Present and past of competition versus sharing economy in the music live industry

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Abstract: Seventy-three percent of independent musicians have experienced 'stress, anxiety and/or depression' in relation to their work (Record Union, 2020). The authors of this study related 4 of 8 main reasons given in the survey to feelings that could be detonated during a musical competition. This study tries to look into studies related to some information that points to a relation between the competitive spirit in music teaching and the high rates of anxiety, stress, and depression; also, it tries to find how deep it is in history and where are the roots of authoritarianism in the music history, and how those type of pedagogy had affected the exercise of sharing between colleagues. In the final part, it studies the concept of collaboration in society and art through history until the present day, showing collaborative and sharing initiatives that through technology help to connect musicians making easier their profession.

Keywords: sharing economy; music industry; collaborative actions; competition spirit; stress anxiety; depression; authoritarianism; root cause analysis.

Biographical notes: Crismary Ospina Gallego is a Colombian harpist and researcher; has a PhD in Arts Production and Investigation. His research topic supported by a predoctoral contract in Universitat Politecnica of Valence is entrepreneurship in independent music of small venues; is member of the investigation group PerformingARTech, registered at Design for Fabrication Institute on UPV, where she performs as project redactor asking grants for European and national budgets; worked as street performer and harpist of The World Orchestra for Peace and Symphonic orchestra of Caldas; also has served as musical teacher in different artistic schools in Fundación Batuta Caldas and Unión Musical de Torrent.

Maria Nuria Lloret Romero has a PhD from the Polytechnic University of Valencia. She was the Director of the Department of Communication Studies DCADHA and was the Director of the International Congress CALSI and the

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Valeria Herrero Ruiz is a researcher in the scientific, technological and artistic fields and graphic designer, work she does simultaneously. She combines her work with her doctoral project in which she investigates the usefulness and applicability of new technologies in the health field, more specifically in neurological pathologies. For the realisation of her project, she received funding from the Takeda Pharmaceutical Multinational, obtained through a competitive call to improve care for people with ADHD. She works with patients with ADHD in the Valencian Community. She implements games and exercises based on therapeutic and rehabilitative techniques established by professionals, designed in an expanded reality environment.

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1   Introduction

The high rates of stress, anxiety and depression in music industry is alarming. The percentage is even worst in younger musicians where the number rises to 80% (Record Union, 2020). Other surveys show comparable results (Musgrave and Ross, 2020). Eight were the reasons given for the musicians including fear of failure, pressure to succeed, being evaluated by others, and loneliness; the authors of this study related those four reasons to feelings that could be detonated during a musical competition.

According to Mate (2012) the mental illness is related to early trauma. The music academies instruct students starting from three to ten years old, so possibly the way of teaching music can be affecting and causing stress, anxiety, and loneliness sensation on professionals. Some music teachers and directors try to push the quality of performance on competition politics based on an authoritarian way of teaching, thinking that they improve the performance of students and future professionals, but these methodologies of teaching are causing important secondary effects on the mental health of the artists.

As an example, to find inspiration to break the chain of individualism authoritarianism and loneliness in the industry is necessary to find inspiration in collaborative initiatives in the past and in sharing economy in the music industry.

2   Objectives

- To find a connection between the stress, anxiety, and depression suffered by independent musicians and the competition-based form of teaching in music schools.

- To find a root or a reason to explain why the authoritarianism in music is so deeply establishing itself in the industry.

- Answer the question, could the competition spirit in music affect the possibility to share between colleagues or participate in sharing initiatives?

- What can the music industry learn from the collaborative and sharing initiatives of the past

- What collaborative initiatives can use the musicians online to break the chain of loneliness and individuality shown in the 73% report.

3 Roots of authoritarianism

The first steps to becoming a professional musician start at conservatories, where the competition as a motivational tool to improve performance has led the industry for centuries. Also, the concept of the musical director as a stereotyped dictatorial form of teaching has its echoes and consequences in the industry.

