Hard Work Pays Off

The popularity of Dutch hip-hop/rap in the 21st Century

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Abstract

Dutch hip-hop/rap (Nederhop) seems to have become more popular in the Netherlands in the recent years. However, no scientific research about whether Nederhop indeed became more popular and successful and what the reasons behind this popularity and success are has been conducted yet. To fill up on this gap, this research examines if Nederhop indeed became more popular in the Netherlands in recent years and what the reason or reasons are that Nederhop has become this important in the Dutch music industry and this omnipresent in the Dutch music charts. The research methods are threefold and consist of a chart analysis of three yearly music charts from 1989 onwards, semi-structured interviews with $N = 3$ people working in the Nederhop music industry, and a survey distributed to $N = 254$ consumers of (Dutch) hip-hop/rap. Data from the music charts, data from the interviews, and data from the survey show that indeed Dutch hip-hop/rap has become more popular in the Netherlands over the last few years. The research shows that there are five possible explanations for this popularity and success: the ability to distribute music more easily because of technological changes, the availability of information about the genre, positive and negative media attention to the genre, changes in the Dutch culture, and internal changes of the music. Through the semi-structured interviews and the survey explanations for the recent popularity and success of the genre are found. The research found that all in all, a combination of the ability to distribute music more easily, the availability of information about the genre, and media attention to the genre has contributed to the recent popularity and success of Nederhop. The popularity comes from a sequence of chance events in which every event reinforces the impact of the event and other events and aspects and Nederhop can thus be seen as a Superstar within the different music genres in the Netherlands. There was not enough conclusive evidence that observed that changes in the external environment and/or changes in the internal aspects of the music have played part in the recent popularity and success of the Nederhop genre.

Keywords: Nederhop, hip-hop, rap, music, genre, popularity, music charts

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1. Introduction: *Wat wil je doen*

Title: Wat Wil Je Doen [What do you want to do]
Artist: The Partysquad
Album: De bazen van de club [The bosses of the club]
Year: 2006

Nowadays Dutch hip-hop/rap, or Nederhop as it is sometimes called, is a substantial part of the Dutch music industry, whereas it has been partly ignored by a large part of this industry, such as radio stations, for a long time (Van Stapele, 2017, June 2). Recently, more and more people seem to start listening to Nederhop. '*Hard Work Pays Off II*', an album by Dutch rap group Broederliefde (2016), was the first Dutch album to be on the first spot of the album chart in the Netherlands for thirteen consecutive weeks. At this moment (June 12, 2018) this album is still present in the Album Top 100 at the 61st spot, being in the chart for 110 weeks already. Over thirty other Nederhop albums are also present in the Album Top 100 right now (June 12, 2018), eleven of which are amongst the 25 most popular albums.

Next to the popularity of Nederhop in the Dutch music charts, another example of the popularity of Dutch hip-hop/rap can be found. At the end of 2017 the streaming platform Spotify revealed the top ten most streamed artists and songs in the Netherlands in 2017 ("Spotify in 2017," 2017). Six of these artists are in fact Dutch hip-hop/rap artists, and out of the ten songs in the top 10, five are Dutch hip-hop/rap songs ("Spotify in 2017," 2017).

Numerous other examples can be found of the popularity of Nederhop in the Netherlands the recent years. These examples lead me to thinking that indeed, over the recent years, Dutch hip-hop/rap is becoming more popular in the Netherlands.

Through this study, research is conducted into the reason or reasons Nederhop has become this important in the Dutch music industry and this omnipresent in the Dutch music charts. There has been research into the move of music genres through different stages (Lena and Peterson, 2008), into the appreciation of popular music in the Netherlands (Achterberg, Heilbron, Houtman & Aupers, 2011), into the legitimation of Nederhop (Koreman, 2014), and into the classification of domestic music product in the Netherlands (Hitters and Van de Kamp, 2010). However, thus far there has been no research regarding specifically the

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popularity of Nederhop in the Netherlands, and if and why this genre has gained appreciation. Not only will this study be a contribution to already existing research, it will also shed a light on the Nederhop scene in particular and music scene in general in the Netherlands.

The emergence and the popularity of Dutch hip-hop/rap are studied quantitatively and qualitatively by means of one central research question: *Did Dutch hip-hop/rap music (Nederhop) become more popular in the Netherlands in recent years and, if so, what could be an explanation of the latest success of the genre?*

This main research question contains two important concepts that need to be defined and operationalized in order to be able to be measured: 'popularity' and 'success'. In order for these concepts to be made observable and measurable I use the following definitions and descriptions. For this research the concept of popularity means that something is liked by and suited to the taste of a wide audience. In this case attention for the Nederhop genre is important, which can be seen in charts notations as well as in media attention. In relation to the success of Nederhop, objective measures such as chart positions and sales are important, because these measures best reflect the success of Nederhop.

This research is structured as followed. In chapter 2, the theoretical framework, secondary data from (academic) literature that might describe the latest popularity of Nederhop is used. In order to do so different topics associated with the popularity of music genres are introduced. Next to that Nederhop is introduced and the music industry in the Netherlands is analyzed. The sub questions are also introduced in this chapter. In chapter 3 the different methods of data collection and data analysis are described. The data and results derived from the Dutch music charts, the interviews, and from the survey are briefly discussed in chapter 4. In chapter 5, the findings from the survey and the interviews are communicated. In this chapter the data from the music charts, interviews, and survey are linked to the secondary data from chapter 2. Lastly, chapter 6 is the conclusion of this study.

2. Theory and background: *Ik neem je mee*

Title: Ik Neem Je Mee [I will take you with me]
Artist: Gers Pardoel
Album: Deze Wereld Is Van Jou [This world is yours]
Year: 2011

    This chapter is a combination of a description of theory and a description of the field of Nederhop in the Netherlands. First of all, a number of concepts are introduced: genre, popularity, legitimization, and success. These concepts are described and how these concepts are used in previous research is articulated. After that a light is shed on the emergence of the music genres rock, jazz, and electronic dance music (EDM), as discussed in (academic) literature. The third section of this chapter concerns a description of the history and characteristics of hip-hop/rap and Nederhop. After that, the fourth section of this chapter concerns an analysis of the music industry in the Netherlands and the market of Nederhop. Lastly, the sub questions are introduced in the fifth section. This chapter is structured that way because it has to be clear how to define a genre and what the other concepts entail before narrowing the scope to the emergence of music genres and a description of the history and characteristics of hip-hop/rap and Nederhop.

2.1 Understanding the concepts: *Alaka*

Title: Alaka [Slang for 'All that shit']
Artist: Broederliefde ft. SBMG & Kalibwoy
Album: Hard Work Pays Off
Year: 2015

    This section first and foremost explains what is meant when the concepts of genre, legitimacy, success, and popularity are used in this study. The last three concepts are highly associated with each other since all consider the emergence of a music genre. Nevertheless, there is a small distinction between the three concepts: in order for a music genre to be successful, that genre first has to gain legitimacy. Next to that, a successful genre is not necessarily popular: this is even a step further. The concepts of success and popularity can be

used interchangeably, however, because they are so close to each other and because sometimes something is only seen as being successful if it is popular – and the other way around. The before mentioned concepts are not only described: theory on the concepts of legitimacy, success, and popularity is introduced as well. This theory will later on be applied to Nederhop (chapter 5).

2.1.1 Genre

Frith (1996) describes different types of rules a genre can deal with: formal and technical rules such as musical rules (rhythm, melody, the use of instruments, etc.); semiotic rules such as communication rules (how is the meaning transferred); behaviour rules (how are musical skills and personality transferred); social and ideological rules (what should the music or the musician stand for); and commercial and juridical rules (the ways of production, copyright, etc.). According to Holt (1996) a genre is a type or a category that refers to a certain type of music with a distinctive type of production, distribution, and meaning. Within music, a genre is used to organize the production, distribution and consumption of music and a music genre is a category that describes a certain type of music with a shared set of conventions or a shared tradition (Holt, 1996). Frith (1996) also says that the sounds, ideologies, and activities of music cannot be separated from the musical lyrics and the presumable context.

Combining these two insights shows that a genre is not just a type of music with certain musical rules but a social process as well, combining the production and distribution of music with the consumption and the consumers of music. Indeed, Toynbee (2000) states that a genre has to be recognized by the audience in order to function outside of the scope of musicians. He says that in popular music a genre "is seen to express the collective interest or point of view of a community" (Toynbee, 2000, p. 10). Toynbee (2000) acknowledges that not all genres are directly related to a certain community – there are genres with a less direct relationship between community and style or with little parallel between social or geographical space and genre – but he articulates that the basis for a genre are still musical communities. Following this, a genre indeed gives consideration and expression to a community.

Summarized, a genre is a type of music with certain musical rules as well as a social process, in which the producers and distributors of music and the consumers take part. Next to

that and related to the social process, a genre reflects on and expresses a community. Furthermore, genres are useful for musicians as well as distributors and the audience because the use of genres makes sure that the audience knows what to expect from a song, an album, or a concert.

2.1.2 Legitimacy

Baumann (2007) conducted research into the legitimation of cultural products as high or popular art. For this research Baumann's (2007) explanation of the process of legitimation is used: "a process whereby the new and unaccepted is rendered valid and accepted" (p. 48). Baumann (2007) additionally makes a distinction between internal legitimacy, legitimation by inner-art world members, and external legitimacy, legitimation by for instance the general public. In order for music genres to become legitimate, external legitimacy is most important. Something becomes legitimized if general consensus leads to that thing being accepted (Baumann, 2007). Zeldtich (2001) observes that justification leads to consensus. Baumann (2007) furthermore observes a correlation between a successful legitimation process of social movements and something being recognized as art. A new cultural production such as a music genre thus increases its legitimacy if the social movement has become acknowledged and recognized as a legitimate artistic culture in society.

Baumann (2007) observes that in order for something to become successful, it first has to go through the legitimation process. According to Baumann (2007) there are three factors that can explain the legitimation process of cultural products or social movements: opportunity; resources; and discourse, ideology, and frames. For the first one the context is important in the sense that the general society affects whether social movements or a cultural product succeed. For the second factor it is important to acknowledge that internal factors matter and that the success of a movement or a genre depends on the collected and increased means drawn upon. The third and final factor concerns the importance of making what social movements or cultural products stand for comprehensible, convincing, acceptable, and advantageous by explaining or marketing it in a convincing way. To combine the three factors, something such as a music genre attains legitimacy in a period of high opportunity by organizing internal resources and by raising awareness about that genre and what it stands for. This last factor not only concerns what the art field itself communicates about the genre, it

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also concerns external processes where media, authorities and parents have an important role by the rise of a 'moral panic' in which they communicate about new social situations that are perceived to be concerning (Tepper, 2009; Thornton, 1995). As will be explained later in this chapter, this moral panic can also lead to a genre becoming (more) popular.

There are other elements that lead to legitimation of a music genre. Ardery (1997) suggests that legitimacy can come from several factors such as institution membership, new specialized institutions, and increasing public displays. Shuker (2001) also observes that external factors, such as the form of radio format, technology, or the status of record companies, can shape popular music (genres). Furthermore, Koreman (2014) observes that the press plays an important role in the legitimation process. The way in which the media classifies music genres is a signal of the appreciation of these genres and thus the legitimation of the genres (Koreman, 2014). In other words, not only moral panic but also the general press coverage of a genre signals how far in the process of legitimation this genre is.

To summarize, a music genre has to be legitimized in order to be accepted by both the art world from which it has been developed and the general public. There are different aspects that lead to the legitimation of a music genre, such as moral panic, the authenticity of the genre, the occurrence of institutions and other elements, increasing public display and media coverage, and technological changes. Next to that, the opportunity and the context of the general society are important.

2.1.3 Success

After a music genre has been legitimized, this genre can become successful in different ways. According to Jacobs, Cambré, Huysentruyt & Schramme (2017) success can be studied through objective or subjective measures, where objective successes are measurable and subjective successes are mainly personally perceived conditions. When talking about success, it is thus important to clarify which aspect of the concept is more relevant. For this research the objective measures, such as chart positions and sales, are most important because these measures best reflect the success and popularity of Nederhop in the Netherlands. There is a small but important difference between the chart positions and sales. Sales are either physical

or digital copies of songs or albums sold. Chart positions do not only consider the physical and digital sales, but also streams on streaming platforms, and airplay.

Now that we know how to define success, it is useful to take a look at how something – an album, a music genre, a single, or a book or a movie – becomes successful. Strobl and Tucker (2000) indeed observe that music charts entries are an important indicator of the success of an artist. Next to that, they say that success in the music charts can function as publicity and thus might increase the sales of current as well as future works of that artist (Strobl & Tucker, 2000). This corresponds to theories on superstardom (arriving from Rosen's (1981) article on the economics of superstars) that propose that previous market success might predict future success (Fox & Kochanowski, 2007).

De Vany and Walls (1996) indeed observe that in the movie industry success leads to more success over a period of time. One reason why a movie would have high revenues in the beginning might be the coverage on the movie in media or online and this is something that indeed applies to the music industry. Giles (2007) in the United States as well as Elliott and Simmons (2011) in the United Kingdom observe that the more information available about a music album, the more people are inclined to buy the album. That these increasing returns to information exist in both countries likely suggests that it also exists in the Netherlands and other countries. In other words: the more likely people buy a certain album and provide information about this album, the more likely others are to buy it. This could not only apply to albums, but also to singles or to music from a certain genre.

Another research in the movie industry might give insights into how an album or single becomes successful in the music industry. Elberse and Eliashberg (2003) found that the amount of advertisements indicates a movie's success in the first week and that work-of-mouth communications are important for a movie's success in the following weeks. Even though I do not know of any research backing this, the same might apply in the music industry: if a potentially successful album or a single gets heavily promoted before its release, this might lead to a successful first week. If people talk about the album or single, the subsequent weeks will likely also show high sales and revenues.

This importance of media and general attention, word-of-mouth, and information about and knowledge on the released good corresponds to Adler's (1985) thoughts that consumption requires knowledge. He observes that superstardom occurs when consumers talk to each other

about people they are all familiar with, since this prior common knowledge makes the conversation easier (Adler, 1985).

Another aspect that could play a part in the success of a certain music genre or a certain artist deals with technological changes that lead to the possibility of information being available in a quick and easy manner. The advent of smartphones results in artists being more mobile in the sense that they can constantly show their fans what they are doing for example. Artists exposing themselves more via, for instance, social media are hard to ignore for fans, followers, and others on the internet.

Next to the importance of the prior mentioned factors, Curtis (1987) states that in order to explain the success of something it is important to take the social and cultural context into consideration. This concerns both the social setting of the place in which something emerges as well as the views of the society in which it emerges, the culture surrounding the social setting and the society, and factors such as socioeconomic factors. A product is thus more likely to be successful if it correlates with what is happening culturally and socially at that time.

Summarized, for this research objective measures are more important than subjective measures in establishing the success of Nederhop. All in one there are several things that can lead to success. Most of those described above deal at least partly with or are related to the notion of superstardom: consumption of a genre requires knowledge about the music of that genre and there is increasing returns to information, previous market success might not only increase the success of that product but it might also predict future success, and word-of-mouth communications about a product are important. Lastly, it is also important to take the context into consideration because this might also affect the success of a genre.

2.1.4 Popularity

Closely related to the success of a genre is the popularity of a genre. In defining popularity I follow the definitions of Oxford Dictionaries English and mean that something is liked by many people and suited to the taste of the general public (Oxford Dictionaries English, a). In music, Toynbee (2000) observes that pop genres tend to have a brief peak period, which then is often followed by a longer period of low-level popularity. This latter period can sometimes be accentuated by the genre becoming more popular again or by

recombination (Toynbee, 2000). According to Lena and Peterson (2008) most music genres move through four stages: the avant-garde, the scene-based, the industry-based, and the traditionalist type. A growing number of people gets interested in a genre when it moves from one stage to another and attributes such as the organizational scale, sources of income for artists, and press coverage differ in every stage.

Following the thoughts of Lena and Peterson, most genres are not immediately popular by the large public. Sinha and Pan (2006) conducted research into the emergence of popularity of several ideas or products and they found that there might be general principles leading to the emergence of popularity. Even though this study does not focus on the popularity of music genres, they come to some interesting findings. They describe two types of popularity: on the one hand there are products that are popular directly upon release and on the other hand there are products that are modestly popular at the beginning and of which the popularity increases over time (Sinha & Pan, 2006). The latter has

> … sometimes been explained in terms of self-reinforcing effects, where a slight relative edge in terms of initial popularity results in more consumers being inclined towards the slightly more popular product, thereby increasing its popularity even further and so on, driving up its popularity through positive feedback (Sinha & Pan, 2006, p. 418).

Several reasons can be found why music genres can become more popular. According to Toynbee (2000) different music genres have become more popular because of technological changes that led to the mobility of popular music and the ability to distribute music all over the world. Innovations and changes in techniques, in formats, and in the quality of music files led to the possibility to distribute musical files more easily. This mobility of the music resulted in music being distributed far beyond its point of origin (Toybnee, 2000). Consumers from all over the world could listen to music by downloading it (either legally or illegally) and later on listen to it via streaming platforms such as Spotify, Tidal, Deezer, Apple Music, and others.

Lena (2012) mentions another common way in which music can become popular: the eruption of a controversy, or moral panic, which is also an aspect in the legitimation process. An example is the riots in Los Angeles following the Rodney King trial: rap music was blamed for these riots (Lena, 2012). The media coverage and the focus on particular elements

in (rap) music attract (young) people to that particular genre (Lena, 2012). The result was that more people start listening to the genre and that the genre becomes more popular.

Summarized there are several reasons that lead to something becoming popular and the process of something being popular can be a long one. For a genre to become popular a growing number of people have to become interested in that genre. Media coverage and moral panic can get people interested. Next to that, the mobility of music due to technological changes and innovation can ensure that music genres become available to more people from different places.

2.2 The emergence of other genres: *Ik ben niet te stoppe*

Title: Ik ben niet te stoppe [I cannot be stopped]
Artist: Def Rhymz
Album: no album
Year: 2002

After the explanation of different concepts related to the path that a genre has to take to become not only legitimized but also successful or popular above, it is useful to take a look at the emergence of other music genres, as discussed in (academic) literature. A light is shed on the emergence of three music genres: jazz, rock 'n' roll, and EDM. I take a look at these genres in particular because these genres, just as hip-hop/rap and Nederhop, were not liked by many people and suited to the taste of a wide audience immediately. However, these genres eventually became very popular and successful. The emergence of these genres is described briefly by using different literature on the genres.

2.2.1 Jazz

Garofalo and Waksman (2013) say the fusion of blues, ragtime, and brass band marches was a defining moment in the history of jazz. Lopes (2002) observes that the record market was booming right after World War I and jazz music was spread and reached a broader audience. The period after this boom also played part in the emergence of jazz. The economic

depression the United States got into had a large effect on the music industry (Garofalo & Waksman, 2013; Lopes, 2002). Jazz music spread quickly because the economic depression led to singers moving to wherever there was work, mainly from the South of the United States to the North (Garofalo & Waksman, 2013) and to the Midwest, which was the home of recorded jazz in the 1920s (Phillips & Owens, 2004).

   Next to the spread of jazz music across the country, Lopes (2002) also mentions that entertainment became more important for Americans in the early 1920s which had a positive effect on (jazz) musicians. The emergence of jazz occurred at the same time as the emergence of so-called black entertainment in which colored musicians not only performed for colored audiences but also for white audiences (Lopes, 2002). A growing demand for black vernacular led to this boom in black entertainment (Kenny, 1993; Shaw, 1986) and the popularity of black vernacular increased even further when record companies discovered that there was a "race" market in which they could sell many records (Lopes, 2002). These race records, despite being promoted mainly to a colored audience, were of large importance for promoting the black vernacular (Lopes, 2002).

   The increasing legitimacy of jazz music can be partly explained by the following. In the early 1900s the recorded music industry in the United States matured (Phillips & Owens, 2004) and this opened up possibilities to record different types of music. Phillips and Owens (2004) see the commercialization of recorded jazz as a type of radical innovation with which dominant firms initially had large market successes. The dominant firms did not look at this radical innovation anymore soon after its introduction, but it did lead to the recording of hybrids of legitimate music and "hot" jazz by all-white groups and orchestras (Appelrouth, 2010; Lopes, 2002; Phillips & Owens, 2004). These hybrid recordings did manage to reach a wide audience without angering elitist (Phillips & Owens, 2004). Some scholars (e.g. Garofalo & Waksman, 2013; Leonard, 1970; Sudhatler, 1999) in fact also argue that jazz in the 1920s and 1930s became more commercialized because it was often performed by white musicians and the genre was thus often associated with white dance bands and song writers. Indeed, despite that jazz music had large influences from colored musicians and their music (Garofalo & Waksman, 2013; Lopes, 2002) and despite the notable markets for jazz, African American artists were only occasionally heard on radio or television; mainly late at night (Garofalo & Waskman, 2013). In fact, a key source of the initiate illegitimacy of jazz music was the association with African Americans (Phillips & Owens, 2004), which can be viewed as a type of moral panic. However, even with the still existing racial differences, jazz music

finally gained legitimacy in the 1920s because it was performed and played often (albeit by mainly white musicians) (Lopes, 2002; Phillips & Owens, 2004). This led to not only the European tradition but popular American music as well starting to become cultivated (Lopes, 2002).

Another important aspect in the legitimation of jazz music was the use of authenticity in putting jazz into the cultural landscape (Appelrouth, 2010). Even though the views of authenticity differed among jazz musicians – some defined jazz as authentic because in contrast to classical music it captured the nation's state of 'virility' and 'vulgarity'[1], whereas some defined jazz as authentic because jazz just as classical music was refined – there was an attempt to legitimate jazz music by proclaiming its authenticity (Appelrouth, 2010).

Jazz could also emerge because the Jazz Age of the 1920s fell together with the so-called Harlem Renaissance, which became important in seeking to uplift the inferior status and position of the African American community (Lopes, 2002). The Harlem Renaissance sought to uplift the African American race by the use of high culture and there were attempts to articulate black vernacular music as high art music (Lopes, 2002). The previous bridge between the vernacular and what was considered "good" music – in terms of moral, aesthetic, class, and racial constructions – amongst professional musicians was slowly starting to break down (Lopes, 2002). Over the next four decades black musicians continued to develop a high art tradition to try to overcome race differences (Lopes, 2002).

Indeed, despite the troubling start, Lopes (2002) and Peterson (1972) see a relationship between decreasing discriminatory attitudes towards colored people in the United States and increasing legitimation of jazz. The increasing attention to colored musicians in the Swing Era of the 1930s could not change the segregation in the music industry of the United States just yet, but the acknowledgement of colored professional musicians in the mid-1930s was important in overcoming racial differences and was important for the eventual success and popularity of jazz music (Lopes, 2002).

Summarized, there are several things that led to the emergence of jazz music. A fusion of different genres resulted in jazz and the economic context helped the genre to reach a wider audience. The cultural context and social settings such as the demand for entertainment but also race records, race differences, and the Harlem Renaissance also helped lifting the genre.

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[1] According to Phillips and Owens (2004) one reason that early jazz was seen as illegitimate was the illicit activities that supposedly accompanied jazz music performances.

Other aspects that played part were technological changes (the recorded music industry matured in that time) and the focus on authenticity in jazz music.

2.2.2 Rock 'n' roll

Rock 'n' roll music is a genre that evolved over time (Garofalo & Waksman, 2013). Garofalo and Waksman (2013) observe that multiculturalism and culturally diverse influences as well as urbanization led to the genre rock 'n' roll. According to the writers "rock 'n' roll resulted from a complex interplay of social and cultural forces" (Garofalo & Waksman, 2013, p. 82). The authors explain that many factors led to the emergence of rock 'n' roll: demographic, economic, sociological, technological, and musical factors (Garofalo & Waksman, 2013). Shuker (2001) thoughts are similar to those Garofalo and Waksman describe. According to Shuker (2001) the genre emerged partly because of demographic arguments, the innovativeness and creativity of artists, and a right combination of technical, market, and musical factors. The demographic arguments are also stressed by Lipsitz (1981). When explaining what resulted in rock 'n' roll he puts an emphasis on traditional cultural elements of workers from various cultures and backgrounds that moved to American cities to fulfill the need of workers in the American industries (Lipsitz, 1981).

Another aspect that might have led to the emergence of rock 'n' roll is the development of the 45 rpm record, which was far cheaper to ship than the before used 78 rpm records and made it easier for small, independent companies to compete successfully with the major labels (Garofalo & Waksman, 2013). Next to that, there was a growth of independent radio stations in the 1940s and 1950s (Garofalo & Waksman, 2013). Because independent labels could now distribute their music more easily, they could introduce specialty music to the market by supplying these independent radio stations that were looking for inexpensive programming (Garofalo & Waksman, 2013).

Indeed, Shuker (2001) also observes that changes in the radio landscape largely influenced the emergence of rock 'n' roll, with airplay, especially in chart shows, being a key indicator of success. In the 1950s Top Forty radio came into being and although eventually this restricted audience access to new music, in the beginning the radio format did just the opposite (Garofalo & Waksman, 2013). For the first time many records from different genres were broadcasted on the radio because the charts were not only based on radio airplay but also on jukebox play and record sales (Garofalo & Waksman, 2013). This meant that in the bloom

time of rock 'n' roll "a greater diversity of music was heard on the radio than ever before" (Garofalo & Waksman, 2013, p. 86).

Next to the development of the 45 rpm record and the changes in the radio landscape, another factor contributed to the emergence of rock 'n' roll. Partly as a result of technological changes, rock 'n' roll had low production and distribution costs and the production and distribution of the music was independent and, in contrast to mainstream pop, often disorganized (Garofalo & Waksman, 2013). These changes in the production and distribution of music led to the music industry being more democratized as well as more decentralized than before, when major record companies were the most important players in the market (Garofalo & Waksman, 2013).

Another factor that led to the eventual success of rock 'n' roll was something that occurred after the genre had been around for some time. Because of the prosperity brought by the post-war era manufactures started producing products for a youth market specifically (Garofalo & Waksman, 2013). Teenagers that wanted to escape the pressures of school and parents looked for an alternative world in which rock 'n' roll was an important aspect (Garofalo & Waksman, 2013). Adults often condemned the music, being urban, sexual, and mostly black, as music of the devil, as a strategy of the National Association for the Advancement of Colored People to attract young whites, or as a plot to undermine the strength of character of the younger generation (Garofalo & Waksman, 2013). Indeed, around halfway the 1950s, "rock 'n' roll had become the focal point for society's fears of miscegenation, sexuality, violence, juvenile delinquency, and general moral decline" (Garofalo & Waksman, 2013, p. 138). The opposition to the genre started in late 1954 which was even before the term rock 'n' roll was widely used (Garofalo & Waksman, 2013), so this moral panic, mentioned before when talking about the emergence and popularity of music genres, helped rock 'n' roll becoming even more popular amongst the youth.

