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Iceland's House Scene

Accessing Global Markets?

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**Lokaverkefni til BA-prófs
Háskólinn á Bifröst
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Lokaverkefni til BA-prófs í HHS

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Abstract

The aim of this research is to gain better understanding of how the music market structure is, on international level. The global market for electronic dance music has been developing and expanding through its time and is the genre that I will be focusing on in the following paper. Looking especially at European markets, my interest is to see what new ways could be offered to Iceland's artists, in the industry of electronic dance music, mainly dj's and producers. The reason for this choice of subject is through interest, participation in the industry, and my beliefs that the Icelandic artists do have their voice to add, to the international nation of house music, which is one of many genres in the electronic dance music and the one that I will be focusing on in the following paper.

With the use of qualitative research methods and studies from cultural economics, the work of this research has given me a broader and different perspective, and a better introduction to the culture of clubbing. Conclusions show that access would cost both time and money, and would require focus and cooperation between different parties. However, conclusions also show that more participation in the global market could benefit Iceland in both cultural and economic ways.

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dancing  cloud

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The assessment for the thesis is 18 ECTS.

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I hereby confirm that I did this research on my own and according to demands and regulations of Bifröst University regarding work and procedure of final assignments.

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Final grade: _____

1 Introduction

The culture presented in the following paper is the culture of clubbing, which has been gaining new followers every day since it became viral in the early eighties. This culture created a new musical genre, House music, and originated in Chicago basements in the early 80's. Although the tunes spread out from Chicago, it was not until they had reached their way to Europe and the UK, that the culture of clubbing existed (Bridger, 2012). Today, this scene has become a multi-million dollar market (Unesco Courier, 2012). Through my research, I will have a look into the music market and explore possible ways for Iceland's scene of House music to access the global market.

Through the years, or ever since the '80s, the global community has become aware of some big musical talents from this island up in the north – Sykurmolarnir, Björk, GusGus, Sigurrós and Of Monsters & Men are a few well known musicians and recent examples of this trend. Iceland's talents within the field of electronic dance music (EDM) are no exception.

The scene of EDM includes many different genres. It is a combination and correlation of many like *Jungle*, *Drum'n'Bass*, *Techno*, *Trance*, *Breakbeat* and *House music* (Ishkur's Guide, n.d.). Each of these then have their subgenres to add and are all intertwined. In my research, the main focus will be on House music and the subgenres it includes. Versions of *Classic-House*, *Funky-House*, *Acid-House*, *Latin-House*, *Garage-House*, *Tech-House*, *Disco-House* and *Deep-House* (Ishkur's, n.d.) are some of its subgenres – and they keep adding and developing this circulation of sounds. But as often stated - *House is a Feeling!* – That is how it is defined from other EDM genres:

“House is the most soulful genre. It's also the simplest, the oldest, the warmest and where electronic music concerned, easily the most human sounding, making it the most popular, commanding the most producers, artists, labels, DJs, fans and subgenres. The whole of top40 pop music gets its hooks, gimmicks, lines and melodies from House music (and vice versa). That is why it stands as the world's perennial party music, and it will probably stay that way until the end of time. Or until someone finds a more catchy beat than the 4/4 bass drum.” (Ishkur's Guide, n.d.).

The scene of EDM in Iceland has grown rapidly with the global market, both in consideration of artists and fans. Clear signs of interest and passion are to be noticed on

the local scene, with younger generation of artists, and fans, rising. Ever since the sounds the culture presents was exposed to Iceland, events with widely known artists have been occurring on a regular basis in Reykjavík.

The international music industry has gone through some critical changes in the past decades. Generations before mine saw the value in buying LP's. My generation grew up with the value of buying music on CD's but now, the generations to come see the value in buying digital music from the Internet. Today, technology has made it easier and more accessible for people to get their content through the Internet. Illegal distribution and piracy on the Internet has become a barrier in sales of music and the global community has responded by implementing new laws and regulations. New ways have been made through business partnerships – and the results prove to be positive for the music market in terms of sales of digital music.

In the digital era, the global music market has become a community – on the Internet. Distribution and marketing of published material has become much simpler to access. This digital innovation has also brought some problems to the market with easier access for illegal distribution and piracy to take place. That leaves the artists with no money for their work and the use of their production. The global community has taken action against these illegal activities, by implementing new rules and legislations of digital material published on the Internet. For a small market like Iceland, it should be considered important to follow up with such activities as are happening on the global level. If money is to make from the music market, the business environment needs to have a disciplined structure. There are high numbers that can be earned. As a DJ you have the potential to enter into a robust market producing extremely high amounts of revenue at times. If only a small rate of these amounts could make their way into Iceland's economy, it could benefit the Icelandic music market and other industries. The title for my research is:

Iceland's House Scene
– Accessing Global Markets?

When business structure and approaches are considered, the music market in Iceland is a relatively new industry. Because of the small market size, Iceland has to deal with and all the flora of musical talents. For the artist, it can be hard to get where you want to go – when you have no one representing your production to the market, if you desire to access.

2 Method

This chapter describes the motivation behind the selection of the thesis topic and the premises for selection of research methods. The chapter structures three sections. First, background overview, research objective, problem formulation, and the choice of research questions introduced. Second, the overall view of qualitative research is explained. In the third section, research structure and methods of data collection are explained.

2.1 Research background and objective

The main objective of this research is to define the business structure of the global market of electronic dance music and evaluate if it could benefit Iceland's scene to access the market. My aim is to get a better understanding on how the global music industry works. In my research, the focus is on the genre of House. The genre that emerged through Disco in the early 80's is House music; the genre is therefore considered the origin of electronic dance music, as we know it today. These beats and rhythms found their way through Europe in the '80s and Iceland was no exception in this unexpected global reach. The artists that Iceland has raised are fully competitive with the ones that are making big names in the global market. Their talents are one of my driving forces in search for better knowledge of the ways to access the global market place.

The choice of methodological approach used in the thesis is built on my research through Cultural Economics and Global Market in the digital era. According to theories in Cultural Economics, humans need culture in the same way they need oxygen (Einarsson, 2012, p. 11). For the groups and individuals that belong to the culture of clubbing, the music plays a huge role in their everyday life; House music can be explained as the oxygen of their culture. The artists that are serving the crowd with old and new carefully selected music. They are driven by passion for sharing the message that House music presents, often characterized by soul and deep feelings, usually joy, love and happiness.

2.2 Qualitative methodology

The purpose of this study is to understand better a phenomenon (Denzin and Lincoln, 2011, p. 3) and a context that knowledge about is limited and informations about are little. In order to do these, long and descriptive explanations are needed, not short answers, and was qualitative method therefore chosen. The answers given are meant to

describe and explain a global musical phenomenon and the cultural society that surrounds it.

2.3 Research design and data collection

The applied method for collecting this data approached was by using open interviews, documentation of a public lecture, and through e-mails. According to Birnbaum, interviewing through e-mails, does have some benefits when compared to the traditional way and have valid points been made on that matter. It gives the researcher easier access to the interviewee and vice versa. They are able to communicate efficiently despite geographic location and it takes a relatively short time to send questions and get responses (Birnbaum, 2004). The interviews were conducted between October 3rd and 11th 2012. Individuals that were chosen to be interviewed, possess professional experience in the Icelandic music market, each in their own way. The purpose was to get a broader understanding of the music market and information on how well informed the domestic market is. Introduction of individuals interviewed in the research comes in the following sections.

In Chapter 3, I discuss how the business environment of the market has changed in the digital era in terms of distribution and access to material on the Internet. In 3.1 I explain how the global community has responded by establishing an international association that works in favor of legal distribution and against piracy on the Internet. In section 3.2 the expanding market of electronic dance music will be explained and how it is gaining more popularity. Chapter 3 will end with section 3.3 where I explain some of the results presented in the Digital Music Report 2012 (DMR). New business approaches, rules, and legislations have led to positive results.

House music is introduced in Chapter 4, starting with an overview of the global culture of clubbing, following up with House music in Iceland in 4.1. Section 4.2 built on open interviews with three of Iceland's DJ legends. Arnar Freyr Símonarson, Frímann Andrússon and Grétar Ingi Gunnarsson. What they have in common is being, in many ways, responsible for the beginning of club culture in Iceland by presenting their music to the crowd. In 4.2.3 I will explain some other approaches that artists from the scene have taken. Open interviews are also approached in 4.3 where the market size of Iceland's scene is estimated. Helgi Már Bjarnason is interviewed in 4.3.1. Helgi is one of the hosts of PartyZone – The Nations Dance Show that has been on air for 22 years. In 4.3.2 Óli Valur Þrastarson is interviewed but he runs a music related business, operating with sounds and lights. Óli and Helgi are also DJ's with experience from the scene. To explain

the interest and growth on the domestic market in 4.3.3 I will introduce some local independent record labels.

Iceland & Music Export is the subject of Chapter 5. The interviewed were Sigtryggur Baldursson, general manager and Tómas Young, project manager. Both work for the official office for Icelandic Music Export - ÚTÓN, which will be the subject of section 5.1. The focus will be on music management in 5.2 is built on lecture from Chris Morrison, since September 10th 2012 at Norræna Húsið (e. Nordic Culture Center). Heather Kolker, who is managing Of Monsters and Men also lectured about her experience on the market. The subject of 5.3 is Government Approach. A parliamentary resolution, on further support for the Icelandic music market, was made by a workgroup appointed by the Parliament in September 2012. This ends in 5.4 with an approach from theories in Cultural Economics about music and economic value and how it can benefit economical prosperity and cultural effects in a society.

Annual Activities on the global market discussed in Chapter 6 with the purpose of looking at ways for Iceland to access the market. Many events in the scene of electronic dance music held every year, all around the globe. I have chosen to discuss three different ones. In 6.1 The Miami Music Winter Conference because it is one of the oldest and most respected global gatherings in the scene. 6.2 about Berlin Music Days, I chose this event because this is a market that is relatively close and their music market is strong. Event introduced in 6.3 is the Sónar Festival, which is originally from Barcelona, Spain. This festival has gone global and is expected to take place in Reykjavík in February 2013. What all of these events have in common are business opportunities for artists and others from the scene.

Domestic market and its growth is the subject of Chapter 7. In 7.1 I will draw together an overview from the annual activities on the domestic market. 7.2 will be a SWOT matrix and 7.3 results from the analyzing. The purpose is to look at the competitive advantages we have and if accessing the global market would be a feasible decision or not.

Conclusion on the subject "Accessing Global Markets" is Chapter 8, where I will draw together the information provided in my research. I will explain the results and see what ways could be gone, if any, in accessing and how it would benefit the Icelandic music market and other industries.

3 The International Music Market

„The music industry has grasped the opportunities of the digital world in a way few, if any, other businesses can claim to have done“ (IFPI.a, 2012, p. 4).

