

You Better Work: Work in Studies on Communication and Music in Brazil

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Abstract

This article analyses how the world of work, as a material dimension, is treated in the study of Communication and Music in Brazil, based on a meta-research and systematic review. The corpus consists of articles taken from two Brazilian conferences, *Compós* (2015 to 2019) and *Intercom* (2012 to 2019). There are 178 papers, from the first year these sessions were held onwards. The basis of the analysis was the following: if the subject of work is mentioned in the research, even if not in such terms, which words are associated with the world of work and what significance does 'work' have in each of the studies into the field of music. In general, work seems to be a word that is not said or considered, but makes itself known through synonyms like practices, industry, and professionalization, mainly in three areas: a) industry, business, and the market; b) work activities; c) places and scenes where work activities take place.

KEYWORDS: Communication and Music studies in Brazil; music and work; systematic review; content analysis.

Introduction

The material aspects of music in Media and Communication research have many dimensions, infrastructure, socio-cultural aspects, the economic and political

context, as well as environmental consequences, which affect the way music is circulated, produced, and consumed. These aspects – from the material aspects of the media to the material aspects of production – are inseparable. The material aspects of music consist of both the embodiment of the social and historical subjects as well as the material aspects of the media themselves and their more diverse relationships – although this matter is, in a certain way, a blind spot when it comes to research into communications. We see these different aspects as articulations, as described by Slack (1996) and with inspiration from Hall (2003), as “a play of correspondences, non-correspondences and contradictions” (Slack, 1996: 113), which are permanently re-stated. Therefore, when analysing some of these elements, it is important to have the articulation of the specific material aspects of music in the background.

This article investigates the role of the dimension of work – as one of the material dimensions - in studies into music in the Media and Communication field in Brazil. It is important to state that this exploratory paper reflects the field of communication studies that research music scenes, musical artists, fans, and the role of communication in these processes. It does not reflect the overall music studies field. Music studies within Media and Communication in post-graduate Brazilian programs is quite new compared to Ethnomusicology, Social Sciences, Music Education, and others that are more established, but also less focused on “pop music” and their relations between media, technologies, and music. Music studies were not considered as a part of Media and Communication Studies and it was only in the 1990s that the first dissertations and papers started to be accepted in this field. Our motivation to write this paper was to understand the way that researchers that have been developing this kind of theoretical approach are dealing with the concept of Work in its material dimension.

It is not this paper’s aim to try to understand the different material dimensions of music, but to understand what perspective these researchers have about work, when considered as one of music’s material dimensions. Therefore, our focus has been on two of the biggest and main conferences in this field of Media and Communication Studies: *Compós* and *Intercom*. We chose these two conferences because they are more representative in terms of number of submissions, different geographical regions of the country and different levels of research presented in each conference (MA candidates, PhD candidates, Senior Researchers and so on). The conferences take place every year in a different Brazilian city, state, and university. Besides that, these two conferences were the first to open Work Groups and Tracks devoted to Communication, Media, and Music Studies respectively in 2011 (*Intercom*) and 2014 (*Compós*).

There are also other music and communication conferences such as *Comúsica*, *Musicom* and *Musimidia* but usually they take place every 2 years and are smaller in terms of number of submissions and usually they publish only extended abstracts as their proceedings. Another important aspect that has guided our choice for examining those conference papers is that the papers circulate more due to the open access publishing of proceedings, and they are more updated in terms of different subjects on the field, which would broaden our analysis. This also makes it easier for PhD and MA students to publish their initial research. If we had chosen to discuss papers on journals the number would be reduced due to the fact that

most Communication and Media journals do not allow MA and PHD candidates to publish their papers without the co-authoring of their supervisors and we only have one journal dedicated to this kind of study, *Musimid – Brazilian Journal of Music and Media Studies* (1) - that has published its first edition only in 2020.