In the investigation, it was found that in past times, the conquest of territories and the expansion of the Catholic religion got it with authority discipline, and normality. These evangelised not only with the Bible but also with music: the priest leads and sings at mass and the faithful respond by singing (Acosta, 1982). Just as the Catholic Church used cultural structures to evangelise and control, in addition to the well-known repression, teaching was also used (Rappor, 2004).

The pre-programmed change between Indigenous without clothes to civilised citizens of a town was conducted, in a significant percentage, through teaching and not through coercion (Acosta, 1982).

The colonialist's power implicit in the use of music as a normative and evangelising mechanism has its echoes today in the centralist power of the conductor from the power it exercises and the impossibility of interacting with this power on the part of those who work in the orchestra, as police officer to citizen (Rojas, 2015).

Despite compelling evidence to the contrary, many teachers still believe that fear – fear of failure, fear of an unwanted call home, fear of the teacher, fear of ridicule, or fear of an unpleasant consequence – is a prime motivator for students to do high-quality work; The intentional creation of fear classroom remains one of the most widely used strategies for manage student's behaviour and encouraging academic achievement (Sullo, 2009). This way the 'fear' has normalised in the industry.

4 Competition as a motivational tool to improve performance

Supporters of competition emphasise increased student motivation, self-esteem, performance achievement, music quality, group spirit, and music educator accountability resulting from competition (Johnson, 2010) Critics of competition counter that many educators overemphasise the 'winning at all costs' mentality, spend too much rehearsal time on contest music, neglect the comprehensive music curriculum, and rely on subjective assessment of student achievement (Rohrer, 2002) emphasise uncontrollable factors, such as natural ability, luck, and difficulty (Weiner, 1979).

The effects of competition on both psychological and physiological health have been founded to be negative (Rosenau, 2003). Here are some of them: low self-esteem (Rubinstein, 1977), stress and anxiety and heart rates to dangerous levels (Fenici et al., 1999), academic stress that reduces the effectiveness of the immune system (Jemmott et al., 1983), higher levels of testosterone and aggression (Ares and Babbitt, 1974; Mazur et al., 1992; Rocha and Rogers, 1976) mutually exclusive achievement goals promote aggression, anger, fear, and even hatred. The success of one requires another's failure (Kohn, 1992) Stifle creativity in educational environments (Amabile, 1982).

Although music teaches the value of teamwork, being together in one pulse, partnership, the subconscious message is different. Conservatories teach to perform perfectly and compete with partners to push up the musical level of students.

The music scene is full of competition, high-level musicians are educated to be the best, most jobs and opportunities in music are won by competition, which avoids corruption and hiring by friendship. The sad thing is that this has been made within the profession building an atmosphere of competition that makes the energy of the groups very dense and toxic (Hepsen and Usta, 2021). It is expected of the musicians to do their job perfectly, which generates stress, anxiety, and power abuse in order to get it; a situation that in an extended period of time results in mental illness and stage fright (Ospina, 2022), for which musicians' resort to solutions such as alcohol drugs or self-medication of pharmacists to counteract the effects of such stress (Cernuda, 2018).

Music has an important level of toxic ambient of work, where is often found power abuse, mistreatment of musicians, a humiliation to get the highest level of interpretation possible (Cernuda, 2018).

The pressure to succeed and loneliness are also common explanations to why independent music makers have anxiety, depression, and panic attacks in Ospina (2019). The challenges and obstacles faced by those groups are disintegrations, lack of knowledge, and lack of communication, irregularity, temporality and intentionality (Martinell, 1999) this source can seem old but fit perfectly in those times.

'Competition' destroys, and 'sharing' builds. It is necessary to start building new concepts and methodologies that lead us to integrate, and not to separate ourselves. To reach the goal you must let others help you (Perez, 2014). The new concepts can consist of embracing, sharing, collaborating, and cooperating. It is necessary to evolve the old costumes of teaching music to improve the wellbeing of the artist, to heal from inside the industry, and start to think in collaborative ways to help music life survive those challenging times.

