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SELF-SUFFICIENCY AND THE DIY ARTIST

Dr. Paul G. Oliver

Abstract

The overall aim of this book is to aid the DIY artist to move towards self-sufficiency through the use of new technologies, which will be achieved by defining DIY music culture, identifying the creative and business needs of the DIY artist as well as establishing a model for DIY artists to be self-sufficient. The research methodology consists of a mixture of unstructured interviews, including email, telephone and face-to-face. Fifteen DIY artists were interviewed from local music scenes around the UK, in particular Newcastle upon Tyne, Manchester and London. The research identifies areas of weakness within the processes of a DIY artist's creative project relating to the artistic and/or managerial process, which can be improved through the use of new technologies. This will be demonstrated in the form of a business model.

Keywords: DIY, Self-Sufficiency, DIY Artist, New Technologies

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Glossary of Acronyms

APRS	Association of Professional Recording Services
AFNY	Anti Folk New York
AP	Artistic Process
BASCA	British Academy for Songwriters, Composers & Authors
CAQDAS	Computer Assisted Qualitative Data Analysis Software
CD	Compact Disc
CD-R	Compact Disc Recordable
CPA	Concert Promoters Association
CV	Curriculum Vitae
DIY	Do-it-yourself
DJ	Disc Jockey
EMI	Electric & Music Industries Limited
EP	Extended Play
FM	Frequency Modulation
HTML	Hyper Text Mark-up Language
IS	Information Systems
IT	Information Technology
MCPS	Mechanical Copyright Protection Society
MP	Managerial Process
MP3	M-PEG-1 Audio Layer 3 (digital audio file)
MPA	Music Publishers Association
MU	Musicians Union
MTV	Music Television

NACCCE	National Advisory Committee on Creativity, Culture and Education
NME	New Musical Express
PAMRA	Performing Artists Media Rights Association
PC	Personal Computer
PPL	Phonographic Performance Limited
PR	Public Relations
PRS	Performing Rights Society
R&B	Rhythm & Blues
SNS	Social Networking Sites
SSL	School of Sound Recording
TV	Television
UGC	User-generated Content
UK	United Kingdom
UKAIS	United Kingdom Academy for Information Systems
URL	Uniform Resource Locator
US (A)	United States of America

CHAPTER 1

Introduction

1.0 Introduction

This chapter will identify the basic layout of the proposed research, beginning with the research background and then explaining how this has informed the direction and focus of the research. The aim and objectives describe the key elements within the book and provide a platform in which to layout how the research will be conducted.

1.1 Research Background

Towards the end of the 20th century, the four major record companies (the Majors) were as follows: Sony BMG, EMI, Warner Music Group and Universal Music Group. They made up majority of the market of music sold worldwide (McDonald, 2008), using their huge range of distribution channels to sell music commercially, much like a typical corporation.

Whereas, at the other end of the scale were the independent record companies (the Indies) who would operate without the funding of or outside the organisations of the Majors. Their emphasis was on nurturing musical creativity by discovering DIY artists and developing their talents in the hope that providing enough money to record in a studio as well as to sell and distribute their music to a niche audience would help them to be self-sufficient.

However, in the 21st century the lines are somewhat blurred as to what is Major and what is Indie, which reflects how the 'music industry' has simply become more and more fragmented and unable to be read. For many of the Indies that were originally self-funded, the back-end of the business has been taken over by Majors giving access to the large distribution channels available to commercial artists but from the front end they still appear to be running like a normal Indie. This has unfortunately taken the emphasis away from creativity and become an exercise in "who can sell the most records?", and so, as an up-and-coming artist it is extremely difficult to know where to turn with regards to support and advice. In fact, Williamson and Cloonan (2007) state that:

> *"A single music industry is an inappropriate model for understanding and analysing the economics and politics surrounding music. Instead it is necessary to use the term 'music industries' (plural)" (Williamson and Cloonan, 2007, pp.305-322).*

However, it is possible to focus even further on this issue and talk about the prospect of rethinking local music scenes and rename the 'independent' artist as 'DIY'.

Local music scenes are sub-sectors of the music industries in the UK, but local in terms of a small locality, not necessary personal. Within these scenes DIY artists create music and art and are highly creative with the resources available to them.

Do-it-yourself (DIY) is a well known ethic based on self-reliance and exceeding one's own expectations of what can be achieved with the tools available. Philosophically speaking DIY has its roots in bricolage, with DIY as the practical application and bricolage the intellectual equivalent. Stahl (2005, pp.487-491) describes a practitioner of bricolage as, "someone who can create order out of chaos, using the local contexts and the materials at-hand". However, the DIY artist takes bricolage one-step further by using the tools at-hand to be highly creative.

With the decline of the UK manufacturing industries there is now more attention being focused on the creative industries (Kollewe, 2008). This has lead to higher investment into grass-roots music, such as local music scenes. Various initiatives by the government, such as New Deal for Musicians, have been implemented in an

attempt to inspire more people out of unemployment and into jobs related to music (Job Centre Plus, 2008).

Therefore, in order to be self-sustainable, Handy (2002) encourages people to look upon their work journey as a 'portfolio career' rather than a linear experience. This concept relates to the many creative ideas that one person might have and how it is not always plausible to see all these through to the end. Therefore, it is important to distribute a person's time between many small tasks rather than seeing one large task. For example, the artist could have multiple skills, which encompass various creative activities such as recording, gigs, one-to-one teaching. Therefore, this idea of managing multiple small incomes that collectively make up one large 'portfolio income' relates directly to the DIY artist and their search to be self-sufficient through a variety of small creative activities as opposed to having to find alternative employment away from the local music scenes in order to support their creativity.

I began my experience as a DIY artist within the local music scenes of Newcastle upon Tyne over seven years ago in 2002 when I got the opportunity to play a solo support slot for a friend who had organised a gig for his band and - having heard me play a couple of my own songs on guitar - convinced me to perform live. This was around the same time I started an undergraduate degree in Music at the University of Newcastle. It was the first time I played original songs live on my own playing guitar and singing. I had always been a huge music fan with an eclectic taste in a wide variety of music; however, it was not until this point that I became a DIY artist, under the pseudonym Paul Go.

Initially, I found the live experience very exciting as with playing gigs regularly it is a sociable lifestyle and the people that I encountered were interesting and friendly characters. In Newcastle there are two small music communities that are located between a few venues around the area: one is totally exclusive to DIY artists of a particular creative ethic and the other is more inclusive to the broader spectrum of DIY artists. However, I found that I never really fitted into either niche community and so I constantly found myself on the fringes without becoming fully ensconced. At first this was difficult to understand and it took me a long time to come to terms with the most important aspect of being a DIY artist, which is to find one's own personal identity and ideas towards creativity, and not focus on what other people think. When I realised this fact, I attracted more interest from promoters and fellow artists and thus gained more opportunities to collaborate and perform. As I built up my knowledge of the local music scenes, as well as my contacts list, I began to play more regularly and with more established artists.

At the same time as playing regular gigs I was also recording songs at home on an analogue four-track recorder with second hand equipment that I had bought or been given by other people. I was recording constantly on my own as well as collaborating with fellow artists. I recorded many songs in a short space of time that were original and unusual but of low production quality. My particular ethic of recording dictates that a song can be poorly recorded and messy as long as it is good and has passion. Therefore, I work out a chord sequence on my guitar, think of some lyrics and record it straight away. This creative process has allowed me to record all

of my thoughts and ideas almost instantaneously. But also, it means that there is a rawness and honesty to the music that feels more like an audio scrapbook or diary. However, despite creating a lot of music and performing live regularly I was not making enough money to maintain a career.

Financially, I struggled to pay for basic amenities through working as a musician alone and so I had to take a part-time job in order to survive. I did not have the managerial skills to maintain my creative activities and for this reason music began to take a backseat. I noticed there were other people who also struggled to be self-sufficient as DIY artists and despite writing plenty of songs and playing gigs regularly they could also not make enough money to be self-sustainable.

It was in 2005 that I transferred from the University of Newcastle – a classically-influenced music course – to Northumbria – a performance-led contemporary popular music course. This meant that I could focus more on the managerial aspects of music performance, and so with the inception of social networking site MySpace (Oliver, 2009a) I began to work on building up a visible online presence for my music and making better local and global contacts, as well as writing a blog (Oliver, 2009b) and posting up photos (Oliver, 2009c). It was soon apparent that new technologies were becoming increasingly relevant to the DIY artist in the sense that online tools could significantly improve the functionality of organising their creative activities and managerial aspects day-to-day.

Therefore, I felt that the DIY artist could benefit from research into rethinking local music scenes; thus identifying DIY culture as well as the creative and managerial processes of the DIY artist in order to help them be more self-sustainable.

1.2 Aim and Objectives

1.2.1 Aim

The aim of this research is to help the DIY artist move towards self-sufficiency through the use of new technologies.

Therefore, it will be necessarily to explore the research background, which includes an in-depth understanding of the philosophical influences of local music scenes, the DIY ethic, as well as help to identify and analysis the two main important activities, processes and supporting systems - artistic process, managerial process and information systems. Thus, identifying problems and requirements for the improvement and development of the DIY musicology model, which will help the DIY artist, become more self-sufficient during the creative process. It will be necessary to get into the mind of the DIY artist in order to fully understand the music industries, in particular, local music scenes.

1.2.2 Research Objectives

- **Objective 1**
    - *To define DIY music culture.*
        - What is DIY?

        - What are the characteristics of the local music scenes?

- **Objective 2**
    - *To identify the creative and business needs of the DIY artist.*
        - What is the artistic process of the DIY artist?
        - What is the managerial process of the DIY artist?

- **Objective 3**
    - *To establish a model for the DIY artist to be self-sufficient.*
        - What motivates the DIY artist to be self-sufficient?
        - What are the problems for the DIY artist relating to self-sufficiency?

- **Objective 4**
    - *To integrate the use of new technologies into the creative and business processes of the DIY artist.*
        - What are new technologies?
        - How does the DIY artist function within the local music scenes?

1.3 Book Structure

This book is comprised of seven chapters overall:

- **Chapter 1 – Introduction**

This chapter sets out the research domain and introduces the background of the research along with objectives and the basic outline of what is to come.

- **Chapter 2 – Literature Review**

This chapter is the underpinning theory behind the research and it is separated into three main areas, as follows:

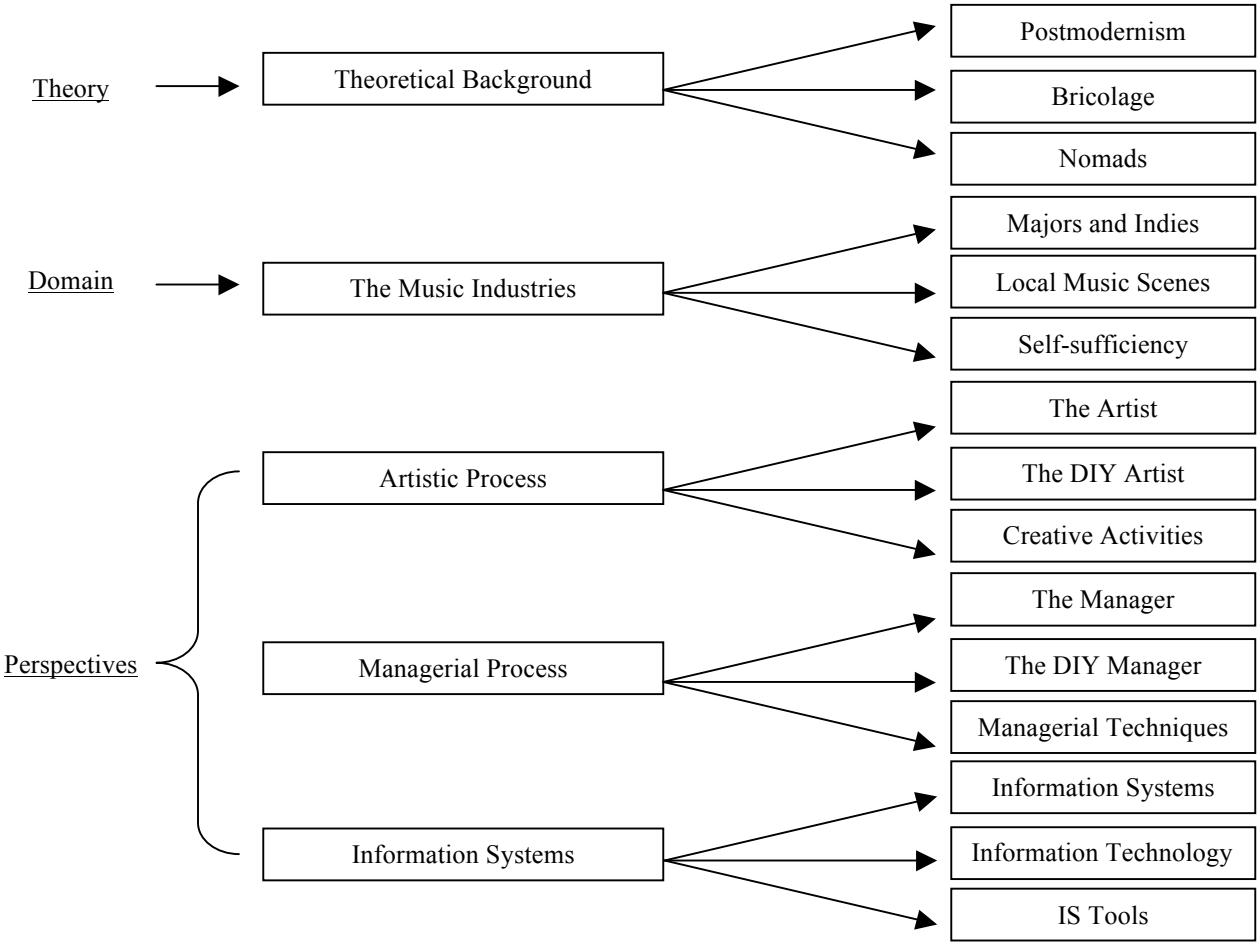

Figure 1 Literature Review – Multi-disciplinary Approach

The philosophical foundation for the whole research is addressed in the Theoretical Background, which describes postmodernism, bricolage and nomads. These theories provide a sophisticated explanation of how The Music Industries have changed; thus a rethink of how to describe the industry is necessary. The research then identifies two main processes for the DIY artist to function - Artistic Process and the Managerial Process. As an extension of these processes, it is necessary to explore "What is information systems?" and the affect that it is having on society within the UK today. The implementation of new technologies has affected the way the DIY artist lives and works, as social network sites (SNSs) for communication and information sharing has opened doors in terms of what they can do for themselves and how they can connect globally with fellow artists as well as their audience.