Working is a human activity. It has definitive material processes - and has been considered an established feature by Marx and Engels ((1846]2007) through to studies about working in online contexts; and, in the field of communication by writers such as Huws (2014) and Hesmondhalgh (2013), who among others have conducted research on digital labor platforms (Grohmann & Qiu 2020). The means and technology are the result of human work (Vieira Pinto 2005) and the production chain for music involves a range of circuits, scenes, and activities. If we take the approach of Fuchs and Sandoval (2014), we can think of everything, from the luthier who makes a guitar to the IT engineers who create the algorithms for music streaming platforms as a complete music circuit of work, in line with Qiu, Crawford and Gregg (2014), and inspired by Hall (2003).

The meta-research exercise (Mattos, Barros and Oliveira 2018) presented in this article aims to examine how visible the objects of research and the theoretical perspectives in a given field of study are, and how they are described, so that they can contribute to other possible areas of research on the subject. The hypothesis of this investigation is that the world of work features in the background to research into music. It is not necessarily visible, but re-semanticized or not included as part of the theory.

The corpus of this work consists of articles from the National Conference of *Compós* and the Brazilian Conference on the Science of Communication (Intercom), which were presented respectively by the working groups for Studies in Sound and Music between 2015 (the first year of the WG) and 2019, and Communication, Music, and Entertainment between 2012 (first year of the Research Group) and 2019. 50 and 128 articles were analysed, respectively. A total of 178 papers.

The parameters for the analysis were: a) was the subject of work mentioned in the research, even if not specifically; b) which words can be associated with work; c) what significance does work have in each of the studies into the field of music. In this way, we examined how the idea of work appears in the literature on music in Brazil, and its different meanings and significances. The most common theoretical references or the most used methods are not within the scope of this meta-research, as the focus is to examine in what way the issue of work is presented (i.e., the ways in which it appears), in music studies in the country, in order to highlight the potential areas for discussion in this area.

The Work of the *Compós* Working Group on Studies in Sound & Music

The official Com *Compós* website states that:

National Association of Postgraduate Programs in Communication – was founded on June 16, 1991, in Belo Horizonte, with the support of Capes and CNPq, from

the initiative of some researchers and representatives of the following Postgraduate courses. Graduation: PUC-SP, UFBA, UFRJ, UnB, UNICAMP, UMESP. It is a non-profit civil society, bringing together as associates the Postgraduate Programs in Communication at the Master's and/or Doctoral level of public and private higher education institutions in Brazil. The main objectives of COMPÓS are the strengthening and increasing qualification of Postgraduate Studies in Communication in the country; integration and exchange between existing Programs, as well as support for the implementation of new Programs; dialogue with similar national and international institutions; encouraging the participation of the academic community in Communication in the country's policies for the area, defending professional improvement and theoretical, cultural, scientific and technological development in the field of Communication. (2)

Only 23 years after the foundation of the *Compós* Association the WG Studies in Sound & Music was set up, on June 26, 2014. According to the website of *Compós*, its syllabus describes the studies conducted by the group:

It combines theoretical, methodological, or empirical work on analysing the aesthetic, technological, socioeconomic and political aspects of the world of sound, and examining the dynamics around the production, circulation and consumption of music through media. The main issues relate to the following areas: a) arguments on worth and labels around musical genres, scenes, networks and circuits; b) the practices of and changes to musical groupings and enthusiasts at local, national or global levels; c) the formats and production used in recording audio experiences; d) the role of sound in audiovisual culture; e) sound, music and activism: articulation and tension in creating an identity; f) the aesthetics and language of the song; g) sound, music, body, emotion and audibility; h) soundscapes, media, territorialities and urban spaces; i) Sound Design and noise; j) studies on radio, television, movies, video games and digital platforms connected to the record industry; k) economics in music in the context of the creative industry and digital culture; l) media, music and fashion; m) art and experimentation in sound; n) the use of sound and music in games and entertainment; o) the relationship between music, idolism (cult of celebrities) and pop culture. (3)

Researchers from UFF, UFRJ, UNISINOS, UFPE and UERJ were among the first ones who proposed and founded this Working Group in 2014 due to their previous collaboration on joint research projects, grants, book editing, supervising students and in the organization of conferences and seminars in across their different institutions.

