described in order to understand what the organizers are in the business of supplying.

2.2 House and Techno

A steady heavy bass marks all EDM played in discotheques, this beat is known as ‘four to the floor’ a rhythm pattern used in electronic music in which the 4/4 beat is uniformly accented (Snoman, 2009). Though ubiquitous now the prominent position of electronic music in discotheques, often referred to as clubs, came much later than the emergence of the discotheque itself. There are of course many different styles of music that are performed in discotheques but for this research the music styles currently most
popular in the Netherlands will be looked at, these styles are ‘House’, ‘Techno’ and as of recent ‘Minimal’ (EVAR, 2012)

The origin or aesthetic of the various musical genres are reflected in their names and help describe the settings that they are primarily used in. For instance ‘Disco’ in the 70s denoted that the style was played in discotheques. ‘Disco’ preceded ‘House’ music which was popularized in larger more informal venues. House music is literally named so because it first emerged in the ‘Warehouse’ in Chicago (Brewster & Broughton, 2006). ‘Techno’ as its name suggests is more mechanical than ‘House’, lending itself well to be played in more industrial venues. The rather overwhelming sound is especially good for catering to large crowds.

In Rotterdam the genres ‘House’ and ‘Techno’ are the genres of EDM most in demand by the public. The public for EDM events offering ‘House’ and ‘Techno’ is referred to in this research as the ‘EDM subculture’. Although not one homogenous group, each of these musical styles carrying with it it’s own social codes in fashion and language, by and large the public attending the events that promote these styles will intermingle in the EDM subculture. If not at club nights then at festivals where the various styles may be hosted on various stages (Paleo & Wijnberg, 2006). The following section will look at how the public for these EDM events form a subculture.

2.3 Subcultural Capital

Economics is the study of demand and supply. In order to better describe the supply side there will need to be an understanding of the demand side. This section will explain how Sarah Thornton’s theory of subcultural capital (Thornton, 1996) helped to understand how supply meets demand in the EDM subculture.

Theory on subculture is what Robert Merton (1967) describes as ‘intermediate theory’, because it mediates between academic abstraction and everyday life

---

1 In a study by EVAR consultants on the EDM sector or ‘Dance scene’, the profound influence of the new musical style ‘Minimal’ or ‘minimal techno’ is underlined (EVAR, 2012). This style of music is derived from the more aggressive sound of ‘Techno’. Both were preceded however by ‘House’ music, a style that evolved in America from Disco (Brewster and Broughton 2006).
This intermediacy was exploited by incorporating vernacular terms and concepts from Thornton’s work on EDM subculture into the interviews.

Thornton conceives of subcultural capital as the ‘hipness’ that the demand side of the EDM sector seeks to acquire and portray (Thornton, 1996). ‘Subcultural capital confers status on its owner in the eyes of the relevant beholder. In many ways it affects the standing of the young like its adult equivalent ‘cultural capital’. Subcultural capital can be objectified or embodied. Just as books and paintings display cultural capital in the family home, so subcultural capital is objectified in the form of fashionable haircuts and well assembled record collections’ (Thornton, 1996: 11). Attending EDM events is a central part in the process of gaining subcultural capital, as it is at the events that the subcultural codes and hierarchical constructs are exchanged and enforced. EDM events function as social nodes to communicate current trends in fashion, the music and language (Thornton, 1996).

Although the term ‘subcultural capital’ was coined by Thornton, the underlying concept of subculture has been widely researched. Originally developed by the Chicago School of sociology, the concept of subculture has long been an attractive model for explaining youth cultures (Blackman, 2005). ‘Subculture promotes sameness of identity through consumption but also holds potential to critically and politically impact on consciousness’ (ibid.). Being part of a subculture means rejecting what is seen as a parent or dominant culture. Though not always clear what the parent culture precisely denotes, rejection of what is perceived as the hegemonic culture forms the foundation of subculture as it creates solidarity amongst the peers (Thornton, 1996).

The Chicago school developed a model based on the social space, morality and social bonds that subcultural groups exhibited during hard times (Downes & Rock, 1982). They used the term subculture to explain the deviance of youths.

In the 1950's the term subculture was strongly connected to social deviance. Cohen's (1956) ‘Delinquent boys: the Culture of the Gang' popularized the term subculture and brought it into extensive use in youth studies’ (Blackman, 2005). Major studies around this time described subcultural formation as symptomatic of intellectual

Only in the 1970s did academics start to move away from the idea of subculture being necessarily delinquent. Phil Cohen argued that to better understand subculture it was ‘important to make a distinction between subculture and delinquency’ (Cohen 1972: 30). He interpreted subcultures as languages with their own styles, symbols and rituals. ‘Working class youth through their subcultures attempt to resolve ideological contradictions that remain hidden or unresolved in the parent culture’ (Cohen, 1997: 49). The ideas of Phil Cohen were widely adopted.

Cohen’s ideas form the foundation of the work done on subculture by Sarah Thornton. Thornton advanced the study of subculture by adapting Pierre Bourdieu’s theory of ‘Cultural Capital’ to the symbols and languages used by youth subcultures to express their opposition to hegemonic parent cultures (Bourdieu, 1986; Thornton, 1996). Accordingly Thornton’s subcultural capital theory was criticized for being unclear in what exactly the youths were rejecting as the ‘hegemonic parent culture’. (Jackson, 2004).

In contrast to explaining subculture through rejection or resistance, some scholars argue that subculture develops around self-centered indulgence. ‘Subculture puts pleasures first, individual sensation is found in empty kitsch, intoxication and hedonism as new forms self-expression where drugs and different types of dance music allow young people to implode with the pure joy of individualistic consumerism’ (Rietveld, 1998: 195). Although drugs may play a role in subculture formation, arguing that subculture would develop solely through individuals who seek self-gratification would be a simplification. Thornton’s understanding of subculture lends itself most aptly to this research because it frames the youths in an intricate social structure and brings forward the theory of ‘subcultural capital’ to explain its functionings.

Thornton argues that participating in a subculture allows for a re-interpretation of social hierarchies. ‘Subcultural ideology implicitly gives alternative interpretations and values to young people’s, particularly young men’s, subordinate status; it reinterprets
the social world’ (Thornton, 1996: 5). This reinterpretation of social hierarchy by the subculture of EDM is reflected in the opposition between ‘underground’ and ‘mainstream’.

‘The mainstream is the entity against which the majority of the clubbers identify themselves’ (Thornton 1996: 5). ‘Underground’ music is perceived as non-commercial, placing quality before quantity in opposition to ‘mainstream’ or ‘commercial’ music. ‘Underground’ refers to the combination of the right sound of music being played in the right setting at the right time. EDM events deemed ‘underground’ are where subcultural capital can best be gained and exhibited. The following section will show how sound and setting are combined in creating subcultural capital.

2.4.1 Sound

If one single image would have to epitomize EDM events it would be that of the disc jockey (DJ) behind the turntables. The profession of DJ has been around for many years and emerged long before the popularity of electronic dance music, however nowadays the connection between DJ and EDM is inextricable (Filimowicz, 2008)

The music played by DJs is authentic only in its recorded form as it has been engineered from the ground up by using electronic tools (Frith, 2004). Unlike with traditional musical styles there will be no ‘live’ performances with musicians actually singing. The concept of quality in a DJ performance is focused on the selection, timing and combination of recordings or ‘tracks’.

The tracks are actually engineered for mixing by DJs rather than for home enjoyment and because the music is built electronically from the ground up it can be played at very high volumes. The form of the music is simplified and uses relatively long, uncluttered ‘intros’ and ‘outros’ (referring to the beginning and ending of the tracks). (Holmes, 2008)

In EDM the intros and outros are prolonged and simplified so as to give the DJ the time to gauge the beats per minute (BPM) as well as the sound texture and atmosphere of the track (Thornton, 1996). This time is crucial for the DJ to make aesthetic decisions whilst create the ‘live set’. The ‘live set’ is the selection, sequencing
of manipulation of recorded songs that together impart an experience to the public (Ferreira, 2008).

In the history of electronic music the modes of performance as well as the tools for DJs can be roughly divided in three key shifts (Collins, 2008). First, there was the arrival of turntables specifically geared for use by DJs. This mode of performing involves high levels of craftsmanship and is still used. However vinyl records are large and cumbersome, easily get scratched and collect dust. They are also relatively costly compared to compact discs (CD) and online downloads. Initially the work of the DJ revolved as much around performing the records as finding and selecting them (Brewster & Broughton, 2006). The rarity of a record as well as the time and setting of its performance would be a mark of the DJ's subcultural capital (Thornton, 1996).

With the advent of CD technology a formidable competitor arose for the turntables. CDs offered far more storage space at higher levels of quality on a smaller format. They were not only lighter, they were also more resistant.

There were also benefits for the performance. With vinyls the reverberations of the strong bass that marks dance events could cause the needle of the turntable to bounce and so distort the sound. The CD players for DJ performances, known as CDJs, did not have this problem.

With the coming of the downloadable music file, commonly known as MP3, there has been a huge cross fertilization of technologies for live performance (Filimowicz, 2008). DJs can now perform on the CDJs by inserting two USB sticks - one into each CDJ player. These are then recognized as if they were normal CDs and the DJ can continue business as usual.

The third and most prominent shift has been towards the use of laptops in DJ performance. This shift has completely changed the work of the DJ in a number of ways.

---

2 Marked by the iconic Technics 1200 which operated with a ‘direct-drive’ motor, these turntables allowed DJs to start mixing fast and fluently. The direct-drive motor enabled the record to pick up speed much faster than the conventional record players of the time. This made for quicker response times to the creative input of the DJs. This mode of performing quickly grew to become the iconic image of the DJ, gaining ground in the hip hop as well as disco and early house scene (Brewster & Broughton, 2006).
For one, there is now near to no limit on the amount of music that a DJ can bring to a performance, especially if there is an internet connection present. Secondly, the platform on which the DJ performs develops as the software that is used on the laptop changes (Stuart, 2003). Currently the two most prominent software packages used for DJ performance are ‘Traktor’ and ‘Ableton Live’. Both catering specifically to music performance, they are however quite different software packages.

Traktor basically tries to replicate the conventional experience of playing music by centrally placing two tracks next to each other. These tracks can then be automatically synced and manipulated in a great number of ways.

Ableton Live operates using fragments of music known as loops, the DJ can pick and combine the music beforehand as well as on the spot. Normally speaking a DJ performing with Ableton Live will combine songs with loops that he himself has made. With Ableton live the performance aspect of a DJ has changed from collecting tracks to making them on the spot, creating a new form of aural performance (Stuart, 2003).

With the arrival of laptops and software suites that are used to create and perform EDM, a technological revolution has taken place. A constant development of the technologies underpinning EDM has made fans of the genre particularly technology savvy as they readily ‘enculture’ technology into their lifestyle. Enculturation is the process by which groups in society adopt new technology (Thornton, 1996). Early adoption of technology marks youth subcultures and the development of new musical

---

3 Traktor has taken the replication of the traditional experience of DJ’ing so far that DJs can actually incorporate turntables into their performance. The turntables are connected using a combination of software and hardware that is known as ‘Final Scratch’. The DJ places two ‘time coded’ vinyls on the turntables, that then feed information into the laptop. The ‘time code’ on the vinyls tells the laptop what there position is and the software then equates this with the music on the laptop. This allows the DJ to manipulate the music by touching the vinyls, naturally replicating the traditional experience.