- **Chapter 3 - Research Methodology**

This chapter is comprised of the following sections:

  - Research Strategy
  - Review of Paradigm
  - Review of Methodology
  - Review of Techniques
  - Research Design

This leads into data collection process and methods of analysis, which relates back to the research methodology.

- **Chapter 4 – Data Collection & Analysis**

This part of the book presents the data collection and analysis process as well as the findings of the research. This chapter uses interviews to collect the data and the analysis takes its influence from Grounded Theory and evolves into the DIY Musicology Model.

- **Chapter 5 – Evaluation**

This chapter looks at validating the model by putting each interviewee through the DIY Musicology Model and mapping out possible scenarios related to their creative projects.

- **Chapter 6 - Conclusion**

This chapter presents the conclusions of the research by relating the research back to the aim and objectives. It also discusses the contribution to knowledge of this work, which is the DIY musicology model as it helps the DIY artist to be self-sufficient through the three processes: artist process, information systems and managerial process. Finally, it explores the limitations of this research and possible future works to emerge.

CHAPTER 2

Literature Review

2.0 Introduction

This research has postmodernism as its philosophical foundation, which helps to describe local music scenes and the DIY artist through the concept of bricolage and a nomadic lifestyle. The role of the music industries in relation to Major and Indie record labels is discussed, as well as local music scenes. In order to be self-sufficient the DIY artist must take a journey from creative ideas through to a completed project. Therefore, it is necessary to identify the processes involved within this journey. Two key aspects of a typical creative project are artistic process and managerial process; however, the use of information systems has recently become an important aspect of DIY culture. Thus, by getting into the mind of the DIY artist and understanding local music scenes as well as the processes involved in being creative, it is possible to evaluate the problems and issues at-hand.

2.1 Theoretical Background

2.1.1 Postmodernism

Postmodernism as a concept has recently drawn the attention of artists, musicians and critical theorists (Lash and Urry, 1994; Harvey, 1989; Lash, 1990; Parker, 1992).

Ayer (2007) defines postmodernism as a recognition that reality is not simply reflected in human understanding of it, but rather, is constructed as the mind tries to comprehend its own reality. It is a widely recognised concept that is used to show movements in different sectors. Initially, postmodernism was used only in intellectual circles, and as a reaction against monolithic modernist structures it entered into the public consciousness (Ryan, 2003). However, it was later adopted by European academics in the areas of philosophy and social science (Parker, 1992; Cooper and Burrell, 1988).

Most research conducted in this area sees postmodernism as the natural progression from modernism. Modernism began in the 20th century with the artistic revolution, followed by such innovative movements as futurism, expressionism, cubism, Dadaism, surrealism, socialist realism, abstract expressionism, minimalism and conceptualism (Richard, 2003). All of which refer to modernism.

For the first few decades of the 20th century, 'modern' industrial firms dominated the economies of industrialised nations (Jones, 2000). For many academics, this marked the end of modern society and the beginning of post-modern society (Jones, 2000).

In particular, the social and economic changes in postmodern society have asked questions that have never before been asked of scientists. For example, questions about the philosophy of knowledge production and acquisition. However towards the end of the 20th century, modernist artists and literary writers would simply react against classical concepts, like the ideological battles (Richard, 2003) whereas postmodernism continues the modernist struggle, taking it to another level.

Parker (1992) believes postmodernism relies on a post-structuralist epistemology, which suggests that people can understand the world through the particular forms of discourse that our language creates. Also, postmodernism is similar to other terms such as post-capitalism, post-Fordism and post-industrialism (Parker, 1992; Jones, 2000).

Santos (2003, pp.431-440) also argues that the difference between modernism and postmodernism is that the latter "stands for diversity, pluralism, the banishment of orthodoxy, which takes life as ironic … contrary, advertising, consumerism, celebrity, schlock and kitsch describe the contemporary culture of postmodernism". Postmodernism also critically analyses, "commonly accepted ideas of creativity, genius, and western culture" (Dettmar, 1998, p.4).

Postmodernism takes various forms of art that have been used throughout history and joins them together to create unique and original new piece, such as combining low art with high art using existing materials and reworking them into a new

context; therefore, “such a climate is predisposed to ‘alternative’ styles” (Clark, 1999, p.8).

One consistent feature of postmodernism is that nearly always relies upon the dual ideals of irony and appropriation. Rock n roll is a perfect example of postmodernism with its mixed origins and the way it is embedded in the mass media and high-tech modes of production. Therefore, there are five key theories of postmodernism that have been identified to help define the DIY culture and ethic, as follows:

- Scepticism
- Fragmentation
- Technologisation
- Globalisation
- Educationalisation

2.1.1.1 Scepticism

Postmodernism rejects meta-narratives for fear of being controlled as it constantly questions the position of societal thinking. Lyotard (1984) explains that science has always been in conflict with narratives, as progress in science has often commonly accepted ideals of the time.

The most common within the creative industries is the belief that an aspiring musician gets only one ‘big chance’ to ‘make it’ as a professional artist and if it happens they will sign a multi-million pound contract with a major record company

and tour the world. This idea has been exacerbated by the mass media, in particular with television programmes such as the X-Factor. However, reality could not be further from the truth and like any other industry, commercial success comes from hard work and talent.

A postmodern artist is a philosopher, as the text he or she writes, the work he or she produces are not led by pre-established laws, and so they cannot be judged in this manner (Lyotard, 1984). This means that to the postmodern artist, the grand narrative does not apply. Art is freedom and nothing can restrict the possibilities of creativity, as it is often indefinable with an unknown outcome.

2.1.1.2 Fragmentation

According to McRobbie (1994) there are two main perspectives on the fragmentation of postmodernism. Firstly, there is Frederick Jameson, who "looks back nostalgically to the notion of unity or totality" (McRobbie, 1994, p.27) and sees ambition to be achieved. Whereas, Stuart Hall somewhat discredits Jameson's view as he sees "something more reflective of the ongoing and historical condition of subaltern groups" (McRobbie, 1994, p.28).

Many see postmodernism as "the process of cultural fragmentation and symbolic hierarchies" (Featherstone, 1995, p.14) and so acting as a decentring force within Western society, leaving the need for attitudes towards the rest of the world to change. However, a fragmentation leads to change and sometimes in an over-commercialised sector such as the creative industries, change is essential. For

example, the many sub-sectors, such as local music scenes, influence aspects of style within commercial music through its creative influence. Punk music and fashion were seen as rebellious and offensive in the 1970s; however, these ideals are now embedded within popular music, art and fashion.

2.1.1.3 Technologisation

The use of information systems, in particular technology, has had a huge impact on society over the last 20 years. In fact, this has caused continual change within today's industries emerging from the idea of 'the new economy'. As technology improves and becomes more complex so do the knowledge and skills of the users. This is especially true with the implementation of mobile devices, as the popularity smart phones in the UK has changed the way people live and work as the Apple i-Phone fulfils multiple functions replacing many traditional tools. This has had a profound impact on mass culture within Western society.

However, knowledge and information is what helps to build the basis of a successful economy (Hayes, 2002). Radical changes in the conditions of industries that have occurred due to these developments in the economy have provoked theorists to redefine industries and their infrastructure. All these aspects continue to grow as a result of developments in information technology (Black and Lynch, 2004). This development also means that people within the industries must adapt quickly in order to survive.

2.1.1.4 Globalisation

Globalisation is seen by many as providing "the wider intellectual context for many for many of the themes associated with postmodernism" (Featherstone, 1995, p.2). However, with globalisation comes an increased sensitivity to the differences within the world, which has been finely reflected in the Americanisation of society, particularly within the UK. People now walk the streets wearing baseball caps, eat McDonald's fast food, drink coffee in Starbucks and watch 'movies', a far cry from the days when bowler hats and flat caps were commonplace in the UK.

An over-exposure to American television and films has led to us – as Brits - losing part of our heritage as well as identity, and being embodied in the concept of globalisation:

> *"Here a global culture was seen as being formed through the economic and political domination of the United States which thrust its hegemonic culture into all parts of the world" (Featherstone, 1995, p.87).*

An alternative view is that, through an understanding of globalisation, it has come to light that the world in fact is one locality. Therefore, by feeling part of the global community, one feels local at the same time. This is reflected in the popularity of MySpace.

2.1.1.5 Educationalisation

Foucault (1994, p.148) along with the Frankfurt school, took a keen interest in the postmodern debate, saying that today people have an important philosophical choice to confront, which is that "one may opt for a critical philosophy that will present itself as an analytical philosophy of truth in general, or one may opt for a critical thought that will take the form of an ontology of ourselves, an ontology of the present". Critical educational theory takes this view realistically and looks at education as a means of gaining a better understanding of the world.

Heyting and Winch (2005, p.56) believe that critique and autonomy have become commonplace as pedagogical practices and techniques that have supposedly helped pupils in the past in fact "gloss over dependencies rather than free teachers and pupils from stagnant modes of thinking". Therefore, it is important to question things, especially with regards to creativity. It is necessary for the artist to seek out education as and when they need extra knowledge and / or skills in relation to their creative goals.

In fact, all five of these postmodern concepts are interdependent and so - through the philosophical concept of bricolage - the DIY artist can get a clear understanding of how to make the most of their creative ideas and how to manage them (see Figure 1).

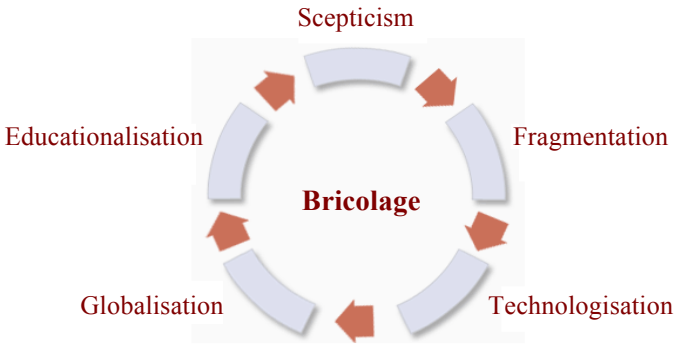

Figure 1 Postmodernism with bricolage

2.1.2 Bricolage

The term bricolage has been used in many different disciplines, from the arts to information systems. In a broad sense it holds comparisons with collage, which is "an assemblage improvised from materials ready to hand, or the practice of transforming 'found' materials by incorporating them in a new work" (Baldick, 2004, p.58), which applies to the practical application of the bricolage perspective.

Stahl (2005, p.488) describes a practitioner of bricolage as "someone who can create order out of chaos, using the local contexts and the materials at-hand". Stahl uses the Mann Gulch disaster as an example of how someone can "come up with the solution in a complex and dangerous situation". This refers to an out of control fire in the Mann Gulch in 1949, which killed 13 airborne fire fighters almost instantly. Faced with an uncontrollable blaze, most of the fire fighters fled and were quickly caught and killed by the fire, except one man called Wagner Dodge. Instead of trying to outrun the fire he improvised and set an 'escape fire' to counter the existing fire, as he "realised that an activity that was against regulations and counter-intuitive

represented the solution in a life-and-death situation". Therefore, bricolage can be improvisatory as well as expressive.

