

# **WORLD MUSIC IN COPENHAGEN**



**THE IMAGE RESEARCH**

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its considerable support and engagement.**



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## **GENERAL NATURE AND GOAL OF THE RESEARCH**

The image research is one of the most efficient and valuable methods of improving the functionality and the appeal of the organization. Undoubtedly, it facilitates acknowledging the expectations that the recipients have and the process of estimation of their level of satisfaction. Once performed, the image research can be repeated continuously in very similar form in order to compare how the changes (if implemented) influence the environment close to the organization and to what extent general reception of the organization alter in certain periods of time.

World Music is now on the certain way to development into more popular genre of music as it has more and more fans all over the world. It is enough to look at social network in Copenhagen depicted on Facebook, to see that world music is on the way to rise as popular genre of music. The interest in this kind of music is undeniable: the number of more than 71 thousands of people declared that they “like” the international profile called World Music. As shown by global and European trends, these figures, also in Copenhagen, will probably rise soon. One of the best examples of countries where world music has been developing tremendously in recent times is United Kingdom. The country had been always experiencing visible existence of different kinds of music, but recently, on the wave of the multiculturalism, world music became very important sector of the industry. Now artists from Africa play in popular and prestigious places in London every weekend. It is most probable that Copenhagen will follow this track.

The goal of the research is to build a picture of world music in Copenhagen. The elements that will compose the image are: popularity, attractiveness, particularity and importance of world music in Copenhagen. Another aim that is of great importance for the research is to acknowledge the most effective promotion tools that will reinforce growing attractiveness of world music in Copenhagen.

## **METHODOLOGY**

In this part of the report, the methodological background of the research will be presented. It consists of three elements: respondents and sampling, research tool and, finally, further conclusions.

### **RESPONDENTS AND SAMPLING**

The sample of respondents consists of three groups. These are: fans, artists, and venues. To achieve the goal of clear and multi – context picture of world music in Copenhagen, each of the groups has slightly different questions that imply specific answers. Yet, the inquiries are similar enough to be comparable. The sampling of the population of respondents was indicated by the tools available for World Music Denmark. We sent e-mails to all of the people that have ever subscribed in the World Music Denmark newsletter. The sampling was therefore a random one.

Now, as it is a crucial part of the methodology of the study, I would like to go on with the description of the groups of respondents, explaining why they are crucial for the research.

The choice of the fans has several major goals. Firstly, for the foundations of the study, it was crucial to acknowledge the image of world music that ordinary men have and this was the most important objective for the research. Other goals referring to the group of fans were:

- check if alleged and presumed image of world music which is sold by World Music Denmark is congruent with the one which is actually bought
- acknowledge the presumed level of popularity of world music in Copenhagen
- acknowledge what are the specific elements of world music that makes it attractive

All of the goals were possible to be met due to questions planted in the form: I will write about them in the chapter devoted to research tool.

The next objective was to check if the image of world music that artists have, is congruent with the one that their fans have. To meet this research expectation, it was

necessary to include in the sample of respondents the group of the world music artists. Thanks to this, it was also possible to acknowledge the image of world music that the artists want to be common and shared by their fans and also recognize the problems that the artist have in connection to the promotion of their music.

The last study group was the one of venues. The most general goal connected to the mentioned group was to acknowledge the professional perception of world music in Copenhagen of people who show it. Besides that, the managers undeniably have broad knowledge about the music market and related to the fact were the next two objectives. Firstly, the aim is to recognize the notion of existing problems for popularity of world music to grow and, secondly, to benefit from the experience of the concert` organizers in the field of promoting the world music bands.

## RESEARCH TOOL

As a research method the author decided to use questionnaires. The choice was entailed by the big number of respondents to whom the questionnaires were sent and the clear and categorised image that quantitative method gives. The mentioned image would not be possible while using qualitative individual interviews.

The method refers to all groups of respondents, although each of the questionnaires has different length. Those for the fans are longer because it is presumed that they would be interested in the topic of world music and would answer the question quite freely. The reality showed different image of this group, but the author will come back to this issue later on, writing about the course of the study and difficulties that were met along. The length of the questionnaire for artists is similar to the fan's version but way longer than the one for the venues. The last group is one of considerable number of duties and practically no benefits connected with filling in the questionnaire so building the short form for them was the only means to get the complete answers.

Before describing all the versions of the questionnaires for particular group of respondents, the author would like to refer to one question which stands out from all others. This is question number five for the artists and number nine for the fans. The question consists of four links to music tracks of different world music styles. The task of the respondent is to decide which track best fits definition of world music in general and describe each track, naming the style of it. This is supposedly the most interactive and engaging question which prior goal is to check how deeply the respondents are interested in the topic of world music and how accurately they can describe it.

Each of the forms was adjusted to the group of respondents and therefore, some of the questions vary. To explain their validity, I will shortly describe each of them.

The questionnaire for the group of fans consists of 10 questions: five closed and five open ones. First two questions were created to know who the fans, in the context of music interests, are. Queries relate to the fact which genres of world music they prefer and how they got interested in it. Questions number three and number five refer to the world music in the local context of Copenhagen. They relate to how popular it is and is it well distributed in terms of promotions and availability. Questions from sixth to tenth are the ones that mirror the bond between the fan and the music and investigate how strong it is. Thanks to

these questions we are able to learn the reason for the world music passion, the elements of its originality and the definition of the music: the personal one as well as the one connected to yet existing genres. The last one is about world music future so, consequently, it gives the image of the future chances of the development of world music in general. It is worth to mention question number four too. While answering, respondent gives a reason for the originality of world music that could interest even those who have not heard about it. It is crucial hint for those who would like to promote this kind of music.

The questionnaire for the artists was built similarly to the one for the fans. It also consists of 10 questions but the rate of the closed questions to open ones is 4/6. The majority of open questions is explained by the broad knowledge of the world music` situation by the musicians and their presumed ability to express it. As some of the questions were already explained above, and in the case of artists they have the same value but just relate to this very group of respondents, I will only refer to the queries that were different. Questions number two and three have the goal of indicating the particular element that distinguishes world music from other genres. Questions number six, seven, eight and ten are those about promotion and selling world music concert and CDs. They were posed because the information about alleged problems and obstacles in doing so is of considerable importance for all the world music promoters. The last question I would like to relate to is the ninth one. It deals with the adequacy of dividing world music in subgroups with the aim of better and clearer promotion of the music.