In this chapter, I will discuss the international music market in the digital era and how it has managed through difficult and challenging changes in terms of business environments. I will introduce the International Federation of Phonographic Industry (IFPI) and their actions against illegal activities, concerning both distribution and piracy of published material on the Internet. I will discuss the growing and expanding scene of EDM and give ideas about the amount you can earn, if you make it on the global market. To show these numbers I use the list of Electronic Cash Kings, which Forbes magazine published for the first time ever in 2012. Chapter 3 will end by bringing to light some of the results presented by the Digital Music Report 2012 (DMR), which published by the IFPI.

3.1 IFPI

The IFPI is an international organization that works in favor of legal distribution and against Internet piracy to preserve the copyrights of published material (IFPI.b, 2012).

The international music market is an industry that has a total turnover of billions and billions of U.S dollars on annual basis. Ever since the digital innovation began, the music industry as well as other industries in the field of creative arts, has gone through some challenging and critical changes. Changes triggered by illegal activities on the Internet. The music industry can claim to have grasped the opportunity of the digital innovation in a way few other industries have. In 2012 one third of total sales for published digital material were the revenues for sale of digital music (IFPI.a, 2012, p. 4). The IFPI represents the record industry in 66 countries and has the mission to:

- Promote the value of recorded music
- Safeguard the rights of record producers
- Expand the commercial uses of recorded music

Within fields such as legal policy and performing rights, the association works directly with industry committees and is structured on three different levels – international,

regional and national (IFPI.b, 2012). As stated on their website anyone who's interests are at stake can be a member:

„Any company, firm or person producing sound recordings or music videos which are made available for the public in reasonable quantities is eligible for membership of IFPI“ (IFPI.b, 2012).

Co-ordinations on international strategies regarding anti-piracy enforcement, legal strategies, lobbying of governments, public relations and litigations are its main responsibilities. The federation is also responsible for providing the global industry with information and statistics on any subject related (IFPI.b, 2012).

3.2 EDM – Expanding Market

The market of EDM has existed for over four decades. Ever since the German band Kraftwerk made their first appearance (The Atlantic, 2012) and House music emerged from Disco (Chicago Tribune, 2012), this market has been evolving and expanding. Today the market of EDM is said to have reached further than before. Corporate investors have even started to show their interest:

„The energy being created from dance and electronic music is as powerful as rock 'n' roll“ – Perry Ferrell (Chicago Tribune, 2012).

Dance festivals have become big brands (New York Times, 2012) and pop-artists are collaborating with DJ's (Chicago Tribune, 2012). People are getting connected globally through social media, making the old barriers between styles irrelevant (Chicago Tribune, 2012). For individuals between the age of 15 and 25 this is their Rock'n'Roll. A music genre that once only subsisted in clubs and semi-legal warehouse raves being considered as alternative on the music market, has expanded into mainstream. Now, attracting potential investors both inside and outside the music market (New York Times, 2012).

„It feels like the dot-com era, ... There's a little bit of a gold rush going on, with outsiders looking in.“ – Joel Zimmerman (New York Times, 2012).

Superstar DJ's can earn one million dollars for one performance at a dance music festival and if hired as resident DJ at Las Vegas Night Club it can give up to ten million dollars in income (New York Times, 2012).

3.2.1 Forbes – Electronic Cash Kings

In August 2012, the Forbes finance magazine, released its first list of Electronic Cash Kings, but on that list are the ten highest paid DJ's are presented and their income for a twelve month period. (Forbes, 2012) Zack O'Malley Greenburg wrote an article on the subject. Number one, Tiesto, is said to have the income of \$22 million USD. Second is Skrillex, a 24 year-old newcomer with \$15 million USD. Number three is the Swedish House Mafia earning 14 million USD and fourth is David Guetta with 13,5 million USD. Together, the ten highest paid DJ's pulled it up to the sum of \$125 million USD. Others with their name on the list can be seen in the following figure:

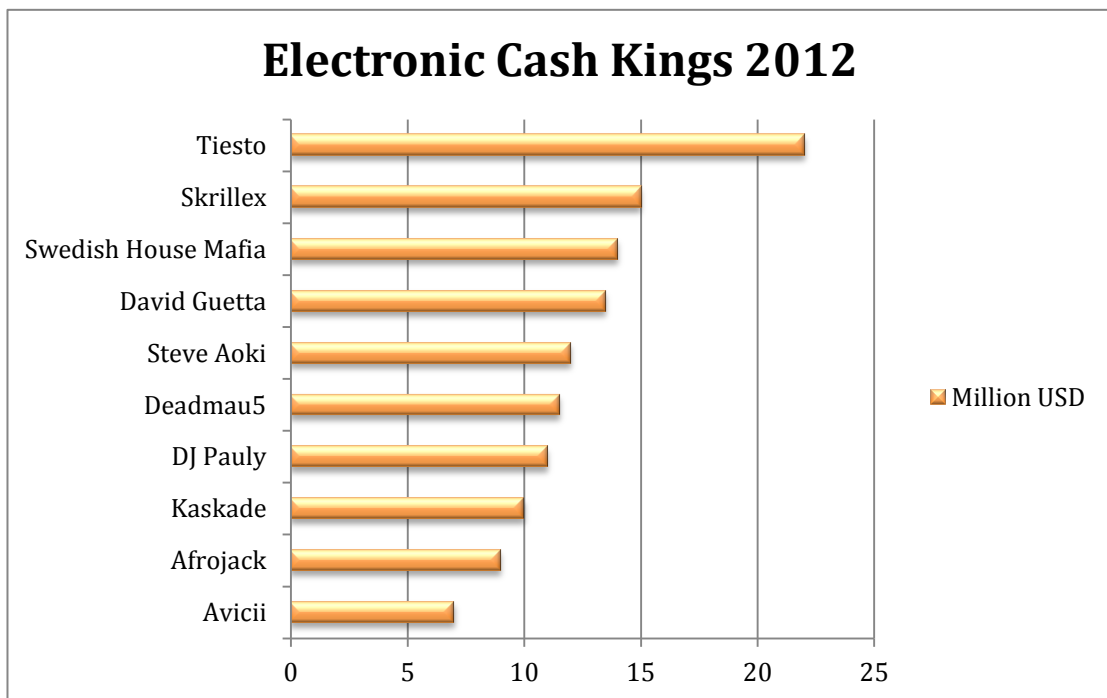


Figure 1: Forbes – Electronic Cash Kings

As shown in the figure, there are large sums to earn in this industry. The main income for these artists comes from booked gigs all around the globe. Although it requires them to always, be on the road and gather thousands of people for a musical experience. The article says that they manage to bring home more cash than the average Rock Star (Forbes, 2012). This is related to a negligible production costs when compared to the cost of a Rock Star's tour. In his article, Greenburg explains that the EDM has „*finally surged from its underground roots and into mainstream consciousness*“. He compares this scene to the size of a market where Rock'n'Roll was 50 years ago (Forbes, 2012). In the documentary film *How Clubbing Changed the World*, Idris Elba also describes House music to be the „*biggest musical phenomenon since Rock'n'Roll*“ (Bridger, 2012). In the

film he also tells the story of how Paul Oakenfold became a superstar DJ, but his popularity exploded after touring with the famous band U2, totally changing his career.

David Guetta, number four on the list (Forbes, 2012), describes his routine from day to day as sometimes just insane. Flying across the world with gig after gig of performing and sometimes not even knowing what city you are waking up in (Bridger, 2012). You have to be driven by passion for the music to live like that, although the income can also be a driving force.

These Rock Stars of the digital era have been spotted in Las Vegas and some of the big names have even been offered positions as resident DJ's for the clubs of billionaires and casino owners (Forbes, 2012). Greenburg talks about the „Dance Dance Revolution“ but also points out that it is nothing new, although the term „electronic dance music“ is relatively new, it first gained popularity through early acts like Kraftwerk in the 70's (Forbes, 2012) and House music in the '80s.

3.3 Digital Music Report

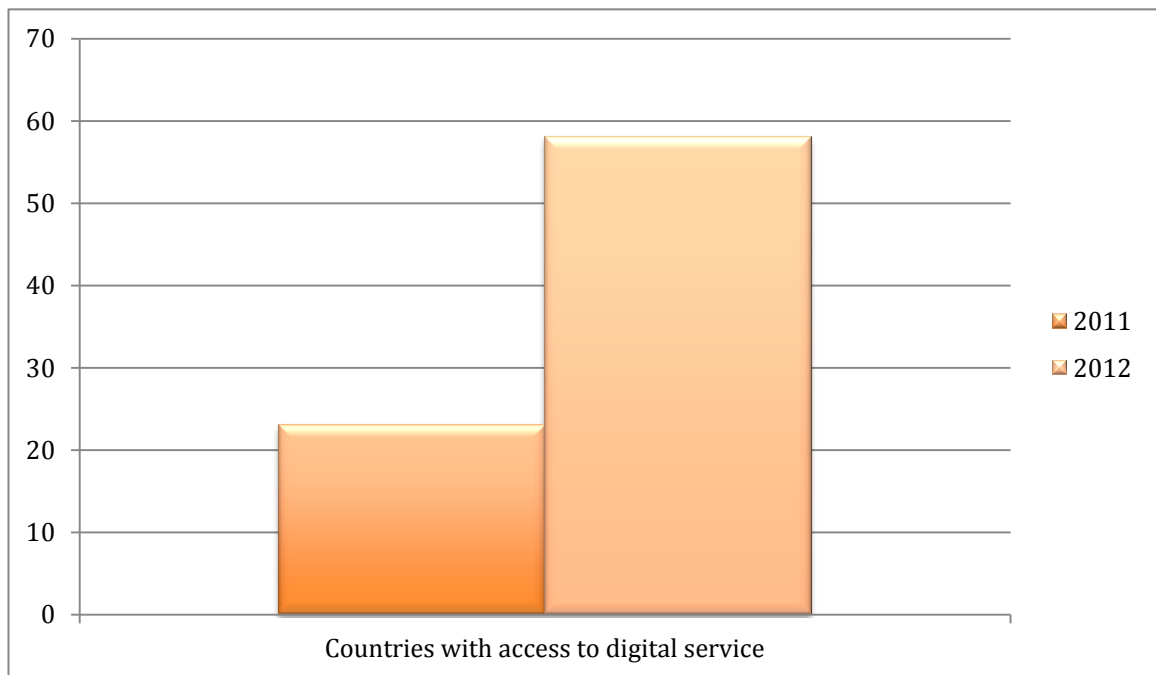
Placido Domingo, the chairman of IFPI addresses the reader of the DMR with these words:

„A world where copyright is properly respected brings income to artists and producers and investment in artists of all genres. It also delivers jobs, growths, and tax revenues. And, of course, it brings an enormous amount of pleasure to billions of people...“ (IFPI.a, 2012, p. 3)

According IFPI's DMR there are reasons to be optimistic about the digital music market because figures in sales have gone up and the number of paying customers has increased and the business is said to have „*reached out to encompass the globe*“ (IFPI.a, 2012, p. 4).