Some of the benefits of sharing or integrating a comprehensive environment for music education are Flourish creativity (Hamann et al., 1990), increase music achievement and performance (Whitener, 1983), define success as the achievement of personal goals, mastery of challenging tasks, and collaboration with others (Schmidt et al., 2006), cooperation promotes higher achievement than the competition (Johnson et al., 1981), higher productivity and also 'significantly higher intergroup cooperation' [Workie, (1974), p.228]. It is a determinant of cohesiveness attempted to positively influence others (Grossack, 1954).

5 Sharing initiatives

5.1 Roots of sharing economy, primitive forms of sharing

In this part of the investigation, we investigate the background of the sharing instinct of prehistoric humans and Indigenous, to know some background about how sharing was done in the past.

"Sharing economy is not the modern invention, hotels are". Indeed, prior to the 1950s, staying with friends or friends of friends was a common way to travel. Airbnb is an old idea, being replicated and made relevant again through peer-to-peer networks and modern technologies (Bootsman and Rogers, 2010).

400.000 years ago, the men of Burgos-Spain were already coordinated to hunt in groups, hunted, and processed, "cooperative efforts, to kill multiple individuals of an animal as large as the bison implies that the hunters may have shared meat among the participants, insinuating once again a level of social complexity that had not been previously demonstrated during such a remote period of time" (Rodriguez et al., 2017).

It can be seen in the solidarity economy in the oldest communities of Mexican Indigenous that are still alive and keep these traditions. For example, in the Purepechas, they have several forms of barter, exchange, and reciprocity which are historically practiced, and still performed nowadays because of their dynamism and their social and political implications beyond their economic importance.

They know three different forms of barter:

- the barter with merchants for commercial purposes

- if an object-by-object exchange is made

- goods are received and in exchange a debt to be paid in the future.

The community also recognises three types of services on the barter

- interchange of objects

- voluntary work in the community

- willing of third people involved.

There are many diverse types of barter where material elements are involved but, mainly:

- work

- willing

- recognition

- social prestige.

In the case of the religious ceremonies, besides building altars and taking part during the procession, the most successful people in the community share the products of their job. For example, a baker after having good benefits on the sales of bread, gives to assistants of the ceremony bread as interchange and redistribution of wealth that he could accumulate thanks to the community. It means public recognition for the baker and his family, very transcendent. In this way the baker can continue with prosperity, his social and economic activities (Quetzal et al., 2016).

5.2   Definition of sharing economy

The term sharing economy is not still defined (Frenken and Schor, 2017).

- Consumers grant each other temporary access to under-utilised physical assets ('idle capacity'), for money (Frenken and Schor, 2017).

- The sharing economy is a movement that allows collaboration and exchange of services or goods in trade for a previously agreed compensation. It has been facilitated by the internet, gaining strength thanks to the crisis (Cañigueral, 2014).

- There is a strong historical and global connection between the emergence of peer-to-peer platforms and a widespread feeling that the new technology-enabled practice allows for empowering people (Benkler, 2006).

Humans are used to sharing between friends and family. What is new is the possibility that the internet platform allows us to share between unknown people, thanks to the reviews and previous transactions. Being able to generate trust among strangers changes the rules of the game in society (Cañigueral, 2014).

Sharing economy can give use to things that would be without purpose other ways, saved until damage, or in the rubbish. The environmental impact of the sharing economy is tremendous, also in some cases; it means that people sharing can obtain an economic benefit for it, which gives a break to many families struggling with low incomes, or unemployed.

The sharing economy has unknown medium- and long-term consequences, for example, Airbnb augmented the price of rent all over the world, or Uber was demanded unfair competition and was forced to close in some countries. There are few regulations to this type of economy. It is uncertain what will happen when governments start to regulate them.

5.3   Subcategories of sharing economy

There are three categories of consumption systems and four characteristics of a successful business in the sharing economy according to Bootsman and Rogers (2010). Together, these systems and characteristics are reinventing not just what we consume but how we consume.