Summarized, several factors led to the emergence of rock and roll. Again the cultural context and social setting was important, this time with a focus on multiculturalism, culturally diverse influences, and urbanization. Next to that, the influence of demographic factors is stressed, as are economic, sociological, technological, and musical factors. Innovativeness was important as well for the emergence of rock 'n' roll and changes related to technology resulted in lower production and distribution costs, which led to a more democratized and decentralized music industry. Also important was the changes in the radio landscape with the

rise of independent radio stations and the birth of chart shows. Lastly, moral panic played part in the emergence of rock 'n' roll.

2.2.3 Electronic dance music

EDM came up in the 1980s as an underground movement (Feinstein & Ramsay, 2012). There are many subgenres that fall under the umbrella term of EDM, such as dubstep, house, trance, and glitch (Feinstein & Ramsay, 2012). Some people also consider disco as a subgenre of EDM. According to Kot (2012) the genre has been in and out of the mainstream since the days of disco in the 1970s. In the 1970s the first commercial dance music wave came from disco music, in the 1980s raves with musical influences from Chicago house and Detroit techno were overly represented, and in the 1990s there was another techno wave (Kot, 2012). Some people however have the exact opposite opinion and say that EDM rose after disco. The house/electronic music movement started at the time the disco era was coming to an end and instead of a subgenre of EDM disco can be seen as an ancestor of EDM according to Alvarado (2015). Either way, according to DJ Afrojack the music keeps renewing itself: "You have a new generation every eight to 10 years that finds its own music, its own sound" (as cited in Kot, 2012). Because of the different subgenres of EDM there were many times in history when one of those genres was very popular. How come, then, that around 2010 EDM appeared to be even more booming?

Between 2000 and 2010 EDM really got into the attention of the large audience and stepped into the spotlight (Feinstein & Ramsay, 2012). There are many popular and successful EDM festivals including Tomorrowland (first held in 2005), Electric Zoo (first held in 2009), ZoukOut (first held in 2000), Ultra Music Festival (first held in 1999), and Sónar (first held in 1994). Even though some of these festivals have been around for quite some time, it is also striking that many music festivals that used to have a large focus on rock and pop music also program more and more electronic dance music. Not only do festivals pay attention to EDM more. EDM artists these days no longer perform in underground clubs but in large theaters, arenas, and stadiums (Kot, 2012).

As mentioned before, there were many rave parties in the 1980s. A large component of these parties was the use of drugs and this was indeed something written about quite a lot by the media. Indeed, according to Bogart (2012) there was a case of moral panic with regards to

the use of drugs at dance parties in the 1980s and 1990s. This has likely played a large role in the emergence of EDM, but it can hardly explain the large success of EDM from around 2005/2010 onwards.

An explanation for the rise of EDM is the merging of the genre with pop music. Dance music and pop music are more and more integrated which has also helped lifting EDM according to Mac (2012). As DJ Afrojack puts it: "Dance music has always been around, but now you see major pop artists like J.Lo (Jennifer Lopez) and Will.I.Am working with dance producers, and it's becoming part of the culture" (as cited in Kot, 2012).

The collaborations with pop musicians are not the only explanation for the rising popularity of the genre. Collaborations helped to attract listeners for EDM but the internet and its components such as social media were essential in attracting an even larger audience (Alvarado, 2015). Also according to Feinstein & Ramsay (2012) social media also had a very big role in the emergence of EDM. The internet is a natural marketing platform for the genre since the genre itself has a great relation with technology (Feinstein & Ramsay, 2012). Mac (2012) agrees by saying that the genre has exploded in an era of social and cheap music technologies. A third element that is also important for the great success of EDM is the cultural context according to Bogart (2012).

Summarized different factors played part in the emergence of EDM. Internal factor were important: first of all the music kept renewing itself, but cross-overs between EDM and pop music also helped lifting the genre. Just as with rock 'n' roll it is apparent that moral panic also played part in the emergence of EDM. Next to that technological changes are again important aspects. Lastly, the cultural context is again an important factor in the emergence of this genre.

2.3 The case of Nederhop: *Het land van*

Title: Het land van [The country of]
Artist: Lange Frans & Baas B
Album: Het land van [The country of]
Year: 2005

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In this section a light is shed on hip-hop/rap music and Nederhop. As said before, the term Nederhop is sometimes used as to describe Dutch hip-hop/rap music. Since there is a difference between hip-hop and rap (see sub section 2.3.1) Nederhop is a useful umbrella term to describe the music. Another term that could have been used was urban music. However, for this research the term urban or urban music is not favored because the focus in this research is specifically hip-hop music in which is rap is used. There are many songs, in the Netherlands as well, that do fit within urban music, but in which the artist does not rap. In this research sometimes the term Nederhop is used and sometimes the music is described as Dutch hip-hop/rap. In both cases the same type of music is meant. This type of music is analyzed in sub section 2.3.4, where the characteristics of the music are discussed as well. Before that, the history and characteristics of hip-hop culture and hip-hop/rap music are discussed (sub sections 2.3.1 and 2.3.2) and the history and emergence of Dutch hip-hop/rap music is explored (sub section 2.3.3).

2.3.1 The history of hip-hop

It is important to first say something about the hip-hop culture and hip-hop and rap music, the genre of which Nederhop originates, since Nederhop would most likely not have seen the light without the appearance of hip-hop as a musical style and a subsequent culture.

Jamaican music and musicians had a large contribution to the development of the hip-hop culture and hip-hop/rap music is often said to have come forth of reggae (Chang, 2005). Hip-hop culture and hip-hop music originated in the South Bronx and the West Bronx in the beginning of the 1970s when Jamaican immigrants (such as the 'Father of hip-hop' DJ Kool Herc), Puerto Rican youth and African-American youth brought together different elements (Chang, 2005; Price III, 2006; Garofalo & Waksman, 2013). Within hip-hop culture there are four main components: DJ'ing, rapping, graffiti, and breakdancing. For many, hip-hop is much more than just the graffiti or the music – it is a culture that ensures the colored minority in the United States has its own dignity and pride (Van Stapele, 2002). The hip-hop culture came forth out of dissatisfaction on the American culture and politics, and especially dissatisfaction about the race differences in the United States. Indeed, hip-hop in general is not only music, but rather a culture or a way of living.

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Even though it is often used interchangeably, rap is not the exact same thing as hip-hop, but rather an element of hip-hop. Lucas, Hough and Fisher (2011) separate hip-hop and rap from each other by saying that hip-hop refers to the culture surrounding rap music. However, hip-hop can also be seen as a style instead of a culture and in this case hip-hop refers to creating the music with the values of the hip-hop culture in mind (Lucas et al., 2011). This division also makes clear that hip-hop music not necessarily has to be rap music. In rap music "words are recited rapidly and rhythmically" (Oxford Dictionaries English, b) and rhythm and rhyming is important. Other musical styles can be hip-hop as well, as long as this music is created with the values of the hip-hop culture in mind. However, people often use the terms 'rap' and 'hip-hop' interchangeably to describe the same certain type of music.

It was likely that rap would eventually also include topical themes (Garofalo & Waksman, 2013). The hip-hop culture, after all, came forth out of political and cultural dissatisfaction and hip-hop artists often express their feelings against poverty, discrimination, and corrupt police. Self-expression was, and still is, an important element of hip-hop music. As expected, in the second half of the 1980s hip-hop music started getting more socially critical (Van Stapele, 2002). Many hip-hop artists have used their music as a political message.[2]

Partly because of the poor living conditions of the neighbourhoods in which the genre developed, hip-hop music, including rap music, developed in almost complete isolation for more than five years (Garofalo & Waksman, 2013). Due to the isolated development of the genre, the music and the hip-hop culture surrounding the music was an underground scene for a long time. It was not until mid-1980s that the music industry, radio and television showed serious interest in hip-hop music (Price III, 2006).

Hip-hop music did not only appeal to the colored and troubled youth of the United States. By the end of the eighties many teenagers from the young, rich suburbs of the United States visited concerts from hip-hop artists and groups (Van Stapele, 2002). This breakthrough to the white youth was an important point for the commercial success of hip-hop music and these

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[2] Early examples are for instance 'How We Gonna Make the Black Nation Rise' by Brother D and Collective Effort from 1984, 'The Message' by Grandmaster Flash and the Furious Five from 1982, 'Fight the Power' by Public Enemy from 1989, and 'Fuck Tha Police' by N.W.A. from 1988. Recent examples are for instance J. Cole's 'Be Free' from 2014, rapper Kendrick Lamar with songs such as 'XXX.' from 2017, Kanye West's 'Ye Vs. the People' from 2018, and 'This Is America' by Childish Gambino from 2018. Throughout the history of hip-hop many other examples can be found.

white youngsters were responsible for close to 75% of the sales of hip-hop albums at that time (Van Stapele, 2002). In 1990, the rapper Hammer or M.C. Hammer scored a number one hit with his album "Please Hammer, Don't Hurt 'Em," which was unique for a rap artist. In less than twenty years, hip-hop had expanded from an underground scene in certain parts of the United States to a global phenomenon.

From the mid-1990s onwards hip-hop and rap has become more and more popular. Artists expressed their feelings that hip-hop as an art form becoming a mainstream genre changed the production, distribution, reception, and function of the music (Neal, 2004). The industry of hip-hop/rap music of these days has become a billion dollar industry and the net worth of some of the rappers is impressively high. Jay-Z's net worth, for instance, is $900 million, Dr. Dre's is $770 million, and the net worth of both Drake's and Eminem's is $100 million (Greenburg, 2018).

An important element of hip-hop music and the hip-hop culture is showing off. Rappers display their success by wearing fancy and prominent jewelry and by, for instance, the use of expensive cars and large mansions in their video clips. This already happened in the beginning when hip-hop just started to come up and artists realized they could become successful. Many artists show off because they finally have the resources to do so and because in this way they can show how fortunate, successful, and rich they have become. They are finally able to buy the fancy jewelry and the expensive cars and they show off this ability.

2.3.2 Characteristics of hip-hop/rap music

As for the characteristics of hip-hop music there are two main aspects that are important: rapping and DJ'ing. Despite rap being plausibly the most widely known element of hip-hop music, it were the DJs that were the early culture protagonists of hip-hop (Garofalo & Waksman, 2013). Pioneering DJs with DJ Kool Herc being the most prominent example developed new ways of handling records in which they isolated instrumental parts such as the percussion of popular songs, focused on the drum beat or break, and faded smoothly from one break or one song to the other (Chang, 2005; Garofalo & Waksman, 2013; Paterson, 2002; Price III, 2006). The rhythms of these break beats, as this way of playing records is called, differ from standard rhythms and are characterized by the use of different funk beats after each other, with irregular drum patterns (Paterson, 2002). Hip-hop music is known for its

strong beats and rhythms and the hip-hop beats are usually very catchy, intended to make the people move, and can stuck in the listener's head for days.

Rapping comes forth from MC'ing, which was initially a way for the DJ or an MC to motivate people to come to the dance floor and to provide vocal entertainment (Garofalo & Waksman, 2013; Price III, 2006). MCs soon started to develop unique styles which later became known as rapping (Garofalo & Waksman, 2013). Rap incorporates "rhyme, rhythmic speech, and street vernacular" (Keyes, 2002, p. 1). After the success of Sugar Hill Gang's record 'Rapper's Delight' in 1979 the record contracts of different record labels lifted the status of the MC and DJs became less visible (Price III, 2006). Even though not all hip-hop music is necessarily rap music, as explained before, the use of rap's impressive wordplay and storytelling is one of the more important characteristics of hip-hop music.

Hip-hop music has several other characteristics. One is that narrative is a large part of the lyrics. This is especially but not only visible in the songs with topical themes mentioned above. Apart from these topical themes, hip-hop songs often make use of slang often and obscene, insulting and indecent words are often used – a remainder of the street culture from which the music originated. Another important element is the use of (drum) samples in the music and scratching the records (Garofalo & Waksman, 2013; Nelson, 2017). In the 21st Century the focus began to lie more on a commercial, accessible, and appealing sound with a diminishing focus on the use of poetry and verbal skills (Tate & Light, 2018).

Van Stapele (2002) also mentions that the power of the street culture from which hip-hop originated has been weakened due to the commercial success of many rappers. However, underneath the commercial successes hip-hop remained a pool of deviant opinions, grim stories, and fierce indictments (Van Stapele, 2002). Next to that, even though the music became more accessible for a wider audience, many of the artists are still very skilled in their rapping by being very creative and fast in their rhyming. Many people are of opinion that real hip-hop is dead because of the commercial turn the genre took. In my opinion, however, modern hip-hop is still hip-hop. Of course, the music of the 21st Century differs from that of the 1980s and 1990s, but genres change over time and music evolves – this does not necessarily mean that modern hip-hop is a less true type of hip-hop than old school hip-hop. Shyrock, an important actor in the hip-hop scene in the Netherlands, shares this view:

> Hiphop has turned into pop, a commercially very successful musical style.
> There is no underground-hiphop anymore. (…) And that is good. Hiphop

used to be a child and is now far in his twenties. Then you have to let it go

and give it the chance to continue to grow. The childhood is over. (As cited

in Van Stapele, 2002, p. 33)[3]

Hip-hop/rap music has thus evolved over time, but some of the characteristics remain the same. As said before in sub section 2.1.1, Frith (1996) mentions that the sounds, ideologies, and activities of music cannot be separated from the musical lyrics and the presumable context. This is indeed the case for hip-hop. As stated by Rose (1994) hip-hop "replicates and reimagines the experiences of urban life and symbolically appropriates urban space" (p. 22). Hip-hop as a genre not only comes from a certain type of music with a shared set of conventions and a shared tradition: it also deals with the cultural background in which the genre emerged. For hip-hop, influencing the social situations by the love for and use of music is an important aspect in the shaping of the genre. In general, one can say that hip-hop music, of which rap music is a part, shares a certain set of conventions and tradition, and that it has specific musical rules, as well as social and ideological rules.

2.3.3 The history and emergence of Nederhop

Now that I have described the history and characteristics of hip-hop music in general, a light is shed on the history and the initial emergence of Nederhop in particular. Nowadays you can almost not go out at night in the Netherlands without hearing at least some Nederhop songs. The first Nederhop song to which Dutch students danced, *'Schudden'*[4] by Def Rhymz dates back to 2001 (Van Stapele, 2002). What has happened to hip-hop/rap in the Netherlands before and during the 2000s, however? Let us find out.

Rutten (1991) states that the hip-hop genre has had a significant impact on the European market as American culture turned out to be attractive for European youth. Youngsters in the Netherlands were inspired by American rappers such as Run DMC, LL Cool J, and Ice T and started to rap as well (Van Stapele, 2002). In the hip-hop scene in the United States was a distinct black community (Van Stapele, 2002). In the Netherlands, in contrary, from the

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[3] "Hiphop is pop geworden, een commercieel verschrikkelijk succesvolle stroming. Er bestaat geen underground hip-hop meer. (...) En dat is goed. Hiphoop was toen een kindje en is nu dik in de twintig. Dan moet je het loslaten en de kans geven om verder te groeien. De kindertijd is voorbij."

[4] 'Shake'

beginning the hip-hop scene was multicultural and everyone that is not white is represented as 'immigrant', independently from where that person is from (Van Stapele, 2002). There was no race market in Dutch hip-hop/rap, such as there was in jazz in the United States for instance. Founder of ART.12-magazine Auke Vanderhoek (AQ) is of opinion that all hip-hop artists and fans – irrelevant of the style of hip-hop – in the Netherlands are one scene in which the main element is the attitude towards life (as cited in Van Stapele, 2002). This attitude, according to AQ, is all about "feeling that you can do whatever you want without the society stopping you from doing exactly that"[5] (as cited in Van Stapele, 2002, p. 24).

Beat maker LTH is seen as one of the founding fathers of Dutch hip-hop and wins the Grand Prize of the Netherlands[6] together with Jamaican rapper Daddy Jim in 1997 (Van Stapele, 2002). Some other important players in the early days of the hip-hop scene in the Netherlands were Allstar Fresh and his group King Bee, Deams, E-Life and his group Dope Syndicate, and Rudeboy and his group Urban Dance Squad (Van Stapele, 2002). Initially immigrants were the most important actors in the hip-hop scene of the Netherlands according to LTH (as cited in Van Stapele, 2002). These Dutch hip-hop artists of the eighties and nineties mainly made fame with songs in the English language, which was indeed the language of the majority of the first Dutch hip-hop/rap songs.

Even though many of these artists already started in the eighties, it took some time before hip-hop/rap from the Netherlands really caught the eye of the wider public and displayed chart success. It was not until around 1990 that Dutch artists started to get more attention: Achterberg et al. (2011) found that Dutch artists have become more popular at the expense of international artists from 1989 onwards. Starting in the mid- to late-1990s the share of Dutch music produced nationally has been increasing: Dutch music is sung in Dutch and/or produced nationally more often (Achterberg et al., 2011). Indeed, the first big commercial hit by a Dutch hip-hop artist and one of the biggest Dutch hip-hop hits was in 1990: 'Back By Dope Demand' from King Bee (Van Stapele, 2002). This, however, was still an English song – as were the majority of songs in the early days of Dutch hip-hop/rap. According to Van Stapele (2002) the majority of Dutch rappers that performed in English in the eighties were imitating the American hip-hop/rap music.

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[5] "… het gevoel dat je kunt doen en laten wat je wilt zonder dat de maatschappij je daarbij kan tegenhouden."
[6] *Grote Prijs van Nederland*

Koreman (2014) says that, contrary to the United States, in the Netherlands Nederhop did not emerge as a genre emerging in cultural and societal displeasure, but rather as solely a distinct music genre. This is not entirely true, however. In Van Stapele's (2002) book rapper/producer The Anonymous Mis of rap group Postmen says that in the 1990s the Netherlands was a difficult place to live for immigrants. The Anonymous Mis and the rest of Postmen used music to convey the message that the Netherlands had many downsides for immigrants (Van Stapele, 2002). Postmen and other groups and artists alike wanted to show that hip-hop was a way for immigrants to conquer their place in the Dutch society and make way economically (Van Stapele, 2002). The lyrics of the first group that rapped in their mother tongue, Osdorp Posse, as well became socially critical over time (Van Stapele, 2002).

At the beginning of the 1990s house music started to emerge in the Netherlands and the market for English-spoken hip-hop/rap music in the Netherlands started to decline (Van Stapele, 2002), not necessarily related to each other. This is around the time that Dutch hip-hop/rap started to be rapped more in the mother tongue. At the end of the 1980s the first hip-hop group in the Netherlands came up that made songs in their mother language. The artist Def P visited and spoke to hip-hop fans in Los Angeles, fans who did not understand that in the Netherlands the American music was copied despite the many differences between the countries (Van Stapele, 2002). He decided to start rapping in Dutch and started developing a variant of rap music that would set the hip-hop scene in the Netherlands: Nederhop (Van Stapele, 2002). When he and other artists start the group Osdorp Posse the music evolves to the own and unique sound of Nederhop based on heavy basses, empty beats, and influences from metal music (Van Stapele, 2002). The lyrics of Osdorp Posse are initially often frankly pubescent but later on start becoming more personal and socially critical (Van Stapele, 2002).

Osdorp Posse experiences great success with eight group albums, an almost non-stop tour in the nineties, and the Grand Prize of the Netherlands in 1995 (Van Stapele, 2002). The group's success brings about a "Nederhop-explosion" in the beginning of the 1990s (Van Stapele, 2002, p. 71). Record label Djax releases many Dutch hip-hop/rap songs, most of them related or similar to the musical style of Def P (Van Stapele, 2002). One of the few groups whose music differs from the sound of Osdorp Posse is the Amsterdam-based group Spookrijders and with fluent beats, intelligent lyrics, and upbeat live-act they become very successful as well (Van Stapele, 2002). Their video clip for the single *'Klokkenluiders'*[7]

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[7] 'Clock ringers

becomes the biggest hip-hop media-riot in the Netherlands because music channel TMF refuses to show it in the daytime (Van Stapele, 2002).

Another Dutch rapper comes to be known as the best English rapper of the Netherlands because of his single 'Milkshake Rap' that becomes a great hip-hop hit in the Netherlands: rapper Extince (Van Stapele, 2002). After positive reactions on his first Dutch song Extince decides to move on to Dutch songs (Van Stapele, 2002). He launches *'Spraakwater'*[8] with which he becomes the first Dutch-spoken rapper to score a hit single (Van Stapele, 2002). This chart success leads to a massive psychological step forward and Extince, being a veteran of the national hip-hop scene, breaks through to the mainstream (Van Stapele, 2002).

For many Extince is seen as the person that lifted Dutch hip-hop in the Dutch language to a higher level (Van Stapele, 2002). In the eighties rapping in Dutch was still seen as a trick to attract attention and in the beginning of the nineties it was mainly reserved to Osdorp Posse and other groups from record label Djax (Van Stapele, 2002). However, from the mid-1990s onwards a great part of the Dutch hip-hop/rap artists focuses on making songs in their mother tongue (Van Stapele, 2002).

Kees de Koning is often seen as the pioneer of hip-hop that has promoted hip-hop extensively within the written press as well as the radio (Van Stapele, 2002). He worked together with Extince to launch his single *'Spraakwater'* by establishing the label Top Notch – in fact, he established Top Notch because no other label wanted to launch *'Spraakwater'* – and the enthusiastic reactions to the song are a reason to expand his label (Van Stapele, 2002). After this first song, many other songs also make it to the charts and Kees de Koning decides to commit himself fully to the music industry and his label Top Notch (Van Stapele, 2002). Top Notch launches qualitatively strong singles that reach a large public – one of these singles being the first number one hip-hop hit single in the Netherlands: *'Doekoe'*[9] by Def Rhymz in 2000 (Van Stapele, 2002).

The next successful rapper, after Extince and Def Rhymz, is Brainpower, who won the Grand Prize of the Netherlands in 1998 (Van Stapele, 2002). After his album *'Verschil moet er zijn'*[10] Brainpower is the first Dutch rapper to win the prestigious Dutch music award Silver Harp in 2002 (Van Stapele, 2002). Brainpower himself sees this award as a sign that hip-hop becomes to be increasingly accepted and appreciated (Van Stapele, 2002).

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[8] 'Strong Drink'
[9] Dutch slang for 'cash'
[10] *There must be a difference*

Brainpower and his DJ and back-up rapper even perform at the engagement party of Crown Prince (currently King) Willem-Alexander and Máxima (Van Stapele, 2002), another sign of the acceptance and appreciation of Nederhop.

An effect of the increasing focus on rapping in the mother language is that the quality of hip-hop/rap songs in the Netherlands rose quickly from the end of the 1990s onwards (Van Stapele, 2002). Examples of the next generation of hip-hop artists are Raymtzer, Opgezwolle, and Spacekees (Van Stapele, 2002). For this generation of hip-hop artists the possibilities to come to the attention of people have increased despite the still difficult relation between hip-hop music and the traditional media in the Netherlands (Van Stapele, 2002).

Lena and Peterson (2008) say that press coverage differs in every stage and scene-based genres such as Nederhop was in the 1990s and the beginning of the 2000s are characterized by press coverage mainly in community press and genre-based media. Indeed, in the mid-1990s the magazine ART.12 is one of few written media that pay attention to people from the Dutch hip-hop scene (Van Stapele, 2002). Next to ART.12 there are other examples of community press and genre-based media which the hip-hop/rap artists can use at their advance. There are different examples of (online) hip-hop blogs or magazines that focus on Dutch hip-hop/rap specifically because they felt like the traditional (music) media did not pay enough attention to the genre (Van Stapele, 2002).

Because of the still difficult relationship between hip-hop music and the traditional media many hip-hop/rap artists promote their music themselves in the beginning of the 2000s (Van Stapele, 2002). With the rise of the internet and hip-hop/rap oriented club nights there are, according to DJ Edzon, many possibilities for people to connect with each other and break through (Van Stapele, 2002).

According to most Dutch rap artists the reason for the troubling start and little initial success of Dutch hip-hop/rap is the lack of media attention from media from Hilversum (Van Stapele, 2002). However, after some difficult years Hilversum also slowly started paying attention to the (international) hip-hop/rap music and Nederhop finally started to breakthrough to the wider public. Despite the success of *'Spraakwater'* in 1995 it remained difficult for Nederhop artists to get played on the radio (Van Stapele, 2002). The relationship with the written media was still troubling as well. In 1995 there are only 3 articles covering foreign hip-hop/rap and 0 covering Dutch hip-hop/rap, whereas there are 11 articles covering dance

music, 9 covering mainstream pop, and 3 covering *Volksmuziek*[11] (Koreman, 2014). This could be because many people relate hip-hop/rap music to profane music and low social classes, especially in the beginning when hip-hop/rap and Nederhop just started to emerge.

Koreman (2014) says that the coverage of music by so-called elite newspapers[12] shows the acknowledgement and appreciation of a certain genre by the general public. This is specifically the case for (elite) newspapers, since newspapers cover all sorts of (cultural) subjects, whereas for instance music magazines already focus specifically on music, which means that certain music genres are discussed in these magazines more often than in newspapers that cover all sorts of cultural goods. Baumann (2001) as well states that the rise of critical discourse in media is essential in the legitimation of a music genre and according to Lena and Peterson (2008) an industry-based genre is characterized by national press coverage.

Achterberg et al. (2011) show that from 2003 onwards national (Dutch) music becomes more popular in the Netherlands and Koreman (2014) says that hip-hop appears to be increasingly valued by a broader audience. It is possible that Nederhop in the second half of the 2000s partly emerged because of the rise of media coverage of the genre. According to Koreman (2014) Dutch hip-hop/rap artists received more coverage in the elite newspapers *de Volkskrant* and *NRC Handelsblad* than their foreign counterparts in 2005 and an equal amount in 2012, even though the Dutch hip-hop market is much smaller than the foreign hip-hop music market. Dutch music in general, including rap/ hip-hop music, has thus gained legitimacy from 1995 onwards according to Koreman's (2014) quantitative analysis. The reason behind this might be the central position and increased production of Dutch music in these genres as the research by Achterberg et al. (2011) also shows.

In preparation of my empirical research I jump forward in time to 2018, when you can hardly imagine there was a time (Dutch) hip-hop/rap was not written about in every (online) newspaper or magazine and talked about on the radio and television. Research has already shown that the press coverage on (Dutch) hip-hop/rap has been increasing since 1995 (Koreman, 2014) but there is no explanation why the Nederhop genre suddenly has become this successful. At the day of writing (May 24th, 2018) there are 35 Nederhop songs in the dutchcharts.nl Single Top 100 (DutchCharts, 2018) and five in the top40.nl Top 40 (Top 40, 2018). There are several possible reasons for this recent success of Nederhop. In section 2.5 I

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[11] *Volksmuziek* is a traditional national type of music
[12] For instance Dutch newspapers *de Volkskrant* and *NRC Handelsblad*

go deeper into these possible explanations by forming sub questions. First, however, a look is taken at the characteristics of Nederhop.