The word “work” does not appear in the titles, but there are some indications of where it may be covered semantically: “practices” and “economics in music in the context of the creative industry and digital culture”.

Of the 50 articles presented through the *Compós Studies* in Sound and Music WG, only 17 deal with the world of work in some way: 5 in 2015, 5 in 2016, 4 in 2017, 3 in 2018 and 1 in 2019, out of a total of 10 papers per year. From the corpus, we can see the idea of work appearing in three main dimensions: a) the economy and the music industry, which takes a “macro” look at the industry; b) the working activities of musicians, in other words, their practices, their production of music

and how they earn money; c) the locations where working activities take place, which may sometimes be viewed as an aspect that is related to work (a particular music scene, for example) and, other times, as part of the industry itself: dealing with groups at parties, for example.

The first group is made up of papers from Kischinhevsky (2015), Vicente, Kischinhevsky and De Marchi (2016), De Marchi (2017), Vinícius Pereira (2018) and De Marchi and Santos (2019), which examine the industry, the trade, and economics.

Although the articles do not mention the word “work” at any time, we would adopt the position of Fuchs and Sandoval (2014: 495), that is if you discuss the production chain, then you are dealing with the world of work. Some of the expressions used include “innovations to the music industry’s business model”, “reconfiguring the media market”, “major and indie labels in the digital age”, “value production”, “digital music market”, “audio market” and “the economic bias of the record industry”. All those expressions are distributed alongside the papers we’ve analysed.

There are different conceptual approaches to this same area. There is the “social logic of the derivative” (De Marchi 2017) and the “differences in listening and aural culture” (Pereira 2018). However, we believe that they should be grouped as broadly related to work (even if it is never specifically named), without necessarily covering the political economy of communication, but for considering issues such as business models and the reconfiguration of the market and the different players involved, such as streaming services or music distribution platforms and record labels.

There are two papers that fit in between this area that we have just introduced and the next, which are more connected to working activities: Amaral, Monteiro & Soares (2015) and Gomes (2015). On the one hand, these articles examine the music industry (record companies, recordings), but on the other hand, they also address the creativity and performance of musicians. In Author (2015) this aspect appears in the discussion on “music critics and fans”. While in Gomes (2015), the aspects are articulated in a theory discussion on Raymond Williams. The author believes that “cultural innovations are never just due to an artist's creativity, they take place as a result of the articulation between music and techno-culture” (Gomes 2015: 13).

The second set of articles are those which effectively cover working activities in the music field – even if these are not to the foreground – which focus on people and groups who practice or produce music. The research of Simone Luci Pereira (author or co-author of 4 out of 5 of the articles) is the backbone of this set. They are Pereira and Borelli (2015), Pereira and Pinto (2016), Soares and Pereira (2017), Gelain et al. (2018) and Simone Pereira (2018). Expressions taken from the articles include: “Music media practices”, “professional organization”, “alternative and unofficial types of production”, “working in a network”, “collaborative and self-managing formats”, “do it yourself”.

A key feature of these is how musicians and their networks manage themselves as part of earning a living, whether it is their careers or events, parties, and festivals. The situations described in the articles associate the work of a musician to what is

often called in Brazilian sociology “breeze” work (Rizek 2006), which refers to alternative and collaborative forms of production, similar to Fíguro and Nonato (2017)’s definition of “alternative arrangements” when discussing the work of journalists.