The form for the venues consists of 9 questions; all of them are short and concise. One of the major goals while building the questionnaire for the venues` managers was to benefit from their experience in organizing concerts and selling music. Because of that, questions from the sixth one till the last one were created. They all ask about promotion and its most efficient ways, expectations towards world music artists and also predictions concerning the future of this very music. It is worthy to mention question number seven, which is built as a parallel to the first question: it gives an interesting combination of the subgenres of world music that are popular and the ones that are easy to promote.



## **ADDITIONAL COMMENTS**

In this part of the report, there is a place for the description of the course of the research. The questionnaires were sent via emails to all of the respondents. As the database for newsletter created by World Music Denmark was a general one, with no divisions between artists and fans, the emails included both questionnaires and a request for the receivers to choose the adequate one. Different it was with the group of the venues, which composed of a separate database. The first round of sending emails resulted in almost no answers, so the second one had to be more personalised. The emails sent to the venues were addressed to each particular place and thanks to that, it was possible to collect the answers from all the venues involved in promoting world music in Copenhagen. That can be perceived as a success, as the managers are very busy and overworked group of respondents that additionally do not have any particular benefit from the study.

Differently the case looks from the artists and fans` perspective. Second round of emails, creating an event on Facebook which encouraged the World Music Denmark fans to fill in the forms and lastly, even personal messages sent to them proved that those two groups of respondents are considerably difficult to collaborate with. The fans of world music are the group of the smallest percentage of answers` reception. For the author of this report, person outside the Danish context, it is hard to explain the phenomenon. One explanation is that all the emails and questionnaires were prepared only in English version and therefore, could pose a barrier. The author does not mean here a language barrier because Danes speak English very well, but a psychological kind of barrier. English could be therefore perceived as a language of work, business relations and advertisement, but not the language of personal engagement and passions. Could it be that emails were not even opened, immediately classified as spam. This kind of difficulty is the most disturbing one as it appears impossible to fight with. The small number of answers makes the study not even close to be representative in any scale. Nevertheless, it has considerable value in terms of checking how presumed ideas collide with reality, so ideas that other groups of respondents share. The author of the report would advice to look upon the research in the context of a pilotage, a study that could be conducted once again, with a strong suggestion on formulating the questionnaires in the Danish language.

Another problem that should also be mentioned is that respondents have not paid attention to the instruction above the questions. As a good example could be mentioned the first question where musicians and venues` managers were asked to choose three answers and arrange them in descending order. The fact that they did not completed the task by giving too many or too few answers, not giving the answer at all or not numbering the chosen items caused some technical problems with analysis. The interpretation must have resulted poorer, based on fewer possibilities because of the mentioned difficulties.

## ANALYSIS

In this part of the report, the analysis of gathered data will be presented. The particular groups of respondents are presented in the descending order of importance in the context of representation. The description of the results is majorly based on the order of questions posed in the form. In the end of each chapter dedicated to particular group of respondents, there is a fragment called “Conclusions” in which the suggestions and further comments, made by the author of the report, are to be found.

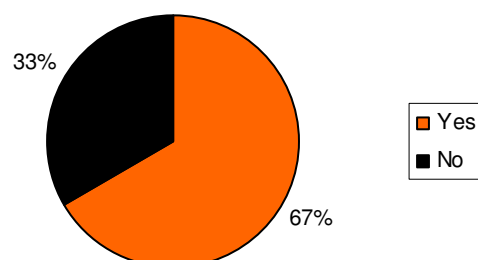
## VENUES

The group consists of 6 managers from the venues in Copenhagen. This includes all of the places where there are organized world music concerts in the city. The knowledge and experience of the managers reflects in quite concise answers that will hopefully contribute to building clear and comprehensive picture of world music condition today.

### Popularity of world music

In the first question respondents were asked to write if world music is popular in Copenhagen. Majority of them (67%) thought it is really popular.

Do you think world music is popular in Copenhagen?



Genre	Percentage	Number of answers
<b>African</b>	16,6%	3
<b>Salsa</b>	16,6%	3
<b>Tango</b>	16,6%	3
<b>Balkan/ Gypsy/ Klezmer</b>	16,6%	3
World Fusion	11,1%	2
Reggae/ Dancehall/ Ska	5,5%	1
Brasilian	11,1%	2
Oriental	5,5%	1

The task of every respondent was to give the answers in the descending order of importance; unfortunately not all of them followed the mentioned rule, so all of the answers were treated as of the equal validity, without significance order. It has to be mentioned that in the table are only those genres that were mentioned by respondents, so only those which constitute a percentage element in the whole group of the chosen answers.

Although it is clear that according to the respondents, world music is popular in Copenhagen (67% of all answers), there is no major genre that is the best known. Four genres were mentioned by the same number of respondents (16,6%), these were: African, Salsa, Tango and Balkan/ Gypsy/ Klezmer. This dispersion can indicate actual big popularity of world music, as it is not limited to only one or two genres.

### **Particularity and attractiveness of world music**

In the second question respondents were asked to indicate how world music genres distinguish from other genres of music. The open structure of the question implies great variety of answers, but there are some of them that repeat. Between the most frequent answers are following traits:

- cultural originality (exotic, colourful);
- positivism (friendly, less serious in a good way);
- dynamism (uplifting, danceable).

All of the answers have positive character which directly indicates the big potential of world music and well - forecasting reception of it.

While analysing the question number two it is worth to mention question number eight too. There, respondents were asked to indicate what the attractive and inviting elements in world music are. To some extent, the answers were similar to the ones given in the second question. Between the most common answers were those that indicated that world music is:

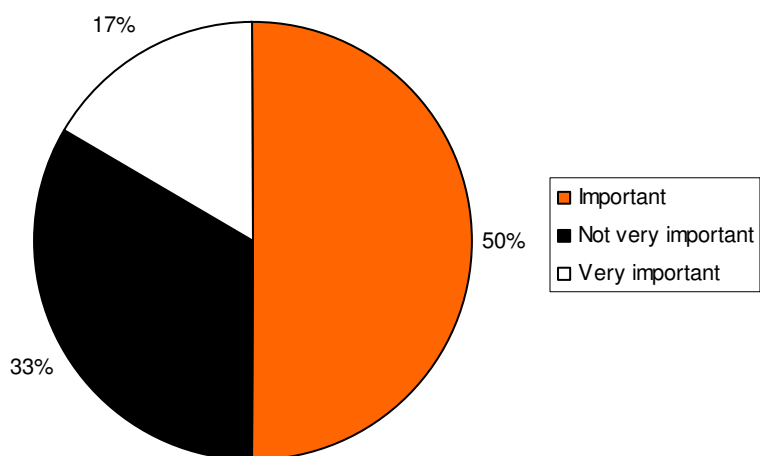
- unique and gives an impression of experiencing something absolutely original;
- of high quality and guarantee valuable live concerts;
- very personal in two contexts: because the interpretation leaves free space for everyone and the music in general is strongly connected to personal stories of the musician who often communicate with audience telling the history of their lives and nations.

