

AGENCY FESTIVALS IN SERBIA: AN INTRODUCTION*

Marija Maglov¹

Research Associate, Institute of Musicology SASA, Belgrade, Serbia

AGENCY ФЕСТИВАЛИ У СРБИЈИ: УВОД

Марија Маглов

Научни сарадник, Музиколошки институт САНУ, Београд, Србија

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ABSTRACT

The text is intended as an introduction to the research of the agency festivals in Serbia. The term agency festival is explained with examples of international equivalents and an overview of local and regional networks of agency festivals is provided. The most prevalent topics tackled at the agency festivals and, following their content, their significance for contemporary (popular) music beyond music industry goals are presented. The focus is on *Kontakt konferencija* and *Indirekt Showcase* festival in Belgrade.

KEYWORDS: agency festival, music industry, *Indirekt Showcase* Festival, *Kontakt konferencija*, ecosystem.

АПСТРАКТ

Текст је конципиран као увод у истраживања тзв. *агенсу* фестивала у Србији. У недостатку одговарајућег превода формулације на српски језик, овом приликом одлучила сам се за навођење одреднице концепта у енглеској варијанти. На почетку, објашњен је концепт *агенсу* фестивала с међународним примерима и прегледом локалне и регионалне мреже

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1 marijamaglov@gmail.com.

фестивала. Представљене су доминантне теме о којима се дискутовало на *agensy* фестивалима, као и потенцијални значај ових манифестација за савремену популарну музику преко основних интереса актера музичке индустрије. У фокусу прегледа су београдски *agensy* фестивали *Конџакић* конференција и *Indirekt Showcase*.

КЉУЧНЕ РЕЧИ: *agensy* фестивал, музичка конференција, фестивал *Indirekt Showcase*, *Конџакић* конференција, екосистем.

*Dedicated to the memory of Dejan Bošković,
the founder of Indirekt Showcase Festival (1970–2021)*

In this article I introduce and map Serbian agency festivals as a research topic related to the culture of music festivals in general. I use the term agency festival introduced by Carsten Winter (Winter and Schwarte 2018, Winter 2023)² and position both the overall concept of agency festivals and, more narrowly, Serbian agency festivals, in the broader theoretical discussion on festival cultures,³ cultural and creative ecosystems (de Bernard, Comunian and Gross 2021). The goal of the present paper is not to give definitive theoretical or historical explanation of agency festivals. Rather, my aim here is to consider the concept of agency festivals within a broader discourse on festivals and ecosystems, and to analyze two main Serbian agency festivals, Kontakt konferencija (Kontakt, n.d.) and Indirekt Showcase Festival (Indirekt 2018, n.d., Indirekt n.d.), with additional information on the Belgrade edition of Runda Digital Day (Runda, n.d.).⁴ While it could be argued that other festivals in Serbia include

2 As Winter's research on agency festivals started fairly recently, most of the references I am using are related to presentations of ongoing research. It can be noticed that the main concept was articulated differently throughout this period, and thus agency festivals were referred to as "open networked participatory music development" festivals (Winter and Schwarte 2018) before the term agency festivals was employed by Winter (2023).

3 In recent years, there have been several projects of different scales on the topic of music festivals, as well as numerous conferences and publications. See, for the international example, the website of the Dutch Poplive project, specifically the list of publications available (Poplive, n.d.). The conference Vienna Music Business Research Days in 2018 was dedicated to the topic of live music, with several presentations and panels including discussions on festivals (Tschmuck 2018). Relating to Serbian local and international festivals, see the Center for Popular Music Research project (CEPOM, n.d., Radovanović 2020). For individual studies on popular music festivals in Serbia, see, for example, Medić 2017, Radovanović 2018. As to other types of festivals in Serbia, e.g. of traditional or contemporary art music, see: Zakić and Lajić Mihajlović 2012, Dumnić 2014, Marinković 2019, 2022, Janković Beguš and Medić 2020.

