One Week Snapshot Music Mapping Program (1W-SMaP) - 2025/2026

Presentation

The goal of 1W-SMaP is to bring together researchers and students from across Europe and the UK, offering a platform for sharing perspectives and providing training in the field. Part of the Erasmus+ Blended Intensive Programmes (BIP), 1W-SMaP consists of a remote learning phase followed by a physical mobility period.

Calendar

<u>Online seminars</u>

During the in-person workshop, students and trainers will conduct field research by applying an innovative workflow for the production of multimedia interactive maps. This will combine the adoption of largely used frameworks such as Google Photos and open-source mapping tools. The workshop, which has already been tested during the first edition of 1W-SMaP, is designed to be accessible to students with no prior experience in digital mapping. By taking pictures through their smartphones, the participants will be able to gather, at the same moment, geospatial data and media representing a given music ecosystem. In a second phase, the trainers will show how to integrate these materials into interactive digital maps produced by using tools such as Google Maps, Storymap and CollectionBuilder.

The workshop will take place in Cremona, utilizing the facilities of the Department of Musicology and Cultural Heritage. The city's live music ecosystem provides an ideal context for this five-day project. In addition to meeting its core objectives, 1W-SMaP will generate diverse datasets representing Cremona's live music scene, which could later constitute the groundwork for future projects.

Session #	Dates	Partner	Topic
1	14.30-16.45 (CET): Friday 6th March, 2026	Sibelius Academy - Uniarts, Helsinki (K. Kärki, P. Saarikorpi)	*Live music economies, from stadium rock to an artist- and venue-centered systemic view*
2	15.15-17.30 (CET): Friday 17th April, 2026	Paris Saclay (G. P. Vitali, A. Quièvre)	*Representing the urban soundscape*
3	14.30-16.45 (CET): Friday 8th May, 2026	Porto (P. Guerra)	*Musical, creative, and artistic scenes. Mapping, symbolic and affective cartographies. Social network analysis*
4	14.30-16.45 (CET): Friday	Pavia (F. Brusco, F.	*Music ecosystems between quantitative and qualitative mapping: Now and then*

	22nd May, 2026	Cireddu. M. Nicastro)	
5	14.30-16.45 (CET): Friday 26th June, 2026	all	Follow-up session / Presentation of the map(s), roundtable and wrap-up

Physical mobility @ Cremona

08-12/06/2026

During the in-person workshop, students and trainers will conduct field research and test a workflow designed for the collaborative collection of geospatial data related to urban musical practices. The development of this procedure will be part of the project's teaching materials, with plans for future refinement based on user feedback. In addition to collaborative data-gathering sessions exploring the past and present live music ecosystem of Cremona, participants will be introduced to basic digital tools for data visualization and for the creation of multimedia spatial narratives. The 1W-SMaP program also includes roundtable discussions and keynote presentations on the theme of music mapping.

Provisional program

	Monday	Tuesday	Wednesday	Thursday	Friday
Morning		- Lecture 2: TBD (O. Johansson, University of PittsBurgh)	- *Tools #3a:* Collection Builder 1 (pt.1)	- *Lecture 4*: the Reset! network - E. Ruiz (Rocknrolla Producciones)	- *Tools #5:* Story Map - *Lecture 2*: Mapping Italian live music: perspectives from professionals (details TBC)
Afternoon	- Welcome - *Lecture 1*: *The live music city: Understanding the catalysts, formats and role of live music in music city frameworks* (C. Ballico,	- *Tools #2*: Google Maps - *Work Group:* Data gathering walk #1	- *Lecture 3:* M. Flynn / M. Mulder: The LMMP Project and beyond - *Tools #3b:* Collection Builder (pt. 2)	- *Tools #4*: Palladio / Gephi - *Work Group:* Data gathering walk #2	- *Work group*: Towards the online project presentation

	University of Aberdeen)				
	- *Tools #1:* Google Photos				
Evening	→ warm-up aperitif and working groups setup		Concert (TBC)	Farewell dinner	

Abstracts and speakers - online meetings

Live music economies, from stadium rock to an artist- and venue-centered systemic view
Sibelius Academy - Uniarts, Helsinki / (K. Kärki, P. Saarikorpi)

Friday 6th March, 2026 - 14.30-16.45 (CET)

Kimi Kärki's lecture covers the live music cultural industry high end, the stadium rock spectacles, and their current nearly global reach. Methodologically this lecture will cover ideas on the analysis of spectacular environments, with the notions of liveness, representation, and media spectacle at the center of the inquiry. Kärki will offer several case studies on touring the arenas and stadiums in Europe, but also look at the cultural history of the emergence of such stadium scale events.