Although some interviewees are positive when talking about the entrepreneurial rationality (as understood by Dardot and Laval 2016) (Pereira and Borelli 2015), empirical research shows that their activities are mostly collaborative, self-managed and network-based, in other words the subjects are involved in cooperative, group activities, where they produce and promote music, and make connections. Simone Pereira (2018), who looked at electronic dance music collectives in São Paulo, even refers to their practices as “collaborative and self-managed ways to organize and hold parties and related events (festivals, courses, meetings, etc.)” (Pereira 2018: 1). It is about collaboration as a means to cope with difficult work situations, as shown by Sandoval's research (2017). This does not mean that such practices are without contradiction. Between complete adherence to an entrepreneurial rationality and complete resistance to current models of production, there are a myriad of possibilities, discussions, and ways of organizing. This is reflected in some way by the research.

To some extent, these investigations are a sample of the changes happening to the world of work. In the paper by Pereira and Pinto (2016) on the work of composers, for example, we can see that the attributes of multifunction / multitasking and versatility are increasingly important as the areas they work in expand “to music for cinema and [those] that also compose for video games, advertising, television and other content” (Pereira and Pinto 2016: 3), constantly interacting (Wajcman 2017). This expansion shows how the possible work activities in the music area can multiply, depending on the nature of the relevant places or products, such as events, courses, and festivals. This also takes place in the midst of a situation where there is a lack of distinction between leisure and work and also “the gap between the professional and the amateur in music is becoming indistinguishable or overlapping” (Pereira and Pinto 2016: 4).

This process is in line with studies on digital work, such as Van Doorn (2017), Abílio (2019) and Huws (2014) which examine how work is becoming amateurized, something that has been intensified by the availability of platforms or the uberization of work. This is also related to constant connectivity being a feature, where work takes place 24 hours a day, with no downtime and increasingly the boundaries between working time and non-working time (leisure) become blurred and life starts to be taken over by “productive” (in capitalist terms) time.

In Gelain et al. (2017), there is the only research in the corpus that, in some way, links work with gender, based on a “didactic musical network, made up of musicians and feminists” (Gelain et al., 2017: 3), which demonstrates that “writers, technicians, creators, popular musicians, producers and engineers are mostly male” (Gelain et al., 2017: 5), and the means of production are appropriated by men. The practices of the women behind the Girls Rock Camp Porto Alegre are based on DIY principles, and in a similar vein are those of female workers in Japan’s digital culture, as examined by Gabriella Lukács (2020), who use online technology to show off their productions. However, Lukács (2020) warns that groups and careers based on DIY solutions, tend to be short lived in contemporary capitalism.

In short, in relation to the significance of work expressed in this set of articles, we can say that: a) they tend to be positive about alternative practices, similar to what Brophy and Cohen (2015) refers to as “autonomous communication practices”, which include working practices in the political sense, dealing with issues of gender and race; b) on the other hand, they do not deal with the precarious nature of their work, in terms of their subjects’ and groups unstable practices; c) the term “work” does not feature, although the phenomenon under investigation would generally be considered typical of work.

Although all these papers analyse the practices around music in relation to the urban and city environment (“the use of spaces and entities of the city”, as in Pereira, 2018), it is still the description and interpretation of their working activities that takes centre stage. In the third set of articles that we analysed here, the central theme was around the spaces in which work takes place, but where they were only a supporting (almost invisible) aspect of the music scene. The following articles were part of this group: Janotti Junior and Almeida (2015), Herschmann and Oliveira (2016), Bezerra, Alonso and Reichelt (2016), Almeida and Janotti Jr (2017) and Reia (2018).

Work is a partly invisible aspect of these papers, but it can be identified through concepts such as the “music scene” (Bezerra; Alonso; Reichelt 2016), the “spatial and temporal dynamics of music” (Almeida; Janotti Jr 2017) and “types of space for music” (Almeida; Janotti Jr 2015) – which we can analyze as elements where the material aspects of work in the music area are crystallized. Elements such as the stage, instruments, structures, and sound, while being material aspects of media, can also be treated as material aspects of work embodied in the media or spaces. In other words, the impact of music on space and also media is the result or embodiment of work. This shows, in some way, the articulation of different dimensions of the material aspects of music – as work and material aspects of media.