In the report, it is stated that the music market has a good reason to be optimistic and open for new opportunities in a changing business environment. Numbers have gone up in the sales of digital music, especially in countries and on websites that have implemented new laws, rules, and regulations concerning digital distribution (IFPI.a, 2012, p. 4). This gives businesses working in this field a chance to look for new opportunities in the market. This change widens the borders for challenging chances on the global market. In France, the government has implemented laws, *The Hadopi Law* (IFPI.a, 2012, p. 6). The laws cover the rights on digital music and other creative industries. Its purpose is to migrate users to websites with legal services for downloads. The law introduces education and warning measures and the threat of sanctions (IFPI.a,

2012, p. 9). Research on consumer behavior developed was followed by the law and has shown positive results. Within a year, the numbers of digital piracy fell by 26% (IFPI.a, 2012, p. 9). Of all digital products from creative industries, one third of the total revenues came from sales of digital music in 2012.



This figure shows the numbers of countries with access to digital services that the IFPI presents. In 2011 there were twenty-three countries that had access to digital services. In 2012 the number had grown up to fifty-eight, which is one sign of expansion on the market. This has had positive effects on consumer behavior (IFPI.a, 2012, p. 10). The two most common business models are in one way built on cloud technology and the other is a subscription model. The subscription model has been working its way up in the market. The president and CEO of the International Sony Entertainment, Edgar Berger, quoted:

“The technology infrastructure is being put in place in a way we have never seen before and that is one major reason why we feel positive about digital music going into 2012” (IFPI.a, 2012, p. 7).

The models have both turned out to be profitable and that has made it hard to evaluate which of them is more effective. Results from the report also show that the loyal buyers of digital music are individuals who are twenty-four years old and younger (IFPI.a, 2012, p. 12). The millennial generation that sees and recognizes the value of buying digital music. The action of the global community has resulted with positive results, both for

culture and economy. Artists now have better chances of generating revenue from their work and music.

Some new approaches in business have opened, through co-operations and partnerships, on different levels. Partnerships between record labels and credit card companies in the UK are supported by the Government, with the purpose in actions of legal enforcement (IFPI.a, 2012, p. 9). Corporations operating on communication and technology have also been forming partnerships. The partnerships between „Virgin Media & Spotify“ and „Orange & Deezer“ – who both have the purpose of working against piracy, were the most highlighted in 2012 (IFPI.a, 2012, p. 11). As the report emphasizes, this is just the start of an era and provides many reasons to remain positive in regards to the future of sales in the digital music market.

4 House music

The global scene of House music is overviewed in the beginning of this chapter, followed with a section about House music in Iceland. The information provided is from interviews with three of Iceland's DJ legends. These guys have a reputation of being the true and leading underground heroes on the market. Some other DJ talents will also be introduced and the ways they have gone about participating in the scene. The estimated size of the market can be hard to determine for several different reasons. Independent record labels are getting more visible caused by increased interest and passion for a growing scene. I will end this chapter by introducing some that have been visible and active in releasing material in the past years.

House music is considered to be the „biggest music phenomenon“ since Rock'n'Roll. It spread exponentially faster and became much more popular than ever expected from the basement artists of Chicago (Bridger, 2012). The reach of this music has influenced a lot on the way, it has changed people's attitudes of race, travel and sexuality. The modern club culture, as we know it today said to have grown from Britain although the music's origin lies in Chicago basements. How people travel and plan their holiday also changed in a prominent way in relation to club culture and the island of Ibiza, is the best example of that. Eivissa, which is the island's name, is known to be the Mecca for House music and club culture for over thirty years now. Every year, artists from all over the world come together on the island to play the latest and greatest hits to a crowd that travels there, the purpose of hearing some new and fresh tunes that put their mark on the upcoming season. As for brands, clubbing represents attractive and energetic lifestyle, which has made it easy for the travel industry to integrate (Bridger, 2012).

“It's not just boom boom boom. They're telling me something here. Something I can dance to and learn from. I can see house music becoming universal one day. It'll just take time for people to receive it. “

(Robert Owens, Club Culture 1988)

With hits on remixes, from artists like Donna Summer, Depeche Mode and Sade, this phenomenon grew up to be much bigger than expected. House music reached its way to pop music and vice versa. The genre is a direct product of Disco, which had been going on for ten years when the first electronic drum tracks heard from these basements. Before that happened Disco had been suffering and many of the various artists had made one hit

disco wonders and people were soon to get tired. However, through Disco the first records, extended 12" remixes were produced. Specially to aim at DJ's and at the end Disco collapsed and a new style entered, a rawer and deeper groove style designed to make people dance (Bridger, 2012). That is the groove style of House music.

4.1 House music in Iceland

The industry of House music has been living and growing in the underground scene of Iceland for almost thirty years (Jónasson, 2008); about the same time it spread out elsewhere in the world, these beats and rhythms reached their way from the basements. Club culture has been working its way up to mainstream in Iceland for the past decades and many prominent events headlining famous artists are held on a regular basis. Reykjavik's bars and so-called clubs, have a fully booked agenda week after week. Icelandic DJ's and producers have been working to keep the scene growing and thriving ever since around 1988. It was the same here as in other parts of the world. The roots of Iceland's clubbing culture derived from illegal raves and dark basements clubs where the music is played loud and people dance until the sun comes up (Jónasson, 2008). In Iceland's case, during summertime the sun does not even set.

4.2 Iceland's Resources

The artists raised in Iceland's underground scene are talented so the resources we have, is considered strong. Björk, GusGus and Of Monsters & Men are widely known and recent examples of how the Icelandic music scene has reached the global market. Some of the Icelandic artists have made their way through education in the field of EDM and have had the opportunity to reach further than others. To get by in the world of EDM, you often have to make a huge effort to become known. In the case of the Icelandic market, going global may be difficult due to the small market size.

4.2.1 Sean Danke

Grétar Ingi Gunnarsson is one of the pioneers that started the underground club culture in Reykjavik. He became an employee and later the owner of *Pruman* a record store. The only local record store in Reykjavík, specialized in electronic dance music, at the time. He describes the atmosphere at that time as crazy and productive; "sometimes when deliveries landed the records sold fast!" (Gunnarsson, 2012). Grétar has a long history in producing quality House and Techno tracks, stretching all the way back to 1995.

Grétar, who is considered the man and brainchild behind countless parties through the years and is in a large way responsible for creating the scene of club culture that exists in Reykjavík today. Grétar finished his education in audio engineering from the *SAE Institute* in Glasgow in 2008. After his study, he spent a year in Iceland before heading to the Netherlands. There he spent most of his time producing and networking:

„I lived in Eindhoven for four years, in that period of time I spent most of my time producing and networking. This gave me the opportunity to have several labels releasing my music – and some of them even still do.“

Today, Grétar has moved back to Iceland where he wants to take part in building up the growing scene and offer his experience and education on the matter as a tool to others. When asked about what has changed within the Icelandic scene through his time behind the decks, he replies:

„There are a lot of things that have changed through the years but there is one thing that hasn't, and that is the money.“

Through the years, Grétar has performed with many big and leading names in the industry, such as Steve Lawler, Nick Warren, Sasha, John Digweed, Dubfire, Richie Hawthorn and more.

„This is an experience that will never be changed for money but it wouldn't hurt to get just some of the amounts that these guys are getting per gig.“

4.2.2 HUGARÁSTAND

HUGARÁSTAND (*e. State of Mind*) is a B2B¹ set of DJ's that collaborated their different styles, and the outcome has been noteworthy ever since. *Arnar Freyr Símonarson* and *Frímann Andrússon* started playing together back in 1996. Arnar, known for his deep and sexy tunes of House music and *Frímann*, who played Techno and known for his unique technique as a DJ in that genre. Frímann remembers the times when the scene was just starting here, these different genres, only known as hardcore and soft core:

¹ It's called B2B (back to back) when two DJ's share the decks.

“When we first met up and started to play together, people weren’t aware of all these different genres of electronic music. It was either hardcore or soft core”

For those who have any knowledge of the DJ scene worldwide, locals describe them as the Icelandic version of *H-Foundation a.k.a Halo & Hipp-E*, which is a well-known B2B duo on the global market. Having a reputation for making the underground to what it became around the millennium, Club Thomsen was the only basement in Reykjavík and was usually open until the party ended. Weekend after weekend, they introduced the crowd to a new selection of tunes. This was a time where they created a brand name for themselves and remembered to be „*The legendary duo behind the decks*“. Younger generations of DJ’s consider them to be inspiration and look up to them for their brilliance of technique and their different track selection but as Arnar states:

“That is a part of what defines us as HUGARÁSTAND. We not only surprise the crowd but ourselves at the same time. When we started we did some of the common sessions before getting on stage but today, we almost never do.”

The dance floor is never empty when HUGARÁSTAND are behind the decks and their way of mixing and selection of tracks can take people on a pumping journey of House music. As they say themselves, they are not the only B2B team doing this:

“...there is probably many thousands of DJ’s playing together like we do worldwide. But it isn’t always about who are the best DJ’s but how well they are promoted and connected.”

They both agree that real music management is something that has always been missing from the Icelandic scene:

“...the ones who have made it out to the global market are the ones who have the right connections to the right person that know the other person. Having a manager who would be working on these matters would change a lot ... the quality of what Icelandic DJ’s and producers have to offer is on a high standard so we shouldn’t even think twice about going out there, if only there was money to make it happen.”

And Frímann adds to it:

„Iceland is very hip & cool at the moment so there would be a perfect opportunity NOW to get something out on the international market. Airwaves has been doing a good job through the years but that festival has changed. Originally the focus of letting Icelandic musicians play and get noticed but now there are always more big names from foreign countries. And their focus is not on the electronic scene“.

Through the years HUGARÁSTAND has done more than just their own things behind the decks. They were also very active in getting some of the bigger names from the global scene, to come and play for the Icelandic crowd. When looking back, in some cases, they have thought:

„Why paying all this money to get someone to play when the talents here are quite as good, or even better?“

I consider this question still valuable and think that the focus should be on our own resources.

4.2.3 And the Beat Goes On

There are many artists, trying to break out to the scene. Ultimately, they all characterize by interest and enthusiasm, not to mention the passion for the music they are making. Different routes have been gone, with various results. Here I will mention three different artists that each has their own story.

Friðfinnur Sigurðsson, Oculus, is a music producer often spoken of as one of Iceland's wonder kids in relation to musical talent. In the past few years, Oculus has performed in many well respected clubs around Europe: Flex in Vienna, Hive in Switzerland, Zaloon Zur Wilden Renate and Berghain. In 2012 Oculus started a band, SíSí Ey, but their track "Ain't Got Nobody", seems to be the latest hit. Especially after, they performed at Sónar Reykjavík. (Sigurðsson, 2012).

Benedikt Stefánsson or BenSol, had the opportunity to perform at Space, Ibiza. BenSol took part in a "Let's Mix" DJ Competition on the Internet in 2010 (BenSol, 2012). After long work hours of mix making, and attracting friends, family, the fan base to vote and a full blast promotion on his set, he was named the winner. The prize for the first runner up was to have a slot at "We Love" – club nights held every Sunday night at Space. Space is one of the largest and most popular clubs on the beautiful island of Ibiza. BenSol had the honor of being the first DJ from Iceland to perform at Space. As a result, he gained experience and an opportunity to build his network while staying there (oral reference, Benedikt Stefánsson). BenSol has not gone back to play in Ibiza but has been

actively performing at clubs and participating in the night life Iceland has to offer ever since.