4 For convenience, throughout the text, they will be referred to in abbreviated forms as Kontakt, Indirekt and Runda respectively.

conferences or discussions as part of the side program, to my knowledge, Kontakt, Indirekt and Runda are currently the only examples of agency festivals as defined by Winter. In this context, the term agency denotes the power and ability one has to act. Participants of agency festivals attend either with the goal of informing themselves and gaining knowledge on topics relevant to their professional activities, or to network and thus establish business connections. Agency festivals in that sense present an open institutional structure for the activities of their participants.

Agency festivals are similar to showcase festivals with conference segments. The program of showcase festivals is usually built around short concerts by unestablished musicians who perform for the music industry's scouts and other professionals (for more, see Thorkildsen and Rykkja 2022). These types of events are often paired with conference segments, covering various topics in the music industry. Winter suggests the term agency festival to indicate the emphasis on the conference parts of the showcase festivals and, more specifically, to signal those festival organizations that enabled more opportunities for visitors and participants to network, educate themselves and connect with their peers. The goal is to enable participants to meet in person, since the prevailing characteristic of the sector in the 21st century is work in the digital environment (Winter 2023). Winter asserts that agency festivals are becoming increasingly structurally important for the music ecosystem in general, since they emphasize education, especially of young professionals, in the networked reality of the digital music culture economy (Winter 2023).

Methodologically, the study is based foremost on participant observation at the aforementioned Serbian agency festivals where my participation encompassed being part of the audience and mingling with other festival goers, but also direct involvement in the form of giving presentations (at both Kontakt and Indirekt festivals in 2019) and moderating talks and panels (at Indirekt in 2019).⁵ Second, but not less importantly, the study is informed by semi-structured qualitative interviews with several actors in this field: members of both Kontakt and Indirekt organization teams, as well as panelists and visitors. The organizers of these festivals were interviewed on a range of topics regarding the incentive for starting this type of festivals in Belgrade, in the context of Belgrade music scene and the music industry in Serbia. However, as the present study is not intended to be deeper insight into the analysis of agency festivals, but simply their overview, interviews are used as information sources. Belgrade agency festivals are certainly not original phenomena, but the part of a larger trend emerging since the mid-2000s. Accordingly, some broader notions of the significance of these types of festivals will be highlighted in the text.

Agency festivals provide ample material for discussions on broad networks of actors that comprise music ecosystems. In their review of theories and methods applied on cultural and creative ecosystems, de Bernard, Comunian and Gross (2021) notice connections between previously dominant frameworks of the creative and cultural 'economy' and creative and cultural 'industries' and newly dominant usage of 'ecological language'. It seems that the ecosystem framework of thinking helps in

5 In addition, keynote lecture at Hanover's Hype&Friends festival (2023) as well as visits to Berlin's Most Wanted: Music (2018) and Belgrade edition of Runda Digital Day (2019) can be added.

overcoming some of the criticisms of the previous frameworks, such as “their restrictive nature – for example, for giving priority to neo-liberal growth-oriented accounts of culture and creativity compared to not-for-profit or community-driven ones (Comunian et al. 2020)”, as well as their “top-down policy-led framing” (Ibid.).⁶ The reason why the concept of an ecosystem could work in the study of agency festivals is precisely because it allows thinking beyond the limitations of profit-led industry and thus reflects the state of the ‘field’ in which there is room for non-profit initiatives and the educative potential for artists, which in turn reflects the interconnectedness of wider music ecosystem.

One of the goals intended through the introduction of agency festivals is to use them as a starting point of discussion on the importance of exploring various aspects of the music ecosystem. Presenting the network of people who work at various aspects of music ecosystems, their gathering spaces and places, and specifically topics around which they gather, could be one step in that direction. The focus of this study is to explain the framework of the agency festivals as a way of emphasizing the structure that music industry professionals, as well as musicians, use to network and gain knowledge on the production, distribution and reception of music in the 21st century.