Live music is mentioned in three of the five articles, by Janotti Jr and Almeida (2015), Bezerra, Alonso and Reichelt (2016) and Almeida and Janotti Jr (2017). Particularly interesting is the analysis of the Pernambuco Building, in Janotti Jr and Almeida (2015), who see it as a locus for the spatial aspects of live music and also of the world of work: “Many of these musicians work in the Pernambuco Building itself” (Almeida; Janotti Jr 2015: 14). There, there are video producers, and they issue publications on music, to various groups. The building, therefore, is treated as a co-working space, which creates its own music scene.

In similar fashion to the articles by Simone Luci Pereira (2018), there are relationships between space and production. The difference is in the tone: production and work are almost imperceptible in the research of this third set of papers. In Herschmann and Oliveira (2016), for example, it is in the concept of the Black Bom which is the central focus. The world of work can be seen here in the way space is understood to be something that can unite dance, art workshops and Afro culture and Afro-entrepreneurship - but it is not examined any further.

The paper by Reia (2018), on the other hand, describes how the street is the musical and working space for street performers. For the author, “street music, where an artist can 'form a circle' and 'pass the hat', needs to take into account the

space it takes place in” (Reia 2018: 3). There is, in this research, albeit slightly, a more substantial articulation of the space, but also the situation of musicians, which considers the precariousness and stigma – something which is not so common in the second set of papers analysed, for example. The street artists investigated in Reia (2018) “are well used to informal systems, marginalization and persecution by the public authorities, and also dealing with stigmatization by all types of groups” (Reia 2018: 2).

Having completed the analyses, we examined the articulations and meeting points between the three sets of articles, in their nature as dimensions of the material aspects of work in the music field: 1) industry, market and the economy; 2) work activities; 3) workspaces and urban spaces. Next, we analysed the articles published in the Brazilian Conference of the Science of Communication - *Intercom*.

The Work of the Intercom Research Group for Communication, Music and Entertainment

Intercom – Brazilian Society for Interdisciplinary Communication Studies is an older institution on the field of Communication and Media research, and it was founded on December 12, 1977, in São Paulo.

Intercom is a non-profit institution, aimed at promoting and exchanging knowledge among researchers and professionals working in the market. The entity encourages the development of scientific production not only between masters and doctors, but also between students and recent graduates in Communication, offering awards such as form of recognition to those who stand out in the events promoted by the entity. Intercom cares about research sharing and information in an interdisciplinary way. In addition to periodic meetings and symposia, the institution promotes a national conference –, which receives an average of 3,500 people annually, including researchers and students from Brazil and abroad. The institution is also responsible for the release of books and journals specialized in Communication, and for the search for partnerships with entities with the same objectives. This exchange is an incentive for scientific, technological, cultural, and artistic training, as well as a way to train teachers, students and professionals in Communication. (4)

The Intercom Research Group for Communication, Music and Entertainment is based within the Theme 6 Division - Communication Interfaces and was approved in 2011. Its current terms of reference describe the following as being within the remit of the research group:

To gather together studies on the interface between communication, music and entertainment and that support: a) the commitment to build new analytical tools that can make it easier to understand the set of themes and issues in general addressed by researchers (i.e. they focus on reviewing the theoretical and methodological framework); b) the analysis of both media products themselves, and how they are produced, circulated and consumed, whether in musical circuits or through production chains; c) the forces of expression and tension between products, labels, genres and formats, forms of expression and

reception, styles and trends that exist in music as a whole and in entertainment, in general; d) the assessment of the relevance of audibility (the condition in which things are emitted and listened to) and portability in shaping the audio experience and entertainment; e) the significant socio-political aspects of music and entertainment; f) the problematization of the relationship between new technology and the design of audio environments and visual spectacles; g) analyzing the statements and conflicts between music / entertainment, identity and spatial aspects; h) the analysis of the relationships between body, fashion, music and entertainment; i) accounting for the growing importance of the music and entertainment economy; j) how the aesthetic and commercial elements of cultural scenes are created. (5)

Of the 266 articles available, 128 papers were presented over the eight years that the Intercom research group Communication, Music and Entertainment was active (6). The papers were written by PhD holders, PhD students, holders of Master's degrees, Master's degree students and specialists. Although there is no direct mention of the subject in most papers, as a result of the quantitative analysis, we see that approximately 48.1% of the papers presented by the research group were related to material aspects in some way and discussed, if only slightly, the aspects and relationships between communication, music, and work.