On September 1st 2012, an international DJ's contest came here looking for a qualifier to take part in the semi-finals in Stockholm on November 17th same year. Six different artists were chosen to compete and the first runner up was Áskell Harðarson or Housekell, a 22-year-old art student, who has been seen a lot behind the decks in different Reykjavík bars for the past year or two. Housekell has a way of getting everyone on the floor to join his party, entertaining, and controlling the crowd while he is playing (Movida Corona, 2012). Housekell did not make it to the finals in Stockholm but a lot of networking took place on that trip as well as additional fans to the group (Harðarson, 2012).

These are a few examples of the resources that Iceland has to offer. As stated above all of the Icelandic DJ's who are trying to make their break on the global market, are characterized by passion, interest and enthusiasm.

4.3 How big is the scene?

When looking at the Icelandic scene of DJ's & producers, it can be somewhat difficult to estimate the market size. After asking around in hope to find some numbers relating to today's scene, the number of DJ's range from thirty to around two hundred. Depending on how you would like to define the market. Depending on the music selection, for example whether they are active on the scene or if you would include the entirety of the nation's DJ's that have been on the market throughout the years.

4.3.1 PartyZone

PartyZone, the Nation's Dance Show, has been on air for 22 years, or since the year 1990. At that time, new things were happening in the music market. There were new styles and other criteria formed. The culture of clubbing and the modern DJ was moving into the market. Ever since, PartyZone has been the center for the scene of EDM in Iceland, all the flora of artists have performed on the national radio station, RÁS 2 (PartyZone, 2012).

„Útrás was the name of the radio station where it all started, at high school years“

Says Helgi Már, who is one half of the PartyZone team. When asked about if they think anything has been lacking from the scene through the years, he responds that the scene did suffer at some critical times:

„ ... For some time the scene was suffering a little critical situation when insufficient practices took part. Today, with a generation of young and promising artists - the soul is back on the scene ... the old elements from the past still play their part. Like GusGus, Margeir, Maggi Lego and even us – PartyZone.“

Although this is the case the scene has grown and is back to what it was since the time they started:

„ ... big club nights are not as common as they were, in spite of the scene maybe being bigger than what it was when we started, it has been moving back and closer to the roots ... The Airwaves Festival has gone further from the EDM scene than when it started out ... That may be one of the reasons that Sónar Festival is coming here next February. “

PartyZone has never taken any part on the global market of EDM but when asked, Helgi says that it has been a topic of discussion through the years and it has been offered but also they have a lot of followers worldwide:

„ Good question! No, but it has been brought to our attention and we do have some considerable group of followers on our podcasts.“

In terms of market size and what we have to offer to the global scene Helgi says:

„The scene is not big. But because of the small market size that Iceland has to deal with, there is not much tolerance for much rubbish and commercial hits, like in other parts of the world. That is one of the reasons why foreign artists that have been here, are satisfied with what the Icelandic scene has to offer.“

Helgi is sure about one thing, if Icelandic DJ's & producers would bring out the Icelandic element of music, they would have a chance on the global market:

„ ... the „average“ DJ would maybe not make it out there but if they bring Iceland's musical element out there, they have a chance. By Iceland's musical element, I mean what all of the bands and musicians that have reached the global scene, have had as a guiding light ... In it for the music without any expectations to money. That is what Iceland's „musical wonder“ are all about, not the „business wonder“... then there is the small community that works in our favor. Acquaintances, that are always able to get us connected.“

4.3.2 OFUR

Óli Valur Þrastarson or Óli Ofur (*e. Super*) is one of the younger generation's DJ, and he does more than that. Being the CEO and owner of *OFUR hljóð/ljós* (*e. sound/lights*), the company specializes in quality sounds and lights for events of all kinds. *OFUR* can proudly claim to be the only place where you have the opportunity of renting a *FunktionOne Sound System* in Iceland. FunktionOne sound systems, specially designed with tunes from EDM in mind (Þrastarson, 2012).

When Óli established *OFUR*, five years ago, he acted as a vitamin injection for the scene, offering sound systems and his special expertise on everything related. Asked about what he would like to see happening in Iceland's scene his answer is clear:

„That someone runs a club that is dedicated to the music and the business is all about that but not about selling one or two more beers on the bar. The number one thing is to have an operator who is willing to make effort and do everything to make it work! ... There needs to be a private investment behind the scene where individuals who have real interests to look out for and are willing to go all the way”

He also points out that although his way of putting up a sound system may be costly, it doesn't have to cost „that“ much to put up a satisfying sound system for a club like that, which could be added to special events.

„Although I choose to always put up the most expensive system with all the extras, it would cost that much to have a proper sound system put up in a club like that. On special events, there would be the option of adding some extra sound system in addition to the standard. “

As for the size of the scene here in Iceland, Óli finds it difficult to estimate any number but says that there is a notable sign of interest in the scene as for many different artists, influenced from different genres in the field of EDM are being brought up here to play:

„Many names that come up here to play are names that even I have never heard of before. I think that this shows the broad taste for different kind of music styles on the field for electronic dance music. Although the market size is not big, it is obviously influenced by many different directions. I think that this shows once and again how small the Icelandic market really is.“

(Þrastarson, 2012)

4.3.3 Independent Record Labels

Reyk Veek was founded in 2008 by a group of artists from the scene of EDM. The crew saw the crash as an opportunity to discover and develop the best in underground Techno and House music and is featuring the works of upcoming stars and underground legends in the realm of electronic dance music. *Reyk Veek* has already released some series of albums - *VEEK 001-003* and the latest *Reyk Veek Lounge #1, #2 and #3*. This label is promising for the future market and is committed to discovering and shaping new, specific opportunities that draw from a collaborative platform and multidisciplinary vision (Reyk Veek, 2012).

Lagaffe Tales is an independent label founded by two Icelanders, Viktor Birgisson and Jónbjörn Finnbogason, who have been working together for two years now and are both DJ's and Producers. The aim of their label is to release and support music that makes people dance. Their focus is not specified with domestic talents but is open for the release of music, wherever it may come from. Striving for a good feeling that can be used as a driving force for their label. The label welcomes every deep House music groove which makes people move (Lagaffe Tales, 2012).

Four local DJ's founded *Color Me Records* in 2012 and their aim is to expand the vibrant dance music from the world's northernmost capital city. This label states to be truthful to the inherent love of music and its range of genres is from soulful nu-disco, to deep moving House music and even Techno (Color Me, 2012).

Möller Records is a label that started in the year 2011 by two promising artists within the scene. This label scheduled to release music from many notable and influential artists (Möller Records, 2012).

5 Iceland & Music Export

Iceland's status in relation to music export is a recently new business – creative industries are growing bigger in Iceland as well as in other parts of the world. In this chapter I will discuss Iceland in terms of music export. I will start by introducing ÚTÓN/IMX and its activity in the market. Secondly, I will discuss music management and its important role in the industry. Thirdly, I will look at governmental approach to the music market. Finally, I will discuss the economic value of music making and how it may affect the economy.

5.1 ÚTÓN / IMX

ÚTÓN/IMX has the main purpose of being a platform of information for improvements on Iceland's Music Market (ÚTÓN, 2012). The office serves both artists on the home front as well as having some guidelines for artists who want to invade the global market. Funding for the operation was initially provided by Landsbanki Íslands, Samtónn and the Ministries for Culture and Foreign Affairs. Its main purpose is to be a platform of information for improvements in the Icelandic music scene, both in home and foreign markets. The office is running two web pages: www.uton.is & www.icelandicmusic.is (ÚTÓN, 2012). These websites have a different purpose, one that serves as information based website for the domestic market, musicians etc. The other, looks like a management or agency's website, serving the foreign market. When asked about the office's field of business Tómas Young, project manager, explains:

„In a broad sense, ÚTÓN is defined as a *Business/Marketing Office* that serves individuals working in the music industry ... we encourage every artist to have their profile on our site as this is the first page foreigners run into on the internet when looking for Icelandic music.“ (Young, 2012).

The office is relatively young, and has only been operating for six years now:

„Today, the office is running two full time positions and one half time position. In 2013 we will only have these two full positions – we don't have the financial support to do more“ (Young, 2012).

The office has done a great job serving as a platform for artists and other individuals working in the music industry, but that is not the only projects we have, explains Sigtryggur:

„My job is also about lobbying for more donations, both governmental and in the private sector ... The mission is to build up two different funds for artists to apply for, one public and one private.“ (Baldursson,2012).

Most of the music exported through ÚTÓN/IMX are bands and solo artists in the genres of pop and rock music and the latest example is „Of Monsters and Men“ – a band that made its way to the global market after winning the annual battle of bands in Iceland „Músíktílaunir“ in the year 2010 (Of Monsters and Men, 2012). Last December, their album *My head is an animal* reigned at the top of the best albums for 2012 on Amazon (Amazon, 2012).

When asked about their knowledge on the House music scene, both of them admit that their knowledge on the genre is not enough but state:

„ ... there are interests of getting a better connection to the musical genres that can be described as alternative or underground, like for example House music and other genres of EDM ... These are genres that need more support and attention than pop/rock and more mainstream genres“ (Baldursson, S. 2012).

He adds to this discussion:

„This all comes down to the small market size that Iceland has to deal with and it is obvious that if these genres are going to have the ability of growing in all the flora of music and related culture, it needs to be nourished“ (Baldursson, 2012).

„ ...although some of Iceland’s electronic artists have looked for their assistance and do have their profiles published on the IMX website“(Young, 2012).

The office has been doing a good job in its work period, gathering and spreading information as well as educating artists and individuals working in music related industries.

„When browsing for Icelandic music on the internet, IMX’s website is one of the first stops where users end. Therefore, every artist should see the advantage of having their profile available there, and get connected and directed to the right contacts and information“ (Young, 2012).

They both say that there is a high rate of creative energy and good music coming from here and that the music industry really needs more specific knowledge for different musical genres.

„This is why we have been focusing a lot on lectures about music management for the past year or so, it’s what the industry needs“. (Young,2012).

In the office’s earlier stage, focus was more on informing individuals on what funds are available for which projects - more a „how to get started“ guidelines (Young, 2012).

Both Tómas and Sigtryggur agree that musicians supported by the Government, are not highly valued on the global market (Young, 2012).

„It is to be noticed that in most countries, the Music Industry is usually not supported by the government at all. (Young, 2012).

This is a valid point that needs to further be noticed by private investors, the government, and the industry as a whole.

5.2 Music Management

As mentioned before, the focus in ÚTÓN’s activities in 2012 was on music management. They even had the opportunity to offer internship in London. Two applicants had the opportunity to go as interns based in London, UK, for ten weeks.