- *Product service:* It is about a service that enables multiple products owned by a company to share. In other words, someone else owns a good and the client rents it. It can be a car, a house, a tool, a book. This avoids expenses of maintenance, and maximises his use, giving economic benefit to the owner.

- *Redistribution markets:* They are about social networks that enable used or used goods to be redistributed from where they are not needed to somewhere or someone where they can have use again.

- *Collaborative lifestyles:* It is about people with similar interests banding together to share and exchange fewer tangible assets such as time, space, skills, and money, what we call collaborative lifestyles.

5.4 Important characteristics

There are four characteristics for a successful business in the sharing economy.

- *Social proof:* a business needs to have enough material for people to choose.

- *Power of idling*: There must be something unused for one, but valuable for others that can be shared.

- *Belief in commons:* Resources that belong to all, one phone is useless, but if it is connected to the network with thousands of phones, it has more value.

- *Trust in strangers*: It is especially important that the business has ratings and comments, to public validation of the trust of a person.

5.5 Sharing economy in the music industry

5.5.1 Acqustic

This is a web and an app. They have complex services for companies and musicians. It has more than 2500 musicians available, more than one thousand opportunities for musicians, and more than one hundred companies on board.

They have split the page into companies and musicians. On the musician option, they divided music, concerts, and career. On music, they offer the artist to upload the music to all platforms, get on Spotify playlist, and a push to appear on covers of magazines. On career, they have an app to fix invoices, bills. They have partners with some places to make live music, increasing the opportunity of musicians to play concerts; On career, they have an accelerator program where they teach selected musicians how to push their music to the next level with experts on the matter. They also have private extra options like finding a space for them on tv, podcasts.

For Companies they have four services: concerts, playlists, branded concerts, and a music library to use on whatever material they need like publicity.

Before COVID 19 this business started with something similar to the ticketing process, promotion through radio programs, and social networks, and it helped musicians to get small concerts in secret places; they also offered secret concerts on terraces, private gardens, apartments, and wherever the client wanted, but they quickly evolve to adapt the coronavirus situation and offer better solutions to artists.

- *Artvl:* It is a page that connects hosts and artists with the objective of exchanging accommodation for creativity. The idea came to artist Luanna Lee when she lost her job while traveling in Africa. The page has space for art, design, artistic performance, video making, and clear filters (others). The host puts on the page an announcement saying that he is interested in an artist painting a place or singing and the artist can contact the host. This web obtains income by donations and for providing artists for festivals.

5.5.2 Audiciones Latinas

Stella Aguirre, founder, and CEO of the Audiciones Latinas platform explains that by relying on technology she has connected artists who require employment with those directors, producers, or cultural managers that need those services.

It is a software as a service software built from the point of view of casting maker the artist makes his profile and the agent looking for one can filter artists, talk to them through chat, access to phone numbers and as it is very normal during COVID and also in this type of business there is more artist than castings and opportunities.

Since its unofficial pre-launch in 2018, the platform has managed to generate a community of 40.000 registered users among talent and recruiters and 250 artists are registered every day (Iway Magazine, 2019).

They have a freemium option with limited video and photos. They charge 2 USD per additional picture and 6 USD per video extra on the artist profile; On reluctant, it is free two casting per month. If the reluctant pay 14 USD he can contact per chat several artists, access to all number phones, and access other video options like downloading and quick editing videos. By 20 dollars per month the host can be called back, and the company makes the castings and concierge services for the host.

It is necessary for artists and for recruiters to make a profile to be or investigate the platform, they also sell 3 hours pass to chat with musicians for four dollars.

5.5.3   Bandcamp

It was born before the music streaming boom. Ethan Diamond founded Bandcamp in 2008. It is a place where musicians can interact with fans and sell their music. During COVID 19 they announced it would waive its usual 15% fee for one day, to support artists affected by the shutdown of live music. On 20th March, fans bought 800,000 records on Bandcamp in 24 hours, totalling $4.3 m of music and merchandise, and it got even better the following Fridays (Ravens, 2020).