2.3.4 Characteristics of Nederhop

Generally speaking in the Netherlands a Dutch hip-hop artist is a person who raps and a Nederhop artist is someone who raps in Dutch. In the beginning hip-hop in the Netherlands is not always sung in the Dutch tongue: one of the first songs that were a chart success was 'Cocktail' by rap group Postmen in 1998. In the first years that hip-hop started to emerge in the Netherlands, the different groups mainly rapped in English (Van Stapele, 2002). Even though in the beginning years of hip-hop/rap music in the Netherlands most songs were in English, the genre Nederhop really emerged at the time rappers started to rap in Dutch. Indeed for rapper Def P the term Nederhop always referred to hip-hop/rap music in the Dutch language (Van Stapele, 2002). The fact that these songs were in Dutch was the unique selling point of the hip-hop/rap songs compared to the music from the United States (Van Stapele, 2002). Also according to Wermuth (2001) Nederhop has distinctive Dutch elements, such as lyrics in the Dutch language. I follow this definition, which is why one of the main characteristics of Nederhop is that the lyrics are (mainly) Dutch.

Nederhop has other characteristics as well. ART.12 displays one of the characteristics of hip-hop according to AQ: doing things you want to do and creating what you want by yourself (as cited in Van Stapele, 2002). This is the case for hip-hop in general, but for Dutch hip-hop/rap as well. Another element that is not only important in hip-hop music in general but in Nederhop as well is self-expression. Van Stapele (2002) cites Shyrock – a member of rap group Postmen – his 2001-speech in which he says that music in general and hip-hop music in particular can be an important way for youngsters to express themselves.

Another element from hip-hop/rap of the United States that comes back in Nederhop is the use of slang. Many words that appear in Nederhop songs come from the streets – some are Dutch, some are English, some are Arabic, some are Surinamese, but all are typically used by youth on the streets of the larger cities. The use of these words helps the artist to rhyme and play with the words in order to get a linguistically creative song, an element that is also important in Nederhop.

Even though many characteristics of hip-hop/rap in general also apply to Nederhop, Nederhop also differs from American hip-hop/rap at some points. Spacekees comes from "a very prosperous family" and feels like he has "to prove that he does it out of love for hip-hop" (as cited in Van Stapele, 2002, p. 90)[13]. Another example of the different charge hip-hop in the Netherlands has compared to the United States is Opgezwolle (Van Stapele, 2002). All three members of that group quitted their studies to focus on their love for and the making of hip-hop music: it is not about *rhyme or crime* but about *study or studio* (Van Stapele, 2002). Next to that, Raymtzer saw that the hip-hop scene in the Netherlands is less focused on ethnical background than that in the United States (Van Stapele, 2002). Koreman (2014) finds that the energy of an artist is important at a concert, and that credibility is an important factor – not necessarily based on race and place, but more on authenticity. Notable indeed is that, where as in American hip-hop race and place is very important, Dutch rappers come from more different (ethnical) backgrounds and race and place does not appear to be important, even though many people still see hip-hop/rap music as a genre predominantly for colored people. Even though the predominant part of Nederhop artists have an immigrant background, not all do. Extince for instance, one of if not the first big Nederhop artist, comes from the south of the Netherlands and both his parents are Dutch. Lil' Kleine, a rapper who is very popular at the moment, is a Dutch Caucasian as well, as is rapper Kevin.

Initially, according to Extince, rappers and hip-hop artists in the Netherlands mainly dealt with whether the sound was funky enough (as cited in Van Stapele, 2002). Next to this, Shyrock, an important rapper in the first days of hip-hop in the Netherlands, feels like hip-hop in the Netherlands in the beginning was more about skills and creativity and that that aspect has changed over time (as cited in Van Stapele, 2002). At the end of the 1990s and in the beginning of the 2000s Shyrock felt like the focus came to lie on the lyrics more: "Nowadays people rap about hot women and having a lot of money, but then [in the beginning] it could be about everything as long as it sounded cool" (as cited in Van Stapele, 2002, p. 33)[14]. Osdorp Posse as well as the groups and artists that are inspired by Osdorp Posse and Def P are examples of artists that were fiercely against people making music to make money and this is reflected in the song titles and lyrics (Van Stapele, 2002), so not all music in that time was

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[13] Spacekees: "Ik kom uit een welvarend gezin, (...) Dus moet ik hard bewijzen dat ik het voor de liefde doe, voor hiphop."
[14] "Nu rappen gasten de hele tijd over lekkere wijven en het hebben van veel geld, maar toen kon het overal over gaan als het maar dope klonk."

about money and women. Currently the music seems to be a combination of both. Indeed, many rappers talk about money and women in their lyrics, but the lyrics and the music can be very creative and original as well. According to Koreman (2014) in the 1990s, with the rise of lyrics in the Dutch language, the emphasis came to lie on originality in the music, and experimentation was encouraged.

Koreman (2014) also mentions that in Nederhop being commercial and being authentic are not automatically opposites: songs that can potentially become a hit are praised and these rappers enjoy the biggest success. For this it does not matter from which cultural, economic, or ethnic background the artists are from. The rapper Lil' Kleine and the rap group Broederliefde of these days, but also Spacekees and Raymtzer from the 1990s for instance, all enjoy great success and there is little debate about their backgrounds, despite that these backgrounds differ very much.

2.4 The music landscape in the Netherlands and the market of Nederhop: *In het veld*

Title: In het veld [In the field]
Artist: D-Double ft. SBMG
Album: Nood Breekt Wet [Necessity Knows No Law]
Year: 2018

In this section a light is shed on the music industry and landscape in the Netherlands in general and the market of Nederhop in particular. In order to do so, data from several sources are analyzed: the *Audio Distributie Onderzoek*[15], the *Nederlandse Vereniging van Producenten en Importeurs van beeld- en geluidragers*[16] (NVPI), and Statistics Netherlands (CBS).

The *Audio Distributie Onderzoek* of 2017 is a research of the Dutch foundation *Nationaal Luister Onderzoek*[17] that maps how long Dutchman listen to audio, on which devices they listen to audio, what they listen to, and via which distribution channel (Rab, 2017). On a daily

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[15] Audio Distribution Research
[16] Dutch Association of Producers and Importers of image- and sound carriers
[17] National Listening Research

basis 60% of the population of the Netherlands of 13 years or older listens to radio, 15% listens to music services such as Spotify, 8% listens to own music such as CD's or MP3's, 7% listens to audio on YouTube, and 10% listens to audio on other devices ($N = 5339$) (see graph 2.1) (Growth from Knowledge [GfK], 2017). On average someone from the Netherlands from 13 years or older listens to audio 190 minutes per day (GfK, 2017). Listening to radio has a share in this of 144 minutes, music services have a share of 24 minutes, own music has a share of 10 minutes, and YouTube has a share of 8 minutes (see graph 2.2) (GfK, 2017). Compared to 2015, when YouTube was not part of the research, the amount of listening minutes to radio has dropped from 172 to 144 minutes, the amount of listening minutes to own music has dropped from 21 minutes to 10 minutes, and the amount of listening minutes to music services has increased from 15 minutes to 24 minutes (GfK, 2017).

Graph 2.1: daily use of audio

Radio
Music services
Own Music
YouTube
Other
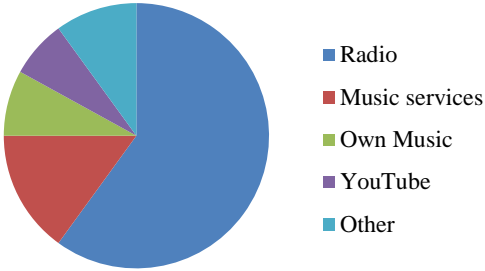
Source: GfK Audio Distribution Research 2017

Graph 2.2: listening time to audio in minutes

Radio
Music services
Own Music
YouTube
Other
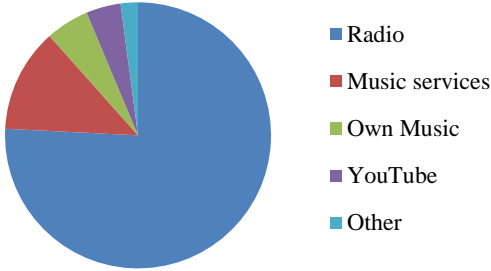
Source: GfK Audio Distribution Research 2017

In 2017 41% of the people questioned did not use music services, 38% used YouTube to listen to music, and 37% used Spotify (GfK, 2017). Of the 2066 people using Spotify to listen to music, 52% used the free version and 48% used the paid version (GfK, 2017). The percentage of people using Spotify has increased since 2013 (20%) and 2015 (32%) (GfK, 2017). This is a large increase in the last few years and this thus has a large effect on the consumption of music in the Netherlands.

Another noticeable element is the division of the listening devices per age group, as is visible in graph 2.3. The respondents between the age of 13 and 34 are the group that listens to music services such as Spotify most (GfK, 2017). This is indeed what I also see in my

surroundings: many people in their (early) twenties mainly use Spotify to listen to music and to discover new music as well, myself included.

Graph 2.3: share of listening device per age group
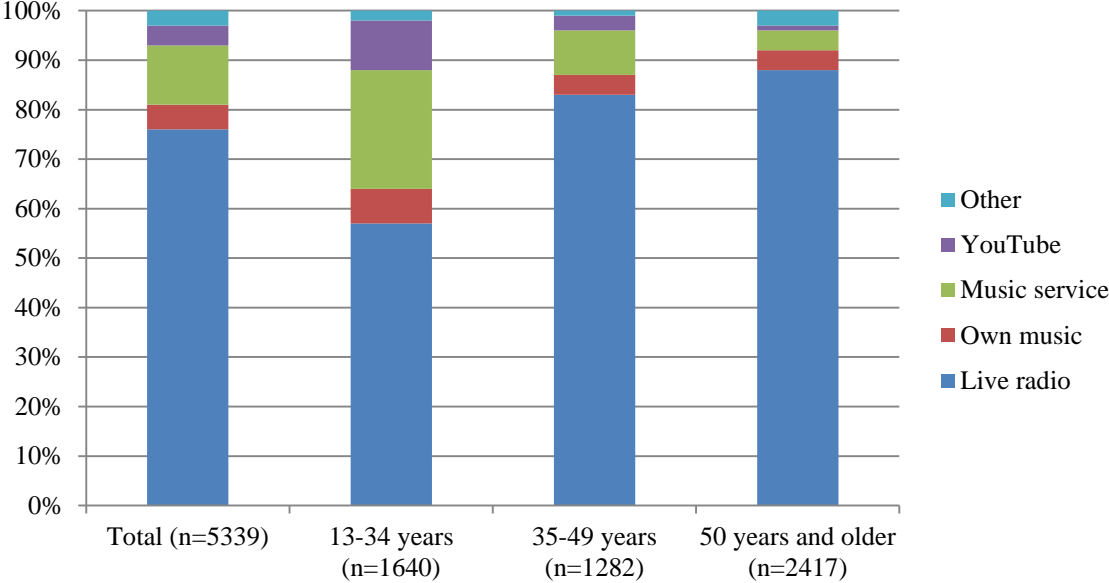
Source: GfK Audio Distribution Research 2017

The data described above give a good insight to the music landscape in the Netherlands. This landscape, however, obviously has other important aspects as well. The NVPI showed that the music industry in the Netherlands kept growing in 2017 (Nederlandse Vereniging van Producenten en Importeurs van beeld- en geluidsdragers [NVPI], 2018). In 2015 the Dutch music industry first started to show a grow and this continued to 2017 when the revenue of the Dutch music industry increased with 10.1% (NVPI, 2017; NVPI, 2018). Streaming revenues increased with 30% in the first half of 2017 (NVPI, 2017) and streaming platforms had a revenue share of 63.8% of the total market in 2017 whereas in 2016 this was 54.7% (NVPI, 2018). The total revenue of the Dutch music industry in 2017 was €170.0 million and streaming revenue counted for €108.6 million (NVPI, 2018). Dance music as well as Dutch rappers did particularly good in the first half of 2017 (NVPI, 2017).

Another important element for every country's music industry is the amount of concerts and the number of concert visitors. In the Netherlands there were 10.421 music performances in 1999 (Centraal Bureau voor de Statistiek [CBS], 2018). That number has increased to 17.697 in 2005 and even 19.899 in 2016 (CBS, 2018, February). In 1999 27.29% of all

performances were music performances and in 2016 this percentage had increased with almost 10% to 37.25% (CBS, 2018, February). The increase is not only apparent in the number of performances but also in the amount of visits to the performances. In 1999 music performances got visited 5.372.000 times and in 2016 this number had risen to 8.712.000 (CBS, 2018, February). Of all performance visits in 1999 37,56% were music performance visits and in 2016 almost half (47,78%) of all performance visits were visits to music performances (CBS, 2018, February). This shows that over the past two decades the demand for music performances has increased. Important to mention here is that there is no distinction between genres in these data: not between classical versus popular music, nor between, for instance, hip-hop performance visits and rock performance visits.

As for the market of Nederhop: in the Netherlands there are several record labels that launch hip-hop music and Top Notch is the biggest of these. Top Notch's year report of 2016 shows that the record label's equity has almost doubled in a year time (Quote, 2018). Even though the year report does not mention the profit, the increase in equity does show that the label is doing very well (Quote, 2018). Even though the label does not only focus on Nederhop, the rise in equity does indicate that Nederhop as well is doing well.

Also important for the music landscape in the Netherlands and the market of Nederhop is the internet. Record label Top Notch uses its YouTube account to reach the public without the need of a middle man and without being dependent of traditional media such as radio or television (Van Stapele, 2017, November 28). The pop stars of these days reach their public before reaching the traditional media (Van Stapele, 2017, November 28). Hip-hop/rap artists used to launch their most commercial song with a video clip a few years ago because these types of songs would have the greatest chance of making it to the traditional media (Van Stapele, 2017, November 28). These days, however, the artists do not have to worry about what type of song they are launching because the artists can reach their public without needing a middle man or the traditional media (Van Stapele, 2017, November 28).

Notable for the music landscape in the Netherlands is that the year 2017 was the first year that a Dutch artist was streamed more on Spotify than any international artist (Wisse, 2017). This Dutch artist was in fact hip-hop group Broederliefde; indeed, a Nederhop group. Data from both Spotify and YouTube show that Dutch hip-hop is doing very well in the Netherlands (Quote, 2018). Not only on Spotify but in the live music circuit as well Nederhop

is doing well (Wisse, 2017). This applies to both clubs and stages as festivals (Wisse, 2017). In December 2016 Dutch rappers Rico, Sticks, and Typhoon played in a sold out Ziggo Dome for around 17.000 visitors, making it the biggest hip-hop concert ever in the Netherlands (Wisse, 2017). There certainly seems to be a market for Nederhop.

2.5 Introduction sub questions: *Zoveel vragen*

Title: Zoveel Vragen [So many questions]
Artist: Sevn Alias ft. Jairzinho & BKO
Album: Gate 16
Year: 2016

In order to answer the main research question, several sub questions had to be answered. The first of these sub questions regards evidence for the expected recent popularity of Nederhop and is examined by the use of a chart analysis as well as via the interviews and the survey. I expect that Dutch hip-hop/rap became more popular and successful in recent years. This is examined with the first sub question.

Sub question 1: Did Nederhop indeed become more successful and popular in the last few years?

The other sub questions deal with the reason or reasons why Nederhop became a popular music genre in the Netherlands. The secondary data from section 2.1 and the study on the emergence of other music genres from section 2.2 were used to form expectations regarding the popularity of Nederhop. Later on in the research these expectations are tested through the use of interviews and a survey.

Following the documentary review, technological changes and innovation are important for a genre to become more popular. Shuker (2001) observes that external factors such as technological changes influence the legitimation process of a music genre. Technological changes were indeed also important for the emergence of jazz, rock 'n' roll, and EDM. Toynbee (2000) as well observes that different music genres have become more popular because of technological changes that led to the mobility of music. I therefore expect that the

ability to distribute music more easily by means of for instance streaming platforms helped the genre to become more popular. This is examined with the second sub question.

Sub question 2: Did the ability to distribute music more easily help lifting the Nederhop genre?

The third sub question deals with the information available about the genre. Adler (1985) says that consumption requires knowledge. There is increasing returns to information: the more information available, the more people consume a good, the more successful it becomes. Giles (2007) and Elliott and Simmons (2011) indeed observe that the more information available about a music album, the more people are inclined to buy the album. It is likely that this not only applies to albums, but also to music genres in general. With information available about Nederhop I not only mean information about the genre itself, but also information about the artists within the genre and the songs and albums of these artists. Information about artists that make Dutch hip-hop/rap music leads to information about the genre. I expect that the increasing returns to information helped Nederhop become more popular and successful. This is studied with the third sub question.

Sub question 3: Did the increasing amount of information available about Nederhop help lifting the genre?

The fourth sub question is related to media attention for the genre and for artists of the genre. This concerns both positive media attention and negative media attention (moral panic). This differs from sub question 3 in the sense that this sub question only concerns media attentions, whereas sub question 3 concerns general information available about, for instance, an artist.

Koreman (2014) observes that press coverage and classification in the media leads to legitimation of a genre. Next to that Tepper (2009) and Thornton (1995) mention the influence of moral panic (the eruption of a controversy) on the legitimation of a genre. This moral panic also influences the popularity of a genre according to Lena (2012) since the media coverage and the focus on particular elements on music tend to attract people to a genre. Moral panic indeed also influenced the emergence of jazz, rock 'n' roll, and EDM. Lastly Lena and Peterson (2008) observe that a growing number of people gets interested in a genre when it moves from one stage to the other and that the amount of press coverage gets higher when a genre moves to a next stage. This theory led me to expecting that positive

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and/or negative media attention helped in lifting the Nederhop genre. This is examined with the fourth sub question.

Sub question 4: Did media attention help bring Nederhop to the foreground of the Dutch music scene?

Another reason for the latest popularity of Dutch hip-hop/rap can come from the external environment, which is also important for a genre becoming more popular. Toynbee (2000) observes that a genre reflects or expresses a community. Next to that Baumann (2007) observes that a music genre increases its legitimacy if the social movement behind the genre has become acknowledged and recognized as a legitimate artistic culture in society. He also observes that one of the three factors that can explain the legitimation process of a cultural product or a social movement, the factor of opportunity, deals with the context and the influence of general society (Baumann, 2007). The external environment was also important for the emergence of jazz as well as rock 'n' roll and EDM. I therefore expect that changes in the Netherlands or changes within the Dutch culture influenced the popularity of Nederhop. This is studied with the fifth sub question.

Sub question 5: Did changes in the Netherlands in general or the Dutch culture in particular lead to the current success of Nederhop?

The sixth sub question deals with the internal aspects of the Nederhop genre. Jazz partly emerged because it was a fusion of different genres and because of a focus on authenticity. Baumann (2007) observes that internal factors matter in the legitimation process of a genre and that the success of a movement or a genre depends on the collected and increased means drawn upon. I wonder whether an explanation for the recent success of the genre deals with the internal aspects of the music. In other words: has Dutch hip-hop/rap music changed in recent years in order to become more popular. This is examined with the sixth sub question.

Sub question 6: Did the music of Nederhop change to make it more appealing to a larger public?

3. Method: *De manier*

Title: De Manier [The way]

Artist: Kraantje Pappie ft. Bizzey

Album: Crane III

Year: 2016

In the previous chapter genre, legitimacy, success, popularity, the emergence of other genres, and the music industry in the Netherlands were discussed. The documentary review of websites and (academic) texts above thus provides secondary data sources to incorporate and use key concepts related to music genres and the popularity and success of music genres. Next to this documentary review, this research uses quantitative as well as qualitative methods for investigative reasons to come to an answer to the central research question: *Did Dutch hip-hop/rap music (Nederhop) indeed become more popular in the Netherlands in recent years and, if so, what could be an explanation of the latest success of the genre?*

Following the main research question, the research has several sub questions (see section 2.5) that have to be answered in order to get to an answer to the main research question. I answer these sub questions by means of quantitative as well as qualitative research. The type of research used differs per sub question.

3.1 Introduction research methods: *Doe je research*

Title: Doe je research [Do your research]

Artist: Esko ft. SBMG

Album: Beats by Esko

Year: 2018

The research methods chosen are threefold. First of all an analysis of different music charts in the Netherlands was used to research whether Dutch hip-hop/rap indeed became more popular in recent years (sub question 1). After the chart analysis semi-structured interviews were used to obtain the reason or reasons behind this growing popularity of the genre (sub questions 1 up to and including 6). Lastly a survey was used, also to answer

questions regarding reasons for the growing popularity of Nederhop (sub questions 1 up to and including 4).

The following sub sections describe the three ways in which the data were collected and how these data were analyzed. For all three ways no specific training was followed in order to gather and analyze the data that way.

3.1.1 Chart analysis

To answer the first sub question, the chart positions and the number of Dutch hip-hop/rap songs, albums, and artists in the charts from 1989 until 2017 were compared. Showing that indeed there is an increase in Nederhop songs and albums in the charts contributes to the point that Dutch hip-hop/rap is becoming more popular and successful in the Netherlands.

To get a complete overview of the (possibly) changing popularity of Nederhop, the chart positions and the number of Dutch hip-hop/rap songs and albums from 1989 until 2017 were compared. I looked at the year overviews to approach the success of the music genre because yearly overviews of the music charts represent the taste of the general public fairly well.

The year 1989 serves as a suitable starting point for two reasons. First of all because it was in this year that Dutch hip-hop/rap group Osdorp Posse released the first ever hip-hop track in the Dutch language, *‘Moordenaar’* (‘Murderer’). Next to that the research by Achterberg et al. (2011) showed that Dutch artists started to be more popular at the expense of international artists from 1989 onwards. The final year of which data is taken, 2017, is simply the last year of which the year overviews are available.

For this data collection I decided to label a song a Nederhop song if a Nederhop artist[18] has had a large contribution in the song and the song is mainly in Dutch. An album is regarded a Nederhop-album if that album is from a Dutch hip-hop/rap artist. I use this explanation of what Nederhop is because in the Netherlands artists often collaborate with each other on songs. When a Nederhop artist works together with an artist from a different genre, this song can still be seen as a Nederhop song. Whether this is the case depends on the contribution of the Nederhop artists on the song, which is why not all songs on which a

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[18] As explained in sub section 2.3.4 generally speaking in the Netherlands a Dutch hip-hop artist is a person who raps and a Nederhop artist is someone who raps in Dutch.

Nederhop artist collaborates with another artist are regarded as Nederhop songs. For this research I have enough expertise to be the one to label whether a song is a Nederhop song or an album is a Nederhop album or not.

I personally collected and analyzed the data by looking at the year overviews from 1989 up to and including 2017 from two different websites. The success and popularity of the genre is made measurable by counting the number of Nederhop songs and albums in the year overviews of the different music charts. The data was analyzed by looking at the number of Nederhop songs and albums in each year of the music charts of the two websites and the position of these songs and albums. I wrote down every Nederhop song in the overview and its position and put this in a table and a chart to visualize the amount of Nederhop songs in the music charts.

Looking at the number of Nederhop entries in the music charts is a good way to find out whether the genre became more successful and popular. As explained in sub section 2.1.3 success can be studied through both and objective and a subjective measure (Jacobs et al., 2017). In relation to this study on the success of Nederhop, the objective measures, such as chart positions and sales, are most important. Strobl and Tucker (2000) indeed observe that music charts entries are an important indicator of the success of an artist. Music chart entries of a genre are accordingly an important indicator of the success of that genre. The number of Nederhop entries in the music charts thus represent the success of the genre. If the number of Nederhop entries in the charts has become higher in recent years then it counts as evidence that the genre has become more popular and successful.

The first website used to collect data from is dutchcharts.nl, a website with statistics and overviews of single- and album charts form 1970 onwards. In order to qualify for a spot in the dutchcharts.nl Single Top 100, a digital or physical single has to be launched and sold by a record company in the Netherlands (DutchCharts, 2017). Physical sales count equally heavy as digital sales and 150 streams longer than thirty seconds are equal to one physical or digital sale (DutchCharts, 2017). An email conversation with Michel Robert from DutchCharts clarifies that the website gets streaming data from Spotify, Apple Music, Deezer, Juke, Napster, Qobuz, and Tidal (M. Robert, personal communication, April 5, 2018). Streaming

has been considered in the charts from around 2013 onwards (M. Robert, personal communication, April 5, 2018).

Initially I intended to only use dutchcarts.nl for collecting the data. However, there is a second website in the Netherlands with music charts and year overviews, one that also acknowledges airplay for the charts. This second website is top40.nl, a website with statistics and overview of single charts from 1965 onwards. From 2006 until 2013 digital downloads counted in the charts (Top 40a) and from 2014 onwards the charts is composed from airplay from large national radio stations, streaming, social media trends, and consumer research (Top 40a, Top 40b).

There are several limitations to this research method. The first one is that I decided myself what counts as a Nederhop song or artist and what does not count as a Nederhop song or artist. If somebody else would have done this research this person might have drawn the line differently. Next to that looking at year overviews of the music charts might represent the taste of the general public fairly well, but this is only one way to approach the success of the music genre. Because I only use this one modus to look at the success of the music genre it might not represent the complete view of the general public.

3.1.2 Interviews

The answers to sub questions one up to and including six were collected by the means of personal individual interviews. Qualitative research allows digging deeper into the perception of the interviewees on the popularity of the Nederhop genre and thus helps accomplishing an understanding of the (possible) emergence of Nederhop. People familiar with the Nederhop scene and/or are experts in the field of Dutch hip-hop/rap were interviewed. The data from the interviews corresponds to the secondary data on the emergence on other music genres and brings new explanations for the emergence of this genre. I conducted the interviews myself. The way I gathered data in practice went the way I planned it to.

The interviews were semi-structured to cover all relevant subjects and to maintain an overview, while at the same time maintaining freedom to go into detail or to dive deeper into relevant and interesting topics. By conducting semi-structured interviews with different people from the Nederhop-scene, the sampling was purposive. In qualitative research most

sampling entails (some kind of) purposive sampling (Bryman, 2012), this research included. This means that the interviewees were sampled strategically because they were relevant to my research question and by doing so variety in de resulting sample was ensured (Bryman, 2012). There are different types of purposive sampling (see Bryman, 2012, p. 419) and for this research the sampling strategy used was critical case sampling. I used critical cases because of the limited amount of time available and by using this method I could study those participants that were most likely to provide me with information. I selected a small number of cases that were likely to "yield the most information and have the greatest impact on the development of knowledge" (Patton, 2001, p. 236).

The criterion used in selecting the interviewees was that each interviewee had to be working in and/or be an expert on and/or be familiar with Dutch hip-hop/rap. Different people from different parts of the Nederhop scene were interviewed, in order to get a variety in the sample and get a complete overview. Next to that, interviewing people from different parts of the Nederhop scene led to the possibility to specify certain questions into the area of knowledge of the interviewee. I sent emails to 18 different organizations and people that work with or in the Nederhop scene and I found three people that were able and willing to help me with my research. Ideally I would have interviewed more persons but unfortunately I did not get more positive responses to my requests. The number of research units was $N = 3$. An overview of the respondents can be found in appendix A.