There appeared one very interesting point and, considering the opinion of the author of the report, it is worth to name it. One of the respondents stated that all attractiveness of world music is at the same time its curse. It means that all elements that make the music original and different from mainstream, narrow down the potential audience. From psychological point of view, the fact that music is exclusive makes the group of the fans more attached and loyal. Although jazz is a widely known genre, it has still the exclusive and demanding notion in the matter of understanding its musical content. Maybe world music also should benefit from the narrow and loyal audiences to create a specific “world music style”.

### **Importance of world music in Copenhagen**

Third question was dedicated to the respondents` notion about importance of world music in Copenhagen.

### How important is world music in Copenhagen?



	Percentage	Number of answers
<b>Important</b>	50%	3
Very Important	16,6%	1
Not very important	33,3%	2

The answers speak for themselves, world music is considered as an important genre in Copenhagen. It is also important to add that sometimes there appeared comments, that for the respondent the music is actually crucial, but the notion of general opinion was negative.

### Preferred artists

In the fourth question the venues` managers answered how they choose musicians to play concerts in the venue and what criteria they take into consideration. Below, are mentioned those answers that appeared at least two times in the study. Considering the respondents` opinion, to be chosen by them, the world music artists should:

- present high artistic level and perform as skilled musicians;
- play on traditional instruments;
- play the music which is founded in the cultural tradition;

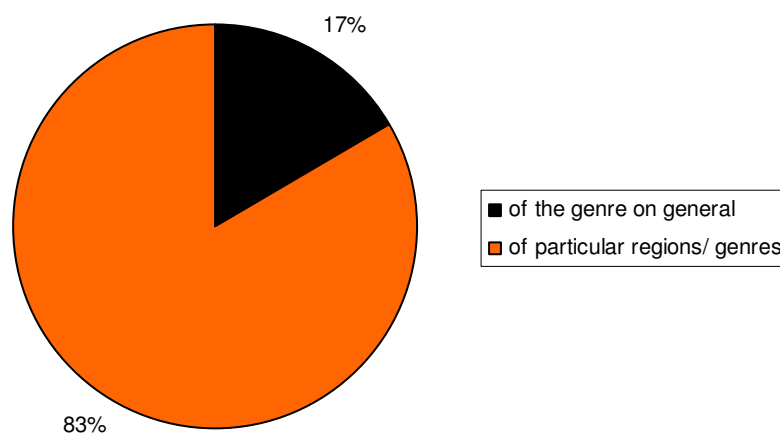
- play well live, including the contact with audience;
- have a potential audience;
- be in the financial reach of the venue.

## Promotion

The topic of promotion is one of the most important for the whole study, and therefore it covers three questions.

Asked about the effective promotion of world music, majority of the respondents stated that it should not vary from other genres. They pointed interest for the soloist, sexy look and professionalism as general traits that would definitely contribute to better promotion. By more mass and therefore, aggressive promotion the kind of music could interest more people, even those conservative ones. The practical clue concerned publishing articles in big, mainstream magazines or buying advertisements in other media. Taking into consideration more world music` adapted hints, there also appeared directions to focus on the act of cultural discovery and reduce the colourful and unserious dimension of the music.

**Do you think it is better to promote world music artists as representatives:**

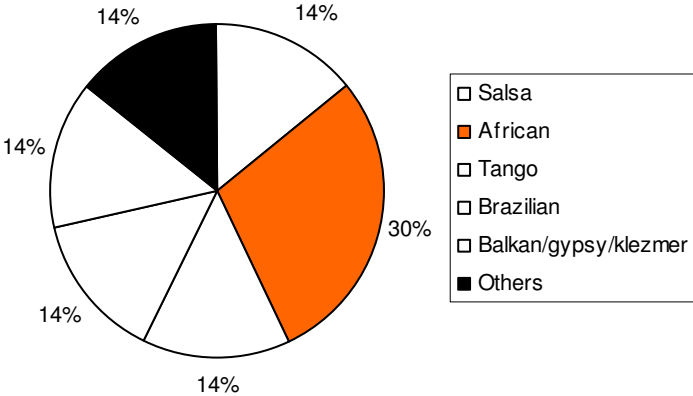


Great majority of respondents decided on regionally divided promotion of world music. Reasons for this statement were various but the most common answer was about the

clearness and simple logic of division the broad world music concept (50% of all answers) into subgroups which have their own style and audience. It was also stated that the idea of partition would support the promotion. Only one responded thought that the promotion of world music is better when it is pictured as one general genre. The opinion was justified by the idea that the non-divided concept is “cooler” and more embedded in contemporary music which is already very multicultural.

Question number seven was built in connection to the first one. While in the first question we got to know which genres of world music are most popular, in the further question we had chance to compare it with genres that are easiest to promote. Of course, the big number of answers is the same, although there are some differences which show that determination in publicizing the music pays. Between those genres that were mentioned to be popular but not appear as easy to promote there is world fusion. It is very interested that this particular genre of music found its place exactly here, in this question. The fact shows that the previous forecasts made in connection to the easiness of promotion of regionally divided world music are apparently true. Without any doubts, world fusion is a genre that is hard to classify, to label and therefore needs sophisticated promotion skills. Respondents indicated that between genres of world music the easiest to promote is African music – 4 out of 6 respondents answered this way. Between others pointed were: salsa, tango, Brazilian, Balkan/gypsy/klezmer, Reggae/dancehall/ska and Asian. Above there is a chart with those genres that were pointed out by respondents at least two times.