AGENCY FESTIVALS: EMERGENCE AND INTERNATIONAL EXAMPLES

As Miloš Marinković emphasizes, “it is not possible to speak about one unique definition of the festival”, since the disciplines that study festivals are varied, as are the festivals themselves, with their cultural, artistic and social dimensions (cf. Marinković 2022, 30). According to Marinković’s classification of traditional,⁷ popular, and art music festivals (Ibid., 32), Kontakt konferencija and Indirekt Showcase festival belong to the second category, not only because of the main music program, usually based on rock and indie-alternative musical acts, but because of the long relationship between popular music and the music industry (cf. Negus 1999, Tschmuck 2012). However, while agency festivals could be seen as popular music festivals, their complexity in terms of topics and people gathered, pushes beyond the classifications based solely on music genres.⁸

6 The authors propose several ways in which those criticisms can be overcome: “Firstly, CCEE seems to better acknowledge – using one single concept – the deeply interrelated modalities and value(s) of cultural and creative production and consumption (Potts et al. 2008) which have traditionally been considered separately. Secondly, it questions the primacy given to narrow economic imperatives of previous research frameworks (creative city, clusters of economy) by making visible relations between many different kinds of cultural and creative actors, often operating with distinctive (even divergent) value frameworks and value-generating processes. Finally, a CCEE perspective challenges the linear model on which governance and management of the cultural and creative sectors have typically been based” (de Bernard, Comunian and Gross).

7 As Holt notes, „ethnomusicologists began exploring festivals in the 1980s from the perspectives of tourism and cultural preservation“ (Holt 2020, 181).

8 I have pointed out Marinković’s classification since it is the same approach I took initially in this

The proliferation of new digital media was crucial for music in several aspects. The impact of the digital music revolution was mostly felt in the recording industry because of the decline in sales of physical sound carriers (CDs) in favor of digital downloads (Tschmuck 2017, 28–35). However, “live music prospered” and started to dominate the music industry, leading to the fact that “in the age of digital music it is now the musicians who have become the main revenue source for the industry” (Ibid., 34).⁹ Another significant change in the structure of festivals was the gradual rise of international corporations that own and lead the live music industry sector and influence global music culture (Ibid., 128; Holt 2020, 173). In the context of agency festivals, both the role of new media and changes in industry structures were important impulses for music professionals to address the challenges. As more professionals work in the digital environment new media provide an opportunity to work in seemingly borderless and wider space (Winter 2023). However, Winter points out that in terms of managing contacts and professional opportunities, places where industry actors can meet in person are of immense value, especially if the actors are young, unestablished professionals. After the digital revolution and restructuring of the music industry towards the live music sector, one could observe a remarkable turn towards the reestablishment of social situations and structures that nurture possibilities of social interactions. According to Winter, by providing structure for a physical gathering of those actors that would otherwise meet mostly in the digital environment, and providing programs and formats designed to push the conversations and introduce individuals to one another (panels, keynote lectures, match sessions, debates, speed dating, workshops, master classes, round tables, etc), agency festivals answer to structural challenges existing in the contemporary music industry (Winter 2023). Beyond opportunities to meet, panels and lectures organized at agency festivals enabled participants to discuss challenges and opportunities presented by the ‘digital revolution.’ The model was the SXSW conference in the United States (Ibid., SXSW, n.d).

In the 21st century, several agency festivals were established that have now become part of the regular schedule of meeting points for industry actors (see the list in Appendix 1).¹⁰ These events differ among themselves in scopes, orientation towards certain regions and focus on specific genres. For example, the Inferno Music Conference is part of the Inferno Metal Festival and thus dedicated to this genre, while the Amsterdam Dance Event centers on electronic dance music. Hype&Friends and

research. Agency festivals, however, proved Holt’s insight that the festivals demand approach that goes beyond genre towards more general view of music festival culture and broader discourse of music festival studies (Holt 2020, 159).

9 For more detailed account on the structure of live music, see Tschmuck 2017: 119–135.

10 The list is not exhaustive. Note that agency festivals will still be found under the “conference” designation, which confirms that the term conference is still the one most of the actors would use when referring to these types of events. They are promoted and included in lists of conferences (agency festivals) that should be worth visiting (cf. Rouffaud 2023). The other used term is “convention”, as seen with c/o Pop in Cologne and MaMA in France. Still, for conceptual and academic reasons, it is important to emphasize the specificities of events where the significance is given to professionals to present their work and establish connections.