Interviewees were people from a record label (Cloud 9 Music), a management bureau (Bespoke CTM), and a consultancy bureau (Gaétan Consultancy). Cloud 9 Music is a Dutch record label that previously was primarily focused on dance music, but in recent times also signed many hip-hop/rap artists. Because of the label's focus on Dutch hip-hop/rap artists they might have a view on the reasons behind the recent popularity of Nederhop. Bespoke CTM is a management bureau that provides both full service management and business management to a wide range of artists, including many Dutch rappers and hip-hop artists. Because the owner of Bespoke CTM, Koos Groenendijk, has worked with Dutch hip-hop/rap artists for a long time, he might have an idea of what has led to Nederhop becoming more popular in recent years. Gaétan Consultancy is a consultancy bureau in the field of, among other things, marketing, communication, and management, which works with record labels, artists, schools, governmental institutes, foundations, and art centers. Because Gaétan van de Sande, owner of Gaétan Consultancy, works with many Dutch hip-hop/rap artists and has

done so for a long time, he might have a perspective on the recent popularity and success of Nederhop.

I collected the data by meeting with the interviewees in person and conducting semi-structured interviews in Dutch. The interviews were in Dutch because both I and the interviewees are Dutch and Nederhop is a Dutch music genre. The interviews were designed to collect data primarily on the emergence, success, and popularity of Nederhop. I felt that such interviews would provide me with insights about the latest success of the genre. The goal of the interviews was to find explanations for the latest success and popularity of Nederhop. This was introduced to the interviewees by giving a general introduction of what this research is about and why I wanted to interview them specifically. This was mentioned in the emails and before the interviews started.

Concepts were made observable by identifying different concepts in the interview data. I used the terms 'success' and 'popularity' during the interviews in the way I operationalized them in the introduction of this research: popularity means that something is liked by a wide audience, which is indicated by chart entries and media attention, and success is indicated by chart positions and sales.

The theoretical core concepts of this study were translated into interview questions by using the themes of the sub questions. For instance, I asked questions about innovations that might have helped lifting the genre, and questions about negative media attention (moral panic) and its effect on the popularity of Nederhop. What counted as evidence were statements from the interviewees that confirmed the sub questions (i.e. if the answer to the sub questions would be 'Yes' this would support the theory, whereas if the answer to the sub questions would be 'No' this would contradict the theory).

Before conducting the interviews I made interview protocols. These protocols helped me maintaining an overview of the data I needed to collect. The protocols were used only as a guideline and I did not strictly ask the questions the way there were stated in the protocols nor follow the sequence of the protocol. The interview protocols were largely the same for each interviewee but at some points the protocols differed slightly from each other. The different interview protocols with a translation in English for each interviewee can be found in appendices B, C, and D.

One of the difficulties of qualitative research is that it generates a large amount of data (Bryman, 2012). In order to structure the data, the interview data was analyzed and examined, transcribed, categorized on themes and topics relevant to the sub questions, and then the relevant passages were used for the findings of this study. The analytical strategies used were to compare different views and to identify exceptional cases. Relationships that came up between the theory of chapter 2 and the data from the interviews helped understand the emergence of the genre. In other words, connections between the various interviews were made and the interview data was connected to existing theory, which then confirmed the existing theories or contradicted it. No software was used for the qualitative data analysis.

The research method described above has several limitations. First of all critical case sampling may not produce findings that can be broadly generalized. A second limitation is related to this, namely that I only got to interview three people. This is a small amount, even considering that there are not that many people working in and/or an expert on and/or familiar with (the) Nederhop (scene). Three interviewees is a small sample so even though the results of the interviews can give insights on the latest success of Nederhop, the results can hardly be generalized. Another limitation of qualitative research in general is that the results cannot be verified objectively and that causality is difficult to investigate and determine. A different limitation is that the interviewees might feel they have to answer in a politically correct way instead of expressing their real thoughts or feelings.

3.1.3 Survey

The answers to sub questions one up to and including four were collected by the means of a web survey, a survey administered via the Web, as well. Qualitative research was initially the only research method used to collect primary data. However, while conducting the interviews it became apparent that the view from the consumers of Dutch hip-hop/rap is very important as well in order to answer the sub questions and thus also the main research question. This is why a survey was also included as a research method.

According to Bryman (2012) online surveys such as the one used for this research can be seen as structured interviews as well as self-completion questionnaires. For the purpose of this research a self-completion questionnaire is used since the respondents complete the survey

themselves. While filling in a self-completion questionnaire the respondents answer without help from the researcher (Bryman, 2012). Throughout this research the term survey is used to describe this type of research.

The survey is in this case a web-based method and the data is thus collected through the internet. I used a web survey because internet-based research can reach a large number of people very easily and the data can be collected in a quick manner (Bryman, 2012). The website and its software that were used for the survey is Qualtrics (http://www.qualtrics.com/). Through the Erasmus Survey Centre of the Erasmus University students can use this website and its software. The website is designed to produce surveys and has many options regarding the set-up of the survey. The survey was thus designed online and a link was created through which respondents could complete the survey. One of the advantages of the web survey is that the data from the respondents' answers can be downloaded automatically. The replies of the respondents were logged and after that the database was retrieved from the website. I used only closed questions because this makes it quicker to administer the survey and because respondents usually do not want to write a lot themselves (Bryman, 2012). Since there were only closed questions, no coding was needed.

The survey was designed to find data that would either correspond to or contradict literature on the emergence, success, and popularity of music genres. I felt that using this survey would provide me with insights about the latest success of the genre and why people listen to Dutch hip-hop/rap and/or visit concerts of Nederhop artists. This was introduced to the respondents in the introduction of the survey.

The sampling method was random sampling. Everybody was invited to fill in the survey. The survey was in Dutch because Nederhop is a Dutch music genre. The target population was people from the Netherlands that listen to Dutch hip-hop/rap. The first two questions of the survey were used to determine whether someone was included in the target population. Because I was looking for respondents that listen to the genre, these respondents are generally Dutch. Next to that, the questions regarded, for instance, questions about the effect of negative media attention about the genre. Since Nederhop is a Dutch music genre the media writing about the genre are generally Dutch.

The desired sample size was determined by first determining the population size. Considering we are talking about listeners of Dutch hip-hop/rap and the exact number of listeners is unsure, I decided to be on the save side and determined the population size as

about half of the total Dutch population. Considering the Netherlands currently have around 17.2 million inhabitants (Centraal Bureau voor de Statistiek, 2017) I decided to be on the save side and work with a population size of 9 million. With a Confidence Level of 95% and a Margin of Error of 7% the ideal sample size for this study would be $N = 196$ respondents.

Via social media (my personal Facebook and Instagram accounts) prospective respondents were invited to fill in the survey at the website at which the survey was found online. I used Facebook because this is a convenient manner to contact prospective respondents. However because I used my own social media account most of the respondents initially were female and 20 years of age or older. Since Nederhop is a genre that younger people listen to as well, I decided to also actively contact younger people. For this I messaged random people on Instagram (most of them male, all of them in their teens) and provided them with the link to the survey. Next to that, I asked my brother, sister, and a colleague, who all know people of a younger age, to spread the link of the survey.

The possible explanations for the latest success of Nederhop were translated into the questions of the survey. This means that the theoretical core concepts of the study were translated into different questions by describing the concepts and asking for its effect on the respondents. These questions dealt with, for instance, positive and negative media attention about the genre and whether the respondents listened to music more since the emergence of streaming platforms. Responses were forced for almost all questions to avoid missing data.

The data was collected via the Qualtrics website. The data was then analyzed by looking at the responses to the questions of the survey and comparing these answers to already existing theory on the emergence, success, and popularity of music genres. For most analyses SPSS was used. The different responses the respondents could choose from gave me insights into whether different explanations of the emergence, success, and popularity of music genres indeed also explained the latest success of Dutch hip-hop/rap. What counted as evidence were answers that confirmed the sub questions. If, following the responses of the survey, the answer to the sub questions would be 'Yes' this would support the theory, whereas of the answer to the sub questions would be 'No' this would contradict the theory.

The survey and an English translation of the survey can be found in appendix E.

Univariate analysis was used for some parts of the survey. By using univariate analysis one variable at a time is analyzed (Bryman, 2012). Frequency tables were used to give a

general overview of the answers. Frequency tables give a good oversight of the results because they give the number of people and the percentage belonging to each of the answers to the questions (Bryman, 2012). The frequency tables can be found in appendix F. The results are applied in chapter 5.

Next to univariate analysis bivariate analysis was used as well to uncover whether or not the answers to different questions were related (Bryman, 2012). Despite several variables could possibly influence the answers (such as age, gender or nationality) I only looked at a few variables to see whether they could have a relationship.

First of all I looked at the possible relationship between the answer to question 8 (whether the respondents has a Spotify account) and questions 12, 13, 16, and 27. The possible relationships between question 8 and question 12 (how often respondents visit hip-hop/rap concerts) and question 13 (how often respondents go to hip-hop/rap nights in a night club) were discovered to see whether listening to music on Spotify led to concert visits. The possible relationship between question 8 and questions about for how long the respondents listen to Dutch hip-hop/rap (question 16) was discovered in order to see whether the emergence of Spotify led to more people listening to Dutch hip-hop/rap. Lastly, the possible relationship between question 8 and question 27 (with what grade the respondents value Dutch hip-hop/rap music) was discovered in order to see whether having a Spotify account or not affects the valuation of Nederhop.

After that I looked at the relationship question 24 (the effect of available information on respondents) and the grade respondents give to Nederhop (question 27) in order to see whether these two things affect each other. I also looked at the possible relationships between question 23 and 25 (about general and negative media attention, respectively) and question 27 to see whether (negative) media attention affects the grade respondents give to Nederhop.

Bryman (2012, p. 340) lays down different methods of bivariate analysis and for this research his table is followed. To discover the relationship between question 8 and questions 12, 13, 16, and 27, Spearman's rho was used. The relationships between question 27 and questions 23, 24, and 25 were discovered using the contingency table in combination with chi-square and Cramér's V.

The research method described above has several limitations. First of all, because of the use of closed questions, the respondents are not able to elaborate an answer. A second

limitation is related to this, namely that it is not possible to collect additional data. Next to that respondents can get tired of answering questions and decide to stop filling in the survey before the end. Another limitation has been briefly mentioned before, namely that because I distributed the survey mainly via my own social media accounts, the large majority of the respondents are female and/or 20 years of age or older. This is not a true representation of the sample population. The final but also very important limitation is that I had only limited time to conduct the survey and analyze the data and little experience in quantitative research. This is why the analyses are very brief and basic.

4. Data and results: *Slapeloze nachten*

Title: Slapeloze Nachten [Sleepless nights]
Artist: The Opposites
Album: Slapeloze Nachten [Sleepless nights]
Year: 2013

Generally the data, results, and findings of a research are discussed in the same chapter. However, since this research combines different research methods this is split and this chapter can be seen as an interim chapter in preparation for the findings. The Dutch music charts from 1989 until 2017 and, specifically, the number of Dutch hip-hop/rap songs and albums present in these charts are briefly discussed (section 4.1). Next to that, the results from the interviews are considered (section 4.2). Lastly, the results from the survey on the emergence and the popularity of Dutch hip-hop/rap music are outlined (section 4.3). The data from the charts as well as the interviews and the survey are discussed in detail and related to the theory of chapter 2 in chapter 5, where the findings of this study are discussed.

4.1 Music Charts: *Succes*

Title: Succes [Success]
Artist: The Opposites
Album: Succes/ Ik Ben Twan [Success/ I am Twan]
Year: 2010

Did Nederhop indeed become more popular in the last few years? In order to answer this sub question, I took a look at the number of Dutch hip-hop/rap songs and albums and its positions in The Single Top 100 and The Album Top 100 of the website dutchcharts.nl and the Top 100 Year Overview of the website top40.nl. From both websites the data from 1989 until 2017 was studied. Both the number of Nederhop songs or albums and the highest chart positions of the singles or albums are considered in the tables.

Table 4.1 gives an overview of the Nederhop entries in the yearly dutchcharts.nl Single Top 100 charts from 1989 until 2017. A detailed overview of the entries, including the artists, song titles and positions of all songs, can be found in appendix G.

Table 4.1: Number of Nederhop songs and the highest chart position in the dutchcharts.nl Single Top 100 charts in the period 1989 – 2017

Year	Number of Nederhop songs in Single Top 100	Highest chart position
1989	0	-
1990	0	-
1991	0	-
1992	0	-
1993	0	-
1994	0	-
1995	0	-
1996	0	-
1997	0	-
1998	0	-
1999	1	80
2000	2	51
2001	1	6
2002	3	5
2003	0	-
2004	5	9
2005	5	4
2006	4	22
2007	1	69
2008	1	98
2009	2	13
2010	3	40
2011	4	5
2012	5	12
2013	0	-
2014	0	-
2015	5	14
2016	15	13
2017	28	3

Source: http://www.dutchcarts.nl/

The first Dutch hip-hop/rap song in the yearly dutchcharts.nl Single Top 100 charts is *'Doekoe'*[19] by Def Rhymz at the 80st position of the Single Top 100 chart of 1999. From 1990 until 2004, fourteen different singles are found in the yearly charts from seven different Nederhop artists. The Nederhop song with the highest position in the charts is *'Krantenwijk'*[20] by Lil' Kleine and Boef, at number three in 2017. The year with the most Dutch hip-hop/rap

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[19] Dutch slang for 'money'
[20] 'Paper route'

singles in the charts is 2017 as well, with 28 entries. From 1999 onwards, there are three years in which there are no Nederhop entries in the Single Top 100: 2003, 2013, and 2014.

In table 4.2 an overview of the Nederhop entries in the top40.nl Top 100 Year Overview charts from 1989 until 2017 can be found. A detailed overview of the entries, including the artists, song titles and positions of all songs, can be found in appendix H.

Table 4.2: Number of Nederhop albums and the highest chart position in the top40.nl Top 100 Year Overview charts in the period 1989 – 2017

Year	Number of Nederhop albums in Top 100 Year Overview	Highest chart position
1989	0	-
1990	0	-
1991	0	-
1992	0	-
1993	0	-
1994	0	-
1995	0	-
1996	0	-
1997	0	-
1998	0	-
1999	1	99
2000	3	58
2001	1	8
2002	3	13
2003	0	-
2004	6	4
2005	4	9
2006	3	32
2007	1	93
2008	1	70
2009	2	35
2010	2	57
2011	4	29
2012	5	9
2013	2	74
2014	0	-
2015	2	35
2016	8	35
2017	10	26

Source: http://www.top40.nl/

The first Dutch hip-hop/rap song in the top40.nl Top 100 Year Overview charts between 1989 and 2017 is different from that of dutcharts.nl. The songs in the top40.nl charts in general sometimes slightly differ from those in the dutchcharts.nl Single Top 100 charts.

'Viervoeters'[21] for instance cannot be found in the dutchcharts.nl chart of 1999. The other way round, especially from 2015 onwards many songs can be found in the dutchcharts.nl charts but not in the top40.nl charts.

Table 4.3 gives an overview of the Nederhop entries in the yearly dutchcharts.nl Album Top 100 charts from 1989 until 2017. A detailed overview of the entries, including the artists, song titles and positions of all songs, can be found in appendix I.

Table 4.3: Number of Nederhop albums and the highest chart position in the dutchcharts.nl Album Top 100 charts in the period 1989 – 2017

Year	Number of Nederhop albums in Album Top 100	Highest chart position
1989	0	-
1990	0	-
1991	0	-
1992[22]	-	-
1993	0	-
1994	0	-
1995	0	-
1996	0	-
1997	0	-
1998	0	-
1999	0	-
2000	0	-
2001	0	-
2002	0	-
2003	0	-
2004	0	-
2005	0	-
2006	0	-
2007	0	-
2008	1	97
2009	0	-
2010	1	100
2011	1	62
2012	3	12
2013	2	44
2014	1	44
2015	3	29
2016	19	3
2017	31	2

Source: http://www.dutchcharts.nl/

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[21] 'Four-legged'
[22] In 1992 there was no Album Top 100 year overview available on the website dutchcharts.nl

In contrast to the dutchcharts.nl Single Top 100, it is not until 2008 that we see the first Dutch hip-hop/rap entry in the dutchcharts.nl Album Top 100. Indeed, this is almost a decade later than the first Nederhop entry in the single charts of dutchcharts.nl and top40.nl. Only from 2008 onwards Dutch hip-hop/rap albums slowly start to enter the charts. In the first three years following the first entry of a Nederhop album in the dutchcharts.nl Album Top 100, only one group makes it to the dutchcharts.nl Album Top 100 with their albums: De Jeugd van Tegenwoordig with *De Machine*[23] in 2008 and *De Lachende Derde*[24] in 2010. A notable entry in the yearly album charts is that of the album New Wave, an album by a group of rappers and producers, recorded at the Dutch island Schiermonnikoog. This album was in the album charts three consecutive years: 2015, 2016, and 2017.

4.2 Interviews: *Spraakwater*

Title: Spraakwater [Strong drink]
Artist: Extince
Album: Binnenlandse funk [Domestic funk]
Year: 1995 (album 1998)

Without going to deep into the interview data, there are some things that have to be discussed in this section. In qualitative research the results of the interviews are usually directly interpreted. However, since this study combines different research methods, the interpretation is done in chapter 5, where the data and the results from the chart analysis and the survey are also examined and discussed in detail. In this section therefore I will not discuss the results and findings of the interview data, but rather I will give a small overview of how the interviews went and especially why I decided to include a survey as a third research method.

After the first two interviews I decided, as mentioned before, that I also had to include a survey as a research method in order to get to an answer to the sub questions as well as the main research question. Even though the interviews were helpful in gathering insights on what people in the Dutch hip-hop/rap music industry thought about the recent success of

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[23] The Machine
[24] The Laughing Third

Nederhop, their views were hardly a generalizable representation of the true reasons behind this recent success. This is partly because of the small number of interviews, but mainly because the consumers of Nederhop give the best insights in why the genre has become more popular. The first main result from the interviews thus was that I found out that I also had to research the consumers of Dutch hip-hop/rap by means of a survey.

Even though I decided to include the survey, I also decided to continue with the interviews. As discussed before, the participants were sampled strategically and all participants could potentially help me with answering the sub questions and the main research question. The three the interviews lasted around one hour. This means that I ended up with about three hours of interview data. Indeed some interesting insights came forth from these interviews. Ergo, the decision to do a survey was not the only result from the interviews.

4.3 Survey: *Vraag & antwoord*

Title: Vraag & Antwoord [Question & answer]
Artist: Opgezwolle
Album: Vloeistof [Liquid]
Year: 2003

Initially I did not plan to do the survey – as said and explained before. Following the results from the interviews, however, I decided a look had to be taken at the consumers of Nederhop as well. This is why I started with the survey very late in the process of this research (one week before the deadline of the concept-version of the thesis). A total of $N = 254$ respondents have filled in my survey which is higher than the initial ideal sample size for this study. With a population size of 9 million and a confidence level of 95% the margin of error is 6.15%.

However, despite my efforts to contact younger respondents as well as more male respondents, the sample can still hardly be seen as a true representation of the population. The amount of $n = 176$ of the respondents are female (69.29%). Next to that, the majority of the respondents are between the age of 20 and 24 (42.91%, $n = 109$) and only 17.32% ($n = 44$) of the respondents are younger than that age group. Since there are also many younger people listening to Nederhop I would have preferred more respondents of a younger age.

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The type of variables in the survey differed per question. Some variables were nominal, some were ordinal, some were interval/ratio variables, and one was a dichotomous variable. Because the answers to the questions were of different categories and types, many different types of analysis can be conducted. For me it would not have been very meaningful to conduct sophisticated analyses, also because of the limited time I had for this part of the research. This is why I kept the analysis of the survey data fairly basic.

Despite the above the survey did contribute to this research. The answers to the final two questions were helpful for the first sub question. Next to that, the answers to the other questions were helpful in determining the reason(s) for the recent popularity of Nederhop.

5. Findings: *Watskeburt*

Title: Watskeburt?! [What happened?!]
Artist: De Jeugd van Tegenwoordig
Album: Parels voor de Zwijnen [Pearls for the boar]
Year: 2005

In this chapter the increasing popularity of Nederhop is studied and analyzed. The six sub questions are answered by linking and connecting the literature discussed in chapter 2 to the data I retrieved from the chart analysis, the interviews, and the survey. As explained before, different research methods were used to obtain answers to the different sub questions. The answers to and discussions about the sub questions are outlined in sections 5.1 up to and including 5.6, dealing with sub question 1 up to and including sub question 6 respectively.

5.1 Sub question 1: *Zegevieren*

Title: Zegevieren [Triumph]
Artist: Winne ft. Feis
Album: Winne zonder strijd [Winne without struggle]
Year: 2009

Sub question 1: Did Nederhop indeed become more successful and popular in the last few years?

Objective (measurable) measures such as charts positions can indicate success (Jacobs et al., 2017) and indeed music charts listings are important indicators of the success of an artist (Strobl & Tucker, 2000). In order to answer the first sub question I therefore firstly conducted a chart analysis in which the chart positions and the number of Dutch hip-hop/rap songs, albums, and artists in the charts from 1989 until 2017 were compared. Graph 5.1 below gives a visual representation of the number of Dutch hip-hop/rap singles and albums in the singles and album charts from dutchcharts.nl and top40.nl.

Source: calculated from http://www.dutchcharts.nl and http://www.top40.nl
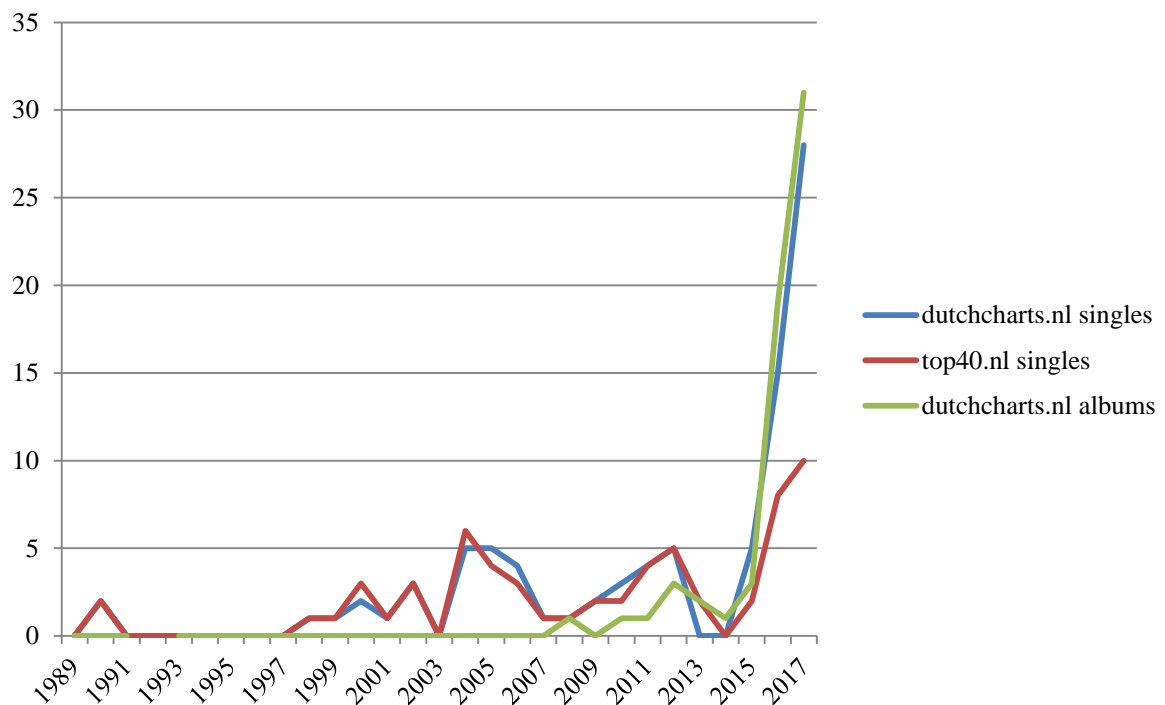
Notable is the growth of the number of Nederhop songs in the dutchcharts.nl single charts in recent years. Between 2000 and 2015, the maximum number of Nederhop entries was five (in 2004, 2005, 2012, and 2015). After 2015 there is a jump from zero entries in 2014 to five in 2015, fifteen in 2016, and even 28 in 2017. In fact, in 2017 five songs of the Top Ten were Nederhop songs. For the top40.nl charts the increase in less striking, but the same trend as in the charts from dutchcharts.nl is apparent: the number of Dutch hip-hop/rap songs has increased from 2016 onwards. Next to that, just as with the single charts there is a substantial growth of Nederhop albums in the yearly charts from 2015 (only three) to 2016 (nineteen) and 2017 (31). Whereas from 2000 until 2011 a maximum of 1% of the albums in the yearly dutchcharts.nl Album Top 100 charts was a Nederhop album, in 2017 this has risen to almost one-third (31%) of all albums.

The difference between 2016 and 2017 and the years before is not as apparent in the top40.nl charts as it is in both charts from dutchcharts.nl, but the number of entries in those years is still higher than every year before 2016. This gives a first indication that Nederhop indeed became more popular in recent years.

Statistical tests indeed tell us that the difference between the number of entries in 2016 and the mean number of entries in the years before is significant. In the table below the Mean and Standard Deviation of 1989 until 2017 and 2010 until 2017 of all three charts are compared with the number of entries in 2016. All six options give statistical significance for the differences, indeed indicating it is very likely that the number of Nederhop entries in 2016 is higher than the mean number of Nederhop entries. This indicates that Nederhop not only was more popular in 2016 than it was between 1989 (when Nederhop really started to emerge) and 2017, but also that it was more popular in 2016 than it was between 2010 (when Nederhop had already been around for a long time) and 2017.

Table 5.1 Statistical significance number of Nederhop entries 2016

	Dutchcharts.nl singles	Top40.nl	Dutchcharts.nl albums
1989 – 2017 compared to 2016	$M = 2.931$ $SD = 5.738$ $p < 0.001$	$M = 2$ $SD = 2.591$ $p < 0.001$	$M = 2.214$ $SD = 6.696$ $p < 0.001$
2010 – 2017 compared to 2016	$M = 7.5$ $SD = 9.517$ $p < 0.001$	$M = 4.125$ $SD = 3.399$ $p < 0.001$	$M = 7.625$ $SD = 11.224$ $p < 0.001$

Source: calculated from http://www.dutchcharts.nl and http://www.top40.nl

The interviewees also saw that Nederhop has become more popular in recent years. From both the point of view of a hip-hop festival organizer and the point of view of a hip-hop artists' manager, Koos Groenendijk was clear in saying that Dutch hip-hop/rap has become bigger and attracts a larger audience: "Yes, of course, it is much bigger. (…) It's just, the industry is bigger. We see this at the festival, but also (…) [in that] everybody books hip-hop nowadays."[25] In addition, he also sees that there has been an increase in the amount of hip-hop shows: "If you look at how much there were ten years ago and how much there are these days… that has just become much bigger."[26] Bas Kaspers as well agreed when asking whether Dutch hip-hop/rap has become more popular. He sees that the popularity of "music is always

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[25] "Ja, natuurlijk, het is veel groter. (...) Het is gewoon, de industrie is groter. En dat zien we zowel op het festival als... De acts die wij vier, vijf jaar geleden boekten die boekte niemand. En nu, ja, boekt iedereen wel hip-hop."
[26] "Als je kijkt hoeveel er tien jaar geleden waren en hoeveel er nu zijn, dat is gewoon veel groter geworden."

some kind of wave motion,"[27] and recently there has been a growing demand for urban music, of which Nederhop is a part.