4 The automatic syncing of the tracks is a key function for many aspiring DJs as it allows the user to mix the music without having to manually coordinate the transition. ‘Mixing’ was traditionally the key skill that the DJ would have to possess, now that this hurdle has been removed however a new generation of DJs has arisen that have no need of this skill.
styles. Prominent music scholar Simon Frith contends that ‘technological change has been a source of resistance to corporation control of popular music... the availability of cheap recording equipment, for instance, sometimes cited as the motor behind the punk rock explosion of the mid-1970s’ (Frith, 2004: 148).

Technology is in the lifeblood of EDM subculture. This allows EDM events to develop and adapt as technology advances. Famously Baumol’s Cost Disease (BCD) theory posited that wages in the performing arts will rise disproportionately compared to those in the general economy because they can not enjoy the same cost efficiency gains afforded to the rest of the economy by the advances in technology (Heilburn, 2011). Electronic music is immune to BCD as it is built around technology from the ground up (Collona, 1993).

Although the advances in technology have enabled an increasing amount of cost efficiency and steady lowering of the entrance barriers for DJs, the prices for hiring DJs have been on a steady rise due to high demand. In order for DJs to compete in the market they have promote themselves with music that they have personally created or ‘produced’ (Holmes, 2008).

The development of electronic music however was not only marked by changes in technology, changing cultural attitudes also played an important role. The advent of recording technology was marked by a great adversity towards the performance of recorded music. The true ‘enculturation’ of records came in the 1960s, with the increased use of magnetic tape (Frith, 2004). This is when producers could manipulate the music so well that they became ‘records of ideal, not real, events’ (Thornton, 1996: 27). Magnetic tape had made multi-track recording possible which allowed for the members of bands to have each instrument be recorded individually by the producer. The producer would then assemble the finished song when all mistakes were removed and the recording deemed perfect (Wikström, 2010).

After their enculturation, recorded songs were seen as an original and a performed song as the ‘live version’. The prominence of the producer and the authenticity of the studio were the birthplace for the DJ as a performing artist. The
authenticity being placed on the studio recording allowed for finding, selecting and playing rare recordings to become an art form (Brewster & Broughton, 2006).

In the 1980s the role of producer and DJ fused as a drastic drop in prices for drum computers, synthesizers and sampling machines allowed DJs to not only collect but also create music cost efficiently (Wikström, 2010). Nowadays many if not all DJs are also producers as the internet has dramatically lowered the barriers for finding songs and software suites allow for even more cost efficient music production. The music produced by DJs is seen as a sign of artistic merit. Proving their technical skill and knowledge allows them to promote themselves more proficiently towards the EDM organizers.

2.4.2 Setting

Organizers however do not only look at the skill and style of the DJs when hosting EDM events. ‘Club cultures are persistently associated with a specific space which is both continually transforming its sounds and styles... Clubs and raves, therefore, house ad hoc communities with fluid boundaries which may come together and dissolve in a single summer’ (Thornton, 1996: 3) In order to keep up with the rapidly changing tastes in the EDM subculture the location is of equal (if not more) importance for the organizers.

Aside from a DJ performing in a discotheque belonging to a club owner, there are various other supply chains for electronic music events. Though indoor venues form the location for the majority of EDM events, as of recent there has been a dramatic rise in festivals (EVAR, 2012). These electronic music festivals are an off shoot of early rave culture in which organizers would illegally use a location in order to host an unsupervised event (Paleo, 2006). Electronic music festivals are becoming increasingly popular as they can accommodate a larger variety of acts and can grant visitors a higher level of immersion by spanning several days (Frey, 1994; Gursoy et al., 2006).

EDM events are also hosted by organizations who do not own locations. These independent organizers or ‘promoters’ that do not own locations focus on booking DJs and promoting events that they host in the venues that they see fit. These promoters do
not limit themselves to indoor events and will often host outdoor festivals, however they mostly operate indoors and as such form a different category.

Be it indoors or outdoors, temporality is a unique selling point for attendees of an EDM event as they seek a setting to profile their subcultural capital at what will become an exclusive experience. The public at a dance event will be put off if they recognize a song that was seen to be last years ‘club anthem’. The temporality of the event and its setting is a mark of its being ‘underground’ (Thornton, 1996).

Although demand for festivals is growing rapidly and the literature available on festival studies is vast, this research chose not to deal with festivals independently from the other forms for two reasons. Firstly because there are extremely few unsubsidized EDM festivals in Rotterdam, secondly because this could have drawn out the thesis into two separate researches. However the recent success of EDM festivals is such did warrant inquiry and as such has been incorporated into the research.

2.5.1 Organizing Events

Moving on from the performance itself to the organization behind it a research tool will be created to understand the motivational, organizational and environmental factors for the organizers of EDM events. Literature from the field of event studies is drawn upon in order to do so.

As an emerging academic field event studies is an interdisciplinary school of thought combining sociological, psychological and anthropological theory with insights from economics, management, political science and law to understand planned events (Getz, 2012). ‘The essence of the planned event is that of an experience that has been designed and would otherwise not occur’ (Getz, 2012).

Due to the wide berth of the field the following inquiry has sought to focus on concepts relevant to the EDM organizers and their events. The book ‘Event Studies: theory, research and policy for planned events’ by Donald Getz (2012) was used to guide the inquiry. The book was used because it created an overview of the various aspects in the organization of events by proposing a framework for understanding planned events.
For this research the ‘framework for understanding and creating knowledge about planned events’ proposed by Getz (2012) was used to form the basis of the research tool that aided the interviews and analysis of data. The framework (depicted in figure 1) as proposed by Getz can however not be simply copied into this research as it is used for the knowledge creation of planned events in general and in doing so deals with supply side as well as demand side factors.

The framework has therefore been adapted into codes and constructs that form the structure of the research tool. Looking at the representation of the framework we can see it is composed various aspects constituting the organization of an event. The floating texts at the four corners, are factors that move from ‘patterns and processes’ throughout the peripheral circle and interrelate in different ways with the various aspects of the model. In the center are the ‘core phenomenon’ that all events have in common. ‘There are many styles of planned events, produced for many purposes, but in every case there is intent to create, or at least shape, the individual and collective experiences of the audience or participants’ (Getz, 2012 : 8). The ‘core phenomenon’ of planned events underly every aspect of event management.
2.6.1 The Research Tool

For the research tool the various aspects have been divided into constructs and codes. For instance “Personal antecedents and decision making” include all those factors shaping individual and collective need or demand for events’ (Getz, 2012: 11). This aspect stands on the divide between demand and supply. This as the motivations and choices of the public fall on the demand side, however the personal motivations driving the organizers fall on the supply side, also how the organizers perceive the motivation of the customers is important. To deal with this aspect a construct in the research tool.
denoting the ‘motivational factors’ was created and assigned three codes: ‘personal motivation’ and ‘perceived customer motivation, as well as ‘past experiences’ (See figure 2).

The aspect of ‘Patterns and Process’ underpinned the construct of ‘Environmental Factors’ as ‘Patterns and processes represent the broader environmental influences and the dynamic aspects of the event studies system’ (Getz, 2012: 12). These environmental influences can be divided into four sub-categories: economic, political, cultural and technological (Getz, 2012). These sub-categories were used as codes under the construct ‘Environmental factors.’

The aspect concerning ‘planning, design and management of events’ was adopted directly from the framework and its title divided amongst the codes comprising the construct ‘Organizational Factors’. The theoretical dimension of ‘Subcultural capital’ was added to the research tool to represent the aspect of ‘outcome’ for the organizers operating in the supply side of the EDM event sector. In doing so the theoretical dimension helped draw conclusions specific to the research question, as it could be held next to the second order constructs to understand if the first order codes pertained to the theoretical dimension or not.

2.5.2 The ‘Goals’ of Planned Events

This section looks at the ‘temporal processes’, ‘policy’ and ‘spatial patterns’ and how they could influence the organization of EDM events in Rotterdam depending on the ‘goal’ of the event. In doing so this section will form a transition from the abstract theoretical towards the applied and practical as the following chapter will describe the application of the knowledge gleaned from this chapter.

Planned events are a temporal phenomena, they have a beginning and an end. They are confined in time and in space and are impossible to replicate (Getz, 2012: 37). It is within these constraints that organizers operate to create their planning, their event design and their promotion. They plan ahead to set the date and location, they design their location to create the setting that they can then promote and connect to the audience that they are offering an experience. In general connecting the experience of
The goal of an event and the financial incentive underpinning it will effect the organizational structure behind it. Policymaking can influence the goal of the events with financial incentives. Changing the goal of the event could merit subsidy or funding from the municipality or government by fulfilling certain requirements set to achieve political ends. For instance some planned events may be geared towards fulfilling the needs of city planners for attracting tourists (Getz, 2012).

In following the literature review on subcultural capital at the beginning of this chapter, the goal underpinning the unsubsidized EDM event organizers in Rotterdam could be seen as fulfilling demand for ‘House’ and ‘Techno’ events that have subcultural capital. In order to fulfill this demand is the goal for the EDM event organizers is not only to attract the public, but also to attract the ‘right’ public.

The lack of an imposed goal should allow more freedom for the entrepreneurs to create their own organizational structure in order to fulfill their goal. As they do not need meet requirements, aside from health and safety legislation, set by an outside party their goal to supply the audience with subcultural capital could be more efficiently achieved as they could respond quicker to changing tastes. At this point this can however only be speculated upon. As such the following chapter will describe how the theories, concepts and the research tool gleaned from the literature review and theoretical framework were deployed in the field through semi-structured interviews.
Chapter 3: Methodology

3.1 Introduction
In this chapter the approach of the research will be explained by describing the chosen research design, the data collection strategy and the process of organizing and analyzing the data. Also the various ways the quality of the research was underpinned will be described in terms of construct validity, internal validity and generalizability. Furthermore the history of the EDM sector in Rotterdam will be described, as well as global and domestic developments that pertain to the sector and the organizers that operate in it.

3.1.1 Positivist Approach
The approach to this research leans towards the positivist school as it has incorporated Thornton’s theory of subcultural capital to conduct the case study. The tradition of positivism adopts an external perspective on the truth in using concepts from theory to explain results (Bryman, 2008). The theory of subcultural capital was used to this end because it forms what Merton (1967) describes as an ‘intermediate theory’, related more to real life than abstract of ‘grand theory’. The concept of subcultural capital has however been used to inform the research and not to formulate a hypothesis, as this would impede the descriptive nature of the research.

3.1.2 The Case-Study Design
The case study design was chosen following the research objective to better understand how the unsubsidized organizers in the supply side of the EDM sector in Rotterdam function. Case studies are seen as appropriate when the research seeks to answer questions of ‘How’ and ‘Why’ and control does not need to be exercised over the subjects involved (Yin 2002). This means that the subjects of inquiry are manipulated as little as possible. This case study selected the organizers purposively on the basis that
they operated successfully without subsidies in the EDM event sector, after this as little influence was exerted on the subjects as possible.