“The number of applicants was eleven, which was a higher number than we expected. That clearly shows a sign of interest in getting more experience and education on the market” (Young, 2012).

ÚTÓN has done a good job following up with their purpose of providing information to the local market, they state on their website www.icelandmusic.is :

„IMX will achieve its ends via multi-strategy approach that includes building accessible, comprehensive databases, promoting Icelandic labels, bands and events, providing information on Icelandic music to markets and the media, and encouraging and helping Icelandic bands, PRs and record labels participate in events and festivals around the world.“ (IMX,2012).

ÚTÓN regularly holds “lecture nights.” In September 2012, there was a lecture on music management, where Chris Morrison lectured. Morrison is one of Band-Aids founders and has nearly half a century of experience in the field. This, was one of the highly attended lectures ÚTÓN has had. Music Management is very important to the market, for both Iceland’s music market and any other. In his lecture, Morrison described the personal profile, which describes a good manager:

„The ability of thinking outside the box can help a lot when dealing with Record Labels for example ... The beauty about it is, that the artist never really realizes the Manager’s job behind the scenes“.

His clients through the years carry world known names such as Bob Dylan, Grace Jones, The Gorillaz, Morcheeba, Blur and more (Morrison, 2012). Morrisson says that it can be a tough job to get them (record labels) where you like. Therefore, you have to be a fast thinker and open to different approaches.

„Being a good judge of character as well as having an emotional intelligence, is good qualifications for a Manager“.

As mentioned before, Iceland’s main problem is the small population and market size but along with this, a better business understanding of the market is crucial:

„That’s why you have to be open and willing to look at other markets“.

Morrisson points out the important factor that:

„You have to start by understanding the culture of the countries, before you enter the market ... The eyes are on Iceland’s music industry, NOW is the time for you to explore foreign markets“.

Concerning governmental support, Morrison says that the best option would be to have no interference because of the political tensions it can cause. But, infusing the industry with capital and building up the industry would be beneficial.

5.3 Governments Approach

Over the years the music industry has had some financial support from the government. The budget is usually decided in advance and most of it goes to the Symphony of Iceland, f.ex. In 2002, there were 402, 3 billion spent on music. 371 billion of that went to the symphony, leaving 31, 5 million ISK to the rest of the industry (Einarsson, p.45). That is a rather low percentage when taking into consideration the creative energy, taking place in the market coming from multiple directions or genres.

In September 2012, a workgroup proposed a parliamentary resolution and is ready to take action on further support for the Icelandic music industry. This resolution has not been approved yet by the Parliament. The group that supports approval argues valid points, for example, the importance of music for the tourist industry. Music festivals around the globe are always becoming a more dominant factor in people's decisions of where to go on holiday (IceNews, 2012; Bridger, 2012; Alþingistíðindi).

“One of the largest attraction for tourists to visit Iceland, besides the high season, is Iceland Airwaves Music Festival that makes billions in revenues for both city and state every year.” (Alþingistíðindi, 2012)

In 2012, for the seventh year in a row, festival tickets sold out. For the first time foreign festival guests exceeded the number of locals attending the festival. (Alþingistíðindi). According to results from a survey done in 2009 by the international credit card company, American Express (IceNews, 2012), Iceland is said to be one of the top ten destinations to visit, mostly influenced by Icelandic music. Bands and musicians that have made it in the global market have created an admirable reputation in the market ever since Sykurmólarnir and Björk first made their appearance (Alþingistíðindi, 2012).

“... small nations like Iceland cannot expect to win big lotteries on regular basis on the global market without a strategic policy and more support for the Icelandic music market.” (Alþingistíðindi).

New challenges in a changing environment of the music market have to be taken into consideration, such as the work against illegal distribution and pirating on the web (Alþingistíðindi, 2012).

5.4 Music & Economic Value

Culture is something that develops through different generations and as the generations increasingly grow, so does the market (Einarsson, 2012, p.12). For improvements in the

music industry a co-ordination between business and cultural policy plays a key role (Einarsson, 2012, p. 27).

In the making of music, the resources are found within the artists themselves, their eligibility, sense, and talent to create and execute performance of the music. There are some sides of culture that cannot be measured and concerning music the wellness it gives to people; it is obvious (Einarsson, 2012, p. 13). The external effects that music brings have proven to be positive for prosperity and the music industry should be highly valued when considering financial support (Einarsson, 2012, p. 12-13).

Creativity and artistic expression are the products that cultural industries, like the music industry, produce. This production is often said to have endless creation of value (Einarsson, 2012, p. 15). Although in some cases, the cost of music production can be underestimated (Einarsson, 2012, p. 13). This may be a factor in the industry issues of EDM because many people think it's not art. „*Economical value is being made every time the music is heard by a new group or individual...*” (Einarsson, 2012, p. 15). In his book Ágúst makes an example of the opera *Aida* but to move closer to the subject, there is a real example from the Icelandic scene of EDM. Þórhallur Skúlason, Thor Skula - THULE, who is one of Iceland's artists, made an album in the year 1997:

„After years of promoting it to different labels and publishers, he had almost given up on the idea. Then it happened in 2010 that a well respected label in Berlin, *Connaissance Recording*, contacted him after having spotted one of the tracks from the album *Icelandic Lost vol. 1 - Yellow Skies Over City*” – and they have been releasing my music ever since” (Skúlason, 2012).

It's nice to have a real example from the scene of Iceland to contribute to the endless value creation that music is said to have. The creation of value can also appear in other ways. Moby's album *Play*, which was released in 1999, is an example. Every track on the album had been used in the advertising market within ten months from release (Bridger, 2012).

6 Global Activities

Every year there are several events and conferences held worldwide related to the scene. Individuals and groups working in related creative industries gather for seminars, panels, workshops, and exhibits. In some cases, these events offer the chance for unknown artists and labels to apply for a showcase. They can introduce what they have to offer to the scene and in that way, hopefully, get noticed by prominent brands and others in the industry. I will, in the following chapter, discuss some of these events. It should be taken into account that this is just a peek into what the whole market has to offer.

In the following chapter I discuss the biggest annual activity, Miami Winter Music Conference. In 2013, the Music Conference will be celebrated for the 28th time (WMC, 2012). Berlin Music Days (BerMuDa) which is a growing gathering every year since 2009 and welcomes participators from all over the globe to take part. May it be a showcase, workshop, live-streaming, or other events related to the scene – communicating a positive message is the goal (BerMuDa, 2012). My third well know activity in the Music Industry is Sónar Festival (Sónar, 2012). „*Sónar is the International Festival of Advanced Music and Mew Media Art created in 1994, which is held in Barcelona for three days every June.*“ (Sónar, 2012). Sónar Reykavík was launched for the first time in February 2013 (Vísir, 2012), something that all artists, fans, and other participants in the scene, celebrate.

6.1 Miami Winter Music Conference

The Miami Winter Music Conference (WMC) was first established in 1985, just as the world of electronic dance music started to become popular and expand. That means that in 2013, the conference will be for the 28th time. The conference is the largest and most publicized music gathering that the scene has to offer worldwide. Over 100.000 attendees, from 70 different countries attend every year. This number includes all guests. The conference consists of a concentrated schedule of events, workshops, seminars and parties and is a pivotal platform for the advancement on the scene (WMC, 2012). In the following figure, rates show the number of professionals from the industry who attend the conference:

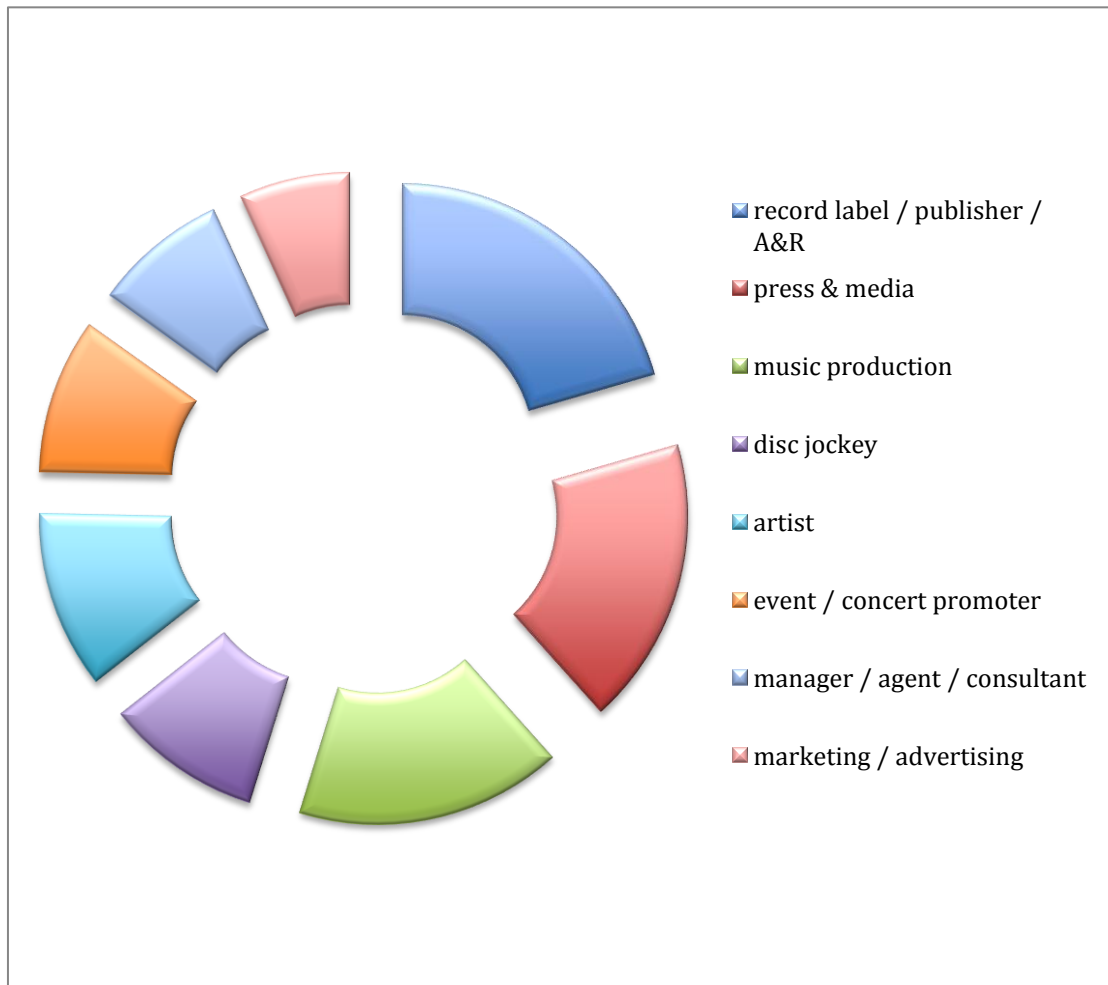


Figure 1.1 (WMC, 2012).