A note has to be made, however. Before Spotify became this popular in the Netherlands, many people downloaded their music and illegal downloading happened very often. There is no data concerning the type of music that was downloaded illegally and how often this happened. It is thus possible that the years in which illegal downloading was popular give a distorted image of what kind of music really was popular at that time. When talking about the time before the emergence of streaming platforms, a time in which people often downloaded music illegally, Koos Groenendijk indeed mentions that he thinks Nederhop "floated around much more than people thought."[28] Gaétan van de Sande shares this opinion: "I think it already was very popular, it was just difficult to measure. (…) I think it mainly appears to be more popular."[29]

Despite the above, other indicators of the recent popularity of Nederhop come from the survey. When asking respondents with what grade they value Nederhop, the mean answer was 6.80 ($SD = 1.689$)[30]. Asking the same respondents with what grade they valued Nederhop five years ago, the mean answer was 5.90 ($SD = 1.794$)[31]. Conducting a paired samples T-test shows that there was a significant difference (t (241) = -7.090, $p < 0.001$). This indicates that de differences between the means are not likely due to chance and that indeed the respondents started valuing Nederhop higher in recent years. Next to that, out of 241 respondents, $n = 147$ value Nederhop higher now than they did five years ago, $n = 42$ give Nederhop the same value, and $n = 52$ value Nederhop lower than they did five years ago. Conducting a significance test gives us $p < 0.001$ chance that the large number of respondents that value Nederhop nowadays higher than they did five years ago is due to chance alone.

All in one, there appears to be a reasonably clear answer to the first sub question. The data so far shows that Nederhop indeed became more successful and popular in the last few

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[27] "Muziek is altijd een soort van golfbeweging, ook qua populariteit"
[28] "Ik denk dat het veel meer leefde dan dat veel mensen dachten."
[29] "Ik denk dat het al heel populair was, alleen dat het moeilijk te meten was. (...) Ik denk dat het vooral populairder lijkt."
[30] Thirteen of the respondents indicated that they did not know how they valuated Nederhop five years ago. These thirteen respondents are not taken into account in both calculations.
[31] Thirteen of the respondents indicated that they did not know how they valuated Nederhop five years ago. These thirteen respondents are not taken into account in both calculations.

years. Even though the years in which illegal downloading was often used to get music might give a distorted image, the survey gives clear indications that Dutchmen started valuing Nederhop higher. It is not yet clear however what the exact reason is or reasons are for the increasing popularity of Nederhop. Whether the ability to distribute music more easily in general and the emergence of streaming platforms in particular could have helped lifting Nederhop is examined in the next section.

5.2 Sub question 2: *Kickstart*

Title: Kickstart

Artist: The Opposites ft. Faberyayo & Sjaak

Album: Slapeloze nachten [Sleepless nights]

Year: 2013

Sub question 2: Did the ability to distribute music more easily help lifting the Nederhop genre?

Music genres in the past have gained legitimacy because of technological changes that lead to the mobility of music (Toynbee, 2000). Shuker (2001) also observes that external factors like the aforementioned technological changes can affect a genre's popularity. Streaming platforms such as YouTube and Spotify are examples of such technological changes and a large majority (82.3%, $n = 209$) of the survey respondents have a free or subscription account on Spotify.

The interviewees indeed observe that the emergence of streaming platforms helped lifting Nederhop music. Because streaming platforms make music more mobile, these platforms make it easier to listen to music. Bas Kaspers thinks that "maybe the speed with which things go now… that, that, that that ensured that it only gets bigger or something."[32] According to Koos Groenendijk, "Children also started to listen to music more. (…) Because it has become more accessible."[33] This also affects the type of music listened to: whereas radio stations

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[32] "misschien de snelheid waarmee dingen nu gaan.. dat, dat, dat dat ervoor gezorgd heeft dat het alleen maar groter wordt ofzo."
[33] "Maar er zijn ook gewoon veel meer kinderen naar muziek gaan luisteren. (...) Omdat het toegankelijker is geworden."

usually program different types of music and different genres, with streaming platforms you can choose yourself what you want to listen. As Koos Groenendijk says, "now everything is available. (…) You can determine yourself what music you play. (...) So why would you turn on the radio hoping for maybe one hip-hop song in the hour."[34]

Indeed, the other interviewees as well think that the emergence of streaming platforms has had a large part in the recent popularity of Nederhop. Gaétan van de Sande learned that in "2016 with respect to 2015 or 2017 with respect to 2016 the use of Spotify in the Netherlands (…) has doubled."[35] He also makes a similar notion to Koos Groenendijk, wondering "why would you ever even search for a radio station, give it a chance, if you can determine your own music everywhere?"[36]

Some data of the survey contradicts with what the interviewees think about the correlation between the emergence of Nederhop and the emergence of streaming platforms. Less than half of the survey respondents (47.64%, $n = 121$) indicated that they started listening to music more because of the emergence of streaming platforms. Next to that, analyses of the survey data to discover possible relationships between different questions to discover the effect of the emergence of streaming platforms does not give significant results. Because of the fairly small sample size the variables of different questions were grouped. The answers to question 8 were grouped into two variables: either having a Spotify account or not. The answers to question 27 were grouped into one variable containing the grades 1 up to and including 6, and another variable containing the grades 7 up to and including 10.

The percentage of people that value Nederhop with a 7 or higher did not differ by having a Spotify account or not ($r_s(254) = 0.000$, $p = 0.995$) and having a Spotify account or not also did not influence for how long respondents have listened to Dutch hip-hop/rap ($r_s(254) = -0.035$, $p = 0.579$). There was no effect of having a Spotify account or not on the number of hip-hop/rap concert visits either ($r_s(254) = -0.104$, $p = 0.098$).

Another factor limits the effect the emergence of streaming platforms has on the recent popularity of Nederhop. The amount of Nederhop songs in the music charts differs per website and Nederhop thus appears to be unequally popular in different charts. This is

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[34] "... en nu is alles beschikbaar. (...) Je kan zelf bepalen wat je draait. (...) Dus ja, waarom zou je de radio aandoen, om te hopen dat er misschien één hip-hop nummer komt in het uur."

[35] "Maar je moet voor de grap ook even met, eh, Spotify gaan praten. Die kunnen jou vertellen dat 2016 ten opzichte van 2015 of 17 ten opzichte van 16 het gebruik van Spotify in Nederland *an sich* met, eh... Hoe noem je dat, verdubbeld is."

[36] "Waarom zou je überhaupt nog een radio op gaan zoeken, de kans geven, als je overal je eigen muziek kan bepalen?"

because there are different methods to take the distribution and consumption of music into consideration in music charts. The American organization Billboard, who weekly calculates and present the popularity of music in the United States, sees that new streaming and distribution models resulting from an evolving music market change the experience and behavior of music consumers (Billboard Staff, 2017). Both DutchCharts and Top40 take streaming into consideration when calculating their charts, but in both charts the chart calculations in total differ. Especially charts in which streaming numbers are more important for the chart calculations it is visible that Nederhop songs are very popular. As Koos Groenendijk mentions, and as is also clear from the chart analysis above, Nederhop is not equally popular in different charts because the calculations differ: "We have many number 1's in the Top 100, which is mainly about streaming data. (…) But if you look at the Top 40, hip-hop is underrepresented."[37] Nederhop is thus being played on the radio less often. Kaspers thinks this is because "the target group of, eh, of urban… Yes that, that mainly uses YouTube and Spotify. They listen rarely, the kids actually listen to the radio very rarely."[38]

Despite the above, all three music charts do give a clear indication that Nederhop has become more popular in recent years, as explained in section 5.1. The attention to streaming in the charts has partly helped lifting Nederhop, but streaming platforms can influence other aspects than the charts as well. Another effect of streaming platforms is that artists are able to profile themselves with the platform's help (Visser, 2017). Experts see that hip-hop and rap artists are very good at doing so (Visser, 2017). Indeed, artists these days no longer depend on a few radio stations or television shows to play their music. Gaétan van de Sande plays down the importance of streaming platforms and thinks that technological changes in general were important for Nederhop's success: "Whether it is Spotify, or YouTube, or even Twitter, or whatever. It is about being able to create your own platform."[39] This corresponds to Shuker's (2001) theory that says that forms of radio format and technology can shape popular music. It also matches Ardery's (1997) thoughts that increasing public displays lead to legitimacy.

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[37] "... we hebben heel veel nummer 1's in de Top 100, en dat draait, dat gaat vooral om streaming cijfers. (...) Maar eh, als je kijkt naar de Top 40 is het, ja, hip-hop ondervertegenwoordigd."
[38] "Ik denk ook dat, eh, de doelgroep van, eh, van urban.. Ja, die, die zit voornamelijk op YouTube en op Spotify. Die luisteren eigenlijk weinig, de kids luisteren eigenlijk heel weinig radio."
[39] "Of het nou Spotify is, of YouTube, of, eh, voor mijn part Twitter, of whatever. Maar het gaat erom dat je je eigen platform kan creëeren. (...)

The survey gives another factor that seems to confirm that the ability to distribute music more easily helped lifting Nederhop. Having a Spotify account or not does appear to influence how many times a year the survey respondents visit events in a night club in which mainly hip-hop/rap music is being played, even though the association is weak (r_s (254) = -0.148, p = 0.018). Next to that, almost half of the respondents (46.5%, n = 118) mainly discover new music via for instance YouTube or Spotify. A chi-square goodness of fit test was conducted to compare the number of respondents that discover new music via Spotify or YouTube with the hypothesized amount n = 42.3. Significant deviation from the hypothesized value was found (χ^2 (5) = 212.583, p < 0.001).

Considering the omnipresence of Nederhop songs in the streaming charts Nederhop certainly is a genre that the respondents might have discovered via these platforms. This corresponds to the theory on success of Strobl and Tucker (2000) who say that presence in music charts can lead to more people listening to the artists, songs, and albums in these charts. Sinha and Pan (2006) also say that for one type of popularity the popularity of products increases over time. In the case of Nederhop this can indeed be explained by the presence of Nederhop in charts, which leads to more people discovering this music, which in turn increases the popularity of the product even further.

All in all, even though the interviewees think the emergence of streaming platforms has helped lifting the genre, the data from the survey does not give enough significant evidence. Also considering the fact that both DutchCharts and Top40 started considering the streaming of music for the charts some years before the substantial growth of Nederhop entries in both the single and album charts, it is not likely that the emergence of streaming platforms alone is the complete explanation for the growing popularity of the genre. This partly nuances the theories by Toynbee (2000) and Shuker (2001) about the effect of technological changes on a genre's legitimacy and popularity. Technological changes such as the emergence of streaming platforms like YouTube or Spotify indeed helped in the genre becoming popular (even though not all analyses give significant results) but it is far from the complete explanation.

Hence, the emergence of streaming platforms does not completely explain why Dutch hip-hop/rap in particular became so popular and not other genres. The internet and the rising use of streaming platforms such as Spotify can hardly affect only one genre: other genres are also easier to discover and more accessible than they were before. Why is it that, as Gaétan van de Sande says, in the last two or three years, "the use of (…) in particular Dutch hip-hop

on Spotify has increased with something like 250%. It is by far the most consumed product on Spotify."[40] Other factors that might explain the recent popularity of Nederhop are explored in the following sections.

5.3 Sub question 3: *Zoveel*

Title: Zoveel [So much]
Artist: Lil' Kleine
Album: WOP
Year: 2016

Sub question 3: Did the increasing amount of information available about Nederhop help lifting the genre?

Examples of available information about a genre are information about the artists, information about the topic of the songs, coverage in the media, and information coming from for instance interviews or videos. Sub question 4 deals only with (negative as well as positive) media attention, whereas this sub question deals with general information coming from different sources and not only from press coverage. Social media are examples of sources than can provide information. Using social media artists nowadays can document everything they do. Social media has changed the information and communication technology and documenting things online means that there is more information (freely) available and accessible for everyone to read and to see. This has its disadvantages (about which I will talk in section 5.4) but it certainly also has its advantages. Social media platforms such as Instagram can be useful for artists in terms of self-promotion and contact with fans (3FM, 2017). By using social media you can ensure visibility and social media strategist Anna Oosterling confirms that social media plays a major part in achieving success (as cited in 3FM, 2017). After all, consumption requires knowledge (Adler, 1985) and if there is more information available about a genre then more people start listening to it and the more successful it will become.

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[40] "Maar dat het gebruik van (...) in bijzonder Nederlandse hip-hop op Spotify echt 250 procent is toegenomen ofzo. Dat is echt verreweg het meest, eh, geconsumeerde product op Spotify."

Bas Kaspers "definitely"[41] thinks that social media has influenced the recent popularity of Nederhop and he thinks that the engagement with fans and others is "very important."[42] He also thinks "that it certainly contributes (…) that the target group is also very active on social media."[43] Koos Groenendijk also notes that documenting everything might have helped lifting Nederhop. When asked about the effect of documenting everything, he mentioned "It has many advantages and that is why the artists nowadays are so big."[44]

Legitimation comes when the new and unaccepted becomes rendered valid and accepted (Baumann, 2007) and the more information there is about a genre, the more people know about the genre, and the more it is accepted. By using social media and documenting things online there is an increasing amount of external communication – which is part of the aforementioned factor – and thus information about the music. Following Baumann's (2007) theory one factor that can explain the legitimation process is that of discourse, ideology, and frames. Groenendijk notes that artists documenting their lives – which is part of external communication and thus of discourse, ideology, and frames – affects the fans and that this also led to artists becoming more popular:

> After all a fan (…) really is a fan, not only of the music, but also of the
> person. (…) The kids really want to know everything (…) and if you
> partake in that, like Boef, than you enlarge your target audience, and thus
> the number of fans you have.[45]

This also corresponds to Ardery's (1997) theory that legitimacy can come from increasing public displays. Social media is one factor that has led to increasing public displays and many of the popular Nederhop artists nowadays use social media such as Instagram very often. Artists who are active on social media stay on people's radars, which in turn can thus influence the success of the artists and the genre. According to Bas Kaspers in the

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[41] "Ja, tuurlijk."
[42] "Die engagement, die... ja, die, die [is] heel belangrijk"
[43] "Maar weet je, ik denk ook dat het wel absoluut ook bijdraagt dat... eh, dat die doelgroep ook heel actief is op social media."
[44] "... het heeft heel veel voordelen en daarom, daarom zijn de artiesten, de hedendaagse artiesten ook zo groot."
[45] "... uiteindelijk [is] een fan (...) echt fan, niet alleen van de muziek, maar ook van de persoon. (...) Die kids willen gewoon echt alles weten (...) en als je daar dan aan mee doet, zoals Boef, ja, dan vergroot je daarmee dus je doelgroep, en dus ook je aantal fans."

Netherlands you can see that "the urban scene does that very well nationally."[46] This indicates that increasing public displays might indeed have played part in the recent popularity of Nederhop and Dutch hip-hop/rap artists.

Information is not only available on social media, but also on other online and offline platforms. About one-third of the respondents (33.86%, $n = 86$) indicated that available (online) information like reviews about, interviews with, or general information about an artist, a song, or an album has had a positive effect on their listening behavior. Around a quarter of the respondents (24.02%, $n = 61$) experienced no effect from information because they already listened to the music a lot and the remaining (42.12%, $n = 107$) do not encounter such information. Nevertheless this question does influence the grade respondents give to Nederhop. The effect of online information positively influenced the grade respondents gave to Nederhop, even though the association is weak (χ^2 (3, $N = 254$) = 10.642, $p = 0.014$, $\varphi_c = 0.205$)[47]. The contingency table showing how the respondents grade Nederhop * the effect of (online) information can be found in appendix J.

There are other indicators of the positive effect of available information on the grade respondents give to Nederhop. Previous success of a Nederhop artist can influence the amount of information available about that artist. Successful Nederhop artists are present in the charts. Those charts are displayed on streaming platforms such as Spotify and YouTube, and/or in different media. Success of a single artist or several artists within a genre might thus lead to more available information about artists and the genre.

The majority of the respondents (62.6%, $n = 159$) say that they are either curious about new work of an artist that has had previous success or follow that artist closely afterwards. A chi-square goodness of fit test was conducted to compare the number of respondents that are curious about or closely follow successful artists with the hypothesized amount $n = 127$. Significant deviation from the hypothesized value was found (χ^2 (1) = 16.126, $p < 0.001$). In addition, the effect of recent success of a Nederhop artist positively influenced the grade respondents gave to Nederhop, although the association is weak (χ^2 (2, $N = 254$) = 13.841, $p =$

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[46] "Dat zie je met, dat de urban scene dat hier gewoon nationaal heel goed doet."
[47] In order to analyze the possible relationship between available (online) information and the grade respondents give Dutch hip-hop/rap I grouped the grades 1 up to and including 6 into one variable, and the grades 7 up to and including 10 into a second variable.

0.001, $\varphi_c = 0.233$). The contingency table showing how the respondents grade Nederhop * the effect of the success of a Nederhop artist can be found in appendix J.

The recent success of Nederhop as a genre in general has also influenced the listening behavior or the survey respondents. The majority of the respondents (62.2%, $n = 158$) started listening to Nederhop (more) because of the success of the genre. Again a chi-square goodness of fit test was conducted to compare the number of respondents that started listening to the genre (more) with the hypothesized amount $n = 127$. Significant deviation from the hypothesized value was found ($\chi^2 (1) = 15.134$, $p < 0.001$). Next to that, the effect of the recent success of the genre positively influenced the grade respondents gave to Nederhop, although the association is weak ($\chi^2 (2, N = 254) = 13.540$, $p = 0.001$, $\varphi_c = 0.231$). In appendix J the contingency table showing how the respondents grade Nederhop * the effect of the success of the genre can be found.

All in all the available information does appear to affect how the survey respondents graded Nederhop. Indeed according to Giles (2007) and Elliott and Simmons (2011) information available about a music album positively affects the sales. This also follows Baumann's (2007) theory that external communication can explain the legitimation process of a genre and Ardery's (1997) theory that increasing public displays can result in legitimation of a genre. Following the data from the survey to a great extent there appears to be a case of increasing returns to information in Nederhop. However, only two out of three interviewees see the availability of information as a factor contributing to the recent success of Nederhop, which nuances the theory from Ardery, Baumann, Elliott and Simmons, and Giles.

5.4 Sub question 4: *Kan er niet omheen*

Title: Kan er niet omheen [Can't get around it]
Artist: Jonna Fraser ft. Lijpe, KM & Ronnie Flex
Album: New Wave
Year: 2015

Sub question 4: Did media attention help bring Nederhop to the foreground of the Dutch music scene?

Positive as well as negative media attention can help in the legitimation process of a genre and it can also lead to a genre becoming more popular. In general, more attention in the press about a genre leads to the legitimation of a genre. If this genre becomes legitimized and more well-known to the public, the amount of press coverage rises. A result of more media attention is that more people get to know about the genre, which in turn helps the genre becoming more popular. Indeed, this can be regarded as a vicious circle.

An example of negative media attention is moral panic, which is also something that occurred several times in the case of Nederhop. One example comes from rapper Boef, who provides us with an example of why it is not always an advantage for artists to document everything they do online. He recorded a video in which called two girls *kechs* (which is Dutch/Arabic slang for 'whores') while they gave him a ride home, and posted this video online. As a result there were many websites and newspapers discussing and judging Boef for name calling these girls. Next to that, Boef saw some festivals and shows being cancelled because of the video and the surrounding discussion. Another example about which there was moral panic was the song *'Drank & drugs'*[48] by rappers Lil' Kleine and Ronnie Flex. In this song the artists rap about having booze and drugs. The media and even the House of Representatives[49] discussed the song plenty and were worried about the normalization of (using) drugs.

Lena (2012) observes that moral panic tends to attract young people to a genre and the interviewees' opinions correspond to her theory. Koos Groenendijk "totally"[50] thinks that it led to young people being attracted to the genre and notes that it is a way for young people to rebel against their parents. When people are attracted to a genre this automatically leads to more popularity of the genre, as something is popular when it is liked by and suited to the taste of a wide audience. Koos Groenendijk is indeed of opinion that the moral panic caused by the video by Boef and the song of Lil' Kleine and Ronnie Flex affected the popularity of the genre. When asked whether this moral panic contributed to the popularity of the genre, he was very clear: "Yes, I do think so, certainly."[51] This not only corresponds to Lena's (2012)

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[48] 'Booze & drugs'
[49] Tweede Kamer
[50] "Totaal, totaal."
[51] "Ja, dat denk ik ook wel, zeker wel."

theory but it also corresponds to theories by Tepper (2009) and Thornton (1995) who observe that moral panic can lead to legitimation or popularity of a genre.

From the point of view of a label director Bas Kaspers also certainly saw the effect moral panic can have. He notices that it can attract people to certain types of music, which he experienced firsthand with a song by an artist his label represents: *'Kind van de Duivel'*[52] by rapper Jebroer. The song caused "a gigantic riot, and everybody then covers it (…) And of course that is very attractive for kids,"[53] according to Kaspers. The follow-up of this song, '*Engeltje*'[54] was released just in a time when there was commotion about the lyrics of '*Kind van de Duivel*' and according to Bas Kaspers you could really notice the effect of the moral panic about '*Kind van de Duivel*' in the sales of '*Engeltje*': "Yes, certainly, yes. (…) in that wave [of the discussion] we really piggybacked with the follow-up single *'Engeltje'*. (…) Yes, that exploded."[55] According to Lena (2012) media coverage and the focus on specific elements in music indeed tend to attract people to a genre. Indeed Kaspers sees that this moral panic led to media attention, which resulted in the track not only reaching the fans but many others as well: "and then all of the sudden you reach a way bigger audience, you know."[56]

Whereas Koos Groenendijk and Bas Kaspers are fairly opinionated in thinking that moral panic helped lifting the Nederhop genre, Gaétan van de Sande is not too sure. He does think that moral panic can help, but only "on micro level: the song becomes even more popular, or the act becomes even more popular, of course."[57] He does not see how moral panic could have had a large effect on the popularity of Nederhop in general. Kaspers also experienced that moral panic can have an opposite effect on certain people and age group. His ten-year-old son discussed the commotion about Boef in class and his son, "he does not think Boef is cool anymore. But if he releases a cool song he does like it, but he is not a true fan anymore"[58] after that. For kids of that age, according to Kaspers, the real attraction of the music is whether the music is catchy, tuneful, and appealing, and the lyrics and the content or even context of the song are of less importance.

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[52] 'Child of the Devil'
[53] "Een gigantische rel, en iedereen die duikt er dan op. (...) En natuurlijk is dat heel aantrekkelijk voor kids."
[54] 'Little angel'
[55] "Ja, zeker, ja. (...)in die golf hebben wij ontzettend meegelift ook met de follow-up single Engeltje. Ja, dat explodeerde dan."
[56] "en dan bereik je in één keer een veel groter publiek, weet je wel."
[57] "Ja, op, op microniveau, als in: zo'n liedje wordt nog populairder, of zo'n act wordt nog populairder, tuurlijk."
[58] "... vindt 'ie Boef dan niet meer cool. Maar als 'ie dan weer een cool liedje uitbrengt dan vindt hij het wel leuk, maar hij is niet echt meer fan."

Following the survey data negative media attention does however seem to affect what the respondents think of Nederhop. Around one-third of the respondents (33.46%, $n = 85$) indicated that negative media attention for Dutch hip-hop/rap had either attracted their attention to the genre or ensured that they started listening to the genre more. For only a small part of the respondents (16,93%, $n = 43$) the negative media attention led to them listening to the music less. The remaining part (49.61%, $n = 126$) indicated that the negative media attention had no effect because they already listened to Nederhop often. Although the association is weak, the effect of negative media attention does appear to positively influence the grade the respondents give to Nederhop (χ^2 (3, $N = 254$) = 17.131, $p = 0.001$, $\varphi_c = 0.260$). The contingency table showing how the respondents grade Nederhop * the effect of negative media attention can be found in appendix J.

Almost two-third of the respondents (61.42%, $n = 156$) indicated that general (positive) attention for Dutch hip-hop/rap in the media had either attracted their attention to the genre or ensured that they started listening to the genre more. A chi-square goodness of fit test was conducted to compare the number of respondents that started listening to the genre (more) with the hypothesized amount $n = 127$. Significant deviation from the hypothesized value was found (χ^2 (1) = 13.244, $p < 0.001$). This corresponds to theories from Ardery (1997), Baumann (2007), and Koreman (2014) who notice that external communication and public displays such as press coverage can lead to the legitimation of a genre.

This also comes forward in two of the interviews. When the media starts paying attention to an artist or a genre more often, Kaspers thinks it is "logical that you reach a broader audience. (…) Then you see it can boom."[59] Gaétan van de Sande as well notices that media coverage about the recent success of Nederhop brings about a snowball effect:

> If it gets more attention in the 'old media' as well, it logically also reaches
> more people. (…) It reaches more people, which in turn results in more
> popularity. Because it becomes more popular, it becomes bigger again, more
> successful. I think thát is what is going on mainly.[60]

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[59] "En ja, dan is het ook logisch dat je daar een breder publiek bereikt. (...) Dan zie je gewoon dat het heel snel kan gaan."

[60] "En als dat dus daardoor meer aandacht krijgt, ook door tussen haakjes oude outlets, hè, oude media, dan bereikt dat logischerwijs ook weer meer mensen. (...) Dus, eh, het bereikt meer mensen, het wordt daardoor ook, eh, weer populairder. Doordat het populairder wordt, wordt het weer groter, succesvoller. Ik denk dat dát vooral aan de hand is."

Lena and Peterson (2008) indeed notice that more people get interested in a genre when it moves from one stage to the other and that the amount of press coverage increases when a genre moves to a next stage. Despite this, general (positive) media attention appears not to influence whether respondents grade Nederhop with a six or lower or a seven or higher (χ^2 (2, $N = 254) = 2.637$, $p = 0.267$, $\varphi_c = 0.102$). The contingency table showing how the respondents grade Nederhop * the effect of general (positive) media attention can be found in appendix J.