Bandcamp is nice for reproducing music because whenever a client pays or not, they can listen or download any complete song from his catalogue, but if the client wants to support the artist, they can buy a digital album which gives 85% to the artist, 15% for commission for Bandcamp. They also have a button that says name your price, so that way you can pay from the original price suggested by the artist.

Bandcamp normally takes 15% of revenues for his administration fees, but during COVID they made an exclusive offer to give all revenues to artists and not keep their percentage during Fridays. This initiative improved the sale of his products during COVID19.

5.5.4   Busck.co

It is an app that seeks street musicians and has a platform to improve opportunities to be searched and found by people who want a concert, or fans; the artist hangs his songs, pictures, and videos. The page has also a map of street musicians in the world, fans can find a street artist by the searcher and tip him; on the free option, the artist can upload up to three albums, receive cashless tips and hire opportunities to download tools. On his professional paid options per five € per month or 50 € yearly, they have the option to increase their visibility, to upload up to five albums, and contact more than three hundred festivals all over the world.

This web is also looking to partner with some cities to improve the quality of laws for street performances, and to have the buskers guide that will provide in the future information about busking in different cities.

5.5.5 IMSLP

The International Music Score Library Project (IMSLP)/Petrucci Music Library started in 2006 and in 2021 the page has been visited by 68 million users who can exchange musical sheets through the site. Users can submit their own compositions or listen to other people's compositions; download Mozart free sheet music; this makes IMSLP an ever-growing musical community of music lovers and for music lovers. This page is used by educational sectors broadly. They ask for simple donations or monthly donations on every download. If the user wants to download for free, he must wait a number of seconds to do it, but to listen to the artist versions, it is necessary to pay a membership.

5.5.6 Fever

This app is not exactly for musicians, but it is quite simple to create an event like a concert and post it on the app so people around the city know about it and buy the tickets. The app is a hybrid between a social network and a ticketing portal that takes advantage of the user's information (and their interactions within it) to recommend the plans that best suit them. In addition, a system based on artificial intelligence that learns from the trends of its online inhabitants can determine their characteristics with the aim of increasing the probability of success for organisers and other promoters with whom they work.

With 25 million unique users per month, one of every two people in London has this app on his mobile phone which allows consulting the portals dedicated to offering leisure plans.

5.5.7 Flat.io

It is a collaborative score editor. Its business model is Freemium – premium, it has some free applications and to unlock more advanced options, you must pay 4€/month, 49€/year or 149 € for a definitive purchase.

In the free option, you can generate and save up to 15 scores, share them for someone else to edit. It writes scores while playing a MIDI keyboard.

The advanced options include editing for printing, mixers, unlimited scores.

The collaborative possibilities of musical writing are also used by education; they charge 2€ per user per year and work with more than five thousand schools.

5.5.8 Patreon

It is a web page of micro sensing for artistic works. It is a way to get paid for creating the things that artists are already doing. It helps creators to build direct relationships with the most engaged fans to offer them benefits like exclusive content, community, or insight into the creative process in exchange for a monthly subscription.

Patreon can provide meaningful income for artists and a rewarding experience for patrons.

Patrons can support the work of their favourite artist and they have many different forms of payment. The important thing is that whenever you want to pay, the support must be monthly, and you can patronise the artist for one dollar per month until whenever they want. Digital Guide (2015) Patreon was used per 100.000 artists in 2019; They charge 5%, 8% y 12 % depending on the service the creator needs.

5.5.9   Resonate

It is a music streaming service with socialist politics. Musicians who have their music there can share part of the company. A cooperative is a company that allows everyone involved being a co-owner; everyone gets to share in decisions and profits, the system is democratic, Members can trade their profits for more streams and downloads and/or withdraw as cash. The revenue is shared this way 45% are for musicians, 35% are for listeners, and 20% for workers. It is a halfway idea; it only has 10.000 people involved but it is a very promising business (Harris, 2020).