Pekka Saarikorpi's lecture portrays an artist- and venue-centered systemic view of various socio-economic exchange logics, covering market-driven spectacle and the attention economy, third sector and state-funded venues, as well as an in-between space where the focus is on the gift economy and artist-driven reciprocity, which enable art-making and performance on the fringes of the capitalist system. The theoretical framework is based on cultural sociological literature and economic anthropology, supported by empirical examples and data collected using arts-based methods such as videography and affective ethnography.

Bio

Dr Kimi Kärki is a Lecturer at Cultural Study of Music, Sibelius Academy, Uniarts Helsinki, and holds a title of Docent in Cultural Heritage Studies (University of Turku), and Area and Cultural Studies (University of Helsinki). He has mainly published on the history stadium rock spectacles, talking machines, future imagining, and fascist aesthetics in popular culture. He is the President of European Popular Culture Association (2023–), and the director of the project *Fascinating Fascism and its Affective Heritage in the Finnish Culture* (Kone Foundation, 2021–2025). His Visiting Fellowships include the Institute of Popular Music (University of Liverpool, 2006), and CWRU Center for Popular Music Studies & Rock and Roll of Fame Library and Archive (Fulbright, Cleveland, 2017). He is also an internationally touring musician, with more than 40 releases in heavy metal, progressive rock, ambient, and as a singer-songwriter.

https://users.utu.fi/kierka/

Pekka Saarikorpi is a Lecturer in Music Business at the Sibelius Academy, University of the Arts Helsinki. With roots in music and consumer research, Pekka employs rhythmanalysis in

exploring consumers' time-space, semio-affective experiences and art participation. Methodologically Pekka's cross-disciplinary research draws on arts-based methods, such as videography and ethnography.

www.pekkasaarikorpi.fi/

Representing the urban soundscape
Paris Saclay (G. P. Vitali, A. Quièvre)

Friday 17th April, 2026 - 15.15-17.30 (CET)

This session will teach participants how to visually represent the complexity of the urban soundscape and the relationships between its various components. Historically, since the 20th century, urban sound environments have primarily been reduced to a problem of noise pollution. We will move away from this approach by using sound mapping (Schafer 1979) as a tool to understand urban space through all its sonic manifestations—natural, technological, musical, and social—and the relationships between them. This workshop will lay the theoretical and practical groundwork for making visible the sonic layers that structure cities in the context of street music. The session will address the following points: a detailed understanding of soundscapes; highlighting musical practices as specific phenomena; analyzing the dynamics of spatial, acoustic, and social interweaving, while taking into account the methodological limitations of such approaches, in particular the subjectivity of listening, the temporal variability of sounds, and the challenges of contextualization. As part of the preparatory workshop, students will be asked to work with sound recordings of urban environments in order to categorize the sounds heard and their functions. Following various works on sound categorization (Salamon et al., 2014; Gemmeke et al., 2017; Nuhn 2023) but this time incorporating street music as an additional phenomenon, students will: 1) develop categories and subcategories for analyzing the sounds heard in order to classify them and create a lexicon for studying their properties and relationships; 2) analyse sound samples using spectrograms; 3) propose methods for the visual representation of sounds including intensity, valence, and superposition phenomena, either on paper or using a dedicated software.

Bio

Adrien Quièvre is an Associate Professor in Contemporary History and Digital Humanities at UVSQ–Paris Saclay. He holds a Master's degree in musicology and philosophy and a PhD in social history from the University of Lille. His research focuses on the use of sound and music in protest movements (Europe, 19th–21st centuries) and on the epistemology of sound and listening. In 2024, he was a visiting researcher at the University of Quebec Trois-Rivières, where he worked on the history of alarm systems located in the city from a sensory, social, and political perspective. He published numerous articles at the crossroads between social history, sound studies, and musicology and is currently editing a volume of the French journal *Le Mouvement social* dedicated to the sounds of protest in Europe.