The highest percentage of professional attendees to the WMC, are record labels/publishers/A&R, followed by the press & media, music production, disc jockeys and artists. These numbers show us that events like this are worth visiting and taking part in. By exposing yourself to the professionals attending, you might just be what they are looking for in next talent to get signed, booked or just be noticed – it's all about networking. By creating connections all around the world, through networking, doors open up to opportunities, you may not have been introduced to.

In 2012, WMC attracted over two thousand three hundred DJ's and artists from multiple EDM genres within the scene worldwide. It is important to note the number of people who log on to WMC's website. Every year, over two million people from 206 countries and territories log on. From these 206 countries, Iceland's visitors to the website are right around the middle, or particularly number 99 on the list (WMC, 2012).

6.2 Berlin Music Days

Berlin Music Days (BerMuDa) is a four-day/four night independent festival that takes place in Berlin, Germany at the beginning of November every year (BerMuDa, 2012). The first festival was in 2009 and has been scheduled annually ever since, with this year being the fourth celebration. This is a platform for people from all over the world to gather and take the opportunity to get in contact with artists, labels, pr's and other industries related to the scene. The BerMuDa also offers artists and others to apply for a showcase, workshops, exhibitions, radio shows, and even live streaming from your home country. By taking part in these four days of creative fun, artists preview their work and what they have to offer to the scene and use it as a promotional tactic (BerMuDa, 2012).

„Do it yourself or just dare to dance! “ This is the festival's slogan, encouraging all participants within the scene worldwide to take part and get involved in what the festival has to offer. The goal of this festival is to spread a positive message by offering a platform to all kinds of creativity. In addition, it gives people insight to the world of electronic music including all of its different cultures. This is their way of strengthening and protecting the spirit of underground club culture, keeping it real. Everyone is welcome to get involved and bring his or her own influence to the agenda of these four days, as long as it involves electronic dance music (Berlin Music Days, 2012).

6.3 Sónar Festival

Sónar has built their reputation by being a leader in the industry because of their global activities all over the world - New York, Buenos Aires, Chicago, Seoul and Tokyo (Sónar, 2012). Next on the agenda will be Reykjavík (Vísir, 2012). Since 2002 the festival has expanded its philosophy - that stands for unusual spaces and environment (Sónar, 2012). This global expansion of the concept is a clear sign of growth in the industry.

The first festival was 1994 in Barcelona, Spain. (Sónar, 2012). Every year more than 80 thousand people attend the festival, which divides between two activities: Sónar by Day and Sónar by Night. Sónar by Day is on a more professional level; guests can attend concerts, showcases, and exhibition areas and is the keynote to search for new talents in the industry. Sónar by Night presents the leading names on the global scene of electronic music. For those on an elevated business level, they offer SonarPro, which provides additional information pertaining to new updates in technology, happenings in the creative business and other industries in the scene (Sónar, 2012).

Sónar Reykjavík, is the festivals latest brand and took place on the 14-16th of February this year, 2013. This festival has overall gotten a positive coverage in the social media, both in Spain and in Britain as well as other parts of the globe. Reykjavík is considered to

have the potential to be hosting the Sónar festival (The Guardian, 2013) and has Sónar Reykjavík 2014, already been confirmed (Sónar Reykjavík, 2013).

7 Domestic Market

The domestic market has been growing consistently with the beat of the global market ever since it started. In this chapter, I will highlight the activities that have been taking place, such as the annual events, and will continue with a SWOT analysis based on the information the research has provided. I will pull together the strengths, weaknesses, opportunities, and threats to analyze whether it would be a feasible choice for the scene of Icelandic House music to access the global market.

7.1 Local Activities

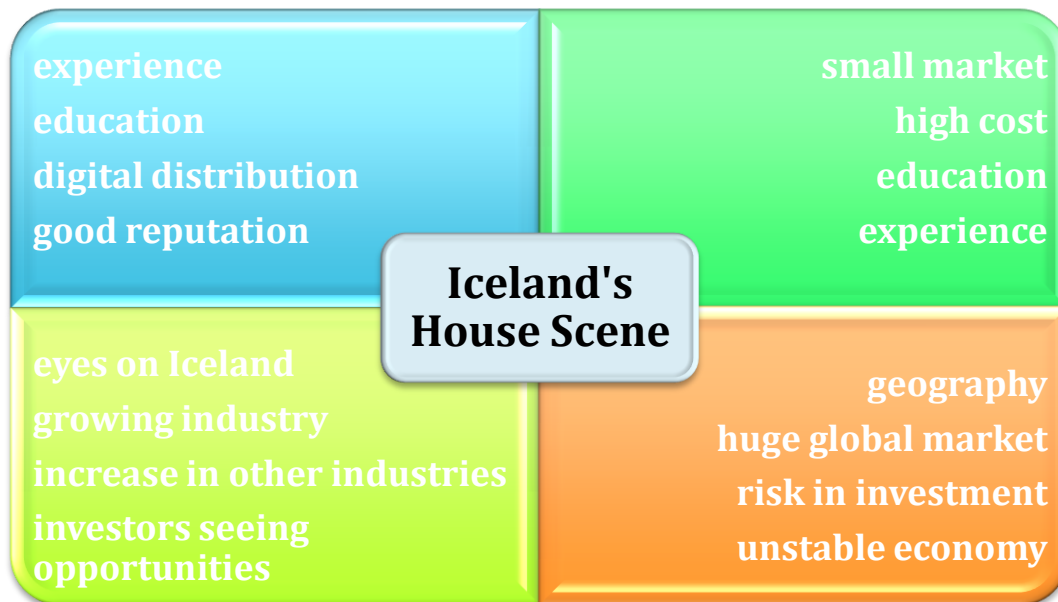
One thing about the local scene is the constant craving of a bigger playground for artists within the market. Some successful musical events in the market have no problem getting their names on the annual agenda. Iceland Airwaves, Extreme Chill, Besta Útihátíðin, DJ competition, and Culture Night in Reykjavík, are all popular annual events that include the scene of EDM. However, locals also want to create and work on their own ways of getting the scene up and running. For the second time in 2012, Rafwaves took place.

Rafwaves took place in November 2012, the same weekend that Iceland Airwaves Festival took place. The smaller and local festival highlighted the Icelandic scene of EDM. The driving forces behind Rafwaves came from a few active participants from the scene. The event was not funded publicly or privately. This year the festival's agenda took place from Wednesday through Sunday presenting over forty local artists and bands. Various labels and different club nights that are known in Reykjavík from the local clubbing culture had showcases (Rafwaves, 2012). Among the artists who performed names such as Captain Fufanu, Housekell, Beatless, Sean Danke, Frímann, Ghozt, Legend, Ghostigital and Oculus all made an appearance. This event, captured attention of guests attending in effective way and is back on the agenda for 2013.

7.2 SWOT

To analyze whether access to the global market is a feasible decision, I used the SWOT analysis tool to gather the information provided. Threats and weaknesses are visible in the model but not in a way to overshadow, the competitive advantages that we offer the market.

7.2.1 SWOT - matrix



7.2.2 SWOT - results

There are several reasons that strengthen the idea of entering the global market. We have talented artist, with experience and education who have been following the EDM scene ever since its initial outbreak back in the '80s. World known Icelandic bands and musicians have created a good reputation in the global music market. By giving this musical genre and its culture a chance to test the waters of the global market, the outcome will reflect positively in our society both economically and culturally. Today, digital distribution has become more common and easier to access. The digital music market can be expected to increase even further in the near future. Therefore, distribution and publishing should not be a barrier. Social media has also created an entirely new category of reaching consumers as well as Internet marketing. Although the geographic location isolates us from other markets, there are still viable options. This digital market can also be looked at as a weakness because it is the only way of distribution, but that only makes it more important to have a disciplined and strategic plan. It is beneficial to get out there and take part in global activities. Most importantly, networking and working actively within the scene will improve your chances.

Opportunities that could arise from accessing the market could benefit, not only the music industry but other industries as well. Tourism is already one of the most profitable markets in Iceland and would be positively boosted with this new genre of travelers. Since 1997, overnight stays at hotels in the Reykjavík area have tripled. One might ask whether

music festivals in the Reykjavík area have proven to increase the income of hotels and restaurants operating in that area. Research has shown that music and musical events are influencing people's choices on where to travel. They have also shown that people want to come to Iceland, sometimes considered a hot spot, and therefore musical events in Iceland should be a profitable business. Investors have started to recognize the opportunities of supporting DJ's because a large number of guests attend their gigs, if you are a club owner that makes sense. Going global and being heard could be a valuable choice. However, before making any decisions, let's look at the threats and weaknesses it might pose.

Geography can both be considered as a weakness and an opportunity. As mentioned, networking can be considered a weakness due to the small population. On the contrary, Iceland has continuously caught global attention; allowing it to consider as an opportunity as well. The small market size is not working in our favor. Experience and education of the local artist are strengths we could work with in addition to their talent. One weakness is the educational opportunity that we lack. Professional experience is necessary within the global market, and although there is some, there is not enough making experience a weakness. Ever since the economic crisis in 2008 and following events, more and more people are gaining interest in Iceland. This will influence people's traveling habits and creates an opportunity for the Icelandic market. Business structure is required if we are going make real money from the music industry. It is threatening for a small market vs. the global market to decide on where and when to access. Although investors have started to see opportunities, they can also see it as a risky business because they do not have a full understanding of how the music market works. There can be high costs associated with accessing the market and therefore an even further need for a disciplined and strategic plan to follow up.

8 Accessing Global Markets?

From information gathered in this research, there are many things to consider when access to global markets is being valued. Focus on alternative genres and artists in the field, with further financial support are needed. Improvements in business structure, for economical growth and in favor of cultural effects. A strategic plan, with decisions on what market to enter, should be available. If Iceland's music market should be a real industry making millions or billions of dollars every year, there would be need for co-operation of internal and external forces. These forces would be the Government, private investors, corporations and the scene itself. All, having a common goal and disciplined strategy to follow. The approaches by governmental behalf would not only benefit the scene of House music, but all of Iceland's music industry. One way could be looking in the same direction as other countries have in the global community. New rules and regulations, concerning copyrights and illegal distribution, within the digital market will need implementation. Such actions have showed positive results in countries that have gone that road, like France and the UK. A common goal of prevention could increase the chances for artists to generate revenue from their work. Approval on the resolution that waits in the Parliament could also be a starting point on the governments' behalf, to get things up and running. The workgroup makes some valid points regarding the matter, like highlighting the increase in tourism and other industries.

A business environment, attracting investors, corporate firms and people from the global scene, could help artists in search of the financial support they need. I think that it would benefit all aspects of the idea if the artist could just focus on their music creation while other people take care of the business side, including bookings, promoting and even organizing events. As the numbers from Forbes list of „Electronic Cash Kings,, show, money can be made in this business. International investors and casino owners have started to see the opportunities of investing in DJ's. Alternative genres, like House music, have been lacking financial support through the years and DJ's not being defined as artists. With focus on networking, promoting and marketing in the global market, Iceland could be able to gain a stronger position in the market. More music events, in broader alternative genres on the annual agenda could be one option, to attract and increase tourism. It has been shown that musical events do have a saying in The music industry could easily help to increase the total number of tourists visiting the country and at the same time have positive effects on other industries – restaurants, hotels, travel agencies to name a few.