Affinity and in depth experience with the supply side of EDM events in Rotterdam marked the choice for all the respondents except one. The organizer that formed this exception was interviewed based on his extensive experience and the fact that he had developed a new type of festival. This interviewee not only offered a reference frame for the larger sector, but also contributed knowledge on EDM festivals that could otherwise not have been gleaned. Although festivals are the most rapidly growing form of EDM events, there are currently very few operating without subsidies in Rotterdam.

The following sections will offer a backdrop to the EDM events in Rotterdam by placing them in the wider context of the sector.

3.2 Politics and the EDM Sector

Today's cultural landscape and especially nightlife would be unimaginable in the absence of the DJ. However the rise of this profession was not without adversity. The battle between live bands and DJs for the audience’s attention was one that was not only played out on the dance floor. Politics has continuously supported live music in its struggle to compete with the cost efficiency of technology. A struggle that still goes on to this day, one of the most striking examples of political interference in the free market mechanism was the Music Union in Britain. Until it’s demise under Margaret Thatcher, the Music Union tried to support traditional performances by enforcing rules that obligated organizers who would hire DJs to also employ a band (Thornton 1996).

In the Netherlands, where there has traditionally been a strong welfare state, subsidies were set in place to compensate for the disparity between supply and demand prices for performing arts. All manner of artistic endeavors that can not rely on market forces to survive are supported by these cultural subsidies. The subsidies are distributed according perceived level of ‘culture’ and capacity to fulfill political goals, for instance city marketing. Not being able to benefit from the subsidies the EDM sector in the Netherlands has developed independently and is now even experience a boom
internationally, whilst traditional performing arts suffer under massive cut backs in cultural subsidies.

3.3 Global Boom of Dutch EDM

Since its rise to notoriety in the late eighties and early nineties EDM has developed into a multi billion euro global industry (EVAR, 2012). Currently estimated to be worth €2.7 billion globally (EVAR, 2012) the market for EDM continues to grow. This despite the slump in record sales due to the recession and the rise of internet filesharing (Graham et al., 2004). In the Netherlands the 67.8% rise of expenditures on large electronic dance music events is nearly equal to the 68.6% drop seen in recorded music sales. (See Table 1) As domestic music sales dropped by nearly two thirds of direct financial flows from €38.9 to €12.2 million.

Arguably the rapid growth of EDM in the period in which the internet became the main distribution channel of music is in part because ‘technology is in the blood of electronic dance music’ (EVAR, 2012) with its clientele being hip, young and technology savvy. This has allowed for the industry to quickly take full advantages of the new developments of social media like Facebook and Twitter and online distribution channels likes iTunes and Beatport.com: the main online distribution channel dedicated to electronic music (EVAR, 2012).

With the rise of new technologies, the coming of new styles and new modes of communication have come novel ways of organization for the sector. While attendance at festivals in the Netherlands has risen dramatically, there has been a stark drop in clubs and discos with as many as 168 closing their doors since 2002 (EVAR, 2012). However the

<table>
<thead>
<tr>
<th>Activity</th>
<th>2002</th>
<th>2012 % change</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDM festivals &amp; events in the Netherlands (&gt;3.000 visitors)</td>
<td>81.9</td>
<td>137.4</td>
</tr>
<tr>
<td>EDM festivals &amp; events in foreign markets (&gt;3.000 visitors)</td>
<td>-</td>
<td>35.0</td>
</tr>
<tr>
<td>Tourism related to EDM festivals &amp; events (inbound/outbound)</td>
<td>-</td>
<td>9.6</td>
</tr>
<tr>
<td>Clubs/music venues/auditoria/EDM festivals &amp; events (&lt;3.000 visitors)</td>
<td>220.5</td>
<td>147.6</td>
</tr>
<tr>
<td>DJs/VJs/producers/agencies in the Netherlands</td>
<td>146.9</td>
<td>191.8</td>
</tr>
<tr>
<td>Dutch DJs/producers in foreign markets</td>
<td>-</td>
<td>53.3</td>
</tr>
<tr>
<td>Recorded music sales</td>
<td>38.9</td>
<td>12.2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>488.2</strong></td>
<td><strong>585.9</strong></td>
</tr>
</tbody>
</table>

Table 1  Source: EVAR 2012
3.4 Electronic Dance Music in Rotterdam

The second largest city of the Netherlands, Rotterdam, is home to approximately 650,000 people with 1,200,000 living in the wider urban area (buurtmonitor.nl). Marked by a multicultural mix of nationalities, Rotterdam is demographically the most diverse city in the Netherlands with 45% of its inhabitants from foreign backgrounds (buurtmonitor.nl). Architecturally the city is also unique as the Second World War saw the city’s center destroyed in an aerial bombardment.

In the 90’s the city of Rotterdam rose to international notoriety for its vibrant and exciting nightlife. This fame dwindled however as the 2000s saw Amsterdam slowly take over this leading role and a slump started to take hold in the nightlife of the city (RRKC, 2010).

This downward spiral was completed when riots broke out at an EDM event on a beach near ‘Hoek van Holland’ in 2009. One person died and six were wounded when police opened fire after being attacked by football hooligans that had turned out to the event. This tragic event caused the municipality to clamp down on ‘dance’ events across the board, this also marked the end of the popular ‘Dance Parade’ (RRKC, 2010).

Research conducted by ‘Quickscan’ showed that 60% of the inhabitants in Rotterdam between 16 and 40 visit dance clubs or disco’s, most of which will be between 16 and 25 years of age (RRKC, 2010). According to the research the revenue in the EDM sector in Rotterdam was approximately €30 million in 2009.

Although there is a high demand and a large amount of money at stake, many large clubs have had to close their doors. Famously club ‘Watt’ had to close it’s doors after the soundproofing was not up to par and two neighbors complained. The club closed even though the municipality under the coordination of ‘dance guru’ Ted Langebach invested millions in the location. Though once extremely popular Langebach has since receded into the background and seen his image tarnished after threatening to
leave for Amsterdam if the municipality did not provide him with 300,000 euros per year to found a platform EDM events (RTV Rijmond).

Recently new locations have developed, notably the ‘Toffler’ and the ‘Perron’. Originally involved in the ‘Watt’, Aziz Yagoub now runs the largest EDM establishment in the city (club ‘Perron’) independent of subsidies. Rotterdam is marked by a wide movement of entrepreneurs in the sector that risk personal investment to make events. Many do this through ‘hosting’ or ‘promoting’ parties. These will often have connections to locations, while operating independently. Sometimes there will be a contract stipulating that a concept of the promoter is exclusive to the club.

3.5 Understanding the Organizers: Semi-Structured Interviews

Data collection was done by conducting semi-structured interviews with open-ended questions. Conducting interviews is seen as a research method of great value in the social sciences, as it is able to capture the meaning, depth, manifestation of social constructs in a way unobtainable by quantitative methods (Narayan et al., 2001).

The semi-structured interview method was chosen for multiple reasons. Common in social sciences, the semi-structured interview method allows for the interview to be lead by the researcher while attempting not to prevent the interviewee from disclosing potentially important information (Bryman, 2008). For this reason the interviews were conducted with the use of a flexible interview guide.

The guide would feature questions that arose from the study of the literature as well as new questions that arose after interviews were held. As the research progressed, questions were added or amended in the interview guide to gain insight into topics that emerged during the data collection process. ‘Analyzing data during the research process helps the researcher to link existing data with devising strategies for collecting new, and perhaps better, data’ (Miles & Huberman, 1994).

Also, the order of the questions was flexible to allow for the respondents to follow and complete their train of thought. The respondents were further encouraged to speak freely by choosing a comfortable setting in a cafe. Although this sometimes lead to disrupting background noise on the recording it was intended to aide the respondents in
their thought process by setting them in a similar environment as that in which they operate.

Aside from the questions, the interviews themselves were also open-ended, meaning that after fulfilling the questions on the interview guide, the respondents would be encouraged to continue talking as long as possible until they showed signs of fatigue. Sometimes this dovetailing would lead to the questions that would be later incorporated into the interview guide (Strauss & Corbin, 1998).

3.6 Purposive Selection

In the EDM event sector there are three main forms of organization: club owner, promoter and festival organizer, these forms can however overlap. The research set out find respondents that together would cover the spectrum of organizations in the supply side of electronic dance music in Rotterdam.

Specifically targeted the interviewees were selected by means of theoretical or purposive sampling and then approached via Facebook by liking their page and sending them a message. This sampling evolved during the research as questions emerged. One respondent from outside Rotterdam was targeted that could answer specific questions that emerged concerning the organization of festivals. Sometimes engaging in multiple forms of organization, all the interviewed managed to function without subsidies. Though varying in ages and ethnicities, sadly none of the interviewees were women. This was not part of the purposive sampling but rather the result of the supply side being male dominated (Bermudez, 2012).

Multiple sources of evidence were used to meet the condition of construct validity. In following Yin (2002) who stipulates various conditions to maximize case study design quality, the various organizers were targeted to form a diverse set of sources. Pattern matching between the organizers, as well as explanatory narrative in the analysis have been used to support internal validity. External validity was aided by incorporating theories from literature relevant to the sector, though on the aspect of generalizability the method of case study has noted drawbacks.
‘Case studies do not strive for statistical generalizability (as that is not applicable for qualitative research) but for analytical generalizability’ (Yin, 2002). Although descriptions of the interviewees and their organizations were given to aid generalizability this can only been seen as analytical generalizability. Analytical generalizability means that the case study can be related back to the theories that it was founded on.

### 3.6.1 The Organizers in Question

The following section aims sketch a background of the organizers to better understand why they were selected, as well as aid in understanding their perspective.

**Aziz Yagoub: Club Owner, Promoter and Festival Organizer**

Yagoub is currently the most prominent name in the Rotterdam EDM event supply side following his success in founding two clubs in Rotterdam. Yagoub is some what of the campaigner for the anti-subsidy stance. Located close to each other near the central station the ‘Perron’ and the ‘Toffler’ cater to ‘Techno’ and ‘House’ oriented crowds.

As of May Yagoub has handed over control of the ‘Toffler’ and now focusses his efforts on the ‘Perron’, as well as a new out door festival ‘Expedition’. Although there are larger venues in Rotterdam the ‘Perron’ is the only club that manages to keep a constant programming.

Located in a large hangar under a temporary contract, Yagoub has faced criticism for accepting ‘indirect’ subsidy on account of the extremely low rent he pays for the location. The construct is however not subsidized, rather the low rent is due to the temporary nature of the contract. Low rent here means, low certainty, not the government guarantee of subsidy.

The ‘Perron’ being a dark and spacious venue caters to more large scale parties playing mostly Techno. The Toffler on the other hand is set in the more confined setting of an old pedestrian tunnel and focusses on programming the more melodic House style.