Verjans (2005) explains that the ideal of bricolage can be used to explain how sub-cultural styles are constructed. Strauss (1968, p.31) describes how "the magical modes utilised by primitive peoples (superstition, sorcery, myth) can be seen as implicitly coherent, though explicitly be-wildering, systems of connection between things, which perfectly equip their users to "think" their own world. These all share one thing in common: they are able to extend infinitely by generating new meanings through improvised combinations, as follows:

> *Bricolage refers to the means by which the non-literature, non-technical mind of so-called "primitive" man responds to the world around him. The process involves a "science of the concrete" (as opposed to our "civilised" science of the "abstract") which far from lacking logic, in fact carefully and precisely orders, classifies and arranges into structures the minutiae of the physical world in all their profusion by means of "logic" which is not our own. The structures, "improvised" or made up (these are rough translations of the process of bricoler) as ad hoc response to an environment, then serve to establish homologies between the ordering of nature and that of society, and so satisfactorily "explain" the world and make it able to be lived in (Hawhes, 2003, pp.32-36).*

Together, object and meaning constitute a sign, and within any one culture, such signs are assembled, repeatedly, into characteristic forms of discourse. However, when the bricoleur re-locates the significant object in a different position within that discourse, using the same overall repertoire of signs, or when that object is placed within a different total ensemble, a new discourse is constituted, a different message conveyed (Clarke, 1976).

The Mods were bricoleurs in that they appropriated another range of items by placing them in a symbolic ensemble, which subverted the original meanings behind them. Thus the motor scooter, originally an ultra-respectable means of transport, was turned into a meaningful symbol of group togetherness. Union jacks were sewn onto the backs of Parka anoraks or cut up and made into smartly tailored jackets. In a more subtle manner, the conventional representation of business - the suit, collar and tie, short hair, etc. – had their original connotations - efficiency, ambition, and compliance with authority – were stripped and transformed into 'empty' fetishes, objects to be desired, fondled and valued in their own right. This also applies to one of the most significant DIY movements of the 21st century – punk.

Punk epitomises how "anarchic modes" are used sub-culturally (Hall et al. 1976). Sub-cultural style often appeals to specific groups of people because objects resembled in the distinctive subculture ensembles were made to reflect and express particular parts of group life (Hall et al., 1976). The direct nature of punk sometimes means it is offensive, such as t-shirts covered in swear words; however, this is the whole point of punk, as it needs to get its messages across. For example, sometimes

the most unremarkable and inappropriate items, such as a pin, plastic clothes peg, television component, razor blade, or tampon could make a statement as punk fashion.

Suchman (1991) believes the two alternative views of human intelligence and directed action are represented in Berreman's passage as he distinguishes between how the Trukese and European navigate the open sea. The European navigator plans a route based on particular universal principles, and continually refers to this plan throughout the journey. His or her main aim is to stay "on course". If a problem arises then the European navigator will refine the plan before continuing the journey. On the other hand, the Trukese navigator commences with the objective and acts according to conditions as they happen in an ad hoc manner. Then "he [or she] utilizes information provided by the wind, the waves, the tide and the current, the fauna, the stars, the clouds, the sound of the water on the side of the boat, and he [or she] steers accordingly" (Suchman, 1991, p.1). Bricolage is an ad hoc method of solving a problem – much like with the Trukese - by using whatever is available at that particular time. It is not about state-of-the-art technologies or high financial budgets but about the most direct solution to a challenge.

2.1.2.1 The Bricoleur

The 'bricoleur' is a practitioner of bricolage, someone who sees everything that they do in their life through the lens of bricolage. This could be an everyday task such as fixing a squeaky door or manoeuvring past a parked car. It is about using the tools

available to improve your situation, to help people, to create something new and to be free. It can be applied to almost anything in life and that is the point.

The restrictions placed on a bricoleur are sometimes self-imposed and other times are placed out of necessity. In practice and performance, musicians often restrict themselves to specific instruments - possibly due to a lack of finances - and try to make a musical ensemble with these simple tools. For example, American artists The White Stripes have two members Jack White, who sings and plays guitar, and Meg White, who sings and plays drums. They have what is known as a 'lo-fi', stripped down approach to making music. Instead of the conventional band set-up of two guitars, bass, drums and two singers, they have something unique that is original to them. This is clear from the red-and-white peppermint logo used in the artwork for all of their early singles and albums, which helped to define their rudimentary style (All Music, 2007). In fact, Shuker (2005, p. 31) explains how "various musical styles have been credited with bringing a sense of play to the arts of bricolage, utilising different musical sounds, conventions, and instrumentation". This relates to the artist's ability to take influences from a range of musical genres and styles and create something new.

Bricolage is firmly rooted in the local music scenes where experimentation and improvisation are a way of life rather than simply a perspective. The DIY artist does not depend on anyone but himself or herself financially and is led by creativity and imagination rather than the aim of commercial success or improving technical abilities in a conventional way. This has helped push the boundaries of popular

music within the UK over the last fifty years and continues to do so. In fact, the primitive manner in which bricolage is practiced can also be compared to hunter-gathering techniques of the nomads.

2.1.3 Nomads

Merriam-Webster (2008) defines the nomad as a member of a group of people who is not restricted to one fixed residence but moves from place to place in order to survive. It is not just the methods of bricolage that draw comparisons with nomads but also the perspective and thinking behind their actions.

Nomadic thought is best explained by Elovaara (2000, p.5) as "critical thinking" as it "embodies experience". A nomad is "always on the move, on its way through somewhere … [and] avoids fixed categories and classifications" (Elovaara, 2000, p.5). This, of course, describes the bricoleur.

Frith (1986) explains how artists, much like the nomads, transgress the ordered time and space of everyday life and working under high capitalism, as they tour and record in different towns and countries, staying up late and going to work when others are playing. As a result of this lifestyle, musicians have broken down many social barriers including issues of race, gender, sexuality and class by performing in all kinds of situations to a once segregated audience. This has been successful due to the artist's ability to receive new people and ideas easily.

The nomadic lifestyle, however, can make the artist insecure, as there is a great amount of pressure to survive from day-to-day. There are no financial guarantees with very little stability and this often breeds insecurity within the people who lead this kind of life. There have been many casualties among artist over the past few years related to problems with drug abuse, depression and early death. Daniel Johnston is an example of an artist who experienced many of these difficulties but lived to tell the tale; although, there were consequences to his success (Dougan, 2008). However, these issues are quite often exacerbated by the music industry's thirst for profits and so musicians struggle desperately to keep their heads above water.

2.2 The Music Industries

Music is an art form distinguished through sound - although it can vastly differ in style - ranging from highly structured compositions through improvisations to aleatoric music. For many people music is embedded in their culture and way of life whether they are the artist or the fan. In fact, Einstein (20th century) once stated that had he not been a physicist, he would have probably been a musician. This was simply because music played such an important part of his life.

It is through people's passion for music on a global scale that has seen its continual development. Frith (1992) explains that an understanding of the industrialisation of music cannot be attained through what happens to music but rather through the process in which music is made.

Music did not really come to the forefront of popular culture until the early to mid-20th century. There were four main firms that dominated the music industry between the 1920s and the early 1950s. In fact, "the domination was achieved by vertical integration: the firms owned the artists through long-term contracts, and hired producers who gathered the ancillary talent, produced the record, and packaged the result" (Perrow, 1976, p.93). Therefore, the major record companies controlled everything and even if an independent record company produced a popular song the major record companies would re-record it with an established artist and release it themselves. This resulted in a steady if unspectacular economic growth for the music industries.

However, certain events would lead to the musical revolution of the early 1950s, now known as 'the birth of rock n roll' - the first long-playing record, meaning cheap and easy production, the introduction of the television and the development of the cheap transistor radio. Low record production costs led to more artists being recorded thus greatly affecting the output side as well as new radio technology and accessibility to buy cheap radios meant an increase in the input side. Of course not everyone could afford something as 'cutting edge' as a television but this would soon change.

Rock n roll was originally a cross between rhythm and blues (R&B) and country music, achieved from opposite directions by artists Chuck Berry and Bill Haley respectively. Using the tools at-hand, notably his guitar, Haley messed with

traditional musical rhythms and inadvertently changed the face of popular music forever when he released “Shake, rattle and roll” in 1953 (Horner and Swiss, 1999).

All of this exciting new music caused a revolution among young people across the world, a time that is now commonly referred to as ‘the birth of the teenager’. However, to the major record companies this ideal was a whole new dimension to music business as they had a neatly packaged market to sell their products to teenagers. This boom led to the unearthing of another prodigious talent from the US, Elvis Presley, who was the first real ‘rock star’ as a white southerner singing blues laced with country and country tinged with gospel. In fact, Presley brought many different styles of music together (EPE, 1996). Not only was his sound different but also he recorded with a very basic setup of him and his guitar singing into a microphone, usually in just one or two takes. Elvis was a true innovator and DIY artist before it had a name.

The punk movement of the mid to late-1970s epitomised a freethinking perspective towards music and culture. Punks believed that anyone could make music and not be restricted or censored. Much of the early punk music was radio unfriendly and anti-commercial with discordant guitars, simple repetitive drums and out of tune vocals, which offended a large proportion of the popular music-listening public. However, the ideals of punk appealed greatly to young people of the time similarly to the ‘birth of rock n roll’ and ‘flower power’ movements of the 1950s and 1960s respectively.

The main appeal of punk was "not individual punk songs or recordings but punk style" (Horner et al. 1999, p. 115) as a direct reaction to the poor state of the music industry as well as social and political issues such as in equality and unemployment. Of course the Sex Pistols were the commercial face of punk; however, there was much more to it than irritated teenagers wearing leather jackets and safety pins.

Contrary to its anti-commercial message punk was actually all-inclusive with its ideals firmly rooted in bricolage. It was about raising awareness with regards to social and political hot topics and this was achieved by using the tools in-hand, meaning people used whatever resources were available to communicate their message to others. Some chose to self-publish magazines of local interest and distribute them within their communities. Others formed bands and played local gigs, some even went on to become professional musicians. However, the emphasis was not about being accomplished in your particular art form of choice but more about the postmodern "rejection of existing rules, the assertion of the need for change and the desperate call to be yourself" (Spencer 2005, pp. 226-227). It celebrated the things that were good and despised the things that were bad, take it or leave it that was punk.

The main concept that remains from the achievement of punk is the do-it-yourself (DIY) ethic, which was actually a catalyst for the bricolage style (Shuker 2005). This ideal was echoed across the Atlantic where the Ramones were to the US what the Sex Pistols were to the UK, a commercial face for an otherwise anti-commercial scene. In fact, many musical movements in the UK have been a catalyst for the US

and vice-versa. For example, American black music of the 1950s by artists such as Muddy Waters influenced British white music of the 1960s with bands like the Rolling Stones and the Beatles leading the way (Liverpool City Portal, 2008) who subsequently made a huge impact on American culture.

As punk ran out of steam and into the 1980s a sub-culture within punk emerged called post-punk. This had the freedom and raw guitar-based elements of its predecessor but with a bit more intelligence. Synthesisers had become the 'en vogue' instrument of choice for commercial bands; however, it was not until post-punk groups like the Fall, Joy Division and Cabaret Voltaire embraced this sound that music in the UK really took off again (Enkiri, 2009).

This movement would later inspire the US Alternative scenes of the late 1980s and early 1990s with bands such as the Pixies, Nirvana and Sonic Youth. Other artists of notable DIY stature would include Daniel Johnston, a Texas-based songwriter and comic artist who became famous through a chance appearance on MTV when he spoke in an interview about his hand-made cassette, which was called 'Hi, how are you?' and gave him a platform for worldwide acclaim (Oriel, 2007).

American post-punk and grunge would in-turn influence the Brit-pop movement of the mid to late-90s with bands such as Pulp and Blur coming to the forefront of popular music (Erlewine, 2009).

In the early 2000s an American DIY band named the Moldy Peaches released on Rough Trade Records became an over-night success, particularly in the UK, with their blend of intelligent and funny lo-fi folk songs. Thus, with an authentic DIY ethic - that could only be matched by the likes of Daniel Johnston in the 1980s - they inspired a whole new generation of DIY artists.

2.2.1 Majors and Indies

There is no such thing as a typical record label. Each one is different. However, there is a 'spectrum' with major record companies at one end and one man in his bedroom burning CD-Rs for a friend's band at the other (Howard, 2006). The big four major record companies (the Majors) are as follows: Sony BMG, EMI, Warner Music Group and Universal Music Group. They make up approximately 75% of the market of music sold worldwide (McDonald, 2008).