Even though positive and/or negative media attention to Nederhop might have influenced the recent popularity of the genre, there is no conclusive evidence for this. Some parts of the data do seem to bring up a positive effect of media attention but not all aspects of the survey and not all interviewees bring up significant evidence. Interview data do not fully correspond to the theories by Lena (2012), Tepper (2009), and Thornton (1995) about moral panic and its effect on the legitimation or popularity of a genre. However, survey data do indicate that moral panic has contributed to the recent popularity of Nederhop. In addition, two of the interviews and the survey give reasons to believe general media attention has helped lifting Nederhop. Ardery (1997), Baumann (2007), and Koreman (2014) say that media attention can lead to the legitimation of a genre and their theories are supported by this research.

All in one, media attention, either positive or negative, explains the recent success of Nederhop, but there might also be other explanations. There are still two other factors to explore: changes in the Netherlands or in the Dutch culture and the internal aspects of the music.

5.5 Sub question 5: *Nieuwe dag*

Title: Nieuwe dag [New day]
Artist: Fresku ft. Winne
Album: Fresku
Year: 2010

Sub question 5: Did changes in the Netherlands in general or the Dutch culture in particular lead to the current success of Nederhop?

The external environment is an important factor in the emergence and popularity of a music genre (Baumann, 2007; Curtis, 1987). As said before, the predominant part of Nederhop artists have an immigrant background (even though there are also very popular artists whose background is Dutch). In the Netherlands in general there are around four million inhabitants with a migration background, which is around 23% of the total population (CBS, 2018, May). When asked, Kaspers indeed thinks that immigration "might have"[61] played part in the popularity of Nederhop.

Out of the four million inhabitants with a migration background around 56% have a non-western (such as a Moroccan) background (CBS, 2018, May). The first Moroccans came to the Netherlands in the 1960s and 1970s, many of which stayed to live in the Netherlands (CBS, 2009). Koos Groenendijk thinks that the changing population composition in the Netherlands also had an effect on the popularity of Nederhop and that there is also a "whole social aspect"[62] behind the recent popularity of Nederhop. When talking about the acceptance and popularity of Moroccan rappers in the Netherlands, he says that, "it also deals with the generation of young Moroccan children that are allowed to do much more than the previous generation in the Netherlands."[63] To him, this becomes apparent in his surroundings and in his circle of friends. When asked, Kaspers thinks "it is possible"[64] that this indeed played part in the recent success of Dutch hip-hop/rap. It is possible that Moroccan and other non-western rappers have become more popular because the culture behind the genre has become acknowledged. This corresponds to Baumann's (2007) theory on the legitimation of music genres.

Gaétan van de Sande notes another factor playing part in the emergence of Nederhop. Hip-hop music in general has existed for around forty years now and the newness has worn off. Van de Sande thinks that this plays part in the recent success of Nederhop: "the people that are now at those spots to have an influence, yes, they grew up with it. (…) And that, yes that does open some doors."[65] When asked, Bas Kaspers says that "yes, perhaps"[66] this played

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[61] "Ja, dat zou kunnen."
[62] "... er zit ook een heel maatschappelijk ding achter."
[63] "... maar dat heeft ook weer te maken met de generatie van jongere Marokkaanse kids die nu veel meer mogen dan de vorige generatie in Nederland."
[64] "Ja, ja dat, dat zou kunnen."
[65] "Dus de mensen die nu op de plek zitten, eh, om iets te kunnen bepalen, ja, die zijn ermee opgegroeid. (...) En dat, ja dat opent wel deuren."
[66] "Ja, wellicht wel."

part in the recent success of Nederhop. In addition, Kaspers makes another point by saying that he thinks that "people… maybe pigeonhole less"[67] when it comes to the music they listen to, so they tend to listen to more diverse genres than before.

The diverse backgrounds of inhabitants of the Netherlands might have played part in the recent success of Nederhop. However, the interview data does not give conclusive evidence to support this. The same goes for the result of the fact that hip-hop/rap music has been around for more than a generation: this might have helped lifting Nederhop, but there is no conclusive evidence. Only one of the respondents gives another possible explanation in saying that people nowadays tend to listen to more different music genres at a time, but there is no evidence to support this.

Although the explanations mentioned above are all three different, all deal with the external environment of a music genre. This does correspond to theories from Baumann (2007) and Curtis (1987) that mention the external factor as an important factor in the emergence of popularity of a music genre.

5.6 Sub question 6: *Op zoek naar de symfonie*

Title: Op zoek naar de symfonie [Searching for the symphony]
Artist: Gers Pardoel
Album: So so lobi: Sterker door liefde [So so lobi: Stronger because of love]
Year: 2009

Sub question 6: Did the music of Nederhop change to make it more appealing to a larger public?

Internal factors can matter for the legitimation of a genre (Baumann, 2007) and a possible reason for the recent popularity of Nederhop could be that the content of recent Nederhop songs differs from several years ago. Even though this is hard to substantiate, some of the interviewees do feel that this is the case. There are different aspects in which some or all of the interviewees think the music differs from several years ago, dealing with for instance lyrics, the topic, the appeal of the music, or other aspects.

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[67] "... dat mensen... misschien wat minder in hokjes denken"

According to Koos Groenendijk Nederhop now is less of an underground movement and "textually it has become more content less. More popular, and more for the mass."[68] As for the topics and lyrics of the songs, Bas Kaspers is of opinion that "the more feel good your lyrics are, the easier you are being played on the radio, the, ehm, easier [it] is to consume for the mainstream public."[69] In addition, Kaspers makes a similar notion to that of Groenendijk about one of the successful Nederhop artists of these days by indicating that Nederhop indeed has become more popular and more for the mass: "if you look at what guys as Ronnie Flex and other do. Uhm, yes, it is almost more like pop [music]"[70]

Two out of three interviewees also think that cross-overs between Nederhop artists and artists of other genres might have contributed in the recent popularity of Nederhop. Bas Kaspers sees that "naturally"[71] cross-overs result in a larger audience and van de Sande agrees with him. Cross-overs between Nederhop artists and popular music artists might for instance have led to the sound of Nederhop music being more similar to that of popular music.

Groenendijk is also convinced that the music became more commercial, that "the music has changed, but it is also adjusted to what kids want to hear"[72] By commercial music in this sense music that is mainstream or popular right now, which generally are catchy songs that appeal to the masses, have a high amusement value, and are easy to remember. Kaspers agrees with Groenendijk and says that, "now it is also, also, also more commercial, I think. You know, it really is commercial."[73] Gaétan van de Sande partly agrees saying that "there is a much larger ear, you know, that wants to listen to it."[74] However, even though he indeed thinks that some artists can be considered as pop as well as hip-hop artists, he also notices that there are some "super street rap"[75] songs that make it into the charts.

Some of the songs do appear to be more commercial. Especially a large part of the songs that do well in the charts are very catchy and suited to the taste of a wide audience. However, according to van de Sande this does not necessarily mean that the music is more commercial:

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[68] "... tekstueel is het natuurlijk gewoon inhoudlozer geworden. Het is gewoon poppier geworden, het is... Het is eigenlijk ook voor de massa."

[69] "Des te meer feel good je teksten zijn, des te makkelijker je wordt gedraaid op de radio, des te, ehm, makkelijker [het] verteerbaar is voor het mainstream publiek."

[70] "als je kijkt naar wat die jongens als Ronnie Flex enzo doen. Uhm, ja, het is bijna meer pop"

[71] "Tuurlijk"

[72] "En ik denk dat het, de muziek enigszins veranderd is, maar die is ook aangepast naar wat kids willen horen."

[73] "Maar nu is het ook, ook, ook wel commerciëler, denk ik. Weet je, het is, het is ook echt commercieel."

[74] "Want er is nou eenmaal een veel breder oor om, hè, wat ernaar wil luisteren."

[75] "... super straat rap ..."

"I feel like everybody just makes whatever that person wants to. The only thing is that now there are more people that want to hear what is being made."[76]

Next to the factors above, Bas Kaspers is of opinion that "it is often the case that if you… look back at a certain period, then you really hear a certain sound."[77] Indeed Gaétan van de Sande also observes that the music of Nederhop changes all the time and that every couple of years you can hear influences from different countries or different other music genres. Recently in Nederhop he hears that "everything these days has some kind of Caribbean rhythm."[78]

No conclusive evidence that either one of the aspects mentioned above is indeed the case. There is no evidence supporting, for instance, that Nederhop lyrics have become more content less or that songs are more commercial. Some of the factors or even all factors might have contributed to the recent success of Nederhop, but this research does not give indisputable evidence for any of these factors. However, all in one it is safe to say that it is likely that changes in different internal factors altogether have helped lifting Nederhop.

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[76] "Voor mijn gevoel maakt iedereen gewoon wat 'ie wil maken. Alleen zijn er nu meer mensen die willen horen wat er gemaakt wordt."

[77] "Het is vaak zo als je dan zeg maar... terugkijkt op een bepaalde periode, dan hoor je ook echt een bepaalde sound."

[78] "... dat alles tegenwoordig soort van een Caribisch ritme heeft."

6. Conclusion: *Doag*

Title: Doag [Bye]
Artist: Great Minds ft. Kleine Viezerik & Yung Felix
Album: Great Minds
Year: 2013

Nederhop has been a popular genre in the underground since it first emerged in the late-1980's. It started getting more attention in the mid-1990's and in 1999 the first Nederhop song made it to the music charts. In the last few years Nederhop seems to have become more popular than ever. This led to my main research question: *Did Dutch hip-hop/rap music (Nederhop) indeed become more popular in the Netherlands in recent years and, if so, what could be an explanation of the latest success of the genre?*

In order to answer this question it first had to be clear what a music genre is: a type of music with specific musical rules as well as the partaking of producers, distributers, and consumers of music in a social process. After that, studies on the legitimacy, success, and popularity of music genres came up with five possible explanations for the emergence of Nederhop: the ability to distribute music more easily, the (amount of) available information, positive as well as negative media attention, the external environment, and internal aspects of the music. The history and characteristics of hip-hop and Nederhop as well as the music landscape in the Netherlands were explored in order to provide useful background information. Whether Nederhop indeed has become more popular and successful was studied through a chart analysis, interviews, and a survey. The effects of the explanations for the emergence of music genres on the recent success and popularity of Nederhop was studied through interviews and a survey. Chapter 5 gave answers to the different sub questions of this research.

First of all evidence was found that Nederhop has indeed become more popular and successful in recent years. Analyzing music charts from both DutchCharts and Top40 and conducting interviews and a survey showed that Nederhop has become much more popular from 2016 onwards. To answer the first part of the main research question: yes, Dutch hip-hop/rap music (Nederhop) did indeed become more popular in the Netherlands in recent

years. There is no simple answer as to what could be an explanation of the genre, however. For all possible explanations (the ability to distribute music more easily, the availability of information about the genre, media attention to the genre, changes in the Dutch culture, and internal changes of the music) for the recent success and popularity of Nederhop there is a (reasonably) strong indication that some aspects indeed affected the recent popularity of Nederhop, but there is no conclusive evidence that either one of them is the complete explanation.

First of all, it is not indisputable that changes in the external environment and in the internal aspects of the music have played part in lifting Nederhop. Interviewees notice that the generation is different now from when hip-hop/rap music and Nederhop emerged, which effects how people look at migrants, but also means that the newness of the music has worn off. Additionally, interviewees think that the appeal and sound of the music has changed and that the sound is more similar to that of pop music. Nederhop is also partly viewed as more commercial as opposed to several years ago by two of the interviewees. All in one it is possible that the culture behind the genre has become acknowledged and the external environment differs, which corresponds to Baumann's (2007) and Curtis' (1987) theories on the legitimation of music genres. Next to that, it is likely that changed internal factors helped lifting Nederhop, which again corresponds to the theory of Baumann (2007). Nevertheless, because of the small number of interviews the insights of the interviewees were not tested.

To address whether the other explanations played part in the recent popularity and success of Nederhop, I used survey data as well, whereas the other two possible explanations were only tested through interview data. Using both interviews and surveys enabled me to acquire more data that could confirm or contradict the expectations with a greater certainty. Using the survey also helped in the sense that I sometimes reached other conclusions than I would have if I only used the interview data. A combination of the other explanations indeed gives a likely reason for the recent popularity and success of Nederhop.

The ability to distribute music more easily could have helped lifting Nederhop. No conclusive evidence is found to support the theories of Toynbee (2000) and Shuker (2001) about the effect of technological changes on a genre's legitimacy and popularity, but there are indications that it has played a part. One of the interviewees has seen data that shows that in either 2016 or 2017 the use of Spotify in the Netherlands has doubled with respect to the year

before. These are the years in which the chart analysis showed that Nederhop has become more popular.

Next to that legitimacy can come from increasing public displays (Ardery, 1997) and from external communication (Baumann, 2007) such as the use of social media and documenting everything. By using social media you can ensure visibility. The target group of Nederhop is very active on social media and the urban scene is good at staying on people's radar. This might explain why Nederhop did become popular whereas other genres did not experience such a rise in popularity

It also became apparent that a significant number of respondents discover new music via for instance YouTube or Spotify. Since Nederhop is very well represented in for instance the music charts on both platforms, it is likely that Nederhop is one of the genres that the respondents have discovered via these streaming platforms. Presence in the charts thus leads to more people listening to it and the genre becoming even more popular. Indeed, the number of respondents that are curious about or closely follow a successful Nederhop artist is significant and the success of an artist also significantly affected the grade respondents gave to Nederhop. The number of respondents that started listening to Nederhop as a genre (more) is also significant, as is the effect that the success of Nederhop as a genre has on the grade respondents gave to Nederhop. When artist are present in the charts, there is also more information available about these artists. Not only because articles might cover the success, but also because there is more attention for the artist and the music in general. The effect of online information has a significant influence on the grade respondents gave to Nederhop.

A successful artist also gets more press coverage. A significant amount of respondents started listening to Nederhop (more) because of general (positive) media attention for the genre. Two of the interviewees also see that general media attention helped lifting Nederhop. This corresponds to theories from Ardery (1997), Baumann (2007), and Koreman (2014) who observe that external communication and public displays such as press coverage can lead to the legitimation of a genre. However, the effect of media attention does not significantly influence the grade, which nuances the aforementioned theories.

The press does not only cover positive events but also negative events. The eruption of a controversy and communications about topics or situations that are perceived to be concerning is called moral panic. The interviewees do think that moral panic helped lifting Nederhop, either as a genre in total or on a micro level for specific artists or songs. Following the survey the effect of negative media attention indeed significantly affects the grade

respondents give to Nederhop. This not only corresponds to Lena's (2012) theory (attract young people to a genre) but it also corresponds to theories by Tepper (2009) and Thornton (1995) who observe that moral panic can lead to legitimation or popularity of a genre. The effect of the moral panic about '*Drank & drugs*' also becomes apparent when you look at the charts. The song was the highest entry in both singles charts in 2015. Next to that, the album from which '*Drank & drugs*' is part was present in the album charts in 2015, 2016, and 2017.

All in all, the emergence of streaming platforms partly explains the recent success of Nederhop, as do the (amount of) available information, and media coverage (either positive or negative). It is my belief that the Nederhop-genre falls in the second category described by Sinha and Pan (2006) and that the popularity comes from a sequence of chance events. The ability to distribute music more easily has increased the visibility of Nederhop in the charts, which leads to more people discovering the music. This not only goes the commercial songs but also less commercial songs and artists, since less commercial artists are also easier to discover. In turn this leads to more information and press coverage (positive as well as negative). Consumption requires knowledge and the more information available, the more a product is consumed. More information also leads to increasing returns to information. This increases the popularity of Nederhop even further and leads to the genre being more interesting for a wider public. In addition, previous market success increases current and possibly future success. Nederhop can thus be seen as a Superstar within the different music genres in the Netherlands: the popularity of Nederhop comes from a sequence of chance events in which every event reinforces the impact of the event and other events and aspects.

Even though this research does answer to the central research question, it is important to be aware of the limitations of the research. First and foremost there was only a small amount of interviews. These interviews did give insights, but the insights could not be tested. Another limitation is that other, more experienced research might have asked other questions in the survey and/or used other answers. Next to that, I started with the survey very late in the process of this research and I only had 9 days to get myself acquainted with SPSS and tot analyze the data. The analyses were therefore very basic and no multivariate analysis was conducted to discover whether different factors such as age or gender might have influenced the answers to the questions. Furthermore, the respondents of the survey are not a true representation of the sample population. Moreover, my description of what Nederhop songs

are might not be in line with the thoughts of others. Additionally, there are other ways to study whether Nederhop indeed has become more popular and successful in recent years.

Future research might focus on expanding the amount of interviews to test the insights that came up in the three interviews I conducted. Another entry for future research might be to focus on what role traditional media has had in lifting Nederhop, since the media landscape in the Netherlands is changing. Next to that, it would be interesting to discover whether there is a difference in the development of Nederhop that is considered more mainstream and Nederhop that is considered more underground. Future research might focus on this. Lastly, there are no clear data about the share Nederhop has within the music landscape and the music market in the Netherlands. This might also be an interesting topic for future research, since this can also give an indication of the popularity and success of the genre.

7. References: *Catch up*

Title: Catch Up
Artist: Josylvio
Album: Hella Cash
Year: 2018

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Appendix A: Overview of the interview respondents

Interviewee 1

Name: Koos Groenendijk
Organization: Bespoke CTM
Occupation: Owner

Interviewee 2

Name: Gaétan van de Sande
Organization: Gaétan Consultancy
Occupation: Owner

Interviewee 3

Name: Bas Kaspers
Organization: Cloud 9 Music
Occupation: Label director

Interview protocol Koos Groenendijk (Bespoke Management)

Topic	Vragen
Nederhop in general	- Wat is volgens u het eigene van Nederhop vergeleken met Amerikaanse hip-hop? *(What do you think seperates Nederhop from American hip-hop?)* - Is Nederhop minder 'hard'/ macho dan AM hip-hop? *(Is Nederhop less 'tough' / macho than American hip-hop?)* - Gaat Nederhop voornamelijk/ alleen om de muziek (Nederlandse rap/ hip-hop) of ook om de cultuur (hip-hop cultuur)? Is hier de laatste tijd verandering in gekomen? *(Is Nederhop mainly or only about the music (Dutch rap/hip-hop) or also about the culture (hip-hop culture)? Did this change in recent times?)*
Emergence	- U bent al lange tijd bekend in de NL hip-hop scene (o.a. Opposites management). Heeft u het idee dat het genre de laatste tijd populairder is geworden bij een groter publiek? *(You have been important in the Dutch hip-hop scene (a.o. management of the Opposites). Do you feel like the genre has become more popular recently?)* - Er zijn artiesten die (erg) succesvol zijn geworden, dus er is zeker een markt voor. Stimuleert dit de scene – het vooruitzicht dat je populair kunt worden bij het publiek, dat je geld kunt verdienen met rappen? Wat doet dit met het genre, het geld, de artiesten, etc.? *(There are artist that are (very) successful, so there definitely is a market. Does this stimulate the scene? What is the effect on the genre?)* - Metro: "Iedere nieuwe lichting rappers bereikt iets wat door de vorige generaties niet voor mogelijk werd gehouden." Eens? *(Metro: "Every new crop of rappers accomplishes something the previous generation did not think was possible." Do you agree?)*
Success	- Social media meer in de breedte? Heeft dat invloed gehad? Daarmee ook de opkomst van kleine artiesten? Ook op Spotify en Youtube?

	(Social media in general? Did that affect the popularity? And with it the emergence of small artists? Also on Spotify and YouTube?) - Hoe meer informatie beschikbaar (hoe meer kennis) hoe meer mensen het album kopen. Scheelt het wat dit betreft dat door social media veel informatie direct (vanuit artiesten) beschikbaar is? *(The more information available (the more knowledge) the more people buy an album. Does it help that because of social media much information is directly available?)* - Nielsen: Ook in Amerika hip-hop nu popuairder dan rock. Speelt dit mee? *(Nielsen: In America as well hip-hop is now more popular than rock. Does this play part?)*
Dutch culture	- Ziet u een relatie tussen een eventuele verandering in de Nederlandse cultuur (door bijvoorbeeld immigratie) en een verandering in de muziek waarnaar geluisterd wordt? *(Do you see a relationship between a possible change in the Dutch culture (immigration, e.g.) and a change in the music listened to?)*
Innovations	- Heeft u het idee dat de mogelijkheid om muziek te verspreiden via internet (Youtube: Broederliefde; Spotify) ertoe heeft geleid dat meer mensen naar het genre luisteren? *(Do you feel as though the possibility to distribute music via the internet led to more people listening to the genre?)* - Voor Spotify was het veel illegaal downloaden. Kan het zijn dat Nederhop in die tijd ook al populair was, maar dat dit zich niet liet zien in de hitlijsten? Waren er toen bijvoorbeeld wel (even)veel concerten en concertbezoeken? Bij Appelsap bijvoorbeeld? *(Before Spotify illegal downloading happened often. Could it be that Nederhop was already popular in that time, but it didn't show? Were there (as) many concerts and concert visits? For instance at Appelsap?)*
Media/ moral panic	- Heeft meer aandacht in de media geleid tot een grotere populariteit van Nederhop? *(Did more attention in the media lead to a larger popularity in the media?)* - Moral panic: drank & drugs, Boef. Heeft de aandacht die het nummer

		Drank & Drugs heeft gekregen en die de rapper Boef heeft gekregen (recent o.a. vanwege het Kech-verhaal, maar daarvoor ook) geleid tot meer aandacht voor het genre? *(Moral panic: drank & drugs, Boef. Did the attention to these things lead to more attention to the genre?)*
Changing music	-	Heeft u het idee dat Nederhop veranderd is, ofwel om een groter publiek te trekken, ofwel juist omdat het genre nu een groter publiek trekt en dus 'appealing' moet zijn voor iedereen? (kip en ei) *(Do you feel as though Nederhop changed, either to attract more people, or because it reaches a wider audience and has to be appealing to everyone?)*
Final	-	Hoe zorgen jullie ervoor onder de aandacht te komen (en te blijven!) van het (grote) publiek? *(How do you manage to come and stay under the attention?)*
	-	Wat betekent succes voor u als manager? En voor de artiesten die u onder u heeft? *(What does success mean to you as a manager? And for the artists?)*

Appendix C: Interview protocol Gaétan van de Sande

Interview protocol Gaétan van de Sande (Gaetan Consultancy)

Topic	Vragen
Nederhop in general	- Wat is volgens u het eigene van Nederhop vergeleken met Amerikaanse hip-hop? *(What do you think seperates Nederhop from American hip-hop?)* - Is Nederhop minder 'hard'/ macho dan AM hip-hop? *(Is Nederhop less 'tough' / macho than American hip-hop?)* - Gaat Nederhop voornamelijk/ alleen om de muziek (Nederlandse rap/ hip-hop) of ook om de cultuur (hip-hop cultuur)? Is hier de laatste tijd verandering in gekomen? Dus niet alleen rap, maar way of living. *(Is Nederhop mainly or only about the music (Dutch rap/hip-hop) or also about the culture (hip-hop culture)? Did this change in recent times? So not only rap, but way of living)*
Emergence	- U werkt al lang in de NL hip-hop scene. Heeft u het idee dat het genre de laatste tijd populairder is geworden bij een groter publiek? *(You have worked in the Dutch hip-hop scene for a long time. Do you see that the genre has become more popular?)* - Metro: "Iedere nieuwe lichting rappers bereikt iets wat door de vorige generaties niet voor mogelijk werd gehouden." Eens? *(Metro: "Every new crop of rappers accomplishes something the previous generation did not think was possible." Do you agree?)* - Wat denkt u dat hiertoe heeft geleid? *(What do you think caused this)* - Er zijn artiesten die (erg) succesvol zijn geworden, dus er is zeker een markt voor. Stimuleert dit de scene – het vooruitzicht dat je populair kunt worden bij het publiek, dat je

	geld kunt verdienen met rappen? *(There are artist that are (very) successful, so there definitely is a market. Does this stimulate the scene?)* - Wat doet dit met het genre, het geld, de artiesten, etc.? *(What is the effect on the genre?)*
Success	- Social media meer in de breedte? Heeft dat invloed gehad? Daarmee ook de opkomst van kleine artiesten? Ook op Spotify en Youtube? *(Social media in general? Did that affect the popularity? And with it the emergence of small artists? Also on Spotify and YouTube?)* - Kan succes van een artiest op een vorig album het succes van nieuwe album/ single 'voorspellen'? Wordt er met PR nieuwe single/ album bv gebruik gemaakt van vorig succes? *(Can success of an artist predict future success? Do you make use of this with PR?)* - Hoe meer informatie beschikbaar (hoe meer kennis) hoe meer mensen het album kopen. Wordt hier qua PR gebruik van gemaakt? Scheelt het wat dit betreft dat door social media veel informatie direct (vanuit artiesten) beschikbaar is? *(The more information available (the more knowledge) the more people buy an album. Do you make use of this with PR? Does it help that because of social media much information is directly available?)* - Artikel Nielsen: Ook in Amerika hip-hop nu popuairder dan rock. Speelt dit mee? *(Article Nielsen: In America as well hip-hop is now more popular than rock. Does this play part?)* - Top 40 (airplay) versus GfK/ DutchCharts/ Top 100 *(Top 40 (airplay) versus Top 100 (streaming)*
Innovations	- Heeft u het idee dat de mogelijkheid om muziek te verspreiden via internet (Youtube: Broederliefde; Spotify) ertoe heeft geleid dat meer mensen naar het genre luisteren? *(Do you feel as though the possibility to distribute music via*

	the internet led to more people listening to the genre?)
	- Voor Spotify was het veel illegaal downloaden. Kan het zijn dat Nederhop in die tijd ook al populair was, maar dat dit zich niet liet zien in de hitlijsten? Waren er toen bijvoorbeeld wel (even)veel concerten en concertbezoeken? *(Before Spotify illegal downloading happened often. Could it be that Nederhop was already popular in that time, but it didn't show? Were there (as) many concerts and concert visits?)*
Media/ moral panic	- Heeft meer aandacht in de media geleid tot een grotere populariteit van Nederhop? *(Did more attention in the media lead to a larger popularity in the media?)* - Moral panic: drank & drugs, Boef. Heeft de aandacht die het nummer Drank & Drugs heeft gekregen en die de rapper Boef heeft gekregen (recent o.a. vanwege het Kech-verhaal, maar daarvoor ook) geleid tot meer aandacht voor het genre? *(Moral panic: drank & drugs, Boef. Did the attention to these things lead to more attention to the genre?)*
Dutch culture	- Ziet u een relatie tussen een eventuele verandering in de Nederlandse cultuur (door bijvoorbeeld immigratie/ 2^e of 3^e generatie immigranten) en een verandering in de muziek waarnaar geluisterd wordt? *(Do you see a relationship between a possible change in the Dutch culture (immigration, e.g.) and a change in the music listened to?)* - Mogen mensen meer (of juist minder) dan vroeger en laat dit zich zien? *(Are people allowed to do more (or less) than before and does this show?)*
Changing music	- Heeft u het idee dat Nederhop veranderd is, ofwel om een groter publiek te trekken, ofwel juist omdat het genre nu een groter publiek trekt en dus 'appealing' moet zijn voor iedereen? (kip en ei) *(Do you feel as though Nederhop changed, either to attract more people, or because it reaches a wider audience and has to be appealing to everyone?)*

| Final | - Hoe zorgen jullie ervoor onder de aandacht te komen (en te blijven!) van het (grote) publiek? *(How do you manage to come and stay under the attention?)* |
| | - Wat betekent succes voor u als manager? En voor de artiesten die u onder u heeft? *(What does success mean to you as a manager? And for the artists?)* |