Different opinions of how and if the government should interfere in the music industry have been made. Most of my interviewees thought that government should have as little interference in the music industry as possible. One compared it to a club owner that has no passion for the music and other said it is not highly valued to be an artist, supported by the government in the global music market. If public money were injected, it would have to distribute evenly, and in favor of all music genres. Money could, also be used for support on educational level in the field of electronic music. If education in audio engineering, music production, music management, and bother related was available in Iceland, it could lead to a stronger business environment on the domestic to increasing cultural effects. That would also give professionals from the scene the opportunity to share their knowledge further, making our position stronger in the global market. Sigtryggur and Tómas from ÚTÓN, both agreed on the need for a more specialized knowledge on the market, and so did more of my interviewees.

However, not all of this is enough if the music is not out there. Artists and other participators from the scene do have ambition and passion for the music. What is needed from the scene is sticking together and keeping the culture of underground House music real. We have artists that are talented - I agree with Helgi from PartyZone when he explains the quality of the Icelandic music, that in such small market people do not have much tolerance for bad music. From this perspective, the small market size benefits us as the music produced is of high quality. Iceland's part in activities in the global market of EDM is not much, but the knowledge and interest of the global market shows. Iceland being number 99 out of 206 countries, that log on to the WMC website, shows the interest. The small population of our country is especially taken into consideration in relation to interest. The population of Iceland is almost the same as the total of all attendees of the three music festivals discussed earlier. WMC has about 100.000 attending, BerMuDa 70.000 and Sónar 80.000, which almost sums up to Iceland's whole population. At festivals as the ones discussed earlier - WMC, BerMuDa and Sónar, talents are being, seized and discovered, by labels and publishers, who are in search of their next up and coming star. The networking that takes place during festivals like this can lead to a greater adventure and further acceleration within the global scene. Therefore, artists and artist groups should seriously look at taking part, if they want to get noticed. Iceland Airwaves music festival has

The music market is a jungle that can be tough to access in every part of the world, and for a nation with a population of 330.000 people, it may seem even tougher. And, as said before, this was just a small share of the annual events that are being held on a professional level in the global market. Iceland's market size compared to the global

market is almost miniscule, almost too small for experiments. However, this reinforces the idea that we have the opportunities to access and expand. The opportunities are out there, I think that the question asked is, how it is going to be.

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Appendix

Viðtal: HUGARÁSTAND

Arnar Freyr Símonarson

Frímann Andrússon

Álftamýri 34, 11/10/12, kl. 18:00

Hvernig láu leiðir ykkar saman?

Spiluðu fyrst saman eitt lag á skólaballi á Hótel Borg – eitt lag sem virkaði.

Hvað er ábótavant á íslenska markaðnum?

Markaðurinn mettaður úti og þyrfti því að vera með aðila í því að koma sér á framfæri erlendis. Kynna, promota o.s.frv. – umboðsmennska. Einangrunin hér á Íslandi háir okkur, að vera ekki í nálægð við markaðinn ef eitthvað hleypur á snærin.

Þó að okkur hafi gengið svona vel hérna heima að þá eru margir að gera sömu hlutina úti. Þeir sem eru komnir eitthvað áfram hafa komist í gegnum mann sem þekkir mann. Þeir sem ætla sér eitthvað þurfa helst að vera að búa til tónlist líka en ekki eingöngu að spila tónlist.

Hafið þið ennþá áhuga á að koma ykkur á framfæri erlendis?

Já, þó að aðstæður hafi breyst að þá hefur maður alveg ennþá áhuga, þegar við byrjuðum þá var ekki facebook o.fl. sem hefur hjálpað fólki við að koma tónlistinni enn frekar á framfæri. Nauðsynlegt að hafa einhvern sem er að hamra á þessum hlutum fyrir mann.

Frímann: Staðreyndin er sú að gæðin hjá íslenskum plötusnúðum eru mjög frambærilegir, massinn úti er mikill – gæðastimpillinn á íslensku artistunum mundi ég segja að væri mjög sterkur/góður.

Vorum oft að flytja inn nöfn hér áður fyrr sem áttu að vera þekkt og oftast en ekki kom það upp að maður spurði sig af hverju maður væri að flytja inn einhverja þegar að íslensku talentarnir eru jafn góðir og raun ber vitni.

Virkilega þörf á því að einhver umboðsmennska sé til staðar fyrir íslenska danstónlist, ekkert slíkt til staðar eins og er. ÚTÓN eru aðallega að fókusa á popp/rokk senuna. Það þarf að passa upp á að það að vera ekki með of marga á skrá í einu.

Stebbi bongó/Margeir – þeir hafa komið sér á framfæri erlendis en það hefur aðallega verið í gegnum GusGus og þeirra skrifstofur og contacta á erlendum markaði.

Hvað sjáið þið fyrir ykkur sem uppbyggingur fyrir senuna?

Í svona hugsjónavinnu – þarf eitthvað mikið til að svona hlutir gangi upp hér á landi og úti á landi. Aðdáunarvert að fylgjast með Óla Ofur og hvað hann hefur lagt til senunnar. Það þarf að vera vel skipulagt og markaðssett með tilliti til danstónlistar. Fólkið sem er að koma hér til lands á hátíð eins og Airwaves er ekki að leita eftir danstónlistinni og því þyrfti frekar að vera sér hátíð/festival sem er haldið fyrir danstónlist og þá senu.

Til að fá útlendinga hingað til lands á slíka hátíð, þarf að vera auglýst á réttum vettvangi erlendis. Tímarit, netútgáfur, resident advisor. Fólk kemur ekki hingað til lands eingöngu til að hlusta á íslenska óþekkta plötusnúða – það þyrfti að vera eitthvað „catch“ til að fá fólk til að koma hingað.

Line-Up eins og t.d. á Ibiza er orðið svo þéttsetið af stórum nöfnum að fólk sturlast við það eitt að ætla að elta þetta allt uppi.

Hvaða leiðir ætti að fara í kynningu á erlendum markaði?

Ísland er hipp og kúl þessa dagana og tilvalið tækifæri NÚNA til að koma einhverju á framfæri erlendis, Airwaves hefur verið að gera þetta og var sú hátíð auðvitað upphaflega hugsuð til að koma íslensku tónlistarfólki að koma þeim á framfæri. Það hefur breyst með tímanum og núna eru fleiri erlend nöfn farin að spila á hátíðinni en áður. Einnig er fókusinn ekki settur í átt að raftónlist en það sem Ísar er að gera núna með Rafwaves er að virka þá senu enn frekar, á sama tíma og Airwaves hátíðin er.

Ibiza orðin þvílíka peningamaskínan, stærsti staðurinn þarna Space, er orðinn einhverjir 7 salir – var ekki þetta stór þegar þeir voru úti.

Íslendingar hafa oft verið þekktir fyrir að vera lengi að tileinka sér nýja tækni – eigum ekki að láta staðsetningu og einangrunina stoppa okkur.

Þetta snýst ekki aðallega um hæfileikana heldur ekki síður um það hvað þú ert góð/ur í að koma þér á framfæri.

Tónlistin líka farin að snúast ekki endilega um hæfnina, neikvætt að allir – Pétur & Páll, geti ýtt á einn takka á tölvu til að geta skipt. Upphaflega voru það 12“ plötur sem að menn þurftu að snúa og finna rétta beatmixið etc - Tilfinningin

Viðtal: Óli Ofur

Óli Valur Prastarson

Laundromat café, 05/10/12, kl. 09:00

Hvað er ábótavant fyrir senuna? ... ef þessi menning á að lifa hérna

Að einhver reki skemmtistað af heilum hug þar sem forsendan fyrir rekstrinum er ekki að selja mikinn bjór heldur tónlistin, hljómgæðin og það sem skiptir mestu máli fyrir tónlistina sé aðalatriðið, að rekstraraðilinn sé að gera þetta af heilum hug þess vegna. Þó að ég sjálfur sé alltaf að fara dýrustu leiðirnar í hljóðkerfum og öðru að þá er ekki þar með sagt að það þurfi að vera dýrt að opna slíkan stað. – Fimm sinnum ódýrari leiðir sem hægt er að fara.

Fyrsta atriðið að rekstraraðilinn vilji gera ALLT til þess að þessi hugmynd gangi upp.

Óli spyr hvernig umboðsmaður á Íslandi eigi að geta unnið fyrir íslensku senuna – margir hafi verið með þá hugmynd í gegnum tíðina. Hefur efasemdir um að fjárhagslega sé hægt að koma þessu af stað, það þurfa fjársterkan aðila til að koma fyrsta skrefinu af stað.

Ég svaraði með því að útskýra fyrir honum mínar hugmyndir

Auglýsa á erlendum síðum, RA o.fl. – heimsækja ráðstefnur og eventa sem haldnir eru innan senunnar, BerMuDa, WMC o.fl. – mikil vinna en þörf engu að síður.

Hvaða markaði telur þú að væri rétt að byrja á?

Væri vitleysa að fara til Bretlands, veit ekki með Þýskaland – einhver samband nú þegar þar í gegnum GusGus, Margeir, Thule o.fl. – þó draumastaðirnir til að komast inn á. Tækifæri í Austur Evrópu, Holland nóg að gera en heldur að heimurinn sé kannski ekki að veita því næga athygli.

Hvað finnst þér um hugmyndina um „swap“ – skipti, samstarf við erlendan stað þar sem hægt væri að senda artista héðan og fá artista frá þeim til að koma á kvöld hingað?

Vill ekki að það sé verið að fá „no name“ artista hingað, hefur ekki borið mikinn árangur hingað til. Frekar að fá superstar og þar af leiðandi eyða meiri pening í það. Nefnir viðburð þar sem aðeins 7 manns mættu, tónlistin var mjög góð og það sem fólk hér á landi leitar eftir en nafnið óþekkt meðal almennings og þar af leiðandi léleg mæting.

Hvað með opinbera styrki?

Ríkið að skipta sér af tónlist er eins og rekstraraðilinn sem rekur staðinn hafi enga passion fyrir tónlistinni – líkt og ég nefndi áðan. Það þarf fjármagn á bak við senuna frá aðilum sem hafa einhverra hagsmuna að gæta og reka af heilum hug.

Hugmyndir um það sem hægt væri að gera fyrir senuna?

Ekki auglýsa fyrsta skiptið, safna pening til þess að eiga nóg fyrir næsta ár og keyra þannig senuna í gang á erlendum vettvangi.

Augljóst að mikil vinna væri framundan ef vel skal takast.

Álit þitt á komu Sónar til landsins?

Massað – þannig að fólk muni eftir því, skemmtileg upplifun – langi að koma aftur. Gott að fá Sónar þar sem nafnið er þekkt og trekkir að. Fólk sem ferðast tónlistarinnar vegna kaupir frekar miða á eitthvað sem er þekkt heldur en eitthvað festival sem ekki hefur verið haldið áður, jafnvel þó að þekkt nafn væri að spila.