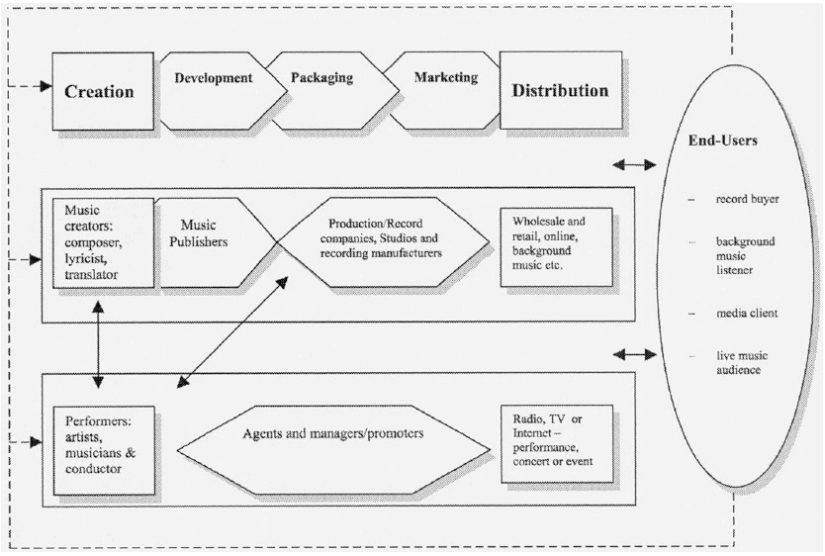

Figure 2 Creative activities in music industries (Sibeleus Academy, 1998)

The diagram above (Figure 2) is a representation of the participants and activities involved with running a Major in the music industry. This structure is quite typical of a commercial business working in the music industries with activities, such as record production, publishing, artist management, promotion and / or recording services (Wilson and Stokes, 2005). However, this is mainly focussed on Major activities and does not represent the interests of many of the sub-sectors within the music industries, such as local music scenes.

The traditional definition of a Major is that it has its own channels of distribution; whereas, the independent record companies (the Indies) operate without the outside funding from Majors or other organisations (Babylon, 2007). However, in recent years the lines have become somewhat blurred between the two as the Majors now have subsidiary companies that function like the Indies but answer to the Majors. Other Indies will tie in part of their distribution of a successful artist to a Major in order to secure international licensing deals and so on (McDonald, 2008).

Indies in the purest sense do not really exist anymore and this is shown in how Majors have begun to use that infrastructure to market micro-businesses with the front end of an Indie but the back end of a Major. Dale (2006) talks about the shift in attitudes towards Indie music in the UK today and how the idea of DIY music has changed significantly from being the sharpest edge of the independent [music] scene into something bland, predictable and commercial. Originally Indie labels were set up by one person who worked from their bedroom and had a couple of artists signed to them. However, nowadays the perception of Indie, DIY, Lo-fi or whatever you

want to call it has been blurred into the commercial landscape of 'the industry' and this is what needs to be unravelled today. But what is genuinely authentic and pure and what is not? This research will attempt to unravel the true definition of DIY culture in the UK and demonstrate how local music scenes continue to thrive.

For many years now the Majors have held power over the general public; however, this could be coming to an end. New technologies have given fans access to networks, tools and information through the Internet and this has swung the balance of power away from the Majors quite dramatically. No longer do artists believe the grand narrative of getting signed to a Major on a multi-million pound, five-year contract. In the past, many up-and-coming artists aspired to this dream and when it did not materialise their ambitions disintegrated, along with their music careers. However, nowadays artists prefer to make their own creative path, following a personal narrative. The music 'fan' has become the music 'maker'.

A never-ending point of conversation that continues to emerge is the issue of music piracy through the Internet. The main issue is with regards to the ethics of piracy and whether it is fair to download music for free. There are many arguments for and against this type of activity. For example, recently there have been number of sites which set up specifically to allow musicians to make their music available for free download to the public (Chapman, 2009). However, the counter argument to that statement is that as music downloaded off sites such as LimeWire is sharing because you can only download it if someone else that is online also has it, then it cannot

officially be called illegal, but in ethically-speaking, it is still stealing (Chapman, 2009).

Despite the arguments against piracy, it is difficult to ignore the fact that these new technologies have made the sharing of information much easier. The discourse of the disintegrating relationship between music fans and the Majors goes on and on as no clear solution has been found to the music piracy issue. An observant NME reader points out how slow the majors are to identify new and innovative ideas for selling digital music as, rather than go all out and embrace digital, the Majors keep taking these silly baby steps that simply demonstrate how out of touch they are with how people consume music (NME, 2008). This is the reason why people are unsure about the Majors, as there is a lack of adaptability between formats, from CD to MP3, which reveals a prioritisation on money-making rather than creativity.

The Internet as a medium gave music artists and fans equal opportunities in terms of communication, sharing of information, visibility as well as flexibility, thus causing a fragmentation within the industry. Despite this huge step the Majors failed to react as quickly as consumers and before long companies such as EMI and Sony were losing billions of dollars through music piracy on the Internet (Marshall, 2004).

Even today there is a severe lack of clarity in defining the different sectors within the ‘music industry’. Williamson and Cloonan (2007) explain:

> *"A single music industry is an inappropriate model for understanding and analysing the economics and politics surrounding music. Instead it is necessary to use the term 'music industries' (plural)" (Williamson and Cloonan, 2007, p.305).*

Therefore it is logical to eliminate any assumptions that the music industries are anything other than a postmodern fragmentation. The music industries are complex and so it takes a different kind of approach to understand how the different sub-sectors function. However, within these sub-cultures this research will specifically look at the local music scenes.

2.2.2 Local Music Scenes

Local music scenes are sub-sectors of the music industries in the UK, but local in terms of a small locality, not necessary personnel. The local – or DIY - artist that inhabits a local music scene has a strong ethic that relates back to the punk, lo-fi and bricolage ideals of being creative and having fun whilst remaining independent at the same time.

In terms of infrastructure the local music scenes are extremely difficult to define as they are quite fluid and free flowing and are not like a typical organisation. They function in a completely different way, in that the people who inhabit these scenes consist of "performers, support facilities and fans come together to collectively create music for their own enjoyment" (Bennett et al., 2004, pp.2-4). These ideals of community and creativity are important aspects of this research.

There is much more of a motivation amongst DIY artists to move creative ideas and projects forward themselves, rather than rely on others who may not understand the integrity behind the thought. This is mainly due to the fact that ideas are self-imposed and generated through a passion for music rather than aspirations of fame or fortune. In fact, one of the main features of the local music scenes is that the main emphasis is on nurturing talent, being creative and having fun. Few people at this level have pipe dreams to sign a multi-million pound recording contract with a Major. Instead, they are doing it for themselves, with the simple goal of being self-sufficient as a means of supporting their creative passion.

2.2.3 Self-sufficiency

There have been some major developments at the beginning of the 21st century in terms of music. With the decline of the UK manufacturing industries there is now more attention being focused on the creative industries (Kollewe, 2008). This has lead to higher investment into grass-roots music, such as local music scenes. Various initiatives by the government – such as New Deal for Musicians – have been implemented in an attempt to inspire more people out of unemployment and into jobs related to music (Job Centre Plus, 2008).

In order to be self-sufficient, Handy (2002) encourages people to look upon their work journey as a 'portfolio career' rather than a linear experience. This concept relates to the many creative ideas that one person might have and how it is not always plausible to see all these through to the end. Therefore, it is important to

distribute a person's time between many small tasks rather than seeing one large task. For example, the artist could have multiple skills, which encompass various creative activities such as recording, jamming, gigs, one-to-one teaching. Individually they bring in only a small income but collectively they provide what is known as the 'portfolio income'.

Through the use of new technologies the artist can now be self-sufficient in a dynamic way that means they can sidestep the Majors as well as Indies and manage themselves (Santoro, 2008). This is achieved through one person taking on multiple roles within creative activities or a project, in order to maintain creative and financial control.

The DIY artist is an individual who lives by his or her strong DIY ethic towards being creative. Therefore, if an artist does collaborate it is simply to improve the quality of the creativity rather than to become more commercially viable as with most business collaborations.

2.2.4 Musicology

This word can be used in narrow, broad and intermediate senses. In the narrow sense, musicology relates to the music history of Western culture. In the intermediate sense, it encompasses all cultures as well as a wide variety of musical forms, styles, genres and traditions. In a broad sense musicology means the study of music inclusive of all disciplines from every culture.

Middleton (1990) defines musicology as the whole body of systemised knowledge about music which results from the application of philosophical speculation and logical systemisation to the facts, the processes and development of musical art in relation to man in general.

Musicology has two sub-disciplines - performance, practice and research or; the theory, analysis and composition of music (List, 1979). In this research the application of the domain is in relation to performance, practice and research within local music scenes in the UK. However, until recently popular musicology was not recognised academically due to the major influence of 'high art' such as around the classical and jazz musical genres.

2.2.4.1 Popular Musicology

Popular music emphasises "interpretation through performance and is received primarily in terms of the body and emotions rather than as pure text" (Shuker, 2005, p.182). This is an insightful and refreshing perspective on musicology, as opposed to the narrow view of some historical musicologists, many of whom have met this relatively new field of study with contempt. Moore (2003, p.2) describes popular musicology as "an unfortunate, and potentially misleading, term for the discipline that is growing out of musicology". However, this fails to take into account the broad range of perspectives that can affect popular music research. Tagg (1982) states that popular musicology is:

"Often confronted with an attitude of bemused suspicion implying that there is something weird about taking 'fun' seriously or finding 'fun' in 'serious things'" (Tagg, 1982, pp.37-65).

DIY has historically played a significant role in the history of popular music due to the influence of punk in the UK and US during the mid- to late-1970s. However, this was as a result of rejecting many of the accepted cultural norms relating to how music was made, performed as well as attitudes towards fashion and politics. Popular music has since moved on in various other tangents; however, a seed was planted in terms of the DIY ethic and this continues to live on within local music scenes in the UK.

2.2.4.2 Ethnomusicology

Ethnomusicology is a branch of musicology, which became popular after the Second World War, and has a wide variety of concepts, interpretations and applications (Durga, 2009).

Kunst (1950) states that ethnomusicology is the study of music related to race. This definition initially referred to ethnicity, excluding Western music and so he later altered the meaning to include sociological aspects. Titon (1994) describes ethnomusicology more generally as the study of people making music. However, until recently ethnomusicology tended to only have affiliations with world music relating to doing practical research in the field. Harbert (1998) explains that ethnomusicology is the study of social and cultural aspects of music in local and

global contexts, which is significant in contributing to define the area of this research - DIY musicology.

2.2.4.2 DIY Musicology

The study of DIY music encompasses many of the defining tools and concepts of musicology, popular musicology and ethnomusicology and modifies them accordingly.

Musicology, in a broad sense, is not restricted to one genre of music; instead it is much more adaptable. It is from this perspective that DIY musicology takes its influence as local music scenes span many styles and genres, tending to take more of a lead from popular music rather than classical or jazz. Popular musicology is important due to the role that local music scenes play in the nurturing of up-and-coming talent as well as the manner in which DIY artists reject many of the principles of popular culture to carve out their own creative identity. Ethnomusicology, on the other hand, informs DIY musicology with its use of in-depth field work to investigate social and cultural aspects of music, in this instance, local music.

The environment of DIY musicology is the local music scenes and the inhabitants are the DIY artists. Within the local music scenes in the UK, there is a freedom and fluidity about how people work and interact that is unique to other industries, and even within in the music industries this domain has not been well-defined or understood. Therefore, it is necessary to explore all the existing problems about the

study of music relating to DIY musicology and to apply this knowledge in a positive way, so that thoughts and ideas on this subject can move forward. In order to support the DIY artist in local music scenes it is necessary to identify the requirements and process needed to be self-sufficient.

2.3 Artistic Process

The artistic process for many people starts at an early age, in fact as soon as babies make the connection between thought and images there is a form of expression through speech and movement, which forms an important aspect of art. Jones and Wyse (2004) explain the importance of playing with art. They use the artist Picasso as an example, as he talked about all children being artists relating to how they initially engage with life and learning. The way in which a young mind is stimulated can have a great affect on adulthood later in life. Often a child who is shown lots of bright colours and frequently engaged by the parent grows up to be creative in some way. There is a responsibility with the parents.

As creative children grow and develop their skills they are encouraged to improve through education in schools as well as privately. Despite this being a highly creative time for young minds it is also important for their development to learn theoretical and technical skills to support this creativity. However, this ability can reveal itself in different ways from person to person. For example, a talented guitarist who practices in his or her room every night after school is not the finished article if they cannot externalise and share their skill with others whether this is through performance or recording.

Many young artistic people enter further or higher education at the peak of their creative powers with a passion for life accompanied with great confidence and optimism for what they can achieve. They may also have goals that they strive to achieve. However, this is not necessarily the case for everyone and this is demonstrated in the diversity of artists today.

Creativity comes in many guises and is not openly appreciated or understood at all levels of the education system. Despite this weakness, the government is taking steps towards redressing these issues, as Craft et al. (2001, pp.4-5) discuss the concept of "the universalization of creativity" in society for the benefit of the economy and how initiatives such as National Advisory Committee on Creativity, Culture and Education (NACCCE) can help to highlight "the importance of creativity, not only for education, but as an essential vehicle for economic, social and individual development".

2.3.1 The Artist

Anyone who creates art is an artist. This art can be in many different forms, such as music, sculpture, drawing, painting and photography to name a few.