An important initial observation is that although the research group includes "Entertainment" in its name, the main focus has been on the relationship between communication and music in its broadest form and in media. We found some papers that covered Comic Books – which were directly excluded from the sample – and some on Dance (some of which were retained and others that were excluded on the basis of two criteria: their connection to audio and musical themes and their connection to the issue of work). Another point that should be highlighted is that most of the papers that relate to music and aesthetics were discarded from the sample because they did not address or discuss any issue related to elements to do with work in the area of music.

TABLE 1. Sample selection

YEAR OF THE RESEARCH GROUP	PAPERS PRESENTED	PAPERS SELECTED
2012	29	15
2013	17	11
2014	29	17
2015	43	15
2016	40	19
2017	33	17

2018	40	17
2019	35	17
Total	266	128

The second stage was to categorize the papers based on the three noted dimensions in order to understand which areas tended to be articulated most frequently by the RG, namely: a) the economy and the music industry; b) the musicians' working activities; c) the spaces where work activities take place. We also noted that some of the papers articulated more than one of these dimensions, which we referred to as Between Areas. Listed below are the number of papers analysed by category, for each year.

TABLE 2. Sample selection

YEAR OF THE RESEARCH GROUP	A	B	C	BETWEEN AREAS	SELECTED
2012	1	4	5	5	15
2013	4	4	2	1	11
2014	5	7	3	2	17
2015	3	4	6	2	15
2016	8	4	4	3	19
2017	4	6	4	3	17
2018	9	4	1	3	17
2019	7	4	2	4	17
Total	41	37	27	23	128

After this first filtering through the articles, we realized that Communication and Music Studies mostly discussed issues around work in broader categories, which were related to trade and industry; the next most common were the papers that were related to the musicians' production processes and activities and then finally those that examined the context of scenes and urban spaces. You can also see that the distribution between categories each year remains relatively stable. The articles that discuss, albeit briefly, the theme of work itself, feature in two areas, however they are small in number.

This may be due to the difficulty in discussing data on broad themes within the format of an article, due to the delimitation of the number of characters, or due to the theories and methods it uses when addressing each of the areas. Because of this,

we have also presented the articulated themes in categories, resulting in the following table.

TABLE 3. Articles categorized by more than one axis

YEAR OF THE RESEARCH GROUP	BETWEEN AREAS	A-B	A-C	B-C
2012	5	0	2	3
2013	1	0	1	0
2014	2	0	2	0
2015	2	1	1	0
2016	3	3	0	0
2017	3	3	0	0
2018	3	0	2	1
2019	4	1	3	0
TOTAL	23	8	11	4

It is important to note that studies on music scenes, cities and urban spaces have traditionally been a central theme in Brazilian research (Sá and Janotti Jr. 2013) and the largest number of papers from the events relate to this. Even so, the issue of working practices themselves appears to be discussed very little. On the other hand, if you add up the number of papers that deal with musical scenes and articulate issues related to musicians and trade and industry (TABLE 3), we realize that in order to discuss this matter properly, we need to problematize working practices.

A recurring theme that can be seen in the articles of the Communication, Music and Entertainment RG relates to music consumption, either based on practices, aesthetic enjoyment or the material aspects of digital culture and the use of communication technology, whether in studies about fans of certain musical genres or artists and how they engage with them. Festivals and concerts also form part of this area of analysis, including the ways that the audiences consume and experience music, as well as their relationship to media and music.