New Skool Rules decidedly put focus on young professionals, but also on closer collaboration with artists. Examples of agency festivals covering different regions can be found in Germany. While *c/o Pop* and *Most Wanted: Music* are primarily aimed at professionals working in North Rhine-Westphalia or Berlin and nearby regions, respectively, the *Reeperbahn Festival* became both a German and international platform and networking space.

Festivals in the Balkans, Central and East Europe are of particular importance to music industry professionals working in Serbia. There are close ties between organizers and representatives from *Ment* and *PIN* conference and Belgrade-based conferences, since they are regular guests and participants at each others' events. Another networking point is added with the introduction of the *Ship Festival*, launched in Šibenik, Croatia in September 2023 (*Ship*, n.d.). Going beyond former Yugoslav countries, *Mastering the Music Business* in Bucharest and *So Alive Music Conference* in Sofia can be added to the list of Balkan region's conferences. Vienna's *Waves* conference has a specific place at the crossroads between East and West Europe, which was addressed in the main topic of the latest conference edition. The conference *Balkan: Most* was organized in cooperation with *WOMEX* as a concluding event of the eponymous project, marking the award of the title of European Culture Capital 2023 to Hungarian city of Veszprém. However, focusing on a specific geographic (and thus economic and touristic) region does not come only within a given region or the conference solely dedicated to the region. It is common within agency festivals' programs to have a spotlight on specific countries or regions.¹¹

AGENCY FESTIVALS IN SERBIA: EMERGENCE, NETWORKS AND TOPICS

As of 2023, among the three aforementioned Serbian agency festivals, only *Kontakt* is a continuously active one. *Runda* is a 'nomadic' conference that travels between different Balkan countries (often in the same year), organized by *Runda – Regional Association of Independent Discographers in the Balkans* (*Runda*, n.d.), whose representatives are also regularly included in programs of other agency festivals in regions. The latest edition of *Runda* (in 2022) was held in Skopje and Zagreb. In 2020, the second edition of *Runda Digital Day* was organized in partnership with *Indirekt*. As for the *Indirekt*, organizers opted for one panel on the music industry (out of three in total) in 2021 (*Indirekt*, n.d.), leaving out the conference format completely from the 2022 edition. In addition to the consolidation period since the establishment of these festivals, 2020 was a crucial year for the music industry sector in general, because of the impact of the COVID-19 global pandemic which was particularly felt in the live music sector across many regions (see Woodward et al. 2023). Having in mind this break in the continuity of live gatherings and the impact it had on actors working in the sector, we could speak of the pre- and post-COVID-19

11 For a broader analysis of the Central and Eastern European music industry, see Antal 2020.

periods even in this very short history of Serbian agency festivals. COVID-19 halted physical gatherings and thus limited the number of people who could network in real time-space, or otherwise moved agency festivals into the online realm.

The agency festivals in Belgrade were still young at the beginning of this research in 2018. *Indirekt* started in 2015 with occasional panels and lectures, developing into the full conference by 2017 (Maglov 2018a). *Kontakt* conference was established in 2017 (Maglov 2018b) and *Runda Digital Day* in 2019. The last five years were thus the period of development and establishing their profiles. *Runda Digital Day* is not fully comparable to *Kontakt* and *Indirekt* because it is organized by the regional association of discographers, while *Kontakt* and *Indirekt* were established by local indie labels and promoters. All three events, comparable to the described origins of agency festivals in general, came to being because of organizers' pressing issues related to various challenges in their sector. In the case of *Runda*, the name of the association and the full name of the event indicate that the main, overarching topic of the event addresses the challenges of the digital era.