One of the highlights of being an artist is that one can appreciate oddities in day-to-day things (Art New Blog, 2007). Therefore, seeing the world in a different way is what inspires creativity and this is the main focus. As an artist, it is necessary to see abstraction within normality in order to create original art, although it is not possible

for everyone to understand this perspective. Cocker (2008) explains on Itchy Fingers website how many people miss potential art in everyday life:

> *"People [have] no time for the interim bits of life. They focus on the destination of the tube ... And so they're not willing to entertain any bits of life that might happen during the journey, which is pretty sad really" (Cocker, 2008).*

Therefore, it is not simply the art that matters but also the artistic integrity that accompanies the creativity and so it is that combination that contributes to the description of the DIY artist.

2.3.2 The DIY Artist

Do-it-yourself (DIY) is a well known ethic based on self-reliance and exceeding one's own expectations of what can be achieved with the tools at-hand. This perspective can be applied to almost any aspect of life ranging from home repairs to home recording.

The DIY artist has multiple roles: musician, artist, manager, distributor as well as promoter; although, the emphasis for this research is strictly relating to local music. All these roles are essential if he or she is to survive in the music industries. In terms of personality, the DIY artist is rebellious but not necessarily in an overtly political manner. It regularly requires using the objects that people encounter everyday as the main focal point. For example, Skip Art (2002) was a DIY community-based project

that took an otherwise mundane and inanimate object such as a skip and turned it into art by painting a variety of them and photographing them in unusual locations. By using the skips as a vessel the artists were encouraged to use different mediums to express their art such as projections, photography and so on.

In comparing the DIY artist with the commercial artist it is possible to make an analogy of two chefs with different cooking styles baking a cake. Chef A is the commercial artist who buys the most expensive ingredients, measures them out and cooks to the time precisely according to the recipe provided. When completed the cake is sold per slice in order to make a profit. Whereas, chef B is the DIY artist who uses the ingredients at-hand to make the best possible cake they can, not measuring out the ingredients but instead improvising with quantities and cooking times. When completed the cake is sold to friends, family and other interested people in order to make enough money to cover the cost of the ingredients.

Spencer (2005) describes how she became fascinated by the DIY culture as a teenager and fell in love with idea of recording music or making art and passing it on to other people:

> *"I was excited by the thought of that you could use the resources available to you – a piece of paper, a battered guitar, a cheap tape-recorder – to cross the boundary between who consumes and who creates. It was empowering to realize that anyone, however amateur, could produce*

something which would be valued as a finished product" (Spencer, 2005, pp.226-227).

The DIY artist takes inspiration from the things around him or her and makes something that can be appreciated by others. This could be anything from a drawing to a recorded piece of music. However, the main reason that DIY is appealing to so many people is because there are no rules other than what an artist sets him or herself. Many artists collaborate with others within a community in order to save money or time. It is also good to work with people of a similar mindset as this helps with creativity of an activity or project.

From this DIY ethic people tend to forge a career from a life-long passion rather than simply lust for money. This means developing a creative product or skill to the highest level possible just by using the tools at-hand. These resources could be people, household objects or second-hand materials and - as with bricolage - it is about making the most of what is around you. For example, self-made Indie owner Robinson (2008) cites his main inspiration for releasing records as being a responsibility to get unheard music to the listening public as he emphasises the importance of collaborating for creative reasons rather than financial.

2.3.3 Creative Activities

There are many ways in which a DIY artist can have creative output ranging from making a niche product to putting on an event. Here are a few of the key creative activities performed by the DIY artist.

- **Home Recording**

Recording at home is a relatively new phenomenon, which has been made more accessible by improved technologies that allow equipment to be more compact and cheaper. Most DIY artists have their own studio, although some only ever use them as glorified notepads in order to record ideas down on tape, in demo form, the moment it comes to them to be worked on later" (Barrow and Newby, 2003).

Traditionally, home recording was carried out on analogue equipment, such as a four or eight-track. In fact, for many people this is still the case. However, as digital technology becomes more accessible and user-friendlier the analogue equivalent is becoming less common.

Analogue equipment tends to record onto cassettes and so each time a track is recorded then the background noise builds up more and more and this can create an unusual sound. Some people dislike this lo-fi quality; however to many DIY artists this is part of the delight of using this type of technology (Taylor, 2001). The functionality of the buttons and knobs on the equipment is very hands-on in the sense that everything has to be recorded and managed at the same time, unlike digital where it is possible to add effects and sounds after the recording. However, what is lost with digital in terms of sounds and creativity is made up in compactness and usability.

Digital recording equipment is becoming more dynamic as technologies improve. For example, it is now possible to record onto multiple tracks on a mobile phone as well as mix other instrumentation to the single track. This may be useful for noting down ideas as well as recording full songs depending on the aim of the artist; thus bringing technology and the DIY artist closer together.

- **The Fanzine**

The fanzine – or 'zine' - is a self-produced specialist magazine aimed at a target audience and usually distributed on a small-scale, such as within a local community. Zines tend to be made on a low budget and include issues relating to a particular underground scene. The punk scene of the 1970s was one of the first significant periods of popularity for zines in the UK and USA where various members of the movement began to self-publish their art and views by distributing fanzines amongst themselves. This was all the rage for artists to communicate their ideas to their fans without the censorship of the mass media. This phenomenon continued steadily through the 80s and hit another wave of popularity during the 'riot grrrl' era of the early 90s, this time with feminist artists pushing for gender equality.

Zines can still be found in record shops, local music venues and specific bookshops today; in fact, self-publishing is still very popular within the local music scenes. However, towards the end of the 1990s, with the increasing accessibility of new technologies, people started making e-zines which use the Internet as a method of distribution, either in the form of a mass e-mailing or websites for free (Wise Geek, 2008). This is a much easier way of creating something and distributing between the

people interested in your work. In fact, the Internet has opened the DIY community to the world by working online. Network links between artists are vastly more complex than the traditional forms of fanzine culture of the 70s, 80s and early 90s. However, many people still prefer to use the original methods of making zines because they believe it to be more authentic as it avoids over-commercialisation.

There is a huge difference between zines and traditional books, as zines, "have the possibility of creating more of a feeling through good layout with imagery and context corresponding to the words" (Spencer, 2005, p.226-227). Zine-making is one of the original DIY art forms that still exist today and it is through an artist's desire to search through the debris of forgotten materials that makes this so different and original. Charity shops and markets sell numerous second hand goods that have been discarded by their previous owners who no longer have a use for these items and have donated them in the hope that someone else will. For example, Wrekk (2005) explains how, whilst at a charity shop, he found a book from the 40's called "Looking towards marriage" with some simple cute line art in it. From this he created a scrapbook mixing old with new art forming an odd, yet unique, collage of photographs. This shows a postmodern perspective to art through bricolage.

Many DIY artists use the Internet to promote their zines as well as another medium to create the same, or similar, work. Of course, the context online is very different to the physicality of finding materials in, for example, charity shops.

- **Underground Comix**

Underground comix are described by Spencer (2005, p.226-227) as "the bastard child of a wayward generation". The subject area is often controversial and immature but always entertaining. In the US the comic culture really took off in the 1950s with magazines such as Mad; however in the UK it was not until two young men in Newcastle upon Tyne started a vulgar comic called Viz that it really hit the heights of popularity in this country. The comic was seen by most people as a light-hearted look at the world, particularly taking an alternative interest in public figures and celebrities. At the height of its fame in the mid- to late-eighties the comic gained cult status around the UK with its rehabilitation of "the nudge-nudge humour of the 1960s 'Carry On' films" (Sabin, 1993, p.83).

In a similar fashion to the fanzine, comics are drawn by hand and distributed between people within DIY communities at gigs, as well as in shops, bars, cafes and galleries. Some comics in particular, such as Viz, go on to become so popular that they are circulated in larger numbers; however most remain within the local scenes.

In the early 2000s a DIY singer-songwriter emerged from the Anti-Folk New York (AFNY) music scene, along with the Moldy Peaches, called Jeffrey Lewis, and he integrated his passions for reading and drawing comics into his performances. For example, he frequently draws himself in comic strips as a visual accompaniment to his songs during performances, which can be seen in the following 'Creeping brain' poster (Oliver Juice, 2008):

Figure 3 Jeffrey Lewis poster of the 'Creeping Brain'

Lewis also tackles serious issues with his unique blend of quick-witted lyricism and comic drawings and as a result has built up a loyal fan base as a result. In terms of recording he started out using an analogue tape four-track similarly to many up-and-coming artists. This gave him the platform to promote his music and DIY ethics strongly. However, it was his comics that really caught the attention of the public. He would sell these at gigs and get people interested in the medium through talking about them during his performances. Lewis constantly promotes his community of 'friends' in the local music scenes whether they come from the US, UK, Japan or wherever he does not care. For example, he is currently selling music on behalf of an artist called Herman Dune as it is quite difficult to get copies of his music on CD or vinyl although there's a lot of different albums there's only about 5 copies of each one (Lewis, 2008). He does this because he likes Dune's music and that he feels passionate enough to help out fellow artists.

- **Cassette Culture**

Cassette culture is one aspect of the local music scenes in the late 1970s and early 80s that did not receive much commercial attention. The cassette was originally a step-up from the chunky reel-to-reel tapes that were available at the time alongside record players. With this cassette format people were able to record a song from one album as well as a song from another album onto a blank tape thus the 'mix tape' was born. Therefore, when Sony released the portable Walkman in 1979 people could suddenly leave the house and listen to music on the move. This revolutionised the already thriving punk scenes of the UK and US with people making their own obscure mix tape compilations and passing distributing them between their friends. In fact it became so popular that it was – and still is within some circles – an important art form.

The mix tape is "a list of quotations, a poetic form in fact" (Viegener, 2004, p. 35), therefore the art is in the collection of songs and expression comes through the diversity or themes given to each mix. It is with this passion for cassette and vinyl formats that Moore (2004) explains about the significant difference between analogue and digital sound:

> *"Vinyl [like the cassette] is analogue – not a definitive sound wave like digital, which is numeric and perfect transcription. With digital, your brain hears all the information in its numeric perfection. Analogue has the mystery arc where cosmos exist, which digital has not reined in" (Moore, 2004, p.68).*

Today the analogue format is highly under-rated with the ever-increasing popularity of digital music.

- **Mail Art**

In its simplest form mail art consists of artist pen friends sending each other their own work. However, by delving deeper into this genre it is possible to see a more complex network of like-minded people who each have their own personal group of contacts.

Bates (2008) is a mail artist and describes it on his personal website KenBates.com as "decentralised with each participant at a subjective focal point". He goes on to explain that:

> *"Mail Art often operates through 'calls' or invitations, which request contributions on a particular theme, often with specific media, size and deadline requirements. There is no controlling authority or leadership, but mail art projects and shows have their own protocols" (Bates, 2008).*

Mail art is defined as the "universality of art" (Spencer 2005, p. 129) where anyone can participate in a project, for example, "A small-scale artwork 'in progress' is sent out via post to other artists with directions for the next artist to add to the work and pass it on. By this process, art is created with many different collaborators, many of whom have never met in person." Again, this kind of DIY art was extremely popular

in the late 1970s and early 80s but has decreased in popularity since the inception of the Internet. However, many artists within the DIY scene consider this to be a fun and authentic method for communication between peers.

- **DIY Radio**

DIY radio comes from 'pirate' radio, which was a popular form of broadcasting over FM frequencies in the UK in the 1960s. Due to great public displeasure at the choice radio play lists people took it upon themselves to set up radio stations on boats. This was for the purpose of mobility in an attempt to stay one step ahead of the law, as in terms of copyright this kind of activity was illegal. However, it gave people the freedom to play and listen to a much wider range of music than the restrictive commercial stations would allow. McKay (1998, p.24) describes the pirate radio phenomenon of the 1960s as "a significant early DIY moment".

This type of broadcasting has recently re-emerged in the form of DIY radio online. Of course the Internet has been a major influence in its success; however, the ethics have reached a whole new generation of listeners. For example, Last FM is an online radio station that gives DIY artists the opportunity to network and showcase their music to a huge audience of listeners, artists, managers and promoters.

- **The Guerrilla Gig**

Guerrilla - or house - gigging is when an artist plays a gig unannounced at an unusual or unexpected venue, such as a laundrette or a friend's home. This is very common within the local music scenes. For example, in 2008 Welsh band

Future of the Left played a gig in someone's flat in Camden, London following a live performance in a nearby pub. These types of events have been known at times to get out of hand. In fact this particular house party gig had the floor bending under the weight of the band and packed-in fans (NME 2008). However, not all gigs are spare of the moment anti-commercial statements of punk ethics. Some gigs are meticulously organised and well promoted.

- **The Local Gig**

Local gigs are extremely common in the UK and occur every night during the evening on weekdays and night and day on weekends and holidays; this usually consists of a live performance by one musician (solo artist) or a group of musicians (band) who play instruments and / or sing. However, the creative style of an artist can vary quite radically from gig to gig, as the types of bands that play range from local unsigned artists to major label artists and everything in-between. The artists may also have completely different creative backgrounds leading to a whole variation of appearances, instruments and sound depending on their identity and influences.