Senan – almennt, í stuttu máli?

Margir plötusnúðar sem hingað koma nöfn sem að mér sjálfum hefði ekki dottið í hug, þó ég sé alltaf að vinna eitthvað í tónlist. Sýnir hversu mikil breidd er innan senunnar líka, áhrif úr ólíkum áttum meðal þeirra sem hlusta á tónlistina hér, sýnir enn og aftur fram á það hversu lítill markaðurinn er.

Orðspor og ímynd senunnar þarf að breytast!

Viðtal: ÚTÓN

Sigtryggur Baldursson

Tómas Young

Austurstræti 17, 04/10/12, kl. 15:00

Áherslur:

Starfsemi og áherslur?

Fjöldi starfsmanna?

Næst að sinna heimamarkaði og allri þeirri flóru

Er þörf á sérhæfðari þekkingu að ykkar mati?

Styrkir

Sigtryggur: vörumerkið sem IMX út á við er nýtist ágætlega eða jafnvel betur inn í jaðargeira en poppgeira. Þangað stefnir fólk sem hefur áhuga á öðruvísi tónlist. House tónlistina út af fyrir sig þekki ég ekki nóg og hef ekki nógu góða contacta. Eitthvað að strákum sem hafa verið í elektróník hafa leitað hingað. Þangað stefnir fólk sem hefur áhuga á meiri jaðartónlist.

Hvaða aðilum ertu búin að vinna með – Grétar, Danni, Aj, Rix

Ef maður þekkir ekki mann sem þekkir mann þá er erfitt að komast að til að spila.

Væri sniðugt að gera meiri breiðfylkingu innan danstónlistarinnar.

Tómas: IMX er síðan þar sem við erum að hvetja íslenska listamenn til að vera með profile, fyrir útlendinga. Hafa verið að hvetja tónlistarmenn til að setja upp profile.

Besta dæmið um listamann sem hefur fengið eitthvað í gegnum þá síðu – IMX eru Árstíðir. Hefur reyndar ekki komist langt en er engu að síður en fékk manager.

Fá „slot“ í viku hverri, mikil samkeppni um að komast þar að.

Simon Latham – Airport Route

Sigtryggur: Væri sniðugt að reyna að búa til meiri breiðfylkingu í sambandi við housetónlistina.

House hefur fengið að vera svolítið underground.

Human Woman – Gísli Galdur/Jón Atli - búnir að vera úti í DK í nokkurn tíma – svipaður markaðurinn þar, pota sér áfram við fólk sem þekkir fólk.

IMX aðal info síðan fyrir útlendinga og hvetja listamenn til að setja þar inn profile

Tómas: fyrsta stopp fyrir útlendinga að fara inn á www.imx.is

Risamarkaður út í heimi

Sigtryggur: House náð að halda sig svolítið underground hér á landi, frekar lokaður markaður – einnig í DK.

Vinnið þið sem umboðsskrifstofa eða upplýsingastöð?

– Information Agency, takmarkaður fjármagn – það fjármagn sem við erum með í verkefni hefur verið að fara í fyrirfram ákveðin verkefni, showcase festivöl, mest í poppgeiranum. Holland í upphafi hvers árs, festival í Noregi.

BerMuDa – stefnt á formlegar viðræður við þá fyrir hátíðina á næsta ári.

Erum að lobba inn í fjárlagakerfið, einkageirann og menntamálaráðuneyti – ná inn fjármagni til að setja inn í tónlistaverkefni.

Tómas: Útón titlað sem viðskiptaskrifstofa þar sem fólk getur komið og fengið ráðgjöf og við leiðbeinum áfram. Stór hluti af því sem við gerum er að tengja íslendingana út – London Jazz Festival. Tengja rétta fólkið á rétta staði.

Sigtryggur: Jazzpressan, ferðast til Bremen í Þýskalandi á jazzhátíð, focus á þann markað núna. Þjóðverjar spenntir fyrir íslenskum jazzi, verið að reyna að koma einhvers konar viðskiptatengslum þar á.

Norðurlandasamstarf – Anna Hildur að sjá um Norrænu skrifstofuna. Það nýtist okkur vel – þar sem við erum lítil þjóð og fjárþurfi.

Sigtryggur: segir verkefnið mitt vera spennandi, þar sem ég hafi áhuga á umboðsmennsku í þessum geira. IMX rétt að byrja á hinum ýmsu verkefnum, eins og að senda einstaklinga út í starfsnám í umboðsmennsku. Fyrsta sinn núna árið 2012 sem það er gert. Vantar meiri þekkingu á hvert verkefni, almenn umboðsmennska sem getur nýst í raun í hvaða geira sem er. Eru að senda tvo aðila út núna.

Tómas um umboðsmennskuna:

Kemur ekki að notum að senda einstaklinga á sömu stofuna sem stefna á mismunandi markað tónlistarinnar. 11 manns sem sóttu um.

Sigtryggur: augljóslega mikill áhugi, stefnan að auka á reynsluna og þekkinguna. Hluti af stóru myndinni, hugsað til nokkura ára.

Hátt hlutfall af creative energy og góðri tónlist að koma héðan

IBIZA – mekka housetónlistar

Holland, getur verið stökkpallur fyrir þessa senu – house (Sean Danke)

Simon Latham – Bandaríkjamarkaður að stækka með tilliti til housetónlistar, r'n'b senuna o.fl.

ÚTÓN er ekki sjóður og þar af leiðandi ekki hægt að sækja um styrki til þeirra. Frekar að benda fólki á hvert það getur leitað eftir styrkjum fyrir mismunandi verkefni.

Aura – Art & Management

Tómas: við höldum fræðslukvöld reglulega um styrki og sjóði hér áður fyrr – upplýsingar um umsóknarfresti o.fl.

Skiptir máli varðandi umsóknir í sjóði að hugmyndin sé skýr um það sem verið er að gera.

Gæti sótt um í Tónlistarsjóð Menntamálaráðuneytis eða Kraumur – mismunandi sjóðir.

Tómas: Gæti sótt um TM, markaðsverkefni – búa til markaðsplan, fjárhagsáætlun v/dancing cloud. Skýr mynd af því hvernig ég ætla að gera það 2-3 house artista.

Íslandsstofa/Promote Iceland – ef viðburðir hérlandis eru haldnir og áhugi er fyrir því að fá hér til lands erlenda blaðamenn.

Sigtryggur: Hlynur – Reykjavík Calling í Bandaríkjunum, flytur út íslenska kokka, myndlist o.fl í samstarfi við íslenska tónlist, möguleiki á samvinnu.

Nefnir tónlistamiðað markaðsverkefni á netinu – You Are in Control.

Tómas: við erum mikið að einbeita sér að umboðsmanninum sem slíkum í fræðslukvöldum eins og er.

Sigtryggir: Mikið af ungum strákum sem hafa verið að stofna independent record labels – Color me Records, Gaston Lagaffe,

Bretland og BNA – stuðningur frá ríkinu ekki til staðar – heldur survival of the fittest

Tómas: Made in Iceland, cd sem er gefinn út. Lagt línurnar með það að Iceland Naturally sé að styrkja, neikvæð ímynd fyrir tónlistarfólk að vera stutt af ríkinu. Ákveðinn neikvæður stimpill fyrir þann sem er að spila út um allan heim að vera ríkisrekinn tónlistarmaður. Sofið á gólfum út um allan heim.

Ólafur Arnalds fékk styrk frá norska ríkinu eða eitthvað slíkt.

Viðtal: PartyZone

Helgi Már Bjarnason 18/11/12

Spurningar sendar með tölvupósti

PartyZone ... hvað hafið þið verið lengi í loftinu?

22 ár. Fyrsti þáttur í október 1990 á Útrás 104.5. :) Höfum verið flaggskipið í danssenunni síðan þá og flestir stærstu plötusnúðar landsins byrjuðu ferilinn í þættinum. Frá Rave tímabilinu og þar til nú höfum við haldið mörg ógleymanleg kvöld með stórum artistum úr Danstónlistinni. Einnig erum við stoltir af því að hafa verið á Rás 2 síðan 1999 sem dansþáttur þjóðarinnar. Það hefur í raun enginn annar þáttur verið til eða við fengið nokkurra samkeppni af einhverju ráði.

Er eitthvað sem þið teljið vera ábótavant fyrir senuna hérna heima?

Veit ekki hvað segja. Hún var komin í smá ógöngur á tímabili þegar óvandaðir aðilar hófu að halda algerlega óásættanleg kvöld gæðalega séð. (Techno.is ofl.). Við þetta geltist senan svolítið og datt úr tísku. En í dag finnst mér ákveðin kynslóðaskipti að eiga sér stað hægt og rólega..... (about time segi ég nú....) . Það er komin sál í senuna aftur þar sem ungir snúðar og party haldarar eru að koma inn. Samt eru gömlu elementin með sinn sess á tyllidögum...sbr Gus Gus, Margeir (Jón Jónsson), Maggi Lego og jafnvel við í Party Zone. Hún hefur minnkað aftur....og stór klúbbakvöld heyra sögunni til. Þó svo hún sé miklu stærri en hún var þegar við vorum að byrja þá hefur hún samt fært sig nær rótunum. Airwaves hátíðin er að færast fjær uppruna sínum sem er í danstónlistinni.... og er það líklega ástæðan fyrir því að Sónar hátíðin mætir hingað í febrúar.

Hafið þið eitthvað reynt fyrir ykkur á erlendum markaði?

Góð spurning. Nei...en það hefur komið til tals og okkur hefur verið boðið það nokkrum sinnum. Við höfum talsvert following erlendis.... þ.e. podcast hlustunin og slíkt.

Hvað er hægt að áætla að senan sé stór, þ.e. fjöldi íslenskra DJ'a/producera?

Hún er ekki stór. Við eigum samt nokkra tónlistarmenn og DJa á heimsmælikvarða. Tónlistarlega held ég að við séum mjög trendy og flott..... það er ekki mikil þolinmæði fyrir drasli og commercial tónlist eins og víða. Þess vegna hafa erlendir artistar sem hingað hafa komið í gegnum tíðina verið mjög ánægðir með það sem er í gangi hérna.

Möguleikar/hæfni íslenskra DJ'a/producera til samanburðar við erlenda listamenn?

Ef þeir reyna að koma sér á framfæri með íslenska tónlistarelementið þá eiga þér séns, en venjulegir snúðar út í bæ að gera það sama og allir hinir út í heimi. Erfitt. Með íslenska tónlistarelementinu meina ég það sem allar hljómsveitir og tónlistarmenn sem hafa náð árangri á erlendri grundu hafa haft að leiðarljósi. Algerlega verið í þessu vegna tónlistarinnar án nokkurra væntinga eða planlagningar um að græða nokkurntíma pening á því að vera í tónlistinni. Út á það gengur íslenska tónlistarundrið. :) (ekki viðskiptaundrið). Svo er það kunningjaþjóðfélagið sem gerir okkur kleift að gera allskyns tilraunir milli tónlistarsena.