We also noticed that the relationships with audiovisual media, especially video clips, featured frequently, as well as the issue of performance, which in fact was more frequently discussed than the work on their artistic persona, or albums, concerts, and interviews and even their relationship with social media and the internet.

Other themes that have interesting angles in relation to the world of work and which appear in the articles of the RG are the connections with cultural / musical

journalism and the role of critics and criticism; the educational communication use of pop music based on the role of teachers and addressing policies related to the record industry and the professionalization of musicians in different musical scenes.

‘Work’ deserves to be better worked

The world of work is one of the ways that we can understand the material aspects of music, by looking at the subject from the physical, material aspects of work activities to the media material, which at the same time is an expression of human work and the production of something meaningful using those very means, and looking at it from the perspective of global chains of production, circulation and consumption of music, which we understand through the way they are articulated.

Work is not openly mentioned or discussed in studies of Music and Communication in Brazil, as can be seen from our analysis of the articles from conferences on the subject, but it features across the subject area through synonymous references, such as practices, industry, professionalization, etc. The meaning of work, therefore, circulates in the background. It plays a supporting role, mainly in three areas: a) industry, business, and the market; b) work activities, practices and collaborative networks; c) work as a background to understanding spaces and scenes. This does not mean it is completely invisible, but it would be beneficial if these areas could be identified and organized around the subject of work, as it would help this area to develop in this country. In other words, the world of work is treated as a material aspect of music in Brazilian studies, but it is not a visible theme. The word work presents invisibility, while its context is somewhat present.

Why is work underrepresented in music studies in media and communication studies in Brazil? Firstly, work is a foreign matter in Brazilian Media and Communication Studies in general, as the field understands that work would be more a topic of sociology or some other area of the humanities. Thus, it is difficult to understand the interrelationships between work and communication. Second, Music and Communication Studies were historically considered in Brazil as related only to media materiality and play, with a departure from the political economy of communication, for example. This may be different in other countries and even in other sub-areas of music studies. Thus, talking about work could suggest a theoretical affiliation that communication and music researchers would not like to align themselves with. However, the category of work is fundamental whether in cultural studies or other important approaches to understanding music and communication.

Therefore, we make this challenge to the subject, based on the song from Britney Spears: ‘You Better Work’. As part of this effort to organize it and make the world of work more visible as a material dimension of music, one of the options, in our view, should be to articulate the different “moments” – as defined by Marx ([1939]2011) – of the music circuit and its methods of production, circulation and consumption, which would indeed position the world of work as a material dimension of music. This visibility would help to demonstrate what is specific to musical practices in relation to the platformization of labour - for example, live events - and what similarities there are with the trends in other industries, where

there has already been research on digital labour. Thus, there is room for music and communication studies to better work with the world of work, as a central aspect to also understand industry, everyday life, scenes, and fandom.

Endnotes

(1) Available at <http://musimid.mus.br/revistamusimid/index.php/musimid> . Accessed on May 10, 2022.

(2) Available at <https://compos.org.br/a-compos/> Accessed on May 12, 2022.

(3) Available at http://www.compos.org.br/ler_gts.php?idGt=MzQ=. Accessed on Apr 10, 2020.

(4) Available at <https://www.portalintercom.org.br/a-intercom> Accessed on May 12, 2022.

(5) Available at: <http://www.portalintercom.org.br/eventos1/gps1/gp-comunicacao-musica-e-entretenimento>

(6) Despite the fact that all of the annals of the events are centrally available online, from a link on the Intercom website (<http://portalintercom.org.br/eventos1/congresso-nacional/apresentacao5>), we stress that counting the selection and counting the articles was problematic, as there has never been any indication of the number of papers presented on the page, and therefore we have had to count the papers manually. In addition, we also point out that in several years the name of the research group has been misspelled in the links, e.g. Communication, Music and Entertainment [in Portuguese with an additional R].

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