**Genres of world music are the easiest to promote:**





As every genre of world music that was described as easy to promote had to be reasoned, above there is a short summary of the respondents' lists from the filled-in questionnaires.

Genre	Why it is easy to promote?
African	<ul style="list-style-type: none"> <li>▪ very dancing</li> <li>▪ considerably different from the Danish culture and climate makes it interesting and attractive</li> <li>▪ authentic in presenting culture and tradition</li> <li>▪ presenting diversity</li> <li>▪ well developed cooperation with jazz</li> </ul>
Salsa	<ul style="list-style-type: none"> <li>▪ world known (also out of world music context)</li> <li>▪ huge number of people listen to this music as a part of their tradition</li> </ul>
Tango	<ul style="list-style-type: none"> <li>▪ world known (also out of world music context)</li> <li>▪ many people dance and learn dancing to this music</li> </ul>
Brazilian	<ul style="list-style-type: none"> <li>▪ well developed cooperation with jazz</li> <li>▪ exotic and simple</li> </ul>
Balkan/ gypsy/ klezmer	<ul style="list-style-type: none"> <li>▪ mainstream status</li> <li>▪ large audience</li> </ul>

### The future of world music

The last question situates the respondents in the role of “world music prophets”. All the answers given to the question relate to the phenomenon of integration in contemporary culture. As different genres and styles now find common way to present them and often mix the ideas that earlier were perceived as contradictories. Concerning the respondents' ideas, the same refers to world music. They stated that it will probably be more integrated into other genres and become more mainstream music. There were also some negative opinions, which came from bad cultural situation in general. Unfunded and unappreciated, the cultural sector has to combat many difficulties on the way to success. It was stated that if world

music is to remain, it has to develop the interactive factor with the audience because only those music genres that are taking people to another world and act creatively are here to stay.

### **Conclusion:**

Answers given by the managers of the major venues playing world music in Copenhagen give particular view of the music in this city. However it is a popular genre of music, it has its own audience thanks to originality and the character that is hard to be compared with any other kind of music. After the answers being analysed, the author thinks that just in the mentioned particularity world music promoters could search the most profitable and promising elements. In contemporary culture, where one of the most important values is consciousness, the identification with particular kind of music is crucial. It relates to all of the people, but, undoubtedly, the young are the most adequate group to write about. World music has a huge potential to build this identification through tolerance, openness and contemporary desire to learn. Using this potential, the music could develop into something as big as the whole lifestyle. Yet, the existing audience consists already of people who like journeys learning other cultures not only through music but also through cuisine and meetings with other people. Giving those people more opportunities to develop their interests and original image (through workshops, selling original clothes and dishes during concerts or festivals) would cause huge positive effect on them and, later on, on others who were not even interested in the music before. World music could be then an attractive way of life and forming social part of personality. Eventually, it is obvious that those who listen to music are not only music lovers.

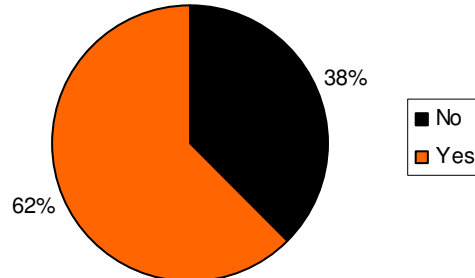
## MUSICIANS

The group consists of nine Danish artists who have some experience with playing concerts in Copenhagen. The analysis of their answers is to put a new light on conclusions from the previous group of venues. Statements made by musicians are considerably more personal and intuitive and therefore have high value in the matter of identification with world music in general.

### Popularity of world music

Not all of the respondents have answered the first question – two of them have omitted it. The analysis of that question is therefore done excluding those two musicians.

Do you think that world music is popular in Copenhagen?



Genre	Percentage	Number of answers
Balkan/Gypsy/Klezmer	33,3%	7
Salsa	28,5%	6
Reggae/Dancehall/Ska	19%	4
World fusion	9,5%	2
Latin American	4,7%	1
Brazilian	4,7%	1

World music was generally considered as popular in Copenhagen. As the most known genre of this kind of music, respondents chose Balkan/ Gypsy/ Klezmer – it has gained 33,3% of the answers. Considerably high number of answers gained also salsa with 28,5% of answers which situates this genre on the second position in the scale of popularity.

### **Particularity and attractiveness of world music**

In the second question respondents were asked to point which elements of world music make it original and distinguish it from other music genres. Not surprisingly, the most frequent answer was the one about world music presenting different cultures. It is crucial to mention that the music was depicted as the one of a great ability of mixing various sounds, often perceived by others as not suitable to be combined in one track. Besides that, other answers considered the usage of original, traditional instruments and dancing and/ or sociable character of the music.

### **Promotion**

Another, third question is closely connected to the previous one as it concerns those elements in world music that would be attractive and could be advertised to people who do not know the music yet. Without any doubt, it could be stated that one of those elements is particularity of world music, mentioned above. Below there is a list of shortened and most frequent answers which reflects the respondents` idea how to advertise world music. To advertise world music managers have to:

- underline alternative character of world music;
- underline good quality life world music concerts;
- organize projects where known stars work with world music artists;
- organize projects popularizing traditional music of particular regions for its inhabitants;
- organize workshops in schools;
- underline the presence of original, traditional instruments.

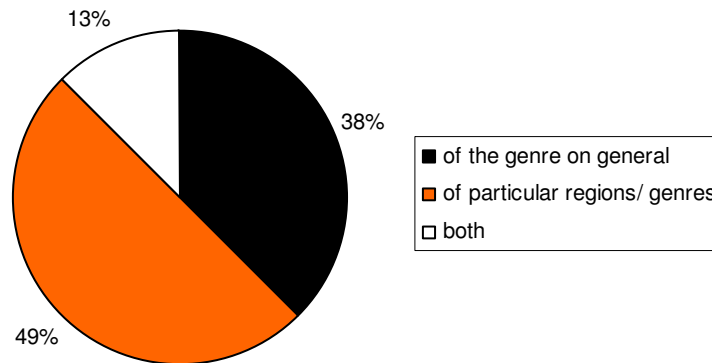
Let's go on with the analysis with question number six. There, the respondents were asked to name the obstacle they find the hardest to go through in promoting their music and try to explain how it could be overcome. The table below presents the most frequent answers.