"I find this business marvellous, I really hope his cooperation philosophy can be extended in time, and not only to engage people at the initial state of the business, but they also pay well to musicians, solving the actual problem of the artist on streaming platforms, which is that they have little revenue for the reproduction of their work. There is extraordinarily little to do against the monopoly. For example, Spotify pays whoever holds the rights to a song anywhere from 0,0006to 0, 0084 per play. The rights 'Holder' can then split these earning between the record label, producers, artist, and songwriters, which means splitting pennies between many parties" (Livni, 2018).

5.5.10   Reverbnation

It helps artists gain traction in the music industry. An artist who wants to subscribe can insert their songs, logos, and album covers to reach fans. There are also paid packages for bands and solo artists who want to use the website for more opportunities. The most famous button on this platform is: 'discover'; people can reach an artist without looking for it specifically, fans do reviews, they have audience identification, help with a commercial purpose, metrics, and graphics that help the artist to improve depending on the public preferences, and also connect with labels and contacts that can take the artist to the next level.

5.5.11   Stagelt.com

It is an online venue where the artist performs live, interactive, monetised shows for their fans directly from a laptop, offering fans unique experiences that are never archived. Fans can ask questions and send money and artists decide when to play, what to play and how much they want to charge. Fans then can buy virtual tickets to the show using a virtual currency called 'Notes' (1 note = 10 cents of USD). Fans can chat with artists and other like-minded fans and tip performers throughout the show.

5.5.12   Soundcool

It is a system for collaborative creation that allows making interactive performances with the public through musical and audio-visual content. It has applications in art performance, music, education, inclusion, and audio-visual therapy for elderly. The system consists of a set of modules such as players, virtual instruments, effects, mixers, which can be interconnected and allow the reproduction and modification of sound or image in real-time. These modules are opened in the computer and can be controlled by mobiles and tablets via Wi-Fi, by MIDI instruments, or by the movements of the body with the Kinect sensor, or virtual reality tools and augmented reality glasses. In this way, it is easy to be able to collaboratively create musical, sound, and audio-visual works in

real-time. It is for free, but it is necessary to learn how to use it. There are free courses on the internet and at the University Polytechnic of Valencia, there are official courses about it (Lloret et al., 2021).

5.2.13 Tweet for a track

Artists upload the song to the platform and share it through Twitter. If someone wants to download it, he must write his e-mail address to retweet the song and receive it on his e-mail, and this way more people can see the tweet. It is an especially useful tool for musicians in the initial stages of their artistic promotion (Zárate, 2020).

6 Conclusions

According to the studies analysed, was found that the competitive spirit in the music has secondary effects on the psychological and physiological health of the artist causing high rates of anxiety, stress that affect the immune system causing illness, and higher levels of testosterone and aggression, those secondary effects agree with the studies of mental health of Union record and Westminster University showing the competitive spirit on music teaching as a possible deeper cause for the alarming numbers; Is important to encourage musicians to use a comprehensive method of study that according to experts increases the performative results in a healthier way.

The possible root for the authoritarian musical director as the profile of power and fear in front of the orchestra is not random behaviour. It comes from an old-fashioned and violent style of teaching that was intended to change people's thinking, culture, and customs, to introduce new power, like religion, language, or political inclination. Those trends had been inherited from generation to generation by standardising and had promoted a toxic working environment, causing illness and individualism among musicians.

Even musicians who get used to teamwork, to be together in one pulse, are not entirely used to sharing. The spirit of competition is encouraged on academia to improve students' musical results, unfortunately on long term appear on counter-empathetic behaviours, reducing the possibility to share between the colleagues.

What the music industry can learn from collaborative initiatives from the past is

1 That artists can support each other by helping each other by creating together and consuming cleverly on platforms that help creators that really care about the artist, respect the right of work, and encourage fair winnings for the authors.

2 Sharing is effective and interesting if it is done between interdisciplinary areas, mixing knowledge to solve problems. This article invites live music of small venue to share with other sectors also affected by COVID 19 regulations to seek more and different possibilities of work and help between them.

The collaborative initiatives that musicians can use online to break the chain of loneliness and individuality shown in the 73% report are exposed in the chapter before the conclusions.

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