Indirekt was initiated by the late Dejan Bošković, who was the founder of the Ammonite records label. Bošković's idea for the festival oriented towards presenting new indie bands came after visiting the Croatian, Umag-based *Indirekt* festival, establishing friendly relations with organizers and a cooperation in terms of suggesting performers to each other. However, despite sharing the name, festivals were not connected in an organizational or legal sense (Maglov 2018a). Croatian *Indirekt* exists as a music and art festival, but not as a showcase event, which was of primary interest for Bošković, in addition to the conference part, in terms of its educational and networking potentials (Ibid.). *Indirekt* was run by a small team, affiliated to various institutions. Among them was Nikola Jovanović who joined the team in 2018 as a coorganizer mostly dedicated to the conference part. Jovanović was a prominent figure in all three agency festivals, taking part in talks and panel moderations. Since 2021, *Indirekt* changed the organizational team, which coincided with the cessation of the conference part of the festival.

The *Kontakt* was founded by *Odličan hrčak* (record label and concert agency), *Marsh Creative Production* (production and organization company) and *Kišobran Kolektiv* (label, promotion group), with *Marsh* creative production leaving after the 2021 edition of the festival. These actors individually experienced difficulties in their regular activities, such as not getting support from city officials, facing troubles with collecting societies, and a generally low interest by the media (radio, television and newspapers with national outreach), which are regarded as necessary factors for getting visibility for their particular businesses and launching musicians' careers. Their solution was to join forces and "gather all the public, see how to come to some conclusions and [see] what can we do without relying on anybody" (Maglov 2018b). The name ("*kontakt*" is the Serbian word for contact) came from this initial idea of gathering in real time-space, by allowing communication between various professionals from the music industry, media, public organizations, and others involved with the topics considered. However, more specific goals were set from the very start of the conference, referring to the promotion of the actual festival offer from the region, connecting promoters, local communities and tourist organizations, present-

ing the successful music projects and supporting ideas of making regional connections beyond borders. Since the main locations where the conference and concerts were taking place were the venues in Cetinjska Street (such as Anti Shop Elektropionir, Zaokret, Sprat, and Marsh open space until 2021), Kontakt was branded by the organizers as the festival of Belgrade's Art'n'Music district.

The difference between Kontakt and Indirekt in their first years was in the market orientation, panel topics and performers' profile. Kontakt mostly engaged with bands that are already established at the music scene, whether they are veterans or young bands that gained some popularity recently. The music program at the Indirekt was oriented towards presenting new, unknown bands in accordance with Bošković's wish to establish a showcase festival in the first place. Since Kontakt was built around the idea of connecting festivals in the region of former Yugoslavia (of all types), promoting regional connections and markets, as well as music tourism, its panels predominantly dealt with corresponding themes, with speakers invited to share the examples of good practices or present their work. Discussions around self-management, the media presence of musicians, or music journalism were also organized. Indirekt also covered some of these themes, but in the broader context of the contemporary music industry and its European and global trends. Thus, Indirekt's organizers' main goal seemed to be a discussion on topics such as copyright issues, digital distribution, digital marketing etc, in accordance with their predominant interest in the European market.

Some topics and panelists overlapped between Kontakt and Indirekt, yet the difference in their main orientation made them complementary events and gathering points for music industry professionals in Belgrade. However, it was questionable whether two agency festivals, even with differing interests, were needed in the same city, given the proximity (both in geographical and temporal terms) of surrounding agency festivals in the region and Europe.

It could be said that the benefits of agency festivals are mostly evident in their educative potential. Given that Serbian music schools up to the HE level traditionally focus on developing performance skills and musicianship, musicians do not necessarily know how and where to present their art and how to reach the audience. Moreover, professionalization of the music is questioned when the discourse surrounding music-making directs it more toward practicing a hobby and not towards making a living (Maglov 2018c). The educative potential of agency festivals is confirmed with the inclusion of practically intoned lectures (e.g. "Do you need a booking agent?", Indirekt 2019), but even more so with workshops (e.g. "How to shoot the music video? – Workshop", Kontakt 2018).¹² Both Kontakt and Indirekt allowed free entrance to the conference, which is not generally the expected practice, thus enabling anyone interested to gain practical knowledge and learn more about possibilities of professionalization in music.