Problems with promoting world music	Methods of fighting those problems
<ul style="list-style-type: none"> <li>▪ low possibilities and capacity of the Danish market;</li> <li>▪ ability to shock and surprise are exhausted;</li> <li>▪ ignorance among potential audience;</li> <li>▪ ignorance among venues' managers who do not know how to advertise and promote world music;</li> <li>▪ no possibilities to promote world music in mainstream media because of lack of interest;</li> <li>▪ broadness of the genre as such;</li> <li>▪ small audiences.</li> </ul>	<ul style="list-style-type: none"> <li>▪ contacting big groups of people: managers as well as fans;</li> <li>▪ making concerts more approachable;</li> <li>▪ education ;</li> <li>▪ more funds for the educational projects.</li> </ul>

As it could be easily seen, there are more problems than presumed solutions. However, for the author of the report, as an outside observer, the matter which picture itself quite vividly is the fact that the artists are seeking problems outside their own group. No one has mentioned some particular problems connected to promotion, there were no statements about difficulties about promotion tools. It means that either they do not have any problems with promoting tools, or just do not use them. There is another explanation: artists are failing on the battle of promotion and are blaming others for this defeat. In consequence, to all possible solutions listed above, there should be added one more: to educate the groups about the promotion and its relevance.

The next question related to promotion theme is the question number eight in which respondents had to write if promotion is more effective while world music is divided into regions or treated as a whole.

**Do you think it is better to promote world music:**



As it is depicted on the chart above, there are no clear and unambiguous conclusions. The opinions are much divided and in that case it is hard to say about any trend. Those respondents who supported the promotion of divided regionally world music genres, stated that it is more efficient way to create clear and honest image of the music they are playing. Moreover, it facilitates gaining more loyal and passionate fans and building better contact with them as they know what to expect with the concert they are going to. The second group, which composed 38% of all, presented the opinion that promoting world music as a one genre makes each band stronger and more prone to gain new fans. Thus, we have clear separation between two different ways of promotion: first one goes for specializing and loyalty of fans (which is secure but hard to gain popularity through it) and second one is more about wider promotion to gain new admirers (which can benefit in popularity but can vanish in any moment).

The last, tenth question concerns promotion tools. After analysing all the answers given by respondents, the average from the sequence presented by the artists is:

1. C: Good advertisements in radio and other media.
2. D: Internet and social networking by Facebook, Twitter etc.
3. A: CD.
4. B: Professional photos and good posters.

The list above shows a considerable advantage of media in the process of music promotion. High rank of social networks picture how important they are in attracting

fans to the concerts and musical performances. Evidently, the time of non – interactive media and advertisements has already gone. It is even more justified in the case of world music as it is perceived as an energetic and engaging genre.

## **Organization**

Staying with the topic of problems, the analysis will embrace now question number seven where the respondents were asked to write if they find organization of the concerts easy in Copenhagen. The main problem seems to be lack of popularity and lack of potential audience. As small as Danish music market is, already full of pop stars, it is hard to become known for a world music artist. Another big problem is connected to the fact, that majority of the venues in Copenhagen is very conservative and does not play non-mainstream concerts eagerly. Respondents also take note that even when they manage to play the concert, the venues most of the times do not promote it properly. It takes effect in small audience and no interest and, consequently, creates a vicious circle. While writing about narrow possibilities of Danish music market, musicians also mentioned the concerts outside the borders as a unique way to play successfully and gain more popularity.

The next question connected to the topic of organization is the eighth one. To the question “Is there any difference in the way you’re selling your music in Copenhagen and the rest of the Denmark?” 50% of the respondents answered “No”. Those, who differentiate their performance, write about two matters: education and promotion. 33% of respondents stated that they tell the background story of the musical style they play for the audience and make the concert more personal. 22% of the artists mentioned also that when they play outside Copenhagen they have to apply themselves more to promotion of their music.

## **Defining world music**

To check respondents` personal attitude toward world music and the way of defining it, questions number four and five were constructed. First question is composed of four different definitions of world music about which respondents had to decide to what extent

they agree with. Below there is a list of definitions with average level of agreement assigned to each of them.

Definition	Level of agreement
World music is music that comes from continents outside Europe and North America.	Disagreement
World music is music played traditionally by the groups from all around the world on their unique regional instruments.	Neither agreement nor disagreement
<b>World music is a fusion of music from all around the world and can be combined with modern genres as electronic, etc.</b>	<b>Strong agreement</b>
World music is a very broad concept embracing also reggae, dancehall, and sound systems as its types.	Agreement

From the answers of respondents it can be concluded that the picture of world music is characterized by modern and experimental traits. Great majority of respondents chose third definition as the one that suits the most their personal idea of this kind of music.

Next question, which also relates to defining world music, presents four links to different music tracks. Only half of the whole group of respondents decided to answer this question. It is very disturbing fact, which is caused probably by the lack of interest (it is not fair to justify it by the lack of time because it is further caused by the actual lack of interest). Those who decided to fill in the questionnaire, stated that track number II (by Moussa Dialo) and track number III (by Analogik) reflect the best the definition of world music in general. The results agree with the answers from the previous question, because the music played by Moussa Diallo as well as by Analogic is not wholly traditional but benefits from other genres and as such could be described as fusion. The next part of the question composed of personal definitions assigned to each track. Let's go on with presenting the results.

First track, by "Oriental mood" was classified by Danish World Music Guide (DWMG) as Oriental - Asian. There were no doubts or problems with classification on the side of the respondents – they all also named the track as oriental (or Middle East – oriental). Second track, played by Moussa Diallo was classified by DWMG broadly as African. The most popular answer for this track was "afro funk", there were also "African rock" and "traditional



African". The third song was chosen from the repertoire of Analogic, the group labeled by DWMG as world fusion. The most popular answers were: "Balkan fusion", "Balkan electro". Besides that, there were also mentioned "polka rock", "world" and "gypsy hip hop". The last composition was a song by Karen Mukupa whose music is described by the authors of DWMG as a mix of reggae, afro, Latin, hip-hop and r&b. Among the respondents' answers the most frequent was "reggae", chosen nearly by half of the group. Other mentioned were: "pop", "hip-hop", "afro-pop", "sound system" or "dancehall".