Appendix D: Interview protocol Bas Kaspers

Interview protocol Bas Kaspers (Cloud 9)

Topic	Vragen
Personal	- Wat doen jullie precies met hip-hop? Waarom nu niet alleen meer dance maar ook hip-hop? *(What do you do with hip-hop? Why not only dance but now also hip-hop?)*
Nederhop in general	- Wat is volgens u het eigene van Nederhop vergeleken met Amerikaanse hip-hop? *(What do you think seperates Nederhop from American hip-hop?)* - Is Nederhop minder 'hard'/ macho dan AM hip-hop? *(Is Nederhop less 'tough' / macho than American hip-hop?)* - Gaat Nederhop voornamelijk/ alleen om de muziek (Nederlandse rap/ hip-hop) of ook om de cultuur (hip-hop cultuur)? Is hier de laatste tijd verandering in gekomen? Dus niet alleen rap, maar way of living. *(Is Nederhop mainly or only about the music (Dutch rap/hip-hop) or also about the culture (hip-hop culture)? Did this change in recent times? So not only rap, but way of living)*
Emergence	- U werkt al lang in de NL hip-hop scene. Heeft u het idee dat het genre de laatste tijd populairder is geworden bij een groter publiek? *(You have worked in the Dutch hip-hop scene for a long time. Do you see that the genre has become more popular?)* - Metro: "Iedere nieuwe lichting rappers bereikt iets wat door de vorige generaties niet voor mogelijk werd gehouden." Eens? *(Metro: "Every new crop of rappers accomplishes something the previous generation did not think was possible." Do you agree?)* - Wat denkt u dat hiertoe heeft geleid? *(What do you think caused this)*

	- Stimuleert het huidige succes de scene? *(does this success stimulate the scene?)*
	- Wat doet dit met het genre, met het veld, de artiesten, ect.? *(What is the effect on the genre, the field, the artists, etc.?)*
Success	- Social media meer in de breedte? Heeft dat invloed gehad? Daarmee ook de opkomst van kleine artiesten? Ook op Spotify en Youtube? *(Social media in general? Did that affect the popularity? And with it the emergence of small artists? Also on Spotify and YouTube?)*
	- Kan succes van een artiest op een vorig album het succes van nieuwe album/ single 'voorspellen'? Wordt er met PR nieuwe single/ album bv gebruik gemaakt van vorig succes? *(Can success of an artist predict future success? Do you make use of this with PR?)*
	- Hoe meer informatie beschikbaar (hoe meer kennis) hoe meer mensen het album kopen. Wordt hier qua PR gebruik van gemaakt? Scheelt het wat dit betreft dat door social media veel informatie direct (vanuit artiesten) beschikbaar is? *(The more information available (the more knowledge) the more people buy an album. Do you make use of this with PR? Does it help that because of social media much information is directly available?)*
	- Artikel Nielsen: Ook in Amerika hip-hop nu populairder dan rock. Speelt dit mee? *(Article Nielsen: In America as well hip-hop is now more popular than rock. Does this play part?)*
	- Top 40 (airplay) versus GfK/ DutchCharts/ Top 100 *(Top 40 (airplay) versus Top 100 (streaming)*
Innovations	- Heeft u het idee dat de mogelijkheid om muziek te verspreiden via internet (Youtube: Broederliefde; Spotify) ertoe heeft geleid dat meer mensen naar het genre luisteren? *(Do you feel as though the possibility to distribute music via the internet led to more people listening to the genre?)*

	- Voor Spotify was het veel illegaal downloaden. Kan het zijn dat Nederhop in die tijd ook al populair was, maar dat dit zich niet liet zien in de hitlijsten? Waren er toen bijvoorbeeld wel (even)veel concerten en concertbezoeken? *(Before Spotify illegal downloading happened often. Could it be that Nederhop was already popular in that time, but it didn't show? Were there (as) many concerts and concert visits?)*
Media/ moral panic	- Heeft meer aandacht in de media geleid tot een grotere populariteit van Nederhop? *(Did more attention in the media lead to a larger popularity in the media?)* - Moral panic: drank & drugs, Boef. Heeft de aandacht die het nummer Drank & Drugs heeft gekregen en die de rapper Boef heeft gekregen (recent o.a. vanwege het Kech-verhaal, maar daarvoor ook) geleid tot meer aandacht voor het genre? *(Moral panic: drank & drugs, Boef. Did the attention to these things lead to more attention to the genre?)*
Dutch culture	- Ziet u een relatie tussen een eventuele verandering in de Nederlandse cultuur (door bijvoorbeeld immigratie/ 2^e of 3^e generatie immigranten) en een verandering in de muziek waarnaar geluisterd wordt? *(Do you see a relationship between a possible change in the Dutch culture (immigration, e.g.) and a change in the music listened to?)* - Mogen mensen meer (of juist minder) dan vroeger en laat dit zich zien? *(Are people allowed to do more (or less) than before and does this show?)*
Changing music	- Heeft u het idee dat Nederhop veranderd is, ofwel om een groter publiek te trekken, ofwel juist omdat het genre nu een groter publiek trekt en dus 'appealing' moet zijn voor iedereen? (kip en ei) *(Do you feel as though Nederhop changed, either to attract more people, or because it reaches a wider audience and has to be appealing to everyone?)*

Final	- Wat betekent succes voor jullie als label? En voor de artiesten die u onder u heeft? *(What does success mean to you as a label? And for the artists?)*
	- Hoe zorgen jullie ervoor onder de aandacht te komen (en te blijven!) van het (grote) publiek? *(How do you manage to come and stay under the attention?)*
	- Hoe ziet u de toekomst van Nederhop? *(How do you vision the future of Nederhop?)*

Appendix E: Survey

Introductie

Hoi!

Ik ben Renee Pothof en voor mijn master Cultural Economics & Entrepreneurship aan de Erasmus Universiteit in Rotterdam doe ik onderzoek naar de populariteit van Nederandse hip-hop/ rap. Je hebt misschien zelf ook wel gemerkt dat Nederlandse hip-hop/ rap de laatste tijd een stuk populairder is geworden: de gouden platen vliegen je om de oren en vrijwel elke week voeren Nederlandse hip-hop artiesten de hitlijsten aan. Deze enquête is bedoelt om mij, in het kader van mijn scriptie, inzicht te geven in de redenen waarom je naar (Nederlandse) hip-hop/ rap luistert en concerten van rappers bezoekt.

De enquête zal ongeveer vijf à tien minuten duren (ondertussen kun je net een paar nummers van je favoriete artiest luisteren) en je deelname is anoniem.
Mocht je vragen voor me hebben, mail me dan gerust op reneepothof@gmail.com.

Alvast bedankt voor je hulp!

Goed om te weten:
- Je hoeft geen kenner van (Nederlandse) hip-hop of rap te zijn om deze enquête in te vullen: ook als je de muziek gewoon leuk vindt heb ik veel aan je antwoorden.
- Als je nooit of bijna nooit naar concerten gaat en je ook veel naar andere genres luistert dan (Nederlandse) hip-hop/ rap zou het voor mij heel fijn zijn als je deze enquête toch in wilt vullen.
- Voor de meeste vragen kun je maar één antwoord aankruizen. Mocht je twijfelen over een antwoord, kies dan het antwoord dat het dichtst bij de waarheid komt.
- Enkele antwoorden zijn te lang om goed weergegeven te worden op het scherm van je mobiele telefoon. In dit geval kun je op de grijze pijl klikken die rechts in het beeldscherm verschijnt. Je kunt het antwoordenbalkje vervolgens naar links verschuiven om het hele antwoord te lezen.

Vragen

1. Woon je in Nederland?
- Ja
- Nee

2. Luister je wel eens naar Amerikaanse en/of naar Nederlandse hip-hop/rap muziek?
- Ja
- Nee

[Indien nee op beide of één van beide: Sorry, je komt niet in aanmerking voor deze enquête. Toch fijn dat je me wilde helpen!]

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3. Hoe oud ben je?
- Jonger dan 15
- 15-19
- 20-24
- 25-29
- 30-34
- 35-39
- 40 of ouder

4. Wat is je gender?
- Man
- Vrouw
- Anders/ zeg ik liever niet

5. Wat is je nationaliteit?
- Mijn ouders en grootouders zijn Nederlands
- Mijn ouders zijn Nederlands maar één of meerdere van mijn grootouders komt of komen niet uit Nederland
- Eén van mijn ouders of mijn beide ouders komt of komen niet uit Nederland

6. In welke provincie woon je?
- Drenthe
- Groningen
- Zuid-Holland
- Noord-Holland
- Utrecht
- Limburg
- Zeeland
- Noord-Brabant
- Flevoland
- Overijssel
- Gelderland
- Friesland

7. Wat is je hoogst genoten opleidingsniveau (huidig of voltooid)?
- Basisschool
- VMBO/ MAVO
- HAVO/ VWO
- MBO
- HBO
- Universiteit

8. Heb je een Spotify account (betaald of gratis)?
- Ja, korter dan een jaar
- Ja, ongeveer 1 – 3 jaar
- Ja, langer dan 3 jaar
- Nee, ik heb geen account

9. Voordat streaming diensten bestonden luisterde ik meestal muziek via ...
- YouTube
- Het kopen van albums/ singles (online of fysiek)
- Illegaal downloaden
- Radio of tv
- Anders
- Ik luister geen muziek via streaming diensten

10. Sinds de opkomt van streaming diensten...
- Ben ik meer naar muziek gaan luisteren
- Luister ik nog evenveel naar muziek als voorheen

11. Hoe vaak ga je per jaar ongeveer naar een concert? (Als je het niet zeker weet, doe dan een schatting)
- Minder dan 1 keer per jaar
- 1-4 keer per jaar
- 5-8 keer per jaar
- 9-12 keer per jaar
- Vaker dan 12 keer per jaar

12. Hoe vaak ga je per jaar ongeveer naar een hip-hop/ rap concert? (Als je het niet zeker weet, doe dan een schatting)
- Minder dan 1 keer per jaar
- 1-4 keer per jaar
- 5-8 keer per jaar
- 9-12 keer per jaar
- Vaker dan 12 keer per jaar

13. Hoe vaak ga je per jaar ongeveer naar een hip-hop/ rap avond in een club (dus niet een optreden, maar een avond waar hip-hop muziek wordt gedraaid)? (Als je het niet zeker weet, doe dan een schatting)
- Minder dan 1 keer per jaar
- 1-4 keer per jaar
- 5-8 keer per jaar
- 9-12 keer per jaar
- Vaker dan 12 keer per jaar

14. Hoe kom je er meestal achter dat er een concert of clubavond is waar je graag heen wil? (Meerdere opties mogelijk)
- Via nieuwsbrieven
- Via social media
- Via vrienden of familie
- Via tijdschriften/ kranten
- Via radio
- Via televisie
- Anders

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15. Hoe lang luister je al naar Amerikaanse hip-hop/ rap?
- Al voor 2000
- Ongeveer vanaf 2000
- Ongeveer vanaf 2005
- Ongeveer vanaf 2010
- Ongeveer vanaf 2015
- Eigenlijk pas de laatste 1 à 2 jaar

16. Hoe lang luister je al naar Nederlandse hip-hop/ rap?
- Al voor 2000
- Ongeveer vanaf 2000
- Ongeveer vanaf 2005
- Ongeveer vanaf 2010
- Ongeveer vanaf 2015
- Eigenlijk pas de laatste 1 à 2 jaar

17. Luister je voornamelijk naar Amerikaanse hip-hop/ rap of voornamelijk naar Nederlandse hip-hop/ rap?
- Voornamelijk Amerikaanse
- Voornamelijk Nederlandse
- Beide ongeveer evenveel

18. Is dit veranderd ten opzichte van toen je begon met het luisteren naar hip-hop/ rap muziek?
- Ja, ik luister nu meer Nederlandse dan Amerikaanse hip-hop/ rap
- Ja, ik luister nu meer Amerikaanse dan Nederlandse hip-hop/ rap
- Nee, dit is niet veranderd

19. Hoe ontdek je vooral nieuwe muziek?
- Via vrienden of familie
- Via aanbevelingen op bijvoorbeeld Spotify of YouTube
- Via radio of tv
- Door artiesten of platenmaatschappijen te volgen op social media
- Via (hip-hop) blogs of magazines of ander soort media met een focus op hip-hop
- Anders

20. Luister je voornamelijk naar de populaire Nederlandse hip-hop/ rap artiesten (zoals Broederliefde, Ronnie Flex, SFB, SBMG of Josylvio) of luister je ook naar minder populaire artiesten (zoals D-Double, Watts, JoeyAK, Appa, Seffelinie of RBDjan)?
- Voornamelijk populaire artiesten
- Voornamelijk minder populaire artiesten
- Beide ongeveer evenveel

---

21. Dat Nederlandse hip-hop/ rap artiesten tegenwoordig zo succesvol zijn heeft...
- Geen effect op mij gehad want ik luisterde de muziek al heel veel
- Ervoor gezorgd dat ik geïnteresseerd raakte in de muziek
- Ervoor gezorgd dat ik nog meer naar de muziek ging luisteren dan voorheen

22. Als een artiest eerder een nummer of album heeft gehad die hoog scoorde in de hitlijsten...
- Doet mij dat niet zoveel
- Ben ik nieuwsgierig naar nieuwe muziek van hem of haar maar ga ik niet actief in de gaten houden of hij of zij nieuwe muziek uitbrengt
- Houd ik hem of haar in de gaten en luister ik zijn of haar nieuwe muziek zodra het uit is

23. Algemene (positieve) aandacht in de media (radio, kranten/ tijdschriften, televisie, ...) voor Nederlandse hip-hop/ rap heeft...
- Mijn aandacht getrokken voor het genre terwijl ik het daarvoor niet luisterde
- Ervoor gezorgd dat ik de muziek vaker ben gaan luisteren dan voorheen
- Geen effect op mij gehad want ik luisterde de muziek al heel veel

24. Beschikbare (online) informatie zoals recensies over, interviews met of algemene informatie over een artiest, een nummer of een album heeft...
- Mijn aandacht getrokken voor de muziek terwijl ik het daarvoor niet luisterde
- Ervoor gezorgd dat ik de muziek vaker ben gaan luisteren dan voorheen
- Geen effect op mij want ik kom dergelijke informatie niet tegen
- Geen effect op mij gehad want ik luisterde de muziek al heel veel

25. De (negatieve) aandacht in de media (radio, kranten/ tijdschriften, televisie, ...) heeft... (Denk hierbij bijvoorbeeld aan aandacht voor de inhoud van nummers zoals Drank & Drugs of Kind van de Duivel, of aandacht voor de uitspraken van Boef of Lil'Kleine)
- Mijn aandacht getrokken voor het genre terwijl ik het daarvoor niet luisterde
- Ervoor gezorgd dat ik de muziek vaker ben gaan luisteren dan voorheen
- Ervoor gezorgd dat ik de muziek minder vaak ben gaan luisteren dan voorheen
- Geen effect op mij gehad want ik luisterde de muziek al heel veel

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26. Welke van de volgende opties past het best bij je?
- Ik ben alleen geïnteresseerd in de muziek van artiesten
- Ik ben geïnteresseerd in de muziek maar ook in de persoon achter de muziek
- Ik ben meer geïnteresseerd in de personen achter de muziek dan in hun muziek
- Ik ben over het algemeen meer geïnteresseerd in de muziek maar bij sommige artiesten ben ik meer in de persoon geïntereseerd

27. Ik waardeer Nederlandse hip-hop/ rap muziek met een ...
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

28. Vijf jaar geleden waardeerde ik Nederlandse hip-hop/ rap muziek met een ...
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- Weet ik niet

Einde

Dat was hem! Heel erg bedankt voor het invullen van deze enquête en ik hoop dat je nog lang geniet van hip-hop en rap muziek!

English translation

Introduction

Hello!

I am Renee Pothof and for my master Cultural Economics & Entrepreneurship at the Erasmus University Rotterdam I conduct research into the popularity of Dutch hip-hop/rap. You may have noticed that Dutch hip-hop/rap has become much more popular recently: there are many gold records and almost every week Dutch hip-hop artists are on top of the music

charts. This survey is meant to provide me, for my thesis, insights into the reasons why you listen to (Dutch) hip-hop/rap and visit rap concerts.

The survey will take around five or ten minutes (in the mean time you can listen to a few songs from your favorite artist) and your participation is anonymous.
If you have questions for me, feel free to e-mail me on reneepothof@gmail.com.

Thanks in advance for your help!

Good to know:
- *You do not have to be an expert on (Dutch) hip-hop or rap to participate in this survey: if you just like the music your answers will really help me as well.*
- *If you (almost) never go to concerts and you listen to other genres than (Dutch) hip-hop/rap as well it would still be nice for me if you want to participate in this survey.*
- *For most questions you can only pick one answer. If you have doubts, pick the answer that comes close to the truth.*
- *Some of the answers are too long to be displayed properly on your mobile phone screen. In this case you can click the grey arrow on the right of the screen. After that, you can slide the answer to the left to read the answer.*

Questions

1. Do you live in the Netherlands?
- *Yes*
- *No*

2. Do you listen to American and/or Dutch hip-hop/rap music?
- *Yes*
- *No*

[In case of no on both or one of both: Sorry, you do not qualify for this survey. Thank you anyway that you wanted to help!]

3. What is your age?
- *Younger than 15*
- *15-19*
- *20-24*
- *25-29*
- *30-34*
- *35-39*
- *40 or older*

4. What is your gender?
- *Male*
- *Female*

5. What is your nationality?
- *My parents and grandparents are Dutch*
- *My parents are dutch but one or multiple of my grandparents are not from the Netherlands*
- *One of my parents or both my parents are not from the Netherlands*

6. In which province do you live?
- *Drenthe*
- *Groningen*
- *Flevoland*
- *Overijssel*
- *Gelderland*
- *Utrecht*
- *Zuid-Holland*
- *Noord-Holland*
- *Limburg*
- *Zeeland*
- *Noord-Brabant*
- *Friesland*

7. What is your highest educational attainment (current or completed)?
- *Dutch VMBO/ MAVO*
- *Dutch HAVO/ VWO*
- *Dutch MBO*
- *Dutch HBO*
- *University*

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8. Do you have a Spotify account (subscription or free)?
- *Yes, shorter than a year*
- *Yes, around 1-3 years*
- *Yes, longer than 3 years*
- *No, I do not have an account*

9. Before streaming platforms existed I mainly listened to music via ...
- *Youtube*
- *Buying albums/ singles (online or physical)*
- *Illegal downloading*
- *Radio or TV*
- *Other*
- *I do not listen to music via streaming services*

10. Since the emergence of streaming platforms ...
- *I started listening to music more*
- *I listen to music as much as I did before*

11. How many times a year do you go to a concert? (Including other concerts than hip-hop concerts. If you are not sure, make an estimation)
- *Less than once a year*
- *1-4 times a year*
- *5-8 times a year*
- *9-12 times a year*
- *More than 12 times a year*

12. How many times a year do you go to a hip-hop/rap concert? (If you are not sure, make an estimation)
- *Less than once a year*
- *1-4 times a year*
- *5-8 times a year*
- *9-12 times a year*
- *More than 12 times a year*

13. How many times a year do you go to a hip-hop/rap night in a club (not a performance, but a night in which hip-hop music is being played)? (If you are not sure, make an estimation)
- *Less than once a year*
- *1-4 times a year*
- *5-8 times a year*
- *9-12 times a year*
- *More than 12 times a year*

14. How do you usually find out there is a concert or club night you want to go to? (Multiple options possible)
- *Via newsletters*
- *Via social media*
- *Via friends or family*
- *Via magazines/ newspapers*
- *Via radio*
- *Via television*
- *Other*

15. For how long have you listened to American hip-hop/rap?
- *Before 2000*
- *From around 2000*
- *From around 2005*
- *From around 2010*
- *From around 2015*
- *Only the last 1 or 2 years*

16. For how long have you listened to Dutch hip-hop/rap?
- *Before 2000*
- *From around 2000*
- *From around 2005*
- *From around 2010*
- *From around 2015*
- *Only the last 1 or 2 years*

17. Do you mainly listen to American hip-hop/rap or mainly to Dutch hip-hop/rap?
- *Mainly American*
- *Mainly Dutch*
- *Both about as much*

18. Did this change compared to when you started listening to hip-hop/rap music?
- *Yes, I listen to Dutch hip-hop/rap more now than American hip-hop/rap*
- *Yes, I listen to American hip-hop/rap more now than dutch hip-hop/rap*
- *No, this did not change*

19. How do you mainly discover new music?
- *Via friends or family*
- *Via recommendations on for instance Spotify or YouTube*
- *Via radio or TV*
- *By following artists or record labels on social media*
- *Via (hip-hop) blogs or magazines or other types of media with a focus on hip-hop*
- *Other*

20. Do you mainly listen to popular Dutch hip-hop/rap artists (like Broederliefde, Ronnie Flex, Boef, SFB, SBMG or Josylvio) or do you also listen to less popular artists (like D-Double, Watts, JoeyAK, Appa, Seffelinie or RBDjan)?
- *Mainly popular artists*
- *Mainly less popular artists*
- *Both about as much*

---

21. That Dutch hip-hop/rap artists are this successful these days has ...
- *Had no effect on me because I already listened to the music often*
- *Led to me getting interested in the music*
- *Led to me listening to the music even more than I already did*

22. When an artists has had a song or album before that did good in the charts, then ...
- It does not bother me
- I am curious to new music but I will not actively keep an eye on whether he or she launches new music
- I keep an eye on him or here and listen to the music as soon as it is launched

23. General (positive) attention in the media (radio, newspapers/ magazines, television, ...) for Dutch hip-hop/rap has ...
- Attracted my attention to the genre while I did not listen to it before
- Ensured that I started listening to the music more
- Had no effect on me because I already listened to the music a lot

24. Available (online) information like reviews about, interviews with, or general information about an artist, a song, or an album has ...
- Attracted my attention to the genre while I did not listen to it before
- Ensured that I started listening to the music more
- Had no effect on me because I do not encounter such information
- Had no effect on me because I already listened to the music a lot

25. The (negative) attention in the media (radio, newspapers/ magazines, television, ...) has... (Think for instance of attention for the content of songs like Drank & Drugs or Kind van de Duivel, or attention to the comments of Boef or Lil' Kleine)
- Attracted my attention to the genre while I did not listen to it before
- Ensured that I started listening to the music more
- Ensured that I started listening to the music less
- Had no effect on me because I already listened to the music a lot

---

26. Which of the following options fits you best?
- I am only interested in the music of artists
- I am interested in the music but in the person behind the music as well
- I am more interested in the persons behind the music than in their music
- In general I am more interested in the music but for some artists I am more interested in the person

27. I give Dutch hip-hop/rap music the following grade ...
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

28. I would have given Dutch hip-hop/rap music the following grade five years ago
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- Not sure

End

That is that! Thank you very much for filling in this survey and I hope you will continue to enjoy hip-hop and rap music!

Appendix F: Frequency tables survey

Table F1: What is your age?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Younger than 15**	11	4,3	4,3	4,3
	15-19	33	13,0	13,0	17,3
	20-24	109	42,9	42,9	60,2
	25-29	63	24,8	24,8	85,0
	30-34	7	2,8	2,8	87,8
	35-39	6	2,4	2,4	90,2
	40 or older	25	9,8	9,8	100,0
	Total	254	100,0	100,0	

Table F2: What is your gender?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Male**	78	30,7	30,7	30,7
	Female	176	69,3	69,3	100,0
	Total	254	100,0	100,0	

Table F3: What is your nationality?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**My parents and grandparents are Dutch**	197	77,6	77,6	77,6
	My parents are dutch but one or multiple of my grandparents are not from the Netherlands	25	9,8	9,8	87,4
	One of my parents or both my parents are not from the Netherlands	32	12,6	12,6	100,0
	Total	254	100,0	100,0	

Table F4: In which province do you live?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Drenthe**	66	26,0	26,0	26,0
	Groningen	71	28,0	28,0	53,9
	Flevoland	1	,4	,4	54,3
	Overijssel	7	2,8	2,8	57,1
	Gelderland	11	4,3	4,3	61,4
	Utrecht	15	5,9	5,9	67,3
	Zuid-Holland	42	16,5	16,5	83,9
	Noord-Holland	22	8,7	8,7	92,5
	Limburg	4	1,6	1,6	94,1
	Zeeland	3	1,2	1,2	95,3
	Noord-Brabant	6	2,4	2,4	97,6
	Friesland	6	2,4	2,4	100,0
	Total	254	100,0	100,0	

Table F5: What is your highest educational attainment (current or completed)?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Dutch VMBO/ MAVO**	12	4,7	4,7	4,7
	Dutch HAVO/ VWO	23	9,1	9,1	13,8
	Dutch MBO	30	11,8	11,8	25,6
	Dutch HBO	85	33,5	33,5	59,1
	University	104	40,9	40,9	100,0
	Total	254	100,0	100,0	

Table F6: Do you have a Spotify account (Subscription or free)?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Yes, shorter than a year**	22	8,7	8,7	8,7
	Yes, around 1-3 years	119	46,9	46,9	55,5
	Yes, longer than 3 years	68	26,8	26,8	82,3
	No, I do not have an account	45	17,7	17,7	100,0
	Total	254	100,0	100,0	

Table F7: Before streaming platforms existed I mainly listened to music via ...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Youtube**	84	33,1	33,1	33,1
	Buying albums/ singles (online or physical)	26	10,2	10,2	43,3
	Illegal downloading	90	35,4	35,4	78,7
	Radio or TV	47	18,5	18,5	97,2
	Other	3	1,2	1,2	98,4
	I do not listen to music via streaming services	4	1,6	1,6	100,0
	Total	254	100,0	100,0	

Table F8: Since the emergence of streaming platforms ...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I started listening to music more	121	47,6	47,6	47,6
	I listen to music as much as I did before	133	52,4	52,4	100,0
	Total	254	100,0	100,0	

Table F9: How many times a year do you go to a concert? (Including other concerts than hip-hop concerts. If you are not sure, make an estimation)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than once a year	84	33,1	33,1	33,1
	1-4 times a year	122	48,0	48,0	81,1
	5-8 times a year	31	12,2	12,2	93,3
	9-12 times a year	7	2,8	2,8	96,1
	More than 12 times a year	10	3,9	3,9	100,0
	Total	254	100,0	100,0	

Table F10: How many times a year do you go to a hip-hop/rap concert? (If you are not sure, make an estimation)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than once a year	176	69,3	69,3	69,3
	1-4 times a year	73	28,7	28,7	98,0
	5-8 times a year	3	1,2	1,2	99,2
	More than 12 times a year	2	,8	,8	100,0
	Total	254	100,0	100,0	

Table F11: How many times a year do you go to a hip-hop/rap night in a club (not a performance, but a night in which hip-hop music is being played)? (If you are not sure, make an estimation)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than once a year	126	49,6	49,6	49,6
	1-4 times a year	66	26,0	26,0	75,6
	5-8 times a year	30	11,8	11,8	87,4
	9-12 times a year	15	5,9	5,9	93,3
	More than 12 times a year	17	6,7	6,7	100,0
	Total	254	100,0	100,0	

Table F12: How do you usually find out there is a concert or club night you want to go to?