Giovanni Pietro Vitali is Associate Professor of Cultural History and Digital Humanities at the University of Versailles Saint-Quentin-en-Yvelines – Université Paris-Saclay (DyPaC). Trained in linguistics and literature at the University of Pisa, he earned a joint PhD (Università per Stranieri di Perugia / University of Lorraine) on Italian partisan onomastics and the literary work of Beppe Fenoglio. Before joining UVSQ, he taught Italian Studies at the Universities of Lorraine and Poitiers (2014–2018) and held a Marie Skłodowska-Curie fellowship at University College Cork (with the University of Reading and NYU). His MSCA project *Last Letters from the*

World Wars examined language, identity, and memory in last letters written by those sentenced to death in the First and Second World Wars. Since 2023 he has served on the Scientific Committee of Fondazione CDEC, coordinating memory projects linked to the archive of Italian deportation; from 2021 to 2024 he was Secretary of Humanistica. An Associate Researcher at the University of Oxford, he co-directs *Prismatic Translation* and advises on digital humanities. His work combines cultural history of conflict and memory with digital methods (mapping, data analysis, visualisation). He has led competitively funded projects including AVALANCHE, FRONT_JUSTICE, and URésistant. Research areas: conflict and political cultures; literature and multilingualism; digital methodologies.

Musical, creative, and artistic scenes. Mapping, symbolic and affective cartographies. Social network analysis
University of Porto (P. Guerra)

Friday 8th May, 202614.30-16.45 (CET):

In this session, we'll be mapping Portuguese musical, creative, and artistic scenes based on a methodological approach anchored in sociology, cultural studies, and cultural geography. We know that the concept of scenes appeals to symbiotic contexts in which groups of producers, musicians and fans share their common musical tastes and collectively distinguish themselves from others: it appeals to networks to reticular relationships. One way of capturing these networks is by mapping the sentimental cartographies that relate to the need to capture the production process of a music scene, as well as to capture the movement of this scene in the physical and psychosocial spaces of its social agents, emphasising the capture of the experiences lived by social agents through daily practices and discourses while creating a route of symbologies and connections with other social actors. The other way of capturing is through the use of the social network analysis tool. Thus, we will be presenting the social and relation space of alternative Portuguese rock in the last 40 years, using polyhedron dynamics or Q-analysis. This algebraic procedure is based on several connected structures pointed out by our interviewees with respect to national and international bands, blogs, journalists, critics, venues, disc shops, and key actors of the indie Portuguese scene as a network sub(field).

Bio

Paula Guerra is an Associate Professor of Sociology at the University of Porto and a researcher at the Institute of Sociology at the same university. Paula is an Adjunct Associate Professor at the Griffith Centre for Social and Cultural Research in Australia. She is the founder/coordinator of the Network *All the Arts: Luso-Afro-Brazilian Network of the Sociology of Culture and the Arts*. Paula is the founder/coordinator of the KISMIF (kismifconference.com and kismifcommunity.com). Paula is co-coordinator of the Research Network of Sociology of Art of ESA. She coordinates several research projects subordinated to youth cultures, sociology of the arts and culture, co-creation, methodology and research techniques, and DIY cultures, among other subjects. She has likewise advised and supervised several Masters, PhD, and Post-Doc projects in the aforementioned areas. She is a member of the editorial council of several national and international journals, as well as an editor and reviewer of several articles and books on a national and international level. Paula is editor-in-chief (with Andy Bennett) of the SAGE journal *DIY, Alternative Cultures and Society*.

Music ecosystems between quantitative and qualitative mapping: Now and then
University of Pavia (F. Brusco, F. Cireddu. M. Nicastro)

Friday 22nd May, 2026, 14.30-16.45 (CET): Friday

This online workshop will explore how digital mapping and ethnomusicology can be combined to investigate both contemporary and historical music ecosystems. In the first part, it will present an overview of an ongoing research project focused on current processes of urban transformation in the cities of Milan and Rome, particularly in the neighbourhoods of North Loreto and Pigneto. The discussion will centre on an interactive map designed to visualise the evolution of statistical geodata (population and housing prices) alongside music-related activities over a twenty-year period. Participants will be invited to reflect on the limits and potential of this approach and to consider how local communities might be actively involved in the mapping process.

The second part will present a geo-social mapping of Italian record production between 1965 and 1999, approached as a historically situated social practice. By combining mapping with social network analysis, the research reconstructs the urban music worlds where recorded music was produced, highlighting the relationships between places, professional networks, and technologies. Drawing on retrospective interviews with artists, musicians, producers, and engineers, the study shows how past production spaces can be mapped through dispersed documentary and mnemonic traces. The resulting maps reveal patterns of concentration and decentralization, the central role of specific hubs, and the co-evolution of social, technological, and spatial dimensions in Italian record production.