Concluding analysis of this question, it could be stated that classification in Danish World Music Guide is actually considerably clear and intuitive enough to follow. The respondents did not distance far from the advised definitions.

## **Conclusions**

The picture of world music given by the group of musicians is not a bright one. Artists complain about their considerably limited possibilities on small Danish music market. The non – mainstream character of the music they play causes problems with reaching new audience. All of those obstacles could be overcome by effective promotion and advertising about which the musicians write, but at the same time, they admit it is not successful. After the analysis it could be stated that in the Danish musical context, the most secure way of promotion (out of those mentioned by the respondents) is the one which do not divide world music in smaller genres. Treating world music as a whole, there is a chance of attracting people who are maybe not particularly interested in the genre, but like the atmosphere of world music concerts. Moreover, there is a chance to build a sense of group interest and identification when there are concerts that take place regularly. The mentioned method of promotion is of course only one out of bigger number of solutions. It is one of the safest. However, it is generally known that the act of promoting is not always based on security. The promotion tools are to be chosen by managers.

There is one other element that the author finds worth mentioning in the end of this chapter: it relates to the definitions of world music. The most frequently chosen definition of the world music was the one that could be described as "world fusion". At the same time, it

is clearly seen that it is not considered as popular by the respondents (the genre gained only 9,5%). The fact could be explained variously. One way to do that is to say that world music is now undergoing some changes and even though it is perceived as world fusion, it is not known as such. If it is true, there are to appear some changes in the nearest future of popular world music bands. For another explanation could serve the fact world fusion is perceived as more “risky” to promote and even though there are many music group of this kind, they find too many difficulties on their way to popularity.

## **FANS**

The group of fans, as it was mentioned in the chapter devoted to methodology, is disturbingly small. The attempt to explain this fact has its place in the next chapter, however it is hard to come with one logical explanation. As only six fans have replied email with the questionnaire, there is no possibility to make any conclusions about the results. The ratio of the number of sent emails (which were hundreds) and answers received make any generalization unjustified. Below there are presented the answers of respondents.

### **World music as a favourite genre**

All of the respondents stated that world music is their favourite one. Half of them chose African as the favourite genre of world music. Other mentioned genres were: Latin American, world fusion and Caribbean.

The source of interest of world music is different for different respondents. Answers that were repeating were those about founding world music tracks in the Internet and listening to it for the first time during the concert. Besides those, the respondents wrote about their origin as a source of information about original ethnic music and about their friends and family who made them interested in world music.

### **Popularity of world music**

The average from the respondents` answers about popularity of world music in Copenhagen gives the statement that it is "Not very popular". The respondents were divided, but after the analysis of following questions it is clear that those who are really deeply interested in the music (those who give full definitions of world music and are able to define different world music genres) are more realistic or even pessimistic in their opinions.

Closely connected to question number three, described above, is the fifth question. There, the respondents were asked about availability of world music in Copenhagen.

Considering accessibility of world music CDs, the respondents stated that it is not high. The average of the answers gives the negative opinion, presented by nearly all of the

respondents (only one person declared that it is easy to buy world music CDs in Copenhagen). Another element which undergone evaluation considered the availability of world music concerts. Here, the opinions were considerably divided but the average value reflects in the neutral answer, so it would express in a statement: "I neither agree nor disagree that there are many concerts I can go to in Copenhagen".

### **Particularity and attractiveness of world music**

Question number four was constructed to acknowledge those elements of world music that could attract people who do not know it yet, so potential new fans. Below there is a list with the answers indicating that world music could be interesting for others thanks to:

- its elements that are always surprising and break boredom of mainstream music;
- the source of discovery of new and completely rare sounds;
- its dancing and lively character;
- its broadness and, consequently, possibility to find something particular for each person;
- the presence of original instruments that are different from the most popular ones.

The personal sense of world music attractiveness can be seen in question number six. As the answers are strongly individual, it is hard to generalize about it. The most frequent answer was the one about music that is lively, happy and full of energetic rhythms. Other answers included world music description as:

- the music which is very ambitious, high quality and present unique rhythms and scales that are absolutely different from what we listen to in mainstream music;
- the music that gives a sense of journey through different cultures.

The last question about particularity of world music is the seventh one. The respondents, asked how do world music genres distinguish from other genres of music,

mostly wrote about original, untypical instruments. There were also opinions that world music contrasts with other popular genres by rhythms which are interesting and very engaging. One respondent noted that world music differentiate from other genres by the attitude towards creating the music. Namely, musicians who play world music often treat their performances as homage to their ancestors, as development of their culture and personality at the same time. This interesting remark can put a new light on the reception of world music which can be noteworthy not only thanks to the music itself but also to the history that stands behind it.

**Defining world music**

To acknowledge the fans` personal picture of world music, it is necessary to analyse the answers from the eighth and ninth question. The results are presented in the table below.

Definition	Level of agreement
World music is music that comes from continents outside Europe and North America.	Neither agreement nor disagreement
World music is music played traditionally by the groups from all around the world on their unique regional instruments.	Neither agreement nor disagreement
<b>World music is a fusion of music from all around the world and can be combined with modern genres as electronic, etc.</b>	<b>Agreement</b>
World music is a very broad concept embracing also reggae, dancehall, and sound systems as its types.	Neither agreement nor disagreement

The definition which stands out from others is the one which describes world music as world fusion. Majority of respondents decided to assign to it positive opinion. Otherwise it was with the rest of definitions that were evaluated by the fans so differently, that the

average of their answers is neutral. Unfortunately, it is because of the small group of respondents, that no clear results can be showed.

Next question, presents four links to different music tracks about which the respondents had to decide if they match the personal definition of world music or not. Unfortunately not all of the respondents answered this part of question which can indicate that they found it difficult to ponder about the essence of music. Among those who answered the question, the most frequent answer indicated the composition by “Analogik” to be most “world”. Another task in the ninth question was to describe and define every listened track.

First track, by “Oriental mood” was majorly classified as “oriental”, so almost the same as Danish World Music Guide (DWMG) is describing the band (it is labelled as Oriental – Asian). Next track, played by Moussa Diallo was classified by DWMG as African. The respondents followed this suggestion mentioning also “world music” and “traditional music” as their definitions. The third song was a track by “Analogik”, the group labelled by DWMG as world fusion. This definition appears in 20% of the respondents’ answers, but the most frequent one was “Balkan”. It is probably because of big brass section that is associated with this genre. The last composition was a song by Karen Mukupa whose music is described by the authors of DWMG as a mix of reggae, afro, Latin, hip-hop and r&b. The respondents answers were much divided, definitions that were repeated more than once were “hip – hop” and “reggae”. There were also “dub”, “dancehall” and “ragga” to be found between the answers.