12 Program of the conferences is mostly in Serbian. English language program mostly indicates that lecturer or the panelists is international guest. For the purposes of this paper, every conference part originally announced in Serbian was translated in English by the author.

Generally, the topics discussed in Serbian agency festivals could be provisionally grouped in the following way: festivals and manifestations, live music (touring, venues), music export, musicians' rights and copyright, digital media, artists and middlemen, discography, radio, genre, gender, workshops. As mentioned, festivals discussion was important for the Kontakt conference from the start. Thus, already in 2017, the topics discussed were "Festivals as city promoters", "Festivals as destinations" and "Festivals – from idea to realization". In the following years, there were, among others, topics of "Festivals' self-preservation" (with further subtopics) (Kontakt 2018), "How to make a successful festival – biggest challenges" (Kontakt 2019), "How festivals survive?" (Kontakt 2022), "Importance of showcase festivals for the region" (Kontakt 2023). In the year of the pandemic, the topic was "Season without festivals". Music export and exploring possibilities for local artists to develop careers abroad were discussed on several occasions: "Music export – efficient platform for international networking" (Indirekt 2017), "So close no matter how far – Middle and East Europe music market now" (Indirekt 2018), "Challenges entering foreign markets" (Indirekt 2019), "Music Export" (Kontakt 2022, 2023). Among the presentations and panels on copyright and artists' rights were the following: "Know your rights – how to protect your work" (Indirekt 2017), "Author rights for musicians" (Indirekt 2019), "Copyright in the digital era" (Runda 2019). As was stated previously, the specific significance of agency festivals is in their educative potential. Some of the workshops organized in the last five years were, for example: "How to write a project?" (Indirekt 2019), "PR for musicians – how to write a biography and press statement" (Ibid.), "Workshop for audio producers" (Kontakt 2022). Genre issues were strikingly less present in the program, with only one panel: "All that jazz – how does jazz music of club scene slowly conquer the big scene? Why are various musical hybrids labeled as jazz today?" (Kontakt 2023). Finally, addressing the gender gap in the music industry became an important topic for discussion, in recent years, especially with the international Keychange initiative that works towards equality (Keychange, n.d). Related topics at Belgrade's agency festivals were: "Why music business is not just male business?" (Indirekt 2019), "Women in Music Industry" (Runda 2019), and "Runda: female rhythm" (Kontakt 2023).

CONCLUSION

Since my starting research point is that of musicology and critical humanities, the main challenge when dealing with my interlocutors coming from the music industry was related to our differing perspectives on working in music, not least because academic musicological training does not involve any of the more practical (consumerist, capitalistic) matters of the music business.¹³ Later, I discovered that other

13 According to Holt, festivals blossomed in the bourgeois public sphere and culture markets during the 19th century (cf. Holt, 167). This was especially evident in Germany, which saw a major growth spiral and commercial institutionalization (Ibid., 173). Holt draws a detailed account of the history of the cultural worldview of music festivals (Ibid., 164–182) and popular music festivals' history in global anglophone culture (Ibid., 183–218).

researchers of music festivals have experienced similar tensions. While commenting that “festivals are generally absent in discourse on musicology and the interdisciplinary field of music studies”,¹⁴ Fabian Holt stresses that one of the reasons is a “growing power of commerce and consumption” that has “discouraged scholars with critical humanist knowledge interests and generated a somewhat uncritical literature” (Holt 2020, 159). Coincidentally, the main fields of academic research on festival consumer culture were the event management and cultural industry studies (Ibid., 160). As accurately observed by Holt, this perspective is more empirical, and not focused “on broader humanist knowledge interests or conceptual issues” (Ibid.). From the music-centric perspective, however, Holt finds lack of research on festivals justifiable “since festivals have had limited direct influence on the development of styles and genres” (Ibid., 159).