The local gig is the essence of local music scenes and for the DIY artist it is the life-blood of their creativity. It is an opportunity to perform new music live to an appreciative audience as well as the chance to self-promote and network. Therefore, despite the DIY artist being led by their creative activities, in order to be self-sufficient managerial skills are required.

In terms of research, much has been written about creativity within business organisations. Therefore, it is useful to explore some of the ideas from business and apply them to local music scenes.

2.4 Managerial Process

The managerial aspects of being a DIY artist have for a long time been the subject of contempt and irritation for many people within local music scenes, which is mainly due to the strong belief that an artist must be highly creative at all costs. However, this has been the downfall for so many people doing it for themselves and so slowly business knowledge is becoming less of an area to avoid and more one to embrace. More and more self-help books for getting started in the music industries are being published, which proves there must be demand for information about how to manage a career as a DIY artist, although it is yet to be seen whether or not these books are practical enough to be any real use. The Internet provides a huge wealth of information related to practically any topic imaginable, but this does not necessarily give the DIY artist the necessary tools to support themselves consistently.

2.4.1 The DIY Manager

The traditional role of the manager in the music industries was – in essence – to be a mother figure to the artist, by pandering to their every need and want. This means booking gigs, arranging recording sessions, chasing royalties and so on. The manager is the mouthpiece for the artist and deals with promotion and distribution of the artist's music, and may even go as far as transportation and meals (Morgan, 1993). However, the role of the DIY manager, on the other hand, is quite different as

in most cases the DIY artist and manager are the same person and they conduct these roles independently.

2.4.2 Managing Creativity & Creative Management

The 'creative industries' are defined as those industries which are originally based around individual creativity, skill and talent and which have a potential for wealth and job creation (DCMS, 1998). Where creativity is at the heart of business activity, it has given rise to a 'new' model of work, and individual creativity is valued at a premium in these industries (Leadbeater and Oakley, 1999).

Powell and DiMaggio (1991) define creativity as new ideas generation, which is essentially an individual act, but one that relies wholly on interaction with other people operating from within the same field. Therefore, in order to be distinctive creatively, the DIY artist must stand out from the crowd. As Florida (2002) observes in his discussion of the "rise of the creative class" individuality is a core criterion of success. Many would argue that independence is a prerequisite for truly creative activity (Nicholas et al., 2005). However, in a thought-provoking book 'Why are artists poor?' Hans Abbing (2002, p.26) states that, "Artists were and are the only people who can give verifiable profit of their uniqueness, of their authenticity". However, he goes on to note that, "Art tends to be part of a chain of inventions" (Abbing, 2002, p.32).

Moreover, Jane Henry (1992, p.45) also argues that, "creativity is sometimes considered the antithesis of management". But this approach seems to be changing,

and creative management is increasingly taking hold because, “Creative management is a growth area, as the quickening pace of change and shortening product life cycles make the need for procedures that deal with decision-making under uncertainty and inspired judgement even more critical”.

- **Managing Creativity**

In the music industries, creativity is project-based because of the high demand uncertainty (Shenhar, 2001). Engwall et al. (2003) define project as a temporary collaboration of various skilled practitioners over a pre-arranged time period for completing a pre-specified complex task as a way of organizing one-off creative activities, or activities not occurring frequently enough to support more permanent organisation.

Moreover, Leadbeater and Oakley (1999) describe creativity as an incremental development that is flexible and adaptable. This requires that creative individuals collaborate with other creative people. However, some argue that in cultural entrepreneurship, the creative strength is that there is a potential innovation weakness in the belief of the DIY artist and their collaborative skills, when collaboration is necessary in order to leverage resources from “outside” of the DIY artist themselves. This is because the cultural entrepreneur’s prevalent “product focus” (Kotler and Scheff, 1997) may make it difficult to concentrate on what consumers need and want, and try to satisfy those needs and wants. Therefore, the music industries are characterised by demand uncertainty, economies of speed as well as high technique division and task complexity within product creativity

(Lorenzen and Frederiksen, 2005).

Like other entertainment organisations, such as the Majors and Indies, the DIY artist competes with a strategy based on product differentiation in terms of content, rather than price. In order to entertain, the DIY artist has to continuously come up with new and original ideas, that is, music (Gander and Rieple, 2002), even if niche demands continue to exist - and demand seems to be increased with globalisation and new technologies for digital distribution of music.

Hence, in the artistic process, the DIY artist carries out creative activities, such as songwriting and live performance. However, the creative ideas do not stop there: it also entails production, marketing and even sales of the creative products. This means that there are also processes involved with production, distribution, intellectual property rights management, artwork design and tour management. People holding these skills are usually specialised within only one or two of these tasks, which is characterised by differing lifestyles and motivations. Besides, many young DIY artists want to live in cities; however, many of the highest grossing artists and / or songwriter dwell in the countryside, with no clear localisation pattern.

These artists are more self-contained in their creative activities and entertain fewer project relations - depending more on long-term network relations to collaborate with partners - and so are consequently less dependent on urban location. On the other hand, younger artists often have more project relations, shifting between local scenes, bands, performing often, and needing an abundance of weak ties to other

artists to inspire their creative ideas and activities. Hence, in order to self-sufficiently manage the creative project, the DIY artist requires coordination management.

- **Creative Management**

The DIY artist has major skills that are central to the artistic process - such as songwriting or live performance - but they know their particular technique is next to useless unless it can be combined with the managerial skills of others as they expect to work in teams. Lash and Urry (1994, p.208) state that self-management in culture, arts, and the media are "a transaction rich network of individuals who also happen to be in fields". However, for the DIY manager, the management of creative activities / projects is to manage the combination of individual artists collaboratively working together towards self-sustainability.

Therefore, problems would be presented in all of types of coordination projects:

- Firstly, creative projects may have a basic problem with identifying collaborative tasks at the correct time (Lorenzen and Frederiksen, 2005). Without efficient information dissemination systems - which in an organisation is often centralisation merged with planning - there may be huge time cost in market-organised projects.

- Secondly, there may be governance problems as a result of inadequately associated information and conflicting interests (Williamson, 2000). Specialised musicians, besides delivering different skills, also have different

sources of information, motivations, influences, and often interests. This may be relevant in the relationship between genres, but a special problem may arise when the behaviour of the DIY artist with intrinsic motivations and particular, often trust-based lifestyles need to be coordinated with interests and identity where extrinsic motivation is the norm.

- Thirdly, in the creative projects, collaborative DIY artists not only possess different skills, but also differ culturally in terms of beliefs, expectations, motivations, norms, and practices. The result of such cognitive dissonance may be communication problems, thus caused by misunderstandings (Lorenzen and Foss, 2003).

Therefore, management leadership is required to solve the incentive conflicts by facilitating negotiation or imposing or suggesting rules or actions (Tushmann and Katz, 1980). Moreover, many communication problems require management knowledge and experience to identify information about collaborative tasks or to suggest possible solutions to the coordination of cognitive problems (Foss, 2003).

Grabher (2002) suggests that some of the above-mentioned all-round knowledge of the various skills and creative tasks involved in a project from a scientific logic, achieved, for example, at business management schools. However, educational courses need to be highly tailored to specific industries and specific types of projects in order to provide students with the necessary insights.

A number of industry leaders and innovators have instead learned from hands-on experience. Many have jobs that allow for contact with a range of different specialised skill-holders who typically participate in projects - this is also the way these people build their personal networks; thus giving them access to information (Starkey et al. 2000).

Some have learned about the different skills and tasks involved in particular projects by having been around a range of functions throughout their career, through employment in a range of different organisations under-taking different project tasks. Therefore, managing creativity is the ability of the DIY artist to organise their creative ideas and turn them into activities such as writing songs, recording or performing live then into larger creative projects. This also relates to personal identity and where the creative journey will eventually lead. For example, with songwriting, it is important to understand where the inspiration comes from and what kind of environment helps to develop creative ideas into activities and ultimately projects. Whereas, creative management is about taking the finished creative activities and being creative in the way that they are promoted, sold and distributed.

2.4.3 Creative Projects

As the DIY manager it is important to continually grow and develop creatively. The traditional route of the creative project from artist to audience has been adapted and simply drawn out (see Figure 4) from a managerial process featured in the ‘Open

Learning Materials' for New Deal for Musicians (2006). This model defines five key stages that contribute to the managerial process of an artist.

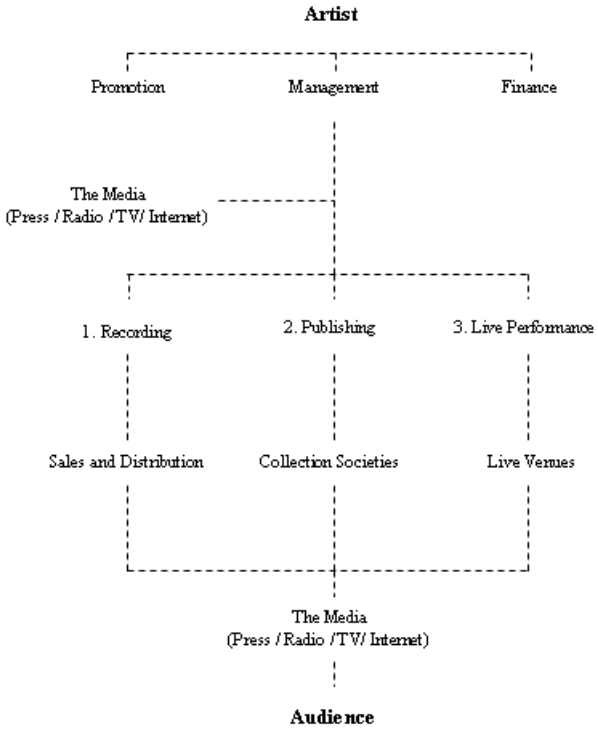

Figure 4 Managerial process model

The first stage begins once the artist has gone through artistic process and ends with a final output, which is contact with the public – or audience. Despite being a basic model, it is a useful route to entry for describing the different strategic activities within the managerial process, such as the following:

- **Promotion**

For the DIY artist, getting their music heard by people can be a frustrating process; however, it is essential in order to become visible within local music scenes. The

most important thing for promotion is to understand the personal identity of the music and spread the word in a dynamic way. It is also useful to have a product to give / sell to people. This could be a home-made demo or an EP or album, so that when people ask there is something physical to hand out. Also, knowing the audience can save a lot of time in terms of selling the artist and the music, rather than promoting to people who do prefer other genres of music.

One useful starting point as an up-and-coming artist is to write a biography – or 'bio' – stating musical background, genre of music, type of musical influences and so on. Stevens (2009) emphasises that it is important to learn from other people's mistakes. Look at a site that posts lots of unsigned music. It is possible to read other peoples' biographies and identify the good and bad points. This is the beginning of what can eventually be built up into a CV of information for the artist to help them have information at their fingertips as well as to maintain visibility.

- **Finance**

Managing money for the DIY artist is one of the most important aspects of being self-sufficient. However, it is not always easy to be consistent with the financial incomings as money-made by the artist can come in peaks and troughs. In fact, Throsby (2007) identifies two main differences between the working behaviour of the DIY artist and the conventional model:

1. The DIY artist holds down multiple jobs blurring the lines between work and leisure with the potential to hold down three jobs simultaneously.

2. Traditionally, work time was seen as “yielding disutility” to the worker, but artists are known to earn “psychic income” from working at their chosen profession leading to an increase in “total utility”.

Therefore, the DIY artist can make small amounts of money from different areas, including performance and teaching. Collectively this helps contribute to a larger singular income.

- **Recording**

The DIY artist tends to record and distribute CDs and cassettes that they make independently through friends, contacts and fans, for example, selling them at the back of the gigs, by duplicating their own CD-Rs. Also, it is possible to sell them via the local record shops, or even sell them through their website, as well as allowing people to digitally download their music for free. Therefore, some artists prefer to create their own MP3 files so that they can “license” recordings to any of the digital download sites, which will sell music on behalf of the artist (Haring et al., 2001).

- **Publishing**

People within the publishing industry help the artist to exploit their music, and make profits from that. And all the copyright for the purchasing belongs to the music and lyrics. If the artist performs or records their own music, they will receive royalties through the collection societies. The key thing to remember about publishing is that money is collected and paid to the writers each time their music is played on the

radio / TV or performed live in public. Money is also collected by publishers and paid to writers when print, synchronisation or grand rights are licensed.

- **Collection Societies**

If an artist writes, publishes or plays music that is performed, broadcast or commercially released in the form of a sound recording the following collection societies collect money - or royalties - on their behalf. There are three main types of royalties as follows:

  - Performance royalties
  - Mechanical royalties
  - Synchronisation fees

Artists are entitled to royalties for live performance of their own music if they are registered with the Performing Rights Society (PRS). Mechanical royalties relate to the collection of money from a piece of recorded music that is sold to the public, for example, on CD or vinyl. This is collected via the Mechanical Copyright Protection Society (MCPS). If a piece of original music is used for a film then the artist is eligible to be paid synchronisation fees for their work.