### **Future of world music**

The last question in the form was dedicated to the trial of predicting the future of world music. The group of fans resulted not very engaged “prophets”, because most of them indicated that world music will be developing and still growing and the future in general could be described as “good”. However, there were also some statements about world music gaining more electronic sounds, changing more into “fusion”. One respondent also thought that the music will cooperate more with jazz as it is the only western music genre that can connect itself with any other genre freely.

## **GENERAL CONCLUSIONS**

### **FANS**

As it was stated earlier, the answers of the group of fans can be treated only as a pilotage, as a comment to general conclusions from the whole research (without including it in the comparative analysis with two remaining group of respondents: musicians and venues). After having analysed all the groups` answers, the author came to one more possible explanation about the mentioned low ratio of received answers. It is possible that fans picture world music only as a way to spend free time in happy and disobliging atmosphere. In consequence, they do not identify themselves with world music to the extent that would push them to do anything to support its progress. This pessimistic interpretation could be supported by the numerous shortages in complete answers or difficulty in defining what world music is. The fact could result of considerable importance for world music promoters who have to think about the methods to build the kind of commitment in the fans` attitudes. One way to do it is to move further from the essence of music as such and starting to advertise the possible "world lifestyle". The author thinks that it would require cooperation with other cultural sectors as art, design or cuisine to build holistic image of "world culture" in which music would play important but not a single role.

## MUSICIANS AND VENUES

The questionnaires for musicians as well as for the venues` managers were constructed in a way that allows comparing the answers in relation to several themes. These are: promotion, popularity and particularity of world music.

Writing about **particularity** of world music, elements that were most frequently mentioned by both groups were difference and originality. It strongly indicates alternative and non – mainstream character of world music. Although it may result in serious difficulties in promoting the music as the “music for masses”, it gives considerable chances to create an image of the music for original and outstanding people. The last promotion method could be an ideal solution in gaining people (mostly young people) who wants to be distinguished and single out themselves from the crowd.

Both of the groups admitted that world music is popular in Copenhagen. The fact is even more strengthened by the statement that it is important (the opinion by the venues` managers). Among the genres that were mentioned as the most popular in Copenhagen were: Balkan/gypsy/ klezmer and salsa.

The topic of promotion is supposedly the most important for the conclusions of this report. Considering the question about the reason of separation world music into smaller genres, the opinions were divided. The venues` managers stated in 83% of the answers that it is a good solution, but the musicians shared their views only in 49% of the answers. This discrepancy could be caused by the fear of musicians to be “left alone” and abandoned by other world music bands having the same problems with promotion. The explanation is actually supported by the answers of the artists who write they feel stronger being together (answers supporting the choice of promotion world music as a whole, question number nine). When it comes to particular promotion methods and tools, both groups recommend:

- to underline professionalism and high quality music;
- to engage mainstream media in the promotion process.

The opinion about engaging mainstream media in promotion of world music is strengthened by the artists` statement that is it media that have the best promotion tools. In the last question posed for the musicians, they stated that good advertisement in radio and other media are the ones they really need.



## **RECOMMENDATION FOR FUTURE RESEARCH**

Future research should consist of different methods of engaging respondents to the study. Although, the group of the venues` managers responded to the emails, the two remaining groups should be more numerously represented. Author of the research would recommend to conduct the study during the performances, festivals or concerts connected to world music, where there is a possibility to talk to people in the audience as well as the musicians. The atmosphere of the concert often influences people in a positive way, and it is very probable that interviewers would get many complete and sincere answers. It is also very important to adapt the form and length of the questionnaire to the surroundings of pubs, cafes or festival` grounds.

# ANNEXES

## QUESTIONNAIRE FOR VENUES

1. Do you think that world music is popular in Copenhagen?

YES  NO

Which of the world music genres mentioned below you find the most popular in Copenhagen? *(When choosing more than one genre, please arrange the answers in descending order of importance where 1 means the most popular and 3 the least popular)*

- |   |   |
|---|---|
| <input type="checkbox"/> African              | <input type="checkbox"/> Carribean            |
| <input type="checkbox"/> Brazilian            | <input type="checkbox"/> Flamenco             |
| <input type="checkbox"/> Tango                | <input type="checkbox"/> Balkan/Gipsy/Klezmer |
| <input type="checkbox"/> Salsa                | <input type="checkbox"/> Oriental             |
| <input type="checkbox"/> Latin American       | <input type="checkbox"/> Asian                |
| <input type="checkbox"/> Reggae/Dancehall/Ska | <input type="checkbox"/> World fusion         |

2. How, in your opinion, do world music genres distinguish from other genres of music?

.....  
.....

3. How important is world music in Copenhagen?

- Very Important  
 Important  
 Not very important  
 Not important at all  
 I have no opinion

4. How do you decide to choose a particular artist to play a concert in the venue? What aspects do you take into consideration?

.....  
.....

5. How, in your opinion, should efficient promotion of world music look like?

.....  
.....

6. Do you think it is better to promote world music artists as representatives

- A. of the genre in general or
- B. of particular regions/ genres (Balkan, African, Oriental etc.)

Why? .....

7. Do you think that some genres of world music are easier to promote? *(If yes, please choose maximum three and arrange the answers in descending order of importance where 1 means the easier to promote and 3 the least easy to promote)*

- |   |   |
|---|---|
| <input type="checkbox"/> African              | <input type="checkbox"/> Carribean            |
| <input type="checkbox"/> Brazilian            | <input type="checkbox"/> Flamenco             |
| <input type="checkbox"/> Tango                | <input type="checkbox"/> Balkan/Gipsy/Klezmer |
| <input type="checkbox"/> Salsa                | <input type="checkbox"/> Oriental             |
| <input type="checkbox"/> Latin American       | <input type="checkbox"/> Asian                |
| <input type="checkbox"/> Reggae/Dancehall/Ska | <input type="checkbox"/> World fusion         |

Why do you think this genre is easier to promote?

1.....  
2.....  
3.....