Recently Yagoub has branched out into the festival scene by hosting the ‘Expedition’ festival near Rotterdam. Yagoub also works as a promoter, hosting special events in large locations like ‘Factory 010’ on the south side of Rotterdam.
Dennis van Klinken: Promoter

As a young cultural entrepreneur Dennis van Klinken is part of a new generation of promoters in Rotterdam’s EDM sector. Successfully co-hosting parties under the name ‘Undertone’ for three years, the organization van Klinken represents has come to be known as a household name in the Rotterdam dance scene. Originally starting in a promotional function, handing out flyers on the street, van Klinken grew and established himself within the organization as commercial manager. Van Klinken figures into the picture as a promoter, organizing parties in locations that his organization does not own.

This is an interesting aspect for the research because it brings is benefits and its drawbacks from an organizational perspective. On the one hand there is less legal and technical hassle as the facilities are all provided by the venue. On the other hand there is the drawback that some of the creative control is relinquished to the establishment in which the event is held.

Hubrecht Hauzer: Promoter and Festival Organizer

Born near Utrecht, Hauzer moved to Rotterdam to study event management and was hired by the Pakhuis organization after doing an internship. Originally entering the sector as DJ, Hauzer now focusses on the financial backend of the Pakhuis organization. The Pakhuis organization is very well known in Rotterdam, to the point that the location where it is held at (the ‘Westelijk Handels Terrein’) is often referred to as the ‘Pakhuis’.

Only recently branching off to host a new event named ‘Kremlin’ in a former USSR consulate, the organization focusses it efforts mainly on hosting the Pakhuis indoor festival. Held three times a year, the indoor festival is unique as it has a very diverse programming focussing on house and techno, whilst also catering to hip hop and jazz. Though indoors, the events boasts multiple stages setup in the various wharfs of the Westelijk Handels Terrein.

Furthermore the organization manages to thrive even though it avoids programming expensive international DJs. Rather local ‘collectives’ are attracted to cater
to the audience. Understanding the process of guiding and constructing an indoor festival event with local DJs and managing to survive was very interesting for this research.

**Lex Breet: Club Owner**

Born and raised in Rotterdam where he established himself as organizer. Breet moved to Amsterdam when the municipality of Rotterdam did not allow him to operate as he wished. Breet offered valuable insights into the sector of Rotterdam as he had extensive experience within and without it. The owner of the infamous Club_11 in Amsterdam, which was situated in the Post CS building above the Stedelijk museum, is seen by some as the originator of the new wave of minimal music in the Netherlands.

After failing to get permits from the municipality of Rotterdam Breet decided to move to Amsterdam where he opened the ‘West Pacific’ in the Westerpark. This venue served as a hub for artists and creatives during the redevelopment of the area. After the relative success of the project Breet was offered to head up the redevelopment of the 11th floor of the Post CS building.

The whole building was used as a temporary project for creatives. Located on the eleventh floor of the complex, Club_11 functioned as the main attraction to the building gathering attention from all over the world with its programming of DJs. Next to dance parties Club_11 also boasted a restaurant which was featured in a television show. From the start the project was set on a temporary basis as the building was set for demolition in 2008. Lex Breet has then since moved back to Rotterdam but currently does not run an EDM establishment.

**Michel Penders: Festival Organizer**

Michel Penders was engaged although he functions outside Rotterdam. Penders was incorporated into the research for his noted success with a new form of festival organization. This was interesting to research as festivals are rapidly taking over from clubs as the main outlets for EDM (EVAR, 2012). Also outdoor EDM festivals are often set outside the perimeters of the city limits so insight into the patterns and processes underlying them was still relevant for informing the analysis.
After spending thirteen years working at MTV, Penders started his own company ‘Plus1’ in November of 2012. He still organizes events for MTV but his recent success has come from the ‘Bungalup’ festival. The Festival lends its name from the fact that it is hosted in a bungalow park, a unique concept in the Netherlands.

Selling out from the first edition, the festival is now entering its third year. The Bungalup festival is in part very successful because it offers many amenities that normal festivals do not, namely the services that you would expect in a normal bungalow park. This includes a wide spectrum of amenities from the housing for the visitors in the bungalows to roller disco and even a bowling alley, all in which events parties are hosted during three days.

What makes it especially unique however is the fact that the festival manages to sell out all its tickets before publicizing its lineup. This is nearly unheard of in EDM organization especially for such a new festival.

3.7 Data Analysis

The interviews were recorded and transcribed to facilitate analysis. The transcripts were done in Dutch so as to preserve the raw data. This was also done so as not to misrepresent the opinions of the interviewees by not interpreting their remarks the way they would have. Furthermore to not unwittingly offend the trust of the interviewees only data deemed specifically relevant for answering the research question and the sub-questions was used. This data can be found attached in the appendix.

After recording and transcribing the semi-structured interviews the research proceeded to organize and analyze the raw data. Systematic content analysis was used to discover themes and patterns in the transcripts of the interviews. Common in social sciences, content analysis encompasses ‘any methodical measurement applied to text for social scientific purposes’ (Shapiro & Markoff, 1997: 14).

In reviewing and analyzing the transcripts the research tool described in chapter two was used to order the data. Using the research tool, chunks of raw data that seemed relevant were matched to codes and placed in tables that corresponded to the construct under which the code belonged. Separate tables were used for each interviewee so that
after organizing the data, the tables could be placed next to one another so that patterns and recurring themes could more easily be identified. The patterns and concepts identified were then paraphrased and translated into English to construct a fluent narrative that could describe and discuss the data after which the research question and the sub-questions were addressed. Though the names of the interviewees that supplied the data were placed at the end of the sentence, the paraphrasing meant that any misrepresentation of their opinions could be deflected as the author’s error.

3.8 Why the research has been set up in this way

In summary, conducting this research a qualitative approach was chosen over a quantitative approach for a number of reasons. First, the nature of the industry being that of entertainment. As in the cultural economy the market is seen to be supply-driven, the organizers were seen as the best subjects to research for explaining the developments in the sector. However, because the sector is developing rapidly and many initiatives are coming and going, the personal insights of the respondents was highlighted. If a quantitative research had been opted for, there would have been a wider scope of data. However, this would lack the depth of observations of the respondents afforded by the semi-structured interview.

Another benefit of the qualitative method was that the approach was more personal and thus encouraged the interviewees to speak candidly. The use of semi-structured interviewing methods was chosen over the structured interview method, because further development of the interview guide that lead to insights that emerged as the research progressed would otherwise been thwarted. Unstructured interviewing was not opted for due to the different organizational methods the various interviewees used. Because of their varying methods of operating questions had to be semi-structured in order for topics to overlap and the data to collected to be compared.
Chapter 4: Analysis and Results

4.1 Introduction
Though not all respondents who were approached were available for interviews, those who were were remarkably friendly, cooperative and engaged. As they all shared in the experience of organizing without subsidies, they all showed remarkable audacity and entrepreneurship as well as passion and perseverance. Though coming from different backgrounds, their affinity with EDM events as well as the financial nature of their undertaking made for good comparison and allowed for the interview guide to evolve naturally as new data emerged.

The following chapter will construct a narrative describing the main findings from the data following the theoretical framework described previously. The tables constructed from each interview have been attached in the appendix bar one. Sadly the interview with Michel Penders was lost due to technical malfunction (VoiceRecord Pro). This interview was reconstructed however through notes taken directly afterwards, as well as with answers to the questions that Mr. Penders very kindly wrote down and emailed after the interview.

The research tool as well as the terminology from the literature review proved to be very useful during the interviews, as respondents reacted naturally when terms such as ‘underground’ or ‘mainstream’ were related to topics such as ‘event design’.

Quotes have been summarized and translated to highlight overlapping opinions between the various organizers. Tables have been attached in the appendix with the literal quotes in the various second order constructs and their respective first order codes.

4.2 Motivation
Though coming from a wide range of backgrounds, all the respondents had one thing in common: a drive to succeed without subsidies. Mentioned many times before, this personal motivation can however not be stressed enough as it influences every aspect of the EDM events they organize from the organizational structure of their business to
the setting of their events. ‘Subsidies impair the creative freedom of the organization, due to the external requirements that need to be fulfilled’ (Yagoub, Breet, Hauzer).

This impairment hinges on three aspects. For one to be able to receive subsidies, certain requisites will have to be fulfilled. As the subsidies are in place to support higher culture, the EDM events would have to incorporate aspects that they would not usually have, this means compromising on their concept. Secondly financial security is only guaranteed so long as they manage to secure subsidies. In the wake of recent cuts what subsidies there were have become increasingly scarce. Thirdly, the business culture of the organization changes in a very practical sense when use is made of subsidies. ‘To be able to insure subsidies, organizations will hire employees to pursue subsidies on a full time basis’ (Hauzer). This undermines the work ethic of the organization to a certain extent as the concept is not placed in the first.

“Every member of the team has to love our concept, otherwise how could we stand behind it?” (Yagoub). Placing the product or concept first, is central to all the various forms of organization. The concept bears various meanings for the various forms of organization, it combines the ‘sound’ (very specific nuances in the style of music) and the ‘setting’.

‘Setting’ can refer to the location, the decorations, as well as the people that are attracted to form the atmosphere - all these factors interact. Though of utmost importance for all, promoters might have the hardest time cornering and communicating their concept as they can not operate independently from second parties, as they rely on venue owners for their locations.

These locations or venues can be adapted to the event, however the cultural baggage that they carry can not (van Klinken). The location and its aura has a big influence on the motivation of the customers to attend. Certain venues can bear stigmas that make them unsuitable for EDM events, this can have to do with their historical connotations or simply where they are located.

There is for instance a so called ‘curse’ on the south of Rotterdam, across the Erasmus bridge. Though boasting many great locations ‘even the best of us have a hard time hosting successful parties there’ (Hauzer, van Klinken, Yagoub). Also venues will
simply go out of fashion. ‘A club can exist for a maximum of five years, by then the average person will have visited approximately fifteen times and lost interest’ (Breet). The temporality of a location was seen as motivational factor for the organizers. ‘The fact that it will one day be over gives me energy every morning, as one day we can look back on the location as part of an era and say that was us - we did that!’ (Yagoub).

Location however a subsidiary factor in perceived customer motivation, the most important is the presence of international DJs in the ‘line-up’. The ‘line-up’ or programming for the event is seen as the key driver for attending. There are however interesting exceptions to the rule when location can take the overhand. Based on a very attractive location and a limited amount of space, some festivals can forego the DJs and sell tickets based on a on the ‘event setting’. The ‘Bungalup’ festival for instance is held in a Centre Parcs resort. Offering many amenities, proper sleeping arrangements in bungalows and a relatively limited amount of tickets, the festival is able to sell out without publishing it’s ‘line-up’ (Penders). This is something unheard of in other parts of the sector, where the presence of international DJs is seen to ‘make’ or ‘break’ parties.

Financial gains were placed relatively low in the hierarchy of motivation. Although all lot of money changes hands in the sector, the organizers are not the main earners. ‘Promoters really work from party to party, your budget depending every time on your last success’ (van Klinken). The DJs and their booking agencies are by far the biggest earners in the sector and accordingly define a lot of the functionings in the sector.