PRS is a society developed specifically for composers, producers and authors of all types of music. The primary aim for PRS is to collect royalties from people or organisations that use music created by musicians and guarantee that all of the members get their royalties. For the MCPS, it is in a similar way to the PRS, which

is funded by the commission levied on licence fees. Principally, MCPS is concerned with the collection and distribution of royalties arising from musical works protected by copyright which are professionally recorded (RTC, 2006).

- **Live Performance**

In the live performance industry, musicians, performers or DJs make a profit by performing. Therefore, by being in the performance industry, a performer will probably get payment for performing. For the professional DJ, they will probably receive a straight fee; however, for the touring artist, they may have to share the profits with the venue or promoter. In some cases, if the performer is relatively new to live performance or they just want to play they will work for free. This can often improve their reputation proving that the music is more important than the money. But also, it can allow the promoter to attract a larger audience by charging less on the door for entry.

For the live performance, there is also an opportunity for the artist to promote and sell products, such as t-shirts, CDs, pin badges and so on at gigs. At local gigs, live performance is also an opportunity to network with fans and build up a base through a personal mailing list or social networking group like Facebook (Sullivan, 2004).

- **Sales and Distribution**

Mainstream distributors are the middlemen between the artist and the shops - and in the commercial sectors they take around 30% of dealer prices - the amount the shop pays for each record. The artist gives them the records; they sell them into the shops,

either by telesales or by a sales rep, and they physically deliver the bought goods to shops around the country. There are various deals they have with shops, but normally to persuade retailers to take records by newer artists, they will give the shop a free copy for every five records the shop buys (Davis and Laing, 2006).

Within local music scenes, however, the DIY artist will swap their products at gigs with other artists they like as well as sell CD-Rs, fanzines and other hand-made products. These products are usually made in small batches with an emphasis on creative quality rather than quantity.

- **Live Venues**

A venue can range from a corner in a local pub, to huge arenas. Everyday in hundreds of towns and cities all over the UK, there are small gigs and performances happening in bars, pubs, restaurants, department stores, hotel lobbies and street corners. If an artist writes songs that are performed in public places, they may be entitled to a PRS royalty.

To summarise, this model (Figure 4) relates only to the managerial process and does not take into consideration the artistic process, as it assumes that the artist has fully developed their creative activities. Therefore, the relationship between artistic and managerial process needs to be identified with higher priority in order to define the managerial aspects of the artist's creative journey in a more complex way. Also, in this model information systems do not play a complete role, which could be seen as a weakness considering the importance of new technologies and how they affect

integral parts of management within the music industries. Therefore, it is necessary to get a more complete understanding of what kind of information and tools can help the DIY artist to be more creative and self-sufficient.

2.5 Information Systems

Towards the end of the 20th century, a technological revolution occurred, particularly in information systems (IS) integration, which has caused dramatic changes within society. Increasingly, people's everyday lives have become reliant on globally extensive social processes (Foster, 1999). Globalisation today can be seen as a postmodern shift in spatial-temporal processes that rapidly cut across national boundaries, bringing the world into webs of interconnection as well as integrating and expanding cultures and communities across time and space, and compressing our spatial and temporal horizons (Inda & Rosaldo, 2002).

The growth of personal computing, the Internet, satellite telecommunications networks, as well as consumer-friendly data access devices have combined to create a completely new environment for human beings to live. When the Internet formed there was just a messy collection of web pages without any structure of clear understanding of how they could be used in a useful or interesting way. However, as time has passed and people's knowledge and experience has improved, so too has the value of using the internet. The impact of these new technologies promises to evolve new forms of collaborative thinking, and new ways of processing and managing information, as well as introducing a global electronic marketplace (Margot, 2004).

The idea that technology is an autonomous domain as well as the primary cause of cultural phenomena, or 'technological determinism', has been a significant theme for criticism in cultural studies since the 1970s. For example, Raymond Williams (1996) argues that practically all technical study and experiments are conducted within pre-existing social relations and cultural forms, normally for purposes that are, in most cases, already foreseen. Furthermore, technical advances can only develop into practical technology through a process of economic and social selection.

Technologies in the modern global economy have rapidly diffused over the past two decades. This is not surprising as the world is made up of people and the web makes ties among people, firms, and institutions. Many of the Internet's key components were created in universities and public research institutions that viewed their research mission as public dissemination. The Internet relies on two technological components: a network among distributed computers, and the digitalisation of content (e.g., music, text, data). The Internet offered the possibility for the delivery of new services. Some of these services were the provision of information. Others offered opportunities for people to communicate and to help each other through online communities.

2.5.1 Information Technology

Information technologies underpin virtually all the creative developments around the world in the biological sciences, agriculture, art & music, as well as in governance.

Therefore, the impact of the developing information and communication technologies has affected every aspect of our lives (Margot, 2004).

It will obviously take a considerable time for the implications of massively networked media, abundant personal information processing power, and intimate global personal communications to become clear, and in the meantime we have to develop the best tools that we can to evolve heuristics, tactics and strategies with which to plan our personal development, our business development, and our organisational development in this rapidly evolving environment whose main characteristic is continuous change (Margot, 2004).

A number of researchers have discussed the emergence of new industries, networks and institutions based on the storage, sale, dissemination and use of information, as a key feature of later twentieth-century capitalist development (Scott 1986, Castells 1989, Lury 1993, Borja et al. 1997). While information has always been a key element of the production of any given product or service, a series of events has pointed to the emergence of distinct information economies. These have included developments in computer technology, the growth of postmodern globally integrated financial systems, convergence between corporate interests in the telecommunications and high-technology industries, state deregulation of media and communications sectors; and the appearance of new forms of dissemination, such as cable and the Internet. In fact, music has been described as an ‘information industry’, or even a ‘content-proving’ creative industry - alongside film, multimedia, publishing, TV, newspapers and graphic design.

Like many other sectors, the competitive landscape of the music industries has dramatically changed over the last 10 years. Technology, particularly related to production and distribution, has significantly reshaped the industry and the importance of social networks. Many key players have reworked their strategies based on technological advances primarily in information technology. Some of the strategic changes have been related specifically to new ways of business made possible by new technologies. However, much of the change has been in response to the evolving technical capabilities of customers and changes in the ways they listen to and buy music (Reed et al., 2004).

The use of information systems has broken down barriers between artist, promoter and manager. Communication has become easier and more productive because technology eliminates the need for direct human interaction. People find it much more difficult to communicate in a professional manner when it relates to an area that they are passionate about. Therefore, through remote information sharing and communication via social network sites, blogs, websites and so on, people have the headspace to think clearly and precisely without interference.

Technological developments in the digital realm, aimed at making recording equipment more powerful for studio applications, also made equipment cheaper for the home recording and small studio market. Various companies are now specialised in producing equipment that record professional-quality digital information at much lower costs than previous analogue technology. In addition to these specialist units,

sophisticated software for hard-disk recording and sequencing meant that all recording and sound-processing activities could be completed through a personal computer.

However, a paradox has occurred over the last 50 years as Adorno (1997, p.122) explains how the move from telephone to radio clearly distinguished our roles in society by stating that, "the former still allowed the subscriber to play the role of subject, and was liberal. The latter is democratic: it turns all participants into listeners and authoritatively subjects them to broadcast programs which are all exactly the same". In many respects this ideal has gone full circle in recent years with the insurgence of the internet, in particular online social networking websites such as MySpace, which has broken down the barriers between large monopolising companies and the 'average Joe'. Therefore, as the Internet has become more and more integrated into people's everyday lives so too has the idea that technology is an accessible tool to be used by anyone.

2.5.2 The Birth and Growth of the User

The initial popularity of websites such as Yahoo and Google in the mid-1990s led to people using search engines to look for information related to personal interest. This was a major breakthrough in terms of accessibility of new technologies to the general public in the UK. As technology became cheaper and more compact, more and more families had a personal computer (PC) in their homes. However, it was not until people started learning basic technical skills, such as sending an email, building a website or writing a blog that the age of the user really came into play.

However, moving into the 21st century, as mass culture has become even more adaptable to the use of new technologies so have the tools that they use have become more complex.

The gap between artist and audience has never really existed within the local music scenes as the music fans tend to be the artists as well. However, virtual DIY communities have been steadily building since the inception of the Internet. Therefore, with such accessibility people who would not normally engage with this type of activity have helped to bridge the divide between creative activities and the audience, such as posting up YouTube videos and writing blogs. Trier (2007, p.408) explains that, "the beginning of a very gradual transition to a new era, which might be called the age of personal or participatory media," and so "the boundaries between audiences and creators become blurred and often invisible".

2.5.2.1 Information Needs and User Information Behaviour

Wilson (1981) states that context, social life of the users, their work role, or their environment - whether it be socio-cultural or physical – will affect information seeking behaviour. For example, the DIY artist uses information systems for a number of reasons. One scenario could be that they want to find a venue in London to perform live, and so they use a search engine look for 'venues in London'. This is too general, so they try to narrow the search down by adding more specific words like 'local gig', 'punk band' and so on.

Dervin and Nilan (1986) discuss the sense-making approach with an emphasis on information seekers, as the need for information arises when one's internal sense has 'run out' new sense must be created. This type of creativity has always been present in the DIY artist and with so many free, easy-to-use online tools available they can use their bricolage style to be highly productive. Therefore, if 'information systems' as a concept is split in two and examined, it is clear that 'information' relates to the needs and wants of the information seekers, whereas 'systems' means the way in which people gather this information and so these aspects individually and collectively are constantly changing.

2.5.3 IS Tools

In today's digital age, marketing and getting your music out there is not a problem. Many websites exist, such as user-generated-content sites (UGCs) including social networking sites, blogs and forums that are entirely dependent on the creativity of others. For the DIY artist with online tools, this helps to manage the creative activities in a more productive way.

However, with a generation of music-lovers being raised on social networking sites, the challenge for technologies innovators and the DIY artists is how to incorporate the valuable information into their creative projects (Webb, 2007). However, this does not simply apply to social networking but also to other methods of information sharing via the Internet. Therefore, in this research it is necessary to identify the different tools that are available for users to be creative as DIY artists - in terms of being able to effectively manage their creative activities - with an emphasis on

collaboration and visibility, which ultimately helps the DIY artist to be more self-sufficient.

Hence, based on the functionality of the social media, technology tools and the information needed by the DIY artist, the following tools have been identified as the top four toolkits not only for managing creative activities, but also for mastering the managerial skills as well (Coulson, 2008). These tools are highlighted as follows:

- Ego Searches - This is the process of finding out who is talking about you as an artist online through the collective use of tools such as Google, Twitter and so on. It helps users to create a profile in the user-generated-content (UGC) sites, and build up loyalty with fans as well as make contact with other DIY artists, thus helping to share creative ideas and to collaborate for creative projects.

- Videos - People love to consume and watch videos online. Therefore, even if it is rough footage of a band practice session or a short video of a live performance, it does not matter. It is useful for the DIY artist to find out how to get video footage up on the web and on multiple systems so people can find it and consume it. Google and YouTube are currently in discussions with the PRS to help members to access royalties through video performances (Andrews, 2009).

- Podcasting - In order for the DIY artist to get opportunities perform and / or listen, it is necessary to become familiar with the music podcasting community. Building up networks with podcasters or collaborating with digital PR that specialises in music and works with them; thus, helping to get more opportunities to perform on variety shows or to engage with different collaborate creative projects.

- User-generated Content Sites (UGCs) - For the DIY artist, who also has a managerial role, skills in planning, managing, and marketing creative activities are needed. Therefore, artists should use UGCs, such as MySpace and Facebook to develop an e-mail newsletter and encourage fans to sign up at gigs and events. They should also put their website URL on everything in preparation for the marketing, from posters to every e-mail that will be sent out. Also, the DIY artist should be willing to learn about new online services, if a new service is useful for managing the creative activities, trying to build up loyalty with fans. And so, since fans take an important role in the creative journey, artists must engage with them, by replying to e-mails, commenting on their walls and answering their questions. This will help to develop a deeper connection with fans through using the UGCs, thus developing loyalty.

For the DIY artist, development of information technology has been a major breakthrough as these tools, such as MySpace, have provided an easy-to-use platform to self-promote their creative work as well as to network with fans and

fellow artists. This means that people who may not have previously had an interest in how technology can help the creative process are now learning basic computing such as basic HTML, embedding images and videos and blogging. Specifically, within the local music scenes, this has caused quite a stir as an influx of people are being creative online by posting up home recordings, writing topical music blogs about local bands as well as promoting local gigs, to name a few. Information technology has had a huge impact on music culture and the creative industries having changed the way people create and interact with each other.

There has never been a better time for the DIY artist to be making music, for example, the following process is typical: make a musical recording on GarageBand, load it up onto MySpace, Bebo or Last FM, and build a fan community on these or any number of other social networks. That is a fundamental shift and a contrast to the old days where content was pushed to users by programmers and that is where the user-generated-content (UGC) fits in. This is the new place where artists can reach their fans (Martyn, 2007). Certainly, there is no shortage of options for the artists to start selling their wares.