8. What, in your opinion, is the attractive and inviting element of world music for the audience?

.....  
.....

9. How do you think world music will look like in the future?

.....  
.....

***Thank you very much for your contribution.***

## QUESTIONNAIRE FOR MUSICIANS

1. Do you think that world music is popular in Copenhagen?

YES  NO

Which of the world music genres mentioned below you find the most popular in Copenhagen? (When choosing more than one genre, please arrange the answers in descending order of importance where 1 means the most popular and 3 the least popular)

- |   |   |
|---|---|
| <input type="checkbox"/> African              | <input type="checkbox"/> Carribean            |
| <input type="checkbox"/> Brazilian            | <input type="checkbox"/> Flamenco             |
| <input type="checkbox"/> Tango                | <input type="checkbox"/> Balkan/Gipsy/Klezmer |
| <input type="checkbox"/> Salsa                | <input type="checkbox"/> Oriental             |
| <input type="checkbox"/> Latin American       | <input type="checkbox"/> Asian                |
| <input type="checkbox"/> Reggae/Dancehall/Ska | <input type="checkbox"/> World fusion         |

2. How, in your opinion, do world music genres distinguish from other genres of music?

.....  
 .....

3. How would you advertise world music for people who do not know it? What would you think would make them interested in it?

.....  
 .....

4. Please, think about the sentences below considering *the idea of world music* and indicate **your attitude** towards them.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
World music is music that comes from continents outside Europe and North America.	-2	-1	0	1	2
World music is music played traditionally by the groups from all around the world on their unique regional instruments.	-2	-1	0	1	2
World music is a fusion of music from all around the world and can be combined with modern genres as electronic, etc.	-2	-1	0	1	2
World music is a very broad concept embracing also reggae, dancehall, and sound systems as its types.	-2	-1	0	1	2

5. Below you will find links to some tracks. Please, listen to them and let them make you think about *the essence of music*.

- I. <http://www.myspace.com/orientalmood/music/songs/aslan-18838550>
- II. <http://www.myspace.com/moussadiallomusic/music/songs/kink-liba-44769934>
- III. <http://www.myspace.com/analogikofdk/music>
- IV. <http://www.myspace.com/mukupamusic>

a. Which track reflects the best your definition of world music in general?

- I.                       II.                       III.                       IV.

b. How would you describe each track? You can either give a category that you find useful and accurate or answer by more unfolded description.

- a. ....
- b. ....
- c. ....
- d. ....

Now, please, write **your own definition** of world music:

.....  
.....

6. What obstacle do you find the hardest to go through in promoting your music? How could it be overcome?

.....  
.....

7. Is it easy to organize a concert in Copenhagen? Please consider the availability of the venues, their conditions and technical and non-technical expectations.

.....  
.....

8. Is there any difference in the way you're selling your music in Copenhagen and the rest of the Denmark? If yes, what is it?

.....  
.....

9. Do you think it is better to promote world music

- A. as a general genre
- B. or to divide it regionally?

Why? .....  
.....

10. What do you think are the best promotion tools? (*Please arrange the answers in descending order of importance where 1 means the most important and 4 the least important*)

- A. CD
- B. Professional photos and good posters
- C. Good advertisements in radio and other media
- D. Internet and social networking by Facebook, Twitter etc.
- E. Other .....

***Thank you very much for your contribution.***

## QUESTIONNAIRE FOR FANS

1. Would you describe one of world music genres as your favorite music?

YES  NO

If yes, please indicate your favorite genre from the list below.

(Please choose only **one** answer)

- |   |   |
|---|---|
| <input type="checkbox"/> African              | <input type="checkbox"/> Carribean            |
| <input type="checkbox"/> Brazilian            | <input type="checkbox"/> Flamenco             |
| <input type="checkbox"/> Tango                | <input type="checkbox"/> Balkan/Gipsy/Klezmer |
| <input type="checkbox"/> Salsa                | <input type="checkbox"/> Oriental             |
| <input type="checkbox"/> Latin American       | <input type="checkbox"/> Asian                |
| <input type="checkbox"/> Reggae/Dancehall/Ska | <input type="checkbox"/> World fusion         |

2. How have you got interested in world music? (Please choose only **one** answer)

- Through my friends/ family
- I found some tracks accidentally in the Internet
- I went for a concert which I liked
- In another way .....

3. Do you think world music is popular in Copenhagen?

- Very popular  
 Popular  
 Not very popular  
 Not popular at all  
 I have no opinion

4. How would you advertise world music for people who do not know it? What would you think would make them interested in it?

.....

.....

5. Is it easy to be a world music fan in Copenhagen? Please indicate **your attitude** towards the sentences below.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
It is easy to buy world music CDs in Copenhagen.	-2	-1	0	1	2
There are many concerts I can go to in Copenhagen.	-2	-1	0	1	2
There are many Danish bands playing world music and performing in Copenhagen.	-2	-1	0	1	2

6. Why, in particular, do you listen to world music?

.....

.....

7. How, in your opinion, do world music genres distinguish from other genres of music?  
 .....  
 .....

8. Please, think about the sentences below considering *the idea of world music* and indicate **your attitude** towards them.

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
World music is music that comes from continents outside Europe and North America.	-2	-1	0	1	2
World music is music played traditionally by the groups from all around the world on their unique regional instruments.	-2	-1	0	1	2
World music is a fusion of music from all around the world and can be combined with modern genres as electronic etc.	-2	-1	0	1	2
World music is a very broad concept embracing also reggae, dancehall, and sound systems as its types.	-2	-1	0	1	2

9. Below you will find links to some tracks. Please, listen to them and let them make you think about *the essence of music*.

V. <http://www.myspace.com/orientalmood/music/songs/aslan-18838550>

VI. <http://www.myspace.com/moussadiallomusic/music/songs/kink-liba-44769934>

VII. <http://www.myspace.com/analogikofdk/music>

VIII. <http://www.myspace.com/mukupa/music>

c. Which track reflects the best your definition of world music in general?

I.

II.

III.

IV.

d. How would you describe each track? You can either give a category that you find useful and accurate or answer by more unfolded description.

a. ....

b. ....

c. ....

d. ....

Now, please, write **your own definition** of world music:

.....  
 .....

10. How do you think world music will look like in the future?

.....  
 .....

***Thank you very much for your contribution.***