4.3 Organization

Though there is an over-supply of DJs - ‘more DJs than unemployed’, ‘more DJs than humans’ (Breet, van Klinken) - they remain the most expensive factor for organizations because the public demands international names. Ironically, though Dutch DJs are extremely popular abroad, they are seen as less appealing domestically. In order to secure the right international artists, the planning of the EDM event must be made far in advance.

Generally the process of attracting, negotiating with, and programming the international DJs is started one year ahead of an event. ‘The conformations of the DJs
can be very slow however as the booking agencies that oversee their dates will often wait until all the offers for the ‘season’ are in and then plot out a travel route across the continents following the best paid events’ (Penders). The ‘season’ here connotes the ‘festival season’ which runs from about late april till end of august. In these summer months, festivals can benefit from the weather and economies of scale to attract the biggest names with the highest prices. The prices for the DJs are however not fixed as building personal ties with the artists through, hospitality and personal interaction will allow for negotiable fees (Breet, Penders, Hauzer, Yagoub, van Klinken). In general the prices for DJs start at €1000 euros and range up to €100.000 per performance, which generally range from one to three hours (Breet, Penders).

Planning is not only crucial when it comes to the DJs but also in respect to the internal politics of the sector. The various organizers will aim to avoid planning an event on the same day to avoid conflict, as organizers will sometimes engage in a bidding war and try to undermine the competition by investing heavily on an event. This mechanism is especially dangerous for independent promoters that can not rely on a location and only have the budget of their last event as a safety net (van Klinken). There are however exceptions to the rule as on festive nights, such as New Years Eve or Queens Night, demand is such that most, if not all, events will be able to sell out (Hauzer).

‘Program, production and promotion are the three key stages of any event’ (Yagoub). By and large this division can be seen in all EDM event planning. All the organizers maintained close contact with their colleagues through out the year, though some of the promoters could not rely on their business as their primary income. For all discussing concepts and plans for new event programming happened on a weekly basis, formally as well as informally. ‘Somehow the best ideas, always pop up in the shower’ (Penders). All the organizers spoken to (except Yagoub who pursued the programming) preferred to focus their energy on the managerial backend, ‘making sure every thing was accounted for and in clear overview’ (van Klinken, Hauzer). ‘The choice of DJs or ideas of concepts often come from younger employees, for instance the one overseeing social media’ (Penders). This open attitude and horizontal structure was a trademark of all the organizations. ‘Everything is discussed openly with everyone, even
when accounting, the figures just fly over the table. This way everyone knows where they are at and where we are at’ (Yagoub). Programming formed the basis of the organizational structures, as production and promotion could follow when the program or line-up had been confirmed. Depending on the DJs and their booking agencies, this will often be about three months before an event.

The event design takes form as the production starts and the concept is applied to the location. In following with the concept, the event’s ‘setting’ will be matched to it’s ‘sound’. The programming or line-up is structured in such a way as to accentuate different atmospheres at different times. In the case of outdoor festivals the programming may span multiple days, with various moods being created to match various time points in the festival ‘for instance open and welcoming on the first day and retrospective and slightly melodramatic on the closing day’ (Penders). The concept is devised very deliberately as the ‘sound’ and ‘setting’ effect not only the mood of the people attending but also the nature of people who choose to attend.

Everything depends however on ‘promotion’, which can start from six months up to six weeks in advance, depending on the type of EDM event. Festivals will often promote their ‘line-up’ months before the ‘season’ begins, where as clubs as well as promoters will actively promote events from about six weeks in advance. Promotion can go through conventional or online channels, often there is a full time employee on social media control. Though social media play a crucial role in the promotion of events, traditional promotion through billboards and the handing out of flyers remains important (Yagoub, van Klinken). It is important for organizers not to underestimate the power of conventional promotion as high investments in programming and location, may lead them to place promotion on the back-burner (Yagoub).

The event design is the manifestation of the concept, where planning and management meet to supply the sub-cultural capital. Though a commercial undertaking, it is key to the success of an EDM event to be designed in such away that its professional business nature is seemingly undermined. ‘It should be tied together with a double knot, yet appear loose’ (Breet). The irony of the fact being that although
vast amounts of time and effort are invested in securing and paying for the (international) DJs, the event should seem to be loose and somewhat haphazard.

This is done in order to ensure a sense of subversion, a key factor of being ‘underground’ or hip. Due to the need for this looseness events can easily be undermined by overly stringent regulations. This plays on two points. For one, the feeling of subversiveness is undermined by the sense of supervision that emanates from the security as well as the fact that much of the public attending the EDM events will want to engage in the use of drugs. Aside from the obvious practical hampering through confiscation, the atmosphere created by overt supervision runs contrary to the atmosphere of openness and acceptance that the organizers wish to create. Though the Netherlands is unique in respect to it’s rules and regulations with respect to the consumption of drugs, they remain illegal. Here there is somewhat of a grey-zone as EDM events, be it indirectly, do facilitate the use of illegal substances.

Barring a philosophical digression on the morality of their role, the topic was however addressed in the interviews. The organizers all assumed a laissez-faire attitude on the subject. Opinions such as ‘It is the responsibility of the individual’ and ‘if there is no trouble, there is not problem’ were often cited. This is not surprising as these opinions run parallel to the general attitude on the topic in the Netherlands.

It is important to note however that this attitude was not underpinned by financial gains from the distribution of drugs. Though the organizers could be accused of a pragmatic view and a facilitating role, there are no financial gains involved for them. Rather the contrary as consumption of narcotics can lead to lower revenues from the sale of alcohol as well as harsh legal penalties.

All these factors depend on the nature of the public and their expectations from the event. Creating the right atmosphere for a successful event, depends as much on the organization as the public. The management and planning that go into event design revolves around not only attracting an audience, but attracting the right audience.

This is where management will use security and its critical supervisory presence to choose the right audience for the event, however this will generally only be in the case of clubs. Festivals and promoted events have less say in who attends their events.
because they aim to sell as many tickets as possible via the internet prior to the event.

Festivals and promoters will try to regulate their customer base through the marketing of their specific concept. Musical styles will be purposefully chosen to attract crowds with less safety hazards. Harder styles are often seen to attract more risky aggressive types, where more forgiving melodious music will attract a more peaceful crowd. Though the genre ‘Techno’ can be quite harsh its audience is generally not seen as aggressive with a lot of women enjoying the music as well.

Popular clubs however control the ‘setting’ to a greater extent as they can engage in very strict door policies to ensure that certain crowd is attracted or repelled. Aside from the obviously undesirable types, such as people who are below the legal age limit or who appear overtly aggressive, the public is also selected to match the ‘sound’ and ‘setting’ of the concept that the organizers wish to create. Ironically certain clubs will become vastly popular on the basis of their unpredictable and unforgiving door selection. This will then augment the already high level popularity required to gain such a strong demand (Breet).

Paradoxically, exclusion by means of a strict door policy primarily aims at ensuring that those of the public who do manage to get in will find an inclusive and welcoming setting. This does not mean that divisions are being drawn on the basis of skin color or socio-economic status. ‘What I love about house music is that you can meet so many different types of people at parties, everyone is equal’ (Hauzer). Rather, the attendees are gauged on their subcultural capital in respect to the specific event, as all the different sub-genres of EDM will have certain ‘languages’ or cultural codes involving everything from clothing, to haircuts, to facial expressions.

Organizers will engage in all manner of practices to foster a sense of belonging between their audience and their organization. These can range from online ‘befriending’ on Facebook, to handing out attributes the audience can wear, to simple gifts like heart shaped popsicles. These practices will be more common amongst promoters who often can not rely on the public’s engagement with a venue to foster the sense of belonging, hence other aspects of their concept need to be accentuated.
In order to bridge the gap between location and concept, successful promoters can sign contracts with venues on the premise that they will only host their events or a certain concept in a specific venue. This was the case for the organizers of Undertone as well as Bungalup.

Although Pakhuis is also connected to a specific location this has more to do with the connection between the concept and the setting than a contractual agreement. These contracts afford the promoters certain benefits, however the most ideal situation still remains to preside over the venue itself as this offers greater creative freedom as well as higher revenues from the bar consumption (Yagoub, van Klinken).

Club owners will secure these higher revenues by negotiating what are known as ‘quantum discounts’ with the supplier of the beverages. These quantum discounts depend on the amount of consumption by the club, the higher the consumption, the higher the discount. This is beneficial for both parties, as the more the management can save on overhead costs, the more they can invest in their ‘concepts’ (Breet).

Being able to exert maximum control over the concept through event design is a key driver for success. The more control the management has over the event design, the more capable it is of fine tuning the product to meet public demand and combat environmental factors. ‘If the concept is well worked out their is no need to worry about competition’ (Breet, Penders, Hauzer).

If a concept can be incorporated into a location successfully, the organizers can operate in a state near to that of a monopoly or an oligarchy. As long as prices are not excessive, demand for EDM events is such that the management can count on a large customer base. As mentioned before this is subject to a time constraint, as the location will fall out of fashion when the demand is saturated in the course of approximately five years (Breet). This trait seems unique to EDM clubs, as venues that program a more wide range of styles are able survive for decennia (for instance Rotown in Rotterdam, Tivoli in Utrecht and Paradiso in Amsterdam).

Taking a closer look at how this concept control works in clubs, two of the interviewees presided over successful EDM venues that were both located in temporary premises. Both hallmark clubs of their respective cities, ‘Club_11’ in Amsterdam and the
‘Perron’ in Rotterdam were both located in buildings designated for demolition. In the case of the ‘Perron’ a deal was struck between the owner of the building and the organizer of the EDM events Aziz Yagoub. In return for a very low rent, the organizer agreed to meet the high price of initial development of the location i.e. sound proofing and securing permits.

There can only be speculation as to the benefit for the owner of the real estate, though positive attention on the location could create economic spin-offs in the future. For the EDM entrepreneur however, the risk of the initial investment allowed for higher level of control over the concept. In surmising that legal issues will protract the redevelopment of the location the organizer has made a profitable move, furthermore the temporary nature of the location is part and parcel the success of the club.

‘Club_11’ in Amsterdam was unique in a number of respects, not least for the fact that the most successful club at that time in Amsterdam was run by an entrepreneur from Rotterdam. After encountering stiff regulations in Rotterdam Lex Breet decided to move to Amsterdam where he founded the West Pacific in the ‘Wester Park’ before moving on to develop ‘Club_11’ in the former ‘Post CS’ postal building above the ‘Stedelijk Museum’.

The success of the ‘Club_11’ concept relied on a number of factors. Asides from the spectacular 360 degree view over the city, a very high quality sound installation, as well as securing ‘quantum discounts’ with the beverage supplier, the club also boasted a reputable restaurant. ‘The symbiosis between museum, restaurant and club was perfect’ (Breet). Located eleven floors above an internationally renowned museum, the club would attract visitors of the museum to the restaurant.

By ordering a meal the diners would automatically be granted access to the ensuing club night. As such this unique construction was a mutually beneficial crossbreed between high and low culture. The ‘Stedelijk Museum’ getting visitors who might otherwise only seek out EDM events and ‘Club_11’ supplying a smooth transition from museum to music by means of a meal.
4.4 Environment

As a novel and emerging sector the EDM supply side in Rotterdam has to deal with a lot of environmental factors ranging from political and economic to cultural and technological. Many, if not all, of these factors will interrelate and are sometimes hard to separate.

Economically as well as culturally Rotterdam forms a unique case, as not only is the population in general less affluent than in other cities of the Netherlands, it is also far more diverse in the cultures it is comprised of. As a rule of thumb organizers estimate that the average male in Rotterdam will spend ten euros per night and a woman seven euros fifty, after paying entrance fee to EDM events (Hauzer, van Klinken). For comparison: in Amsterdam the entrance fee can easily be double.

As mentioned earlier, census has shown that approximately 45% of the population in Rotterdam is of foreign descent. Politically this highly diverse population means that the municipality has to take into account a wider range of cultural perspectives when making decisions. Furthermore Rotterdam proudly boasts a mayor of foreign descent: Ahmed Aboutaleb. Born in Morocco and raised muslim, Ahmed Aboutaleb is the first Dutch mayor of a large city from foreign descent.

The political environmental factor for EDM organizers in Rotterdam is marked by the fact that soon after being elected mayor Mr Aboutaleb was confronted with the biggest ‘Dance’ related disaster in Dutch history. When one person died and multiple were wounded riots after broke out in ‘Hoek van Holland’ during an event on the beach that attracted far more public than the police and organizers had counted on, pressure was on Mr Aboutaleb to toughen the legislation surrounding EDM events.

Notably the Rotterdam Dance Parade was suspended indefinitely, even though the recent edition had attracted approximately half a million visitors and caused no notable disruptions for an event of its scale (Hauzer). The Dance Parade was suspended and EDM events dwindled in the wake of more stringent regulation targeted specifically at the sector. The new regulations approached the sector as a whole, categorizing any EDM event under the homogenous label ‘Dance’ and categorizing all EDM events under
high security risk (appendix: Risico Scan), this made it very difficult for the organizers to get permits.

According to organizers based in Rotterdam this generalization of the EDM sector as uniform whole is a keen example of a situation where a political environmental factor is predicated on an erroneous understanding of subcultural capital (Hauzer, Yagoub). In the same way it would be facile to group ‘Jazz’ and ‘Opera’ under ‘Instrumental’, so too would merging all sub-genres of EDM events, from ‘Industrial Hardcore’ to ‘Experimental Lounge’ under ‘Dance’.

At best this was seen as expedient and at worst derogatory. The organizers in question specifically host EDM events that fall in the genres ‘House’ and ‘Techno’ to insure a controlled and safe crowd. This as the subcultural capital of these genres require the enculturation of ‘languages’ or ‘social codes’ that portray friendliness and empathy.

Economic factors coincide and interact with cultural factors, as interviewees noted that a lack of students in the center of the city undermined the nightlife of the city as a whole. Students spend more money and time on going out then any other segment of the population (Hauzer). For many cities in the Netherlands, like Groningen and Utrecht, they form the backbone of the leisure economy. Though significantly smaller in size, these cities are seen to have a more vibrant nightlife due to the fact that students can live in the center of town. Even though rents are higher students will prefer to live in these cities due to the vibrant nightlife as well as the high ranked universities.

The university of Rotterdam was also seen as an influential factor. Focussing heavily on business studies, the university was lacking in students from the humanities and arts. These disciplines would create a more diverse student crowd (Breet). Diversity in the cultural aspect was also of great influence on the sector. During the past decade a slow but sure segregation had been perceived in the attendees of EDM events. Whilst still very mixed compared to other cities in the Netherlands, the public at EDM events in Rotterdam was becoming increasingly homogenous compared to the 1990s.

The most significant economic factor putting pressure on the supply side was however the incredibly high wages asked by the DJs and their booking agencies. As
Rotterdam is less affluent than Amsterdam many acts will choose to play in Amsterdam and move on. ‘DJs are the modern day rockstars, the prices are simply supply and demand’ (van Klinken, Penders).

Though one would expect Rotterdam to be able to compete on the price of locations, rents in Rotterdam are relatively high. ‘The rent for the location and the security is so high we need to sell-out and make a big turnover on the bar, otherwise we can not break even’ (Hauzer). Though high profile large locations will be more expensive than smaller venues there was said to be little in between. A lack was perceived in locations that could cater to between five hundred and two thousand whilst fitting into the subcultural profile (van Klinken).

The costs of securing the right permits was also a weighty economic factor. ‘Some events will go under just from the time, effort and costs involved in the paperwork’ (Hauzer). Not only is the amount of paperwork vast, the process is dense and unclear. As the municipality does not deal with the permits centrally all the various services from fire brigade, to police to ambulance have to be dealt with separately. This bureaucracy means that organizers will often need to seek legal council in order to exploit a new location, be it for a club or a small festival (Hauzer).

Positive technological factors were noted. Due to the advances in software technology and declining costs for electronic music equipment more and more young people are experimenting with electronic music and DJ’ing. This creates an affinity with the genre and an understanding that they can then bring to the events. DJs that make use of more antiquated technology such as vinyl or analogue drum computers are viewed with reverence for their craftsmanship (Breet, Hauzer).

Also social network sites such as Facebook and music distribution sites such as soundcloud.com have created new and effective means for reaching out to and connecting with public. Recent changes in policy on the Facebook website have however seen fees being put in place for online promotion. In the new policy only 10% of the ‘followers’ or ‘friends’ of an EDM organization will see an post in their timeline when they are invited to an event. In order to inform all the followers a price must be paid (van Klinken).
According to the interviews, politics form the most significant environmental factor influencing the supply side of EDM events in Rotterdam. Though one would expect that Rotterdam’s young and culturally diverse population (counting nearly two million people in the large urban area) would follow suit as the country experiences an unprecedented proliferation of EDM events, Rotterdam is lagging when it comes to the supply of EDM events.

Ironically Rotterdam’s EDM supply side is barely emerging from annihilation after paving the way for the Netherlands as a major global supplier of EDM. Considering the fact that the past decade has seen technological advances in electronic music drastically lower the barriers to entry for DJs and producers it is remarkable that Rotterdam did not manage to capitalize on the wider success of the industry.
Chapter 5: Conclusions and Discussion

5.1 Conclusion

In concluding this research an overview is given of the theories and frameworks used to conduct the semi-structured interviews in the case study on the supply side of EDM in Rotterdam. Recalling the literature and the theoretical framework will be followed by critically assessing the methods in practice. Based on the analysis and results, a conclusion will be formed in so far as descriptive research lends itself to this cause. In closing the findings will be discussed and placed in the light of practical application, policy making and future research.

5.2 Objectives, Theories and Frameworks

Aimed at describing the workings in the supply-side of EDM events in Rotterdam, understanding what drives the non-subsidized cultural entrepreneurs active in the sector and identifying environmental factors that influence them was the objective of this research. To fulfill this objective qualitative methods were used in order to grasp the complex interrelations of motivational, organizational and environmental factors.

Semi-structured interviews were conducted with key figures that were selected through a process of ‘purposive’ or ‘theoretical’ sampling. These specific interviewees were targeted as they all represented different organizational forms in the industry, they all operated without subsidies and they were all widely experienced.

A literature review was conducted on academic research in the fields of ‘event studies’ and ‘subculture studies’ in order to form a theoretical framework for inquiry as well as gain insight in cultural specificities of the sector. By overlapping the ‘framework for understanding planned events’ from Donald Getz with the concepts drawn on from Sarah Thornton’s theory of ‘subcultural capital’, a research tool was created to aid in the administering, understanding and organizing the results of the semi-structured interviews.
Using the research tool the results of the interviews were organized into separate tables comprised of various sheets that divided the data amongst the second order constructs and their subsidiary first order codes. Though each respondent was assigned his own table, literal quotes were used sparsely as the analysis was constructed by matching combining the data into representative quotes. This aided in creating a fluent narrative based on recurring themes and patterns in the data.

5.3 Answering the Sub-Questions

Though descriptive in nature, research questions were formulated to guide the case study. The central research question

How do organizers in the supply side of electronic dance music events in Rotterdam function without subsidies?

was underpinned by the following three sub-questions in order to better approach a conclusion.

(1) What are the motivational factors influencing the organizers?
(2) What are the organizational patterns and processes in EDM events?
(3) What are the environmental factors that influence the supply side of EDM events in Rotterdam?

The three sub-questions supported the process of conducting the semi-structured interviews. Answers to the open-ended questions which tapered off too far could be politely brought back into the scope of the research by moving back towards a sub-question.

In conducting the research it became increasingly apparent that the motivational, organizational and environmental factors were complexly interrelated and at times hard to separate. Themes and patterns did however emerge that could offer answers to the various sub-questions that underpinned the central research question.

5.3.1 Motivational

For one financial gains were not the central motivational factor for the organizers to operate in the EDM sector. Rather, the subcultures that the sector supports and the
musical styles it celebrates were key. Temporality also played a role as the organizers sought to create unique experiences that could be looked back on with satisfaction. Their pleasure was other people’s leisure.

The presence of international DJs as well as the location were perceived by the organizers as the key motivational factors for the customers of the EDM event sector. Though often the presence of an international DJ would be the main motivation, a unique location could also preside as the main attraction to draw in crowds. This all depends on the concept.

5.3.2 Organizational

The ‘concept’ was the combination of ‘sound’ and ‘setting’ that underpinned the event design. Creating, controlling and communicating the concept was the main organizational concern in EDM event management. The more control the management can exert over its concept the better. As such organizers seek to own locations or negotiate exclusive contracts with specific venues. This will allow for more revenues to be incurred from bar sales on the basis of ‘quantum discounts.’

The organization of any specific event could be divided into three steps: planning, production, promotion. Planning schedules were different for the different forms of EDM event being hosted, however negotiations with the booking agencies that represent the desired international DJs would start one year in advance.

Depending on when the dates of the international DJs were confirmed, the programming or ‘line-up’ of the event would then be constructed. The line-up would be set out to follow the concept, matching sound and setting along a time schedule coordinated to create certain atmospheres at certain moments. For large events this can involve multiple stages and span several days.

The production will involve adapting the location to the fit the desired setting, this is done with lighting and decorations in coordination with officials that preside over the safety regulations. Safety is further insured by finely tweaking the sound and the setting to attract certain crowds and influence them in certain ways.
Though the organizers are keen business men they will engineer the event in such away as to appear loose and hap hazard. In doing so they attempt to create open and welcoming atmosphere that facilitates the empathy and sense of freedom that mark the EDM subculture. This is also done by assuming a laissez-faire attitude towards drug consumption, whilst complying with legislation through security checks.

5.3.3 Environmental

Organizers in the sector experienced technological influences most positively followed by those of a cultural nature. Political factors were experienced as most negative followed by economic.

Though the population of Rotterdam is in general less affluent than that of other cities in the Netherlands, the willingness to spend after arriving at an event is high. The public however wants to be sure of the success of an event before attending. This causes events to experience sharp tipping points based on the amount of people listed as ‘attending’ on Facebook.