2.5.4 Discussion and Conclusion

Postmodernism is the philosophical foundation for helping to describe bricolage, DIY and the local music scenes. Bricolage is a kind of 'intellectual DIY' whereas DIY is the practical aspects of doing it for yourself within local music scenes. The five main aspects of postmodernism – scepticism, fragmentation, technologisation,

globalisation and educationalisation – underpin the fact that the DIY artist can be creative and self-sufficient without the need to be part of the Majors or Indies within the music industries infrastructure. Therefore, investigating the artistic and managerial processes it is possible to gain a deep understanding of importance of DIY culture and how the artistic process leads their creative activities. However, it is equally important to have the managerial skills to move these activities forward, and so this is where information systems become an important element within the research.

As the Internet has become more and more integrated into people's everyday lives so too has the idea that technology is an accessible tool to be used by anyone. Technology, particularly related to production and distribution, has significantly reshaped the music industries and the importance of social networks for the artists, which has made it possible for the DIY artists to be more visible by the application of various information tools, such as user-generated-content sites (UGCs). Therefore, an in-depth understanding of the importance and the value of using information technologies is required. However, what types of information / techniques are required for helping the DIY artist to manage their creative activities to be more self-sufficient? Also, how can they adopt these new technologies whilst integrating with the artistic and managerial processes? Hence, the research methodology helps to identify the necessary requirements to incorporate information systems into the artistic and managerial processes.

CHAPTER 3

Research Methodology

3.0 Introduction

The aim of this research is to aid the DIY artist to move towards self-sufficiency through the use of new technologies, which will be achieved by defining DIY music culture, identifying the creative and business needs of the DIY artist as well as establishing a model for DIY artists to be self-sufficient. Therefore, according to the aim and research background the following section will be carry out to discuss and analyse the research paradigm, methodology and method for developing research strategy, evaluating data collection techniques, identifying research sampling, thus carry out data collection for achieving the goal of the project.

3.1 Research Processes

The research process provides a roadmap with directions for conducting a research project. The aim of this research project is to help the DIY artist move towards self-sufficiency through the use of new technologies. This research process involves three research phases suggested by Joseph et al. (2007), which includes formulation (literature review), execution (data collection) and analytical (data analysis):

- **Formulation**: Identifies the aims and objectives of the research project, and evaluates the research problems. Literature review is carried out, which helps to give an in depth understanding of the research background and identify research strategy.

- **Execution:** The execution stage helps to develop research strategy, identify research paradigm, justify research methodology and research techniques for carrying out data collection.

- **Analytical:** Knowledge and the contribution of the research project are the output of the data analysis, for this research project, it aims to develop a DIY musicology model for helping DIY musicians to be self-sufficient. Hence, in the analytical stage, a qualitative data analysis method, grounded theory will be used for conducting data analysis.

3.1.1 Research Strategy

The research strategy is a general plan of how the researcher plans to answer the research questions which have been designed for the research project. A good research strategy contains clear objectives, derived from the research questions, specifying the data collection resources, and considering all the relevant constraints, for example access to data and time. In the distinction between research strategy and tactics, the former is concerned with the overall approach you adopt; the latter is about the detailed data collection and analysis methods (Mark et al., 2003). The research strategy (Figure 5) shows how a researcher in the field can use his or her toolbox of techniques appropriate to the context, which are evaluated and applied.

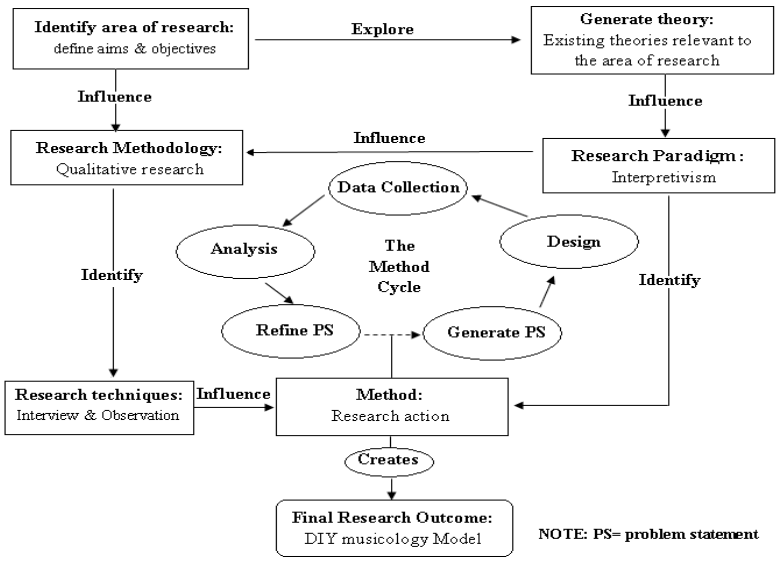

Figure 5 Research strategy

In qualitative research, the three fundamental facts of research – epistemology, methodology, and methods are defined in conflicting ways in the research literature. Hence, according to the research strategy of this research project, it is necessary to

clarify each of the research facts, their interrelationships, thus improving the planning, implementing, and evaluating the quality of the qualitative research.

Based on the research environment of the research project and the purpose of this research, epistemology is defined as "the study of the nature of knowledge and justification" (Schwandt, 2001, p.71), and epistemological issues include "issues about an adequate theory of knowledge or justificatory strategy" (Harding, 1987, p.2). Therefore, epistemology can be thought of as justification of knowledge.

A methodology is defined as "a theory and analysis of how research should proceed" (Harding, 1987, p.2), "analysis of the assumptions, principles, and procedures in a particular approach to inquiry" (Schwandt, 2001, p.161), or "the study - the description, the explanation, and the justification - of methods, and not the methods themselves" (Kaplan, 1964, p.18). In a word, methodology provides justification for the methods of a research project. Methods are "techniques for gathering evidence" (Hardung, 1987, p.2) or "procedures, tools, and techniques" of research (Schwandt, 2001, p.158). Methods can be viewed as research action. In brief, methodology justifies methods, which produces data and analyses. Knowledge is created from data and analyses. Epistemology modifies methodology and justifies the knowledge produced. Therefore, in the next section, detailed explanations of the research paradigm, research methodology, and research methods will be carried out; thus, appropriate paradigm, methodology, and methods will be identified for conducting the research project.

3.2 Review of Paradigm

A paradigm represents a patterned set of assumptions concerning reality (ontology), knowledge of that reality (epistemology), and the particular ways of knowing about that reality (methodology) (Guba, 1990). These assumptions and the ways of knowing are untested and determine how one engages and comes to understand the world. Each investigator must decide what assumptions are acceptable and appropriate for the topic of interest and then use methods consistent with the selected paradigm. Habermas (1968) describes at least three paradigms, as follows:

1. Knowledge that helps humans to maintain physical life, for labour and technology. This is most commonly represented by positivism, as quantitative methods primarily inform this knowledge.

2. Knowledge that helps humans to maintain cultural life and symbolic communication. This paradigm has been called "naturalistic inquiry" (Kuzel, 1986) and "interpretivist thinking" or interpretive inquiry (Gadamer, 1976; Guba & Lincoln, 1989).

3. Knowledge that helps humans to maintain social life, focus on the reality of domination, distribution of power, associated inequalities, and ecological context and issues of sustainability (Bateson, 1979; Fay, 1987).

There is no particular paradigm that has a critical understanding of the truth. The choice is most often based on the research aim and personal moral preference.

Therefore, in the next section, analysis and evaluation of those three research paradigms will be carried out, thus an appropriate research paradigm will be identified for the research project.

Lee (1991) defines research as "disciplined inquiry," which must be executed in a way that can be easily managed. The three most common research paradigms are positivism, critical theory and interpretivism, and through one of these a specific plan is developed prior to the study. The positivist takes a hypothetic-deductive approach to investigation; the critical theory is the approach that developed to tackle the inequities of society (Willis, 2007); whereas the interpretivist maintains that the methods of natural science are inadequate to the study of social reality (Williams, 2000).

3.1.1 Positivism

Positivism as a perspective emerged during the Renaissance and Enlightenment periods (1450-1800) to support and attempt to discover universal truths in both the physical and the social world. It was a response to the religious and metaphysical beliefs that dominated society during the 19th century (Willis, 2007).

As in the field of science, positivists believe that knowledge can only be based on what is observed and experienced. Key positivist instruments are therefore "measurement" and "objectivity" - focussing on quantitative data - which is a "deductive" style of reasoning where the argument moves from general principles to particular instances. Positivist research tends to begin with theories and models,

defining the variables for study; where generalisations are eventually made. The emphasis of this "experimental design," is on cause and effect, and "surveys," which are undertaken by adhering to scientific principles. Key constructs for positivist researchers include "validity" and "reliability" (Powell, 1997).

Towards the end of the enlightenment period in the 18th century, a new criticism of the logical positivist approach was voiced by the philosopher Sir Karl Popper, who argued that it is not always possible to arrive at the truth. Data inconsistencies, selection bias, and poor instruments lead to the disproving of hypotheses. This thinking gave rise to the falsification approach and was termed as postpositivism (Williams, 2000). Willis (2007) suggests that postpostivist research is generally conducted in an objective scientific fashion, while the critical theory is a subjective inquiry into uncovering the power relationships between the owner and workers. Therefore, due to its position this research will not be taking a positivist approach.

3.1.2 Critical Theory

Critical theory was developed to tackle the inequities of society, an approach that had its foundation in Marxism. The major aim of critical theory inquiry is to critique existing knowledge and achieve transformation. The critical enquiry perspective is not content simply to interpret the word but must also change it (Gray, 2004). It is widely accepted that critical theory is not primarily an empirically oriented approach and is criticised for its lack of interest in empirical studies (Willis, 2002). One of the fundamental purposes of critical theory is the resolution of contradictions in already existing theory. However, the existing theory with regards to self-sufficiency and the

DIY artist is limited, and so the aim of this research is not only to critique existing knowledge but also develop a DIY musicology model helping DIY artists achieve self-sufficiency. Therefore, in this research critical theory is not adopted in the research processes.

3.1.3 Interpretivism

Interpretivism comes from the belief that the world is interpreted through the mind and that all knowledge is a matter of interpretation. It also explores phenomena in all its richness and complexity (Strauss & Corbin, 1990). Thus, interpretivism is a socially constructed phenomenon and differs from positivism and critical theories.

Dennis (2007) states that interpretivism is influenced and shaped by the pre-existing theories and world views of the researcher; thus, is a socially constructed phenomenon and differs from positivism in that this approach does not believe in making general statements. Instead it provides an in-depth understanding of a particular situation. Therefore, interpretivist research suggests that data gathering methods should help the researcher to interact with the respondent directly so that a better understanding can be gained with regards to the social phenomenon that is being studied (Glaser, 1969).

Alternatively, the interpretivist philosophy, which relates to the constructivist paradigm, has a different perspective of reality. Interpretivism is a "naturalistic inquiry" - where fieldwork takes place in a natural setting – and encompasses a number of different paradigms, all concerned with human beings' experiences. The

world is constantly changing and people contribute to its structuring through their interpretation of it (Williamson, 2002). In fact, knowledge of reality can be only be gained by exploring and interpreting the meanings that people assign to them (Orlikoewski & Baroudi, 1999). People have different perspectives, and each one contributes to the contextual understanding of the social phenomenon being researched (Oliver et al., 2008).

There is a general consensus that interpretive research relies on meaning-oriented approaches. In interpretivism, "meaning" broadly refers to the knowledge, understanding, thoughts, feelings, values and other attributes which a person bring to a particular topic or subject matter (Kirsty, 2006). The main concept behind interpretive research is to uncover what people mean by the words that they use. People speak with the intention of communicating with others. However, it does not always come across in the manner intended. Therefore, interpretivism as a theoretical model must find the meaning embedded in language. This means that the research instruments used are qualitative as opposed to quantitative. Reinhartz (2007) builds on this view by stating that despite being part of a technological age, people remain the best overall source of information.

Therefore, when identifying the paradigm for conducting research, it does not mean that positivist – or measurable - methods are unrelated to the research process, as Greene and Caracelli (2003) explain:

> *"There is merit in different paradigmatic traditions in that each has something valuable to offer to our understanding of our complex social world. If such differences are not attended to in practice, then the full potential of mixed methods inquiry will remain unfulfilled" (Greene and Caracelli, 2003, p.30-45).*

Hence, in this research the criteria for using positivism have been evaluated with regards to interpretivism, such as the demonstration of reality and generalisability (Bunduchi, 2007). And so, the principles help to identify the research sampling and the standard for designing an interview format. Thus, it can be identified that compared to the interpretative paradigm, positivism is inconsistent with the flexible and adaptive nature of the interpretivist approach (Hudson & Ozanne, 1988; Stake, 1995).

This research explores local music scenes within the UK, which includes the artists, managers, promoters and other participants; it also examines the various roles that people have and the processes they go through to be creative and remain productive. Therefore, based on the environment in which the research will be carried out, an interpretivist approach is required to help describe what activities occur as well as the processes of the DIY artist within the sector.

According to Hudson and Ozanne (1988) there are two criteria which help to define the interpretivist paradigm, which have been evaