



## Creative People, Products and Places

### Online Seminar



## The Value of Small Live Music Venues: Alternative forms of capital and niche spaces of cultural production

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### Abstract

Small live music venues rely on complex systems of cultural and social capital in order to bring revenue into these spaces. Although these intangible forms of value are quickly exchanged for economic capital over the bar or through the ticket vendor, their initial state conveys that which is intrinsically valuable about small venues. Throughout this paper I illustrate the non-economic value of small venues through an analysis and discussion of how social, cultural and symbolic capital (Bourdieu 2002, 1997, 1986, 1984) are generated and mobilized by individuals working in small venues and the venue spaces themselves. This utilisation of Bourdieu and his theoretical apparatus forms the conceptual framework for this paper, as I assert that much of the *work* that small venues *do* is intangible, and thus difficult to measure in quantitative terms. However, Bourdieu's alternative forms of capital allow us to qualitatively assess the social and cultural value(s) of small live music venues. This paper sits in contrast to instrumental measures of culture such as cost-benefit analyses and other forms of contingent valuation. Instead, Bourdieu's alternative forms of capital are utilised here to illustrate the social and cultural value(s) of small live music venues as intrinsic qualities that are significant in their own right.

**Friday 12 June 2020**

**4:00 - 4:20 Presentation**

**4:20 - 5:00 Feedback, Q&A and Networking**

**Zoom Link: [Online Seminar](#)**



Sam Whiting is a popular music scholar and a lecturer in creative industries at the University of South Australia. His published papers explore issues of access, identity, gender, heritage, live music, and scenes through the lens of popular music studies. His PhD focussed on the social and cultural value of small live music venues and was awarded by RMIT University.