Though the organizers note the inclusive and open culture surrounding EDM as a driving motivational factor, the cultural diversity of ethnicities at EDM events is seen to be stagnating. The stagnation however may not be due to ethnic incongruity with the music, as in the 1990s this was not the case.

Also Rotterdam is marked by a strong sense ‘neighborhood’ culture, this meaning that people will prefer to remain in their neighborhood and not move towards the center. Either staying at home or going to a bar around the corner, the public in Rotterdam is hard to mobilize. This is especially the case in respect to events held in the south of Rotterdam.

Technology was viewed positively for it was the factor that allowed the sector to grow continuously, as new techniques of production and presenting electronic music developed. Also the steadily declining costs of hardware and software lowered the barriers of entry for young people to experiment and enjoy EDM hands on. The affinity with the music created by these experiences was seen to further engage them with the sector, as well as allow them to perform EDM for their friends.
In many ways technology was beneficial to the spreading of EDM, not only through performance but also through online distribution channels such as beatport.com and soundcloud.com. Progress in technology and the concomitant lowering off barriers to entry, had however also created an oversupply in DJs. This lead organizers to only consider hiring DJs that were also producers, as their productions would better reflect their ‘sound’, their aesthetic judgements as well as the technical proficiency. Though the future of EDM is predicated on the development of new technologies, performing with old technologies was seen as a merit of craftsmanship.

Politics were the factor viewed with the most dismay. After a positive boom of EDM events in the 1990s, Rotterdam was now just emerging from the complete bust that ensued after stringent legislation surrounding EDM events was put in place following a dramatic incident in 2009. Though organizers active in Rotterdam understood the political reaction, they felt unfairly stigmatized as the event at which the incident occurred was in their eyes a ‘mainstream’ or ‘commercial’ event. Generalizing the EDM sector as one homogenous whole was seen to be an injustice that showed a lack of understanding of the various subcultures the EDM sector caters to.

The organizers in the sector saw the legislation as a major hurdle in organizing events, as not only was the bureaucratic process required to get the proper permits long and tedious, it was also decentralized. All the various municipal institutions had to be dealt with separately. In order to properly navigate legislation organizers would often have to engage legal aid, leading to the organization of some events to resemble legal battles.

Another key political factor influencing the sector were the cultural subsidies. This result was of course to be expected following the purposive sampling conducted on this organizational trait. However the opinions of the entrepreneurs on the subject were unexpected as they agreed with the principle of supporting culture that can not support itself.

The organizers had made the conscious choice to forego subsidies in order to enjoy self-reliant financial security as well as higher levels of creative freedom. However unfair competition was experienced when subsidized venues would engage in
programming events that they felt belonged to their sector. As such when subsidized locations would host events with live bands or highly experimental live electronic music this was perceived as just. However as the subsidized venues also host events with DJs the organizers seek to program, they felt they were being placed at a competitive disadvantage. Again this was perceived to follow from unwittingness, rather than malignant intentions.

5.4 Answering the Research Question

In conclusion and in light of the sub-questions the following answer to the research question is offered:

*Despite harsh environmental factors in the form of stringent regulations, lower levels of disposable income amongst the population, a decentralized geography as well as strong competition from other cities for international artists, the supply side of EDM events in Rotterdam manages to function without subsidies due to the high level creative control the organizers can exert over their concepts, the keen understanding they have of the subcultures they cater to as well as their capability to readily incorporate technological developments into their supply chain. Furthermore a deep-seated passion for electronic dance music, in combination with a sharp eye for business, underpins the success of the entrepreneurs.*

That being said, as the nature of this research was descriptive, the answer can only be inferred onto the supply side of EDM in Rotterdam as a whole on merit of the experience that the entrepreneurs were selected for. Though their understanding is first hand, it is not possible to generalize the findings unto the wider sector conclusively.

This was however not what the research set out to achieve. As an descriptive research using a case study design, this research aimed to glean an understanding of the EDM supply side in Rotterdam that could facilitate academics, policy makers as well as
those active in the organization of the events, in better understanding key factors shaping and influencing the sector.

5.5 Discussion

Though the complex interrelations of factors that emerged from the data can be interpreted in a multitude of ways, clear structure and academic rigor was applied to the best of my capabilities in order construct a narrative that would do justice the sector whilst maintaining academic professionalism. In finishing this research I would like to openly discuss my research and how it could aid the parties I set out to inform.

In the process of conducting the literature review on the subject of electronic dance music and the organizational structures that underpin it’s performances, I was struck by the lack of research on the supply side of the sector. Though the demand side seemed to form a wildly interesting topic of research for anthropologists and sociologists, the supply side of the sector appeared under researched.

Research that was conducted on the supply side would often focus on the technology that predicated the development of it’s musical styles or would be part of a broader analysis on the global music industry, highlighting EDM events as interesting developments in the distribution chain. By and large however academic focus would be placed on the demand side of EDM events. Centering on negative topics such as drug abuse, sometimes even condemning electronic music and it’s audience as the manifestation of a technological dystopia, discourse on the subject was often loaded.

Though on an aesthetic level I understand the objections to EDM, I believe that the sector and its developments are scientifically very interesting. Not only for the fact that EDM is a manifestation of contemporary Western culture, as well as that huge sums of money change hands in it’s continuously evolving global market but also because adopting and incorporating new technologies to develop novel forms of art, music and culture is central to our humanity. As such academics as well as politicians should try to approach EDM openly and without bias.

Though understandable that dramatic events in the past, combined with the subversive attitude surrounding EDM events, would breed suspicion and distrust amongst
politicians and policymakers in Rotterdam, steps must be taken to nuance the understanding of the various musical styles that now comprise the genre ‘dance’. This appeal is made not only in support of the sector and those who try to earn a living from it but also for the city of Rotterdam as a whole.

Whilst the rest of the Netherlands benefits from an unprecedented rise in demand for EDM events domestically as well as abroad, Rotterdam is missing out on the spoils. A thriving EDM supply side could not only afford the city a much needed financial injection, it would also help in marketing the city as young and vibrant.

Considering the lead Rotterdam once had in the sector it is surprising that the supply side is not currently thriving. This especially as its industrial atmosphere, young and culturally diverse population, along with high levels of vacant real estate form the perfect breeding ground for EDM.

Though the municipality makes laudable efforts to support culture to the best of its capabilities, it will have to change its attitude towards EDM events in order to benefit from the sector’s full potential. This does not necessarily imply a further reduction of subsidies to venues that might infringe on the market of the EDM organizers, rather the municipality needs to foster understanding and trust between itself and the sector.

Trust in the competency of the organizers to host safe events, as they themselves are the first to suffer from a violent or disruptive atmosphere being cast over their event. Understanding by creating a clear and concise set of procedures that could facilitate the steps organizers must take in order to safeguard their public.

This would enable the supply side to be more creative and offer a wider range concepts, as lower overhead costs spent on bureaucracy in combination with novel locations could combat the financial strangle hold booking agencies exercise on the market.

As for the supply side itself, it would be wise to create a transparent platform for discussion and cooperation. This platform could be as simple as a Facebook group where sharing information on planned dates could prevent conflict. Also the sector would benefit from more unity if it wishes to become more politically engaged and voice its opinion constructively. Studying a Masters in Cultural Economics and Entrepreneurship at
the Erasmus has taught me that academics and policy makers in the Netherlands are only too eager to find new ways to finance culture, arts and music without subsidies.

Though there is need for subsidies for certain forms of art, this should not disadvantage or impair novel ones, this is simply immoral. As the municipality calls for more diversity and new talent, it must supply in space and mostly importantly trust.

Location is the only unique selling point next to DJs that organizers can use. If cultural entrepreneurs are not afforded the trust to exploit new and exciting locations they can hardly compete in a high stakes market where huge sums and strong actors define the rules. Hence this research calls for Space instead of Subsidies.
References


Bermudez, A.M. 2012. *What are female DJs’ experiences in an industry in which they represent a gender minority?* Unpublished dissertation, Erasmus University, Rotterdam.


Appendix
1: Risico Scan

<table>
<thead>
<tr>
<th>Naam evenement</th>
<th>Music Republic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Datum evenement</td>
<td>1 June 2013</td>
</tr>
<tr>
<td>Gemeente</td>
<td>Rotterdam - Overschie</td>
</tr>
<tr>
<td>Locatie</td>
<td>Stellingpark</td>
</tr>
<tr>
<td>Nummer aanvraag</td>
<td></td>
</tr>
<tr>
<td>Behandelaar</td>
<td></td>
</tr>
<tr>
<td>Invoerfeest &amp; advies door</td>
<td></td>
</tr>
<tr>
<td>Datum Invoerfeest &amp; advice</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activiteitsprofiel</th>
<th>Subtest</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soort evenement</td>
<td>festival</td>
<td>1</td>
</tr>
<tr>
<td>Type van het evenement</td>
<td>middag en avond</td>
<td>3</td>
</tr>
<tr>
<td>Het evenement duurt (oordop)</td>
<td>1 dag of minder</td>
<td>0</td>
</tr>
<tr>
<td>Muzieksoort</td>
<td>house / dance</td>
<td>6</td>
</tr>
<tr>
<td>Er wordt voorop geploegd</td>
<td>nee</td>
<td>0</td>
</tr>
<tr>
<td>Is er enig overwicht op het evenementterrein</td>
<td>nee</td>
<td>0</td>
</tr>
<tr>
<td>Uitzendings van het evenement</td>
<td>regionaal</td>
<td>1</td>
</tr>
<tr>
<td>Er zijn voldoende evaluatie en/of eenvaardige gegevens</td>
<td>nee</td>
<td>0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Individueel</th>
<th>Subtest</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is kartschaal op een specifieke doelgroep</td>
<td>overig publiek</td>
<td>0</td>
</tr>
<tr>
<td>Leeftijdscategorie doelgroep</td>
<td>18-40 jaar</td>
<td>3</td>
</tr>
<tr>
<td>Maximaal aantal personen in enkele bezoekers / tuinbouwers / deelnemers</td>
<td>meldingsbeleid tot 10.000</td>
<td>1</td>
</tr>
<tr>
<td>Er wordt bruik en/of druggenuttig</td>
<td>ja, er wordt drugs gebruik</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ruimte voor toelichting</th>
<th>Subtest</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Publicaties (inclusief evenement)</td>
<td>nietisch evenement op 1 locatie</td>
<td>0</td>
</tr>
<tr>
<td>Type locatie en terrein</td>
<td>buitenlocatie, overheids</td>
<td>3</td>
</tr>
<tr>
<td>Er zijn gelegenheden voor het wegwerken (bij afsluiting)</td>
<td>wijk</td>
<td>1</td>
</tr>
<tr>
<td>Er zijn gelegenheden voor het speciaal wegwerken</td>
<td>wijk</td>
<td>1</td>
</tr>
<tr>
<td>Is er sprake van een risicobeoordeling of aan het evenementterrein</td>
<td>nee</td>
<td>0</td>
</tr>
</tbody>
</table>

| Totaal | 20 |

Advisie na risicoscan: Klasse B: Evenement met verhoogd risico --> advies door VRR

Februari 2011
2: Answers from Michel Penders

Vragen voor Michel Penders

1) Zou je een korte beschrijving van je geschiedenis in het vak kunnen geven?
   Ik ben in 1999 begonnen bij MTV en heb daar verschillende functies bekleed. De
   laatste van die van Event Manager waarbij ik voor de verschillende merken (MTV, TMF,
   Nickelodeon) evenement heb georganiseerd. Vanaf November 2012 heb ik een eigen
   bedrijf PLUS1 met een oud-collega van MTV en organiseren wij nog steeds veel in
   opdracht van MTV, maar ook eigen initiatieven als Bungalup.