Bio

Francesco Brusco (Modena, 1978) is a PhD candidate in Literary and Musical Text Studies at the University of Pavia, where he conducted research focused on mapping and social network analysis of Italian record production between 1965 and 1999. Visiting postgraduate researcher at the Institute of Popular Music (University of Liverpool) he is currently a lecturer in Contemporary Popular Music at the University of Salerno. Musician and music journalist for *Il Manifesto*, he has published books on the Beatles and on the Italian singer-songwriter scene. His most recent work is *La voce del padrone: Suoni e racconti dagli studi di registrazione* (Jaca Book, 2022).

Francesca Cireddu is PI of the project Music *Participation and Urban Revitalisation: a Deep Mapping of V Municipality in Rome and NoLo Neighbourhood in Milan,* funded by Fondazione Cariplo and hosted by the University of Pavia. In 2023, she earned a Ph.D. from Tor Vergata University of Rome with ethnographic research on the online transposition of live experience in alternative music contexts. Her research interests are related to live music performance and audiencing, ethnographic and comparative approaches to underground music scenes, singer-songwriting practices, as well as the analysis of phonographic vocal performance in relation to cultural identity in transcultural popular music.

Martin Nicastro is a musicology postdoctoral researcher at the University of Pavia. He specializes in the application of data visualization and analysis to urban music research. He currently works on the project *Musical Participation and Urban Revitalization*, which employs digital mapping and ethnography to study the role of popular music in urban transformation processes. During his recently completed PhD, he combined GIS, network analysis and field-based techniques to reconstruct Milan's historical live music scene (1958–1962). He develops mapping applications for the international Live Music Mapping Project. He teaches at

the EnExDi Digital Humanities research school hosted by the École Normale Supérieure of Lyon and he is an adjunct professor at the University of Milan.

Institutional partners

The partnership of the project is designed to be broad in terms of countries and disciplinary approaches. It will provide students with both an experimental approach, based on innovative data collection and research frameworks, and a solid knowledge base of the state of the art. In the online part of the program, each partner will be responsible for an online seminar demonstrating their approach to mapping in order to provide a common ground for all participants.

The University of Pavia curated the existing maps of Milan and Florence of the Live Music Mapping project and is currently the only Italian partner of the Live Music Mapping Project (LMMP - livemusicresearch.org). In the case of Milan, we noted the importance of social and non-profit venues in the city's music ecosystem; the map of Florence highlighted the dynamics of touristification and gentrification embedded in the city's economic and social structure. With its disciplinary specificity focused on music studies, it brings expertise in qualitative research to the consortium. The University of Pavia, as host institution, will be responsible for the organisation and teaching during the in-person workshop.

UPORTO has a sociological tradition of mapping different musical-ecosystems within the scope of musical (sub)genres/events/festivals/scenes since 2010. This approach takes the lead worldwide at KISMIF. It is rooted in the development of mapping based on social network analysis, making musical histories/practices/ memories/rituals visible. This brings together the identification of tangible/intangible assets with the 'sense of place' of the actors involved (musicians/intermediaries/audiences). This cultural mapping is allied with community/participatory and counter-mapping/emotional mapping.

The Sibelius Academy of the University of the Arts Helsinki offers expertise in the cultural context of the music value ecosystem, including its social dynamics and the historical evolution of live music venues across Europe. This knowledge, contributed by lecturers from the BA Programme in the Cultural Study of Music and the MA Programme in Music Business, will support spatial data collection and content creation during the collaborative week in Italy.

The University of Versailles Saint-Quentin-en-Yvelines brings recognised expertise in cultural history, with a particular focus on the application of digital methodologies to cultural analysis. Within our bachelor's and master's degree programmes, we provide extensive training in digital methods — ranging from data analysis to the study of text, sound and music — combining theoretical reflection with hands-on experimentation. As part of this project, we would be pleased to share our experience with partner institutions by organising workshops aimed at introducing students to the digital tools available for the analysis and dissemination of music and musical practices. These workshops would also foster critical thinking about the opportunities, challenges and limitations of digital technologies when applied to the study and promotion of musical heritage.