Several valid points can be drawn from Holt’s study, albeit with some diversions. There is a shared concern for a broader look, beyond the music-centric perspective, that would encompass the music festival culture. However, in my view, the key understanding of the importance of music festivals (in their varied forms) should stem from the idea of the interconnected network of actors. Together, they comprise the broader music ecosystem. This concept allows for a more holistic approach to the actors coming from music management, music business and humanities and call for a negotiation in understanding that these different profiles establish varied relations that ultimately shape our understanding of and interactions with music culture. It seems that the introduction of the concepts of cultural and creative ecosystems could help in achieving the desired holistic approach. In a way, agency festivals represent the materialization of the ecosystem networks in a nutshell. When summarizing their characteristics and main points of interest, one could observe their potential on several instances: firstly, as places where professional relationships could be initiated, developed, and strengthened; secondly, as platforms for nurturing relationships between actors of different backgrounds and professional goals. They also have the potential to educate their attendees; to enhance careers; to foster new social contexts for developing music in the broadest sense; to ensure diversity with respect to gender, age, geographies, nationalities/languages, race, income, and music genres presented. Since agency festivals are examples of a broader context with a direct impact on the music community (not only the musicians, but all professionals working in the music ecosystem), they can serve as fieldwork for applied musicology (Medić 2022). All of the aforementioned offer a good insight into the challenges that are considered the most pressing both in local and regional music ecosystems. On the other hand, after this first overview of topics across the years, a more thorough analysis can be made concerning the actual consequences of the talks given at agency festivals, such as: whether they result in initiatives for changes in formal organizations, strategies, policies; whether they influence the establishment of new networks and partnerships; finally, whether they influence the ways that musicians create and present their music to the audiences. The answers would demand more data in order to observe the long-term impact of the discourses initiated by the agency festivals.

14 Holt’s perspective seems particularly valid in those occasions where the festivals in question have commercial and industry-oriented focus.

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APPENDIX 1: THE LIST OF EUROPEAN AGENCY FESTIVALS

January: Eurosonic (Norway)
 February: Ment (Slovenia)
 March; Inferno Music Conference (Norway)
 April: c/o Pop (Germany)
 May: Tallinn Music Week (Estonia)
 New Skool Rules (Netherlands)
 Hype&Friends (Germany)
 September: Reeperbahn Festival (Germany)
 Waves (Austria)
 Mastering the Music Business (Romania)
 October: So Alive Music Conference (Bulgaria)
 WOMEX (organized in various countries)
 MaMa (France)
 Amsterdam Dance Event (Netherlands)
 BIME (Spain and Colombia) in October and May respectively,
 November: Linecheck (Italy)
 PIN conference (North Macedonia)
 December: Most Wanted: Music (Germany)

МАРИЈА МАГЛОВ

AGENCY ФЕСТИВАЛИ У СРБИЈИ: УВОД

(РЕЗИМЕ)

Текст је посвећен истраживању *agency* фестивала у Србији. Термин *agency* фестивал уведен је на основу истраживања и концептуализације Карстена Винтера (Carsten Winter), који под њим подразумева фестивале с конференцијама, организоване преvasходно у сврху окупљања и умрежавања професионалаца у музици. *Agency* се у овој терминолошкој конструкцији односи на моћ деловања и предузимања акције, а како нисмо пронашли одговарајући превод формулације на српски језик, одлучили смо се за тренутно решење навођења концепта. Иако су иницијално намењени темама из музичке индустрије, приметно је да се, како у програме међународних тако и програме локалних и регионалних фестивала овог типа, све више укључују актери из других области: владиних и невладиних сектора, едукације и академског истраживања, музичари различитих жанровских опредељења итд. У том смислу, *agency* фестивали представљају интересантан пример музичких екосистема „у малом”, те тиме и поље истраживања за музикологе. С обзиром на то да су

agency фестивали релативно нова појава (у Србији се појављују 2017. године), те да, уз поједине изузетке, готово да нису тема академских истраживања, циљ овог текста је да се пре свега пружи увод у дату тему и да се скрене пажња на потенцијално корисне теоријске и методолошке приступе. У центру прегледа су београдски фестивали (према ауторкиним досадашњим увидима, једини *agency* фестивали у Србији) *Контакт конференција* и фестивал *Indirekt Showcase*.