2) Hoe organiseer je een succesvol festival?
   Door iets te doen wat dicht bij jezelf staat, niet gedreven is door geld en met passie en
   kwaliteit wordt gedaan.

3) Hoe lang ben je bezig met de voorbereiding van een festival?
   Dat stopt eigenlijk nooit, na de evaluatie begin je al bijna weer met de nieuwe editie.
   Wat moet er anders, welke sfeer moet het meer krijgen, welke dJ's passen erbij. Zo'n 8
   maanden vooraf wordt er al echt begonnen en dat neemt langzaam in intensiteit toe.

4) Kan je het voorbereidings process beschrijven?
   Je gaat uit van de evaluatie van vorig jaar en verbeterpunten worden besproken.
   De indeling van tenten, area's en tijden wort in een schema gezet. Geschikte invulling
   wordt met elkaar in een creatieve brainstorm besproken. Er word een eerste budget
   gemaakt en verdeeld over de podia. Artiesten en partijen worden benaderd en de eerste
   offers gedaan. Plannen worden vertaald in technische tekeningen en decor wordt
   getekend en begroot. De line-up wordt steeds meer concrete en de communicatie richting
   bezoekers start.

5) Kan je je team beschrijven?
   Bij de meeste festivals werken me de festival directive, de technische producent, een
   marketing/communicatie medewerker, decorbouwer, artisthandeling, security/veiligheid

6) Kan je een inzicht geven in de groepsdynamiek voor en tijdens het festival?
   Dat is organisch, in het begin ligt de nadruk vooral op creatieve invulling en ideeen
   en dat gaat steeds meer richting de praktische uitvoering en budget bewaking

7) Hoe ga je om met de boeking van DJ's?
   We gaan een sort lijstje af met de bovenaan de artiesten die we het liefste willen.
   De buitenlandse dure DJ's laten vaak lang op zich wachten voordat zee en offer
   bevestigen en daar hangt vaak ook de rest van de line-up van af. Deze probeer je met
   opties zo lang mogelijk vast te houden. Als je een andere headliner moet zoeken,
   verandert dat ook vaak de rest van de artiesten. DJ's moeten ook iets hebben met het
   concept en niet alleen het geld komen ophalen.

8) Kan je de interactie tussen de DJ's en het concept beschrijven?
   Ze zijn de muzikale vertaling van je concept en een van de belangrijkste pijlers
   waar een festival op draait. Het moet aansluiten bij de ideeen die weover het concept
   hebben, maar mogen ook verassen

9) Hoe zorg je dat je evenement underground blijft?
Door de look-and-feel, gerichte communicatie en ook een bepaalde doelgroep af te schikken. De huidige communicatie van Valtifest krijgt veel negatieve reacties en dat is fijn want dank omen de mensen die dat festival niet snappen ook niet.

10) Hoe ga je om met concurrentie van andere festivals?
   Eigenlijk niet, je probeert niet dezelfde ariesten te boeken en niet in dezelfde periode te zitten, maar we gaan uit van onze eigen orginaliteit en creativiteit.

11) Waarom is Nederland zo goed met festivals?
   Door de strenge regelgeving moet er hier op topniveau geproduceerd worden en omdat we ook een publiek hebben met geld kan er genoeg gevraagd worden voor een productie waardoor er echt iets moois kan worden neergezet. Daarnaast zijn Nederlanders ook echte ondernemers en zijn er veel invloeden van het buitenland.
3: Interview Tables
vervolgens allemaal ja… …
noten hebt neergezet op die plek.
conventionele muzikant, ironisch gezien, dat je daar echt je eigen

SH: En als het ware dus als een

niet zo erg belangrijk. Daarmee

heel goed ehh… Ja ik vind hospitality

in het café. Ja er was ook een tijd voordeel,

commissie. Er zijn heel veel… Je moet de

LB: Duizend.

En ik heb heel veel nou ja, omdat ik uit

gewoon al een soort van heel m'n leven.

en dat is dan misschien die technieken

daan.

Als

boekingsbureaus die hebben een

SH: Dan heb je het over die

LB: Not only Club 11, I think the

bit cornered every sound that they

electronic music proceeds they're a

afterwards the development, soms...

beach. Wow what a track.

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten ook.

LB: komt ook door het businessmodel…

and

LB: The emotional side of it. The

denk dat die subliminal, niemand zal

werkt heel de wereld.

LB: Ja, Ik vond het wel grappig als

werkt

ja vrijdag is het die en zaterdag is het die,

LB: Moet aan de andere kant ook met een

meesten

aan de andere kant, die zitten tussen de

boekingsbureaus die ertussen zitten also
DK: Of om de 2 weken en dat gaat het nou belangrijker om naar ons te gaan. SH: Is de naam Undertone van wel mijn ding. Hoe kan ik tegen af, maar techno is nog meer contacten gaan leggen op Facebook een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 of 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 of 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 of 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 of 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 of 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die daar een gegeven moment een functie: commercial ticketscript. Het minimum is 0,18 or 0,58. Dus elke organisatie die da...
Niet alleen qua begroting, maar een kaartje. We vragen geen mogelijk, kunnen we een wat is acceptabel. Dit lag eraan net de clubs. Dat zijn allemaal zijn dat we iets hadden van, ok we AY: Ja, , wereldwijd internationaal eerst bij het programma, wat voor SH: Kun je het proces van de trakteer ik dat, kopje thee van jou. Daar handen. Dus het is geen vorm, van Nou is dat wel een huur, die te vergelijken zit in een gebouw van een onafhankelijke AY: ja, dat zou mij wel scherper maken, nog.. wij de partij zijn die dat steady standaard hoek kijken. Toen dacht ik bij mezelf, een plek en kwam toen kwam eigenlijk heb ik het alleen doorgevoerd. met Ted samen. Want wij deden voor gewoon A te druk mee en ik vond de schakeljaar, toen had ik er al geen trek. wetenschappen en dat was inderdaad de Erasmus een, , lecture gevolgd boterham aan verdient en die weet: mijn nu allemaal een stapje terug nemen. Het gevoel, als.. Ik zou, ik zou iedereen aanraden, blijf niet klopt dan moet je er niet zijn, maar ik geloof er gewoon niet in dat je eigenwijs, we doen het op onze eigen goedkoop is... Toen ik nog afhankelijk was van allerlei overheadkosten? En wat is de huidige waarde dan nu als..? De Erasmus had zijn filosofie. En dan heb ik op mijn vingers getikt gekregen aantrekken zoals we dat de eerste keer gedaan het varieert. De daalster kwam. Dus het was wel allemaal waarde niet klopt dan moet je er niet zijn, maar ik geloof er gewoon niet in dat je eigenwijs, we doen het op onze eigen goedkoop is... Toen ik nog afhankelijk was van allerlei overheadkosten? En wat is de huidige waarde dan nu als..? De Erasmus had zijn filosofie. En dan heb ik op mijn vingers getikt gekregen aantrekken zoals we dat de eerste keer gedaan het varieert. De daalster kwam. Dus het was wel allemaal waarde niet klopt dan moet je er niet zijn, maar ik geloof er gewoon niet in dat je eigenwijs, we doen het op onze eigen goedkoop is... Toen ik nog afhankelijk was van allerlei overheadkosten? En wat is de huidige waarde dan nu als..? De Erasmus had zijn filosofie. En dan heb ik op mijn vingers getikt gekregen aantrekken zoals we dat de eerste keer gedaan het varieert. De daalster kwam. Dus het was wel allemaal waarde niet klopt dan moet je er niet zijn, maar ik geloof er gewoon niet in dat je eigenwijs, we doen het op onze eigen goedkoop is... Toen ik nog afhankelijk was van allerlei overheadkosten? En wat is de huidige waarde dan nu als..? De Erasmus had zijn filosofie. En dan heb ik op mijn vingers getikt gekregen aantrekken zoals we dat de eerste keer gedaan het varieert. De daalster kwam. Dus het was wel allemaal waarde niet klopt dan moet je er niet zijn, maar ik geloof er gewoon niet in dat je eigenwijs, we doen het op onze eigen goedkoop is... Toen ik nog afhankelijk was van allerlei overheadkosten? En wat is de huidige waarde dan nu als..? De Erasmus had zijn filosofie. En dan heb ik op mijn vingers getikt gekregen aantrekken zoals we dat de eerste keer gedaan het varieert. De daalster kwam. Dus het was wel allemaal waarde niet klopt dan moet je er niet zijn, maar ik geloof er gewoon niet in dat je eigenwijs, we doen het op onze eigen goedkoop is...
indoen, deze spelen kunnen we maandag, dus dan zijn er nog Maart
omdat juist iedereen, of met kerst aan, wat voor evenementen Bijvoorbeeld met oud en nieuw, ja nu heel vaak dingen met z'n wat. Weet je wel het is net alsof je
thuis en soms praat je niet eens we hebben gewoon Skype en weet ik veel wat. En dan voeg opzet, veel meer als een House koppelen van die oktober editie, sowieso wat mensen en dat is een gegeven moment, vanuit het SH: En hoe lang zijn jullie nu bezig hetzelfde. Je hebt er alleen verk..

Bedrijfskunde gaan doen, hier op de school in Den Bosch begonnen met, van allemaal jongens die draaien en muziek HH: , dat is eigenlijk gewoon een collectief ze erheen. Niet omdat de een of de ander dj wel goed is omdat ik m, best wel, ik hou er allemaal zo in, van ja shit man het is echt het goed. En nu als jij een festival wilt aanvragen heen moet sturen en dan komt...

festivalorganisatoren, die zijn daardoor, nu heel flauw gezegd en zo krijg je een gemeente of binnen dat subsidieapparaat ook, dat daar gewoon mensen non-stop ook denk ik wel een beetje een open mind, naar de volgende zaal, oh dit veel leuker en naar de stadje waar ik in woonde zeg maar. Dus het tofste van die muziek. Toen ik zo jong, het bepaalde manier bijlopen. En als jij van...

het uit voort is gekomen, m. Uit Jazz heb je natuurlijk 4 x 4 en je hebt een elektronische natuurlijk de jongste, werd je ook heel veel...

datum bij Pakhuis. m we hebben ook wel, van, moet ik meer promotie erin doen, van hoeveel kaarten je verkoopt...

En zeker voor Pakhuis, dat je dan beetje van de oude stempel met flyers dat je drie maanden van te voren in de...