(Multiple options possible)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Via newsletters**	22	4,72	4,72	4,72
	Via social media	223	47,85	47,85	52,57
	Via friends or family	152	32,62	32,62	85,19
	Via magazines/ newspapers	9	1,93	1,93	87,12
	Via radio	24	5,15	5,15	92,27
	Via television	17	3,65	3,65	95,92
	Other	19	4,08	4,08	100,0
	Total	466	100,0	100,0	

Table F13: For how long have you listened to American hip-hop/rap?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Before 2000**	45	17,7	17,7	17,7
	From around 2000	33	13,0	13,0	30,7
	From around 2005	47	18,5	18,5	49,2
	From around 2010	65	25,6	25,6	74,8
	From around 2015	27	10,6	10,6	85,4
	Only the last 1 or 2 years	37	14,6	14,6	100,0
	Total	254	100,0	100,0	

Table F14: For how long have you listened to Dutch hip-hop/rap?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Before 2000**	37	14,6	14,6	14,6
	From around 2000	25	9,8	9,8	24,4
	From around 2005	45	17,7	17,7	42,1
	From around 2010	55	21,7	21,7	63,8
	From around 2015	48	18,9	18,9	82,7
	Only the last 1 or 2 years	44	17,3	17,3	100,0
	Total	254	100,0	100,0	

Table F15: Do you mainly listen to American hip-hop/rap or mainly to Dutch hip-hop/rap?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Mainly American**	82	32,3	32,3	32,3
	Mainly Dutch	97	38,2	38,2	70,5
	Both about as much	75	29,5	29,5	100,0
	Total	254	100,0	100,0	

Table F16: Did this change compared to when you started listening to hip-hop/rap music?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes, I listen to Dutch hip-hop/rap more now than American hip-hop/rap	76	29,9	30,0	30,0
	Yes, I listen to American hip-hop/rap more now than dutch hip-hop/rap	23	9,1	9,1	39,1
	No, this did not change	154	60,6	60,9	100,0
	Total	253	99,6	100,0	
Missing	System	1	,4		
Total		254	100,0		

Table F17: How do you mainly discover new music?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Via friends or family	55	21,7	21,7	21,7
	Via recommendations on for instance Spotify or YouTube	118	46,5	46,5	68,1
	Via radio or TV	49	19,3	19,3	87,4
	By following artists or record labels on social media	16	6,3	6,3	93,7
	Via (hip-hop) blogs or magazines or other types of media with a focus on hip-hop	5	2,0	2,0	95,7
	Other	11	4,3	4,3	100,0
	Total	254	100,0	100,0	

Table F18: Do you mainly listen to popular Dutch hip-hop/rap artists (like Broederliefde, Ronnie Flex, Boef, SFB, SBMG or Josylvio) or do you also listen to less popular artists (like D-Double, Watts, JoeyAK, Appa, Seffelinie or RBDjan)?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Mainly popular artists	184	72,4	73,0	73,0
	Mainly less popular artists	21	8,3	8,3	81,3
	Both about as much	47	18,5	18,7	100,0
	Total	252	99,2	100,0	
Missing	System	2	,8		
Total		254	100,0		

Table F19: That Dutch hip-hop/rap artists are this successful these days has ...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Had no effect on me because I already listened to the music often	96	37,8	37,8	37,8
	Led to me getting interested in the music	103	40,6	40,6	78,3
	Led to me listening to the music even more than I already did	55	21,7	21,7	100,0
	Total	254	100,0	100,0	

Table F20: When an artists has had a song or album before that did good in the charts, then ...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	It does not bother me	95	37,4	37,4	37,4
	I am curious to new music but I will not actively keep an eye on whether he or she launches new music	121	47,6	47,6	85,0
	I keep an eye on him or here and listen to the music as soon as it is launched	38	15,0	15,0	100,0
	Total	254	100,0	100,0	

Table F21: General (positive) attention in the media (radio, newspapers/ magazines, television, ...) for Dutch hip-hop/rap has ...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Attracted my attention to the genre while I did not listen to it before	67	26,4	26,4	26,4
	Ensured that I started listening to the music more	89	35,0	35,0	61,4
	Had no effect on me because I already listened to the music a lot	98	38,6	38,6	100,0
	Total	254	100,0	100,0	

Table F22: Available (online) information like reviews about, interviews with, or general information about an artist, a song, or an album has ...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Attracted my attention to the genre while I did not listen to it before**	43	16,9	16,9	16,9
	Ensured that I started listening to the music more	43	16,9	16,9	33,9
	Had no effect on me because I do not encounter such information	107	42,1	42,1	76,0
	Had no effect on me because I already listened to the music a lot	61	24,0	24,0	100,0
	Total	254	100,0	100,0	

Table F23: The (negative) attention in the media (radio, newspapers/ magazines, television, ...) has... (Think for instance of attention for the content of songs like Drank & Drugs or Kind van de Duivel, or attention to the comments of Boef or Lil' Kleine)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	**Attracted my attention to the genre while I did not listen to it before**	38	15,0	15,0	15,0
	Ensured that I started listening to the music more	47	18,5	18,5	33,5
	Ensured that I started listening to the music less	43	16,9	16,9	50,4
	Had no effect on me because I already listened to the music a lot	126	49,6	49,6	100,0
	Total	254	100,0	100,0	

Table F24: Which of the following options fits you best?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I am only interested in the music of artists	91	35,8	35,8	35,8
	I am interested in the music but in the person behind the music as well	67	26,4	26,4	62,2
	I am more interested in the persons behind the music than in their music	5	2,0	2,0	64,2
	In general I am more interested in the music but for some artists I am more interested in the person	91	35,8	35,8	100,0
	Total	254	100,0	100,0	

Table F25: I give Dutch hip-hop/rap music the following grade ...

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	1,6	1,6	1,6
	2	4	1,6	1,6	3,1
	3	11	4,3	4,3	7,5
	4	5	2,0	2,0	9,4
	5	12	4,7	4,7	14,2
	6	26	10,2	10,2	24,4
	7	107	42,1	42,1	66,5
	8	63	24,8	24,8	91,3
	9	16	6,3	6,3	97,6
	10	6	2,4	2,4	100,0
	Total	254	100,0	100,0	

Table F26: I would have given Dutch hip-hop/rap music the following grade five years ago

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	2,0	2,1	2,1
	2	6	2,4	2,5	4,6
	3	11	4,3	4,6	9,1
	4	24	9,4	10,0	19,1
	5	42	16,5	17,4	36,5
	6	68	26,8	28,2	64,7
	7	37	14,6	15,4	80,1
	8	36	14,2	14,9	95,0
	9	8	3,1	3,3	98,3
	10	4	1,6	1,7	100,0
	Not sure	13	5,1		
Total		254	100,0		

Appendix G: Nederhop songs in the dutchcharts.nl Single Top 100

1989
No Nederhop entries

1990
No Nederhop entries

1991
No Nederhop entries

1992
No Nederhop entries

1993
No Nederhop entries

1994
No Nederhop entries

1995
No Nederhop entries

1996
No Nederhop entries

1997
No Nederhop entries

1998
No Nederhp entries

1999

Position	Title	Artist
80	*Doekoe* (Dutch slang for 'money')	Def Rhymz

2000

Position	Title	Artist
51	*De Bom* (the bomb)	Postmen ft. Def Rhymz
56	*Doekoe* (Dutch slang for 'money')	Def Rhymz

2001

Position	Title	Artist
6	*Schudden* (Shake)	Def Rhymz

2002

Position	Title	Artist
5	*Dansplaat* (Dance record)	Brainpower

54	*Kut Marokkanen??!* (Shitty Maroccans??!)	Raymtzer
61	*Ik ben niet te stoppe* (I cannot be stopped)	Def Rhymz

2003
No Nederhop entries

2004

Position	Title	Artist
9	*Wat zou je doen* (What would you do)	Marco Borsato ft. Ali-B
18	*Ik ben je zat* (I'm fed up with you)	Ali-B ft. Brace
22	*Zinloos* (Meaningless)	Lange Frans & Baas B
27	*Moppie* (Cutie)	Lange Frans & Baas B ft. Brace
30	*Viben*	K-Liber

2005

Position	Title	Artist
4	*Het land van…* (The land of ...)	Lange Frans & Baas B
18	*Watskeburt?!* (What happened?!)	De Jeugd van Tegenwoordig
20	*Leipe Mocro Flavour* (Weird Mocro flavor)	Ali-B ft. Brace & Yes-R
53	*Wat wil je doen* (What do you want to do)	The Partysquad
57	*Hartendief* (Heart thief)	Brace ft. Ali-B

2006

Position	Title	Artist
22	*Rampeneren*	Ali B ft. Yes-R & The Partysquad
35	Ghetto Remix	Akon ft. Ali B &. Yes-R
58	*Slaap* (Sleep)	The Opposites
93	*Ik wacht al zo lang* (I have been waiting for such a long time already)	Lange Frans & Baas B ft. Brutus & Tim

2007

Position	Title	Artist
69	Groupie Love	Ali B ft. Yes-R, Gio & Darryl

2008

Position	Title	Artist
98	*Eeyeeyoo*	Darryl ft. Ali B, Soumia & Rio

2009

Position	Title	Artist
13	*Slaap lekker (Fantastig toch)* (Sleep well (Fantastic right))	Diggy Dex ft. Eva de Roovere
62	*Tijdmachine* (Time machine)	118ay af. Sef

2010

Position	Title	Artist
40	*Zing voor me* (Sing for me)	Lange Frans ft. Thé Lau
58	*Broodje Bakpao* (Bapao sandwich)	The Opposites ft. Gers & Sef
70	*Sterrenstof* (Stardust)	De Jeugd van Tegenwoordig

2011

Position	Title	Artist
9	*Ik neem je mee* (I will take you with me)	Gers Pardoel
41	*Ik ga hard* (I am going hard)	The Partysquad ft. Adje, Gers & Jayh
74	*Sterrenstof* (Stardust)	De Jeugd van Tegenwoordig
83	Get Spanish	De Jeugd van Tegenwoordig

2012

Position	Title	Artist
12	*Bagagedrager* (Luggage carrier)	Gers Pardoel ft. Sef
14	*Ik neem je mee* (I will take you with me)	Gers Pardoel
43	*Slapeloze nachten* (Sleepless nights)	The Opposites
48	*Liever dan 119ay* (Sweeter than sweet)	Gers Pardoel ft. Doe Maar
61	*Krokobil* (No English translation, but a merging of the Dutch words for crocodile and ass)	Yellow Claw ft. Sjaak & Mr. Polska

2013
No Nederhop entries

2014
No Nederhop entries

2015

Position	Title	Artist
14	*Drank & drugs* (Booze and drugs)	Lil' Kleine & Ronnie Flex
37	*Niemand* (Nobody)	Ronnie Flex ft. Mr. Polska
70	*Investeren in de liefde* (Investing in love)	SFB ft. Ronnie Flex, Lil' Kleine & Bokoesam
73	*Zeg dat niet* (Don't say that)	Lil' Kleine & Ronnie Flex
74	Round & Round	Dyna ft. F1rstman, Lil' Kleine & Bollebof

2016

Position	Title	Artist
13	Jungle	Broederliefde
27	Gass	Sevn Alias ft. Jason Futuristic, BKO & Jairzinho
30	*Mi No Lob* (Slang for 'I don't like)	Broederliefde
34	Do Or Die	Jonna Fraser ft. Broederliefde
41	*Ik was al binnen* (I was already inside)	Broederliefde ft. Frenna
43	*Niet omdat het moet* (Not because it has	Lil' Kleine & Ronnie Flex

54	*Nu sta je hier* (Now you are standing here)	SFB ft. Broederliefde & Ronnie Flex
55	My Love	Frenna ft. Jonna Fraser & Emms
56	1, 2, 3	Lil' Kleine & Ronnie Flex
59	*Alaka* (Dutch slang, roughly translates to 'all that shit')	Broederliefde ft. Kalibwoy & SBMG
81	Let's Go	Ali B ft. Brace & Kenny B
84	*Niemand* (No one)	Ronnie Flex ft. Mr. Polska
89	*Dansen op Labanta* (Dancing on *Labanta*)	GLOWINTHEDARK x SFB ft. Philly Moré
94	*Lauw* (Cool)	Boef
99	Squat	120ay aft. F1rstman & I Am Aisha

2017

Position	Title	Artist
3	*Krantenwijk* (Paper route)	Lil' Kleine ft. Boef
4	*Energie* (Energy)	Ronnie Flex ft. Frenna
5	*Habiba* (No English translation)	Boef
7	*Alleen* (Alone)	Lil' Kleine
8	Come Again	Ronnie Flex ft. Boef
15	*4x duurder* (four times more expensive)	SBMG ft. Lil' Kleine & DJ Stijco
17	*Loterij* (Lottery)	Lil' Kleine & Ronnie Flex
18	*Tempo* (Speed)	Jairzinho ft. Sevn Alias, BKO & Boef
24	Lovely Body	SFB ft. Ronnie Flex
30	*Slapend rijk* (Sleeping rich)	Boef ft. Sevn Alias
31	Cartier	Dopebwoy ft. Chivv & 3robi
38	*Patsergedrag* (Show-off behavior)	Sevn Alias ft. Lil' Kleine & Boef
41	Wat It Goes	SFB
42	*Net iets meer* (Just a bit more)	Lil' Kleine ft. Bokoesam
51	*Traag* (Slow)	Bizzey ft. Jozo & Kraantje Pappie
52	*Het is een feit* (It is a fact)	Emms
57	*Op de weg* (On the road)	Equalz ft. Adje & Cho
66	*Vervloekt* (Damned)	Frenna ft. Diguenza
67	*Overal* (Everywhere)	F1rstman ft. DJ Youss-F & Boef
73	*Is dit over* (Is this over)	Ronnie Flex ft. Tabitha
74	Party	Jonna Fraser ft. Ronnie Flex
80	Pull Up Game Strong	SBMG ft. Diguenza
82	Ride or Die	Josylvio
84	*Salam* (Arabic for peace)	Boef ft. Soufiane Eddyani
85	*Voy a bailar* (I am going to dance)	Ali B ft. Boef, Rolf Sanchez & RedOne
87	*Ik ga weg* (I am going to leave)	Boef ft. Ali B
94	In Amsterdam	Sevn Alias ft. Maan
99	Wasteman	Frenna ft. Priceless & Jandro

Appendix H: Nederhop songs in the top40.nl Top 100 Year Overview

1989
No Nederhop entries

1990
No Nederhop entries

1991
No Nederhop entries

1992
No Nederhop entries

1993
No Nederhop entries

1994
No Nederhop entries

1995
No Nederhop entries

1996
No Nederhop entries

1997
No Nederhop entries

1998
No Nederhop entries

1999

Position	Title	Artist
99	*Viervoeters* (Four-legged)	Extince

2000

Position	Title	Artist
58	*De Bom* (The Bomb)	Postmen ft. Def Rhymz
86	*Origineel Amsterdams* (Originally from Amsterdam)	Osdorp Posse
95	*Doekoe* (Dutch slang for 'money')	Def Rhymz

2001

Position	Title	Artist
8	*Puf/ Schudden* (Puff/ Shake)	Def Rhymz

2002

Position	Title	Artist
13	*Dansplaat* (Dance record)	Brainpower
83	*Kut Marokkanen??!* (Shitty Maroccans??!)	Raymtzer
97	*Voel de vibe* (Feel the vibe)	Brainpower

2003
No Nederhop entries

2004

Position	Title	Artist
4	*Ik ben je zat* (I'm fed up with you)	Ali-B ft. Brace
8	*Wat zou je doen* (What would you do)	Marco Borsato ft. Ali-B
27	*Viben*	K-Liber
30	*Moppie* (Cutie)	Lange Frans & Baas B ft. Brace
32	*Zinloos* (Meaningless)	Lange Frans & Baas B
92	*V*kkevuller* (Stock clerk)	Simon

2005

Position	Title	Artist
9	*Watskeburt?!* (What happened?!)	De Jeugd van Tegenwoordig
19	*Het land van…* (The land of ...)	Lange Frans & Baas B
42	*Leipe Mocro Flavour - Remix* (Weird Mocro Flavor – Remix)	Ali-B ft. Brace & Yes-R
74	*Hartendief* (Heart thief)	Brace ft. Ali-B

2006

Position	Title	Artist
32	*Rampeneren*	Ali B ft. Yes-R & The Partysquad
39	Ghetto	Akon ft. Ali B &. Yes-R
54	*Slaap* (Sleep)	The Opposites

2007

Position	Title	Artist
93	Groupie Love	Ali B ft. Yes-R, Gio & Darryl

2008

Position	Title	Artist
70	*Stuk* (Broken)	The Partysquad ft. Dio, Sef, Sjaak & Reverse

2009

Position	Title	Artist
35	*Slaap lekker (Fantastig toch)* (Sleep well (Fantastic right))	Diggy Dex ft. Eva de Roovere
78	*Tijdmachine* (Time machine)	Dio ft. Sef

2010

Position	Title	Artist
57	*Broodje Bakpao* (Bapao sandwich)	The Opposites ft. Gers & Sef
86	*Sterrenstof* (Stardust)	De Jeugd van Tegenwoordig

2011

Position	Title	Artist
29	*Ik neem je mee* (I will take you with me)	Gers Pardoel
77	*Zing voor me* (Sing for me)	Lange Frans ft. Thé Lau
82	Get Spanish	De Jeugd van Tegenwoordig
92	*Ik ga hard* (I am going hard)	The Partysquad ft. Adje, Gers & Jayh

2012

Position	Title	Artist
9	*Bagagedrager* (Luggage carrier)	Gers Pardoel ft. Sef
19	*Ik neem je mee* (I will take you with me)	Gers Pardoel
36	*Slapeloze nachten* (Sleepless nights)	The Opposites
51	*Liever dan lief* (Sweeter than sweet)	Gers Pardoel ft. Doe Maar
75	*Krokobil* (No English translation, but a merging of the Dutch words for crocodile and ass)	Yellow Claw ft. Sjaak & Mr. Polska

2013

Position	Title	Artist
74	*Sukkel voor de Liefde* (Fool for love)	The Opposites
92	Thunder	Yellow Claw ft. The Opposites

2014

No Nederhop entries

2015

Position	Title	Artist
35	*Drank & drugs* (Booze and drugs)	Lil' Kleine & Ronnie Flex
93	*Treur niet (Ode aan het leven)* (Don't mourn (Ode to life))	Diggy Dex ft. JW Roy

2016

Position	Title	Artist
35	Gass	Sevn Alias ft. Jason Futuristic, BKO & Jairzinho
48	My Love	Frenna ft. Jonna Fraser & Emms
74	*Treur niet (Ode aan het leven)* (Don't mourn (Ode to life))	Diggy Dex ft. JW Roy
75	*Niet omdat het moet* (Not because it has to)	Lil' Kleine & Ronnie Flex
77	Let's Go	Ali B ft. Brace & Kenny B
80	1, 2, 3	Lil' Kleine & Ronnie Flex
88	Jungle	Broederliefde
92	Do Or Die	Jonna Fraser ft. Broederliefde

2017

Position	Title	Artist
26	*Energie* (Energy)	Ronnie Flex ft. Frenna
52	*Habiba* (No English translation)	Boef
54	*Krantenwijk* (Paper route)	Lil' Kleine ft. Boef
55	*Voy a bailar* (I am going to dance)	Ali B ft. Boef, Rolf Sanchez & RedOne
59	*Patsergedrag* (Show-off behavior)	Sevn Alias ft. Lil' Kleine & Boef
61	*Tempo* (Speed)	Jairzinho ft. Sevn Alias, BKO & Boef
73	*Alleen* (Alone)	Lil' Kleine
77	Come Again	Ronnie Flex ft. Boef
82	*4x duurder* (four times more expensive)	SBMG ft. Lil' Kleine & DJ Stijco
89	*Loterij* (Lottery)	Lil' Kleine & Ronnie Flex

Appendix I: Nederhop albums in the dutchcharts.nl Album Top 100

1989
No Nederhop entries

1990
No Nederhop entries

1991
No Nederhop entries

1992
No Year Overview of the Album Top 100 available

1993
No Nederhop entries

1994
No Nederhop entries

1995
No Nederhop entries

1996
No Nederhop entries

1997
No Nederhop entries

1998
No Nederhop entries

1999
No Nederhop entries

2000
No Nederhop entries

2001
No Nederhop entries

2002
No Nederhop entries

2003
No Nederhop entries

2004
No Nederhop entries

2005

No Nederhop entries

2006

No Nederhop entries

2007

No Nederhop entries

2008

Position	Title	Artist
97	*De Machine* (The Machine)	De Jeugd van Tegenwoordig

2009

No Nederhop entries

2010

Position	Title	Artist
100	*De Lachende Derde* (The Laughing Third)	De Jeugd van Tegenwoordig

2011

Position	Title	Artist
62	*Deze Wereld is van Jou* (This World is Yours)	Gers Pardoel

2012

Position	Title	Artist
12	*Deze Wereld is van Jou* (This World is Yours)	Gers Pardoel
78	*Versies/ Limmen Tapes* (Versions/ Lime Tapes)	Doe Maar and others
82	*Levenslied* (Life Song)	Lange Frans

2013

Position	Title	Artist
44	*Slapeloze Nachten* (Sleepless Nights)	The Opposites
76	*Ja Natúúrlijk* (Yes Of Course)	De Jeugd van Tegenwoordig

2014

Position	Title	Artist
44	*Lobi Da Basi* (Surinam for Love is the Boss)	Typhoon

2015

Position	Title	Artist
29	*Lobi Da Basi* (Surinam for Love is the Boss)	Typhoon

| 52 | New Wave | New Wave |
| 72 | Manon | De Jeugd van Tegenwoordig |

2016

Position	Title	Artist
3	Hard Work Pays Off 2	Broederliefde
4	Wop!	Lil' Kleine
18	Gate 16	Rotterdam Airlines
26	New Wave	New Wave
35	*Richting Kraaie* (Direction *Kraaie*)	SBMG
36	Blessed	Jonna Fraser
40	*Geen Oog Dichtgedaan* (No Eye Closed)	Frenna
45	Twenty Four Sevn 3	Sevn Alias
47	*Gewoon Boef* (Just Boef)	Boef
50	Jackpot	Lijpe
51	*Levensles* (Life Lesson)	Lijpe
64	Hard Work Pays Off	Broederliefde
68	Ma3seb	Josylvio
70	Twenty Four Sevn 2	Sevn Alias
74	Knock Knock III	Cho
75	*Goed Teken* (Good Sign)	Jonna Fraser
78	*Gevoelig Feestje* (Sensitive Party)	Broederliefde
84	*Nu of Nooit* (Now or Never)	Ismo
96	13	Hef

2017

Position	Title	Artist
2	*Alleen* (Alone)	Lil' Kleine
3	*Slaaptekort* (Lack of sleep)	Boef
6	Rémi	Ronnie Flex
9	*77 Nachten* (77 Nights)	SFB
12	Hard Work Pays Off 2	Broederliefde
14	*Geen Oog Dichtgedaan* (No Eye Closed)	Frenna
15	*2 Gezichten* (2 Faces)	Josylvio
20	Picasso	Sevn Alias
22	*Een Klein Beetje Geluk* (A Little Bit of Luck)	Ali B
24	*We Moeten Door* (We Have to Go on)	Broederliefde
30	*Zandloper* (Hourglass)	Lijpe
34	No Mickey Mouse Business	SBMG
35	Gate 16	Rotterdam Airlines
39	Wop!	Lil' Kleine
43	Jackpot	Lijpe
45	Blessed II	Jonna Fraser
53	New Wave	New Wave
54	Jonathan	Jonna Fraser
56	All Eyez On Us	All Eyes On Us
58	Blessed	Jonna Fraser

59	We Don't Stop	Frenna x Diguenza
61	On My Way	Latifah
64	Crane III	Kraantje Pappie
67	Ma3seb	Josylvio
71	*Kleine Versnelling* (Small Acceleration)	Kevin (Ramg)
76	*Ruman* (Papiamento for brother/ sister)	Hef
80	*Lituatie* (Slang for 'good situation')	GLOWINTHEDARK x SFB feat. Philly Moré
88	*Levensles* (Life Lesson)	Lijpe
96	*De Waarheid 2* (The Truth 2)	Ismo
99	Vostape Vol. 1: Congo Johnny Depp	LouiVos
100	Update	Equalz

Appendix J: Contingency tables

Table G1: Contingency table showing Grade * Effect of (online) information

			Attracted attention to the genre while respondent did not listen to it before	Ensured that respondent started listening to the music more	Had no effect because respondent does not encounter such information	Had no effect because respondent already listened to the music a lot	Total
Grade	1 up to and including 6	Count	16	4	30	12	62
	7 up to and including 10	Count	27	39	77	49	192
Total		Count	43	43	107	61	254

Table G2: Contingency table showing Grade * Effect of previous success of a Nederhop artist

			No effect on respondent	Respondent is curious about new music but does not closely follow the artist	Respondent closely follows the artist	Total
Grade	1 up to and including 6	Count	35	23	4	62
	7 up to and including 10	Count	60	98	34	192
Total		Count	95	121	38	254

Table G3: Contingency table showing Grade * Effect of the success of the genre

			Had no effect because respondent already listened to the music a lot	Ensured that respondent got interested in the music	Ensured that respondent started listening to the music more	Total
Grade	1 up to and including 6	Count	34	23	5	62
	7 up to and including 10	Count	62	80	50	192
Total		Count	96	103	55	254

Table G4: Contingency table showing Grade * Effect of negative media attention

			Attracted attention to the genre while respondent did not listen to it before	Ensured that respondent started listening to the music more	Ensured that respondent started listening to the music less	Had no effect because respondent already listened to the music a lot	Total
Grade	1 up to and including 6	Count	12	8	20	22	62
	7 up to and including 10	Count	26	39	23	104	192
Total		Count	38	47	43	126	254

Table G5: Contingency table showing Grade * Effect of general (positive) media attention

			Ensured that respondent got interested in the music	Ensured that respondent started listening to the music more	Had no effect because respondent already listened to the music a lot	Total
Grade	1 up to and including 6	Count	21	18	23	62
	7 up to and including 10	Count	46	71	75	192
Total		Count	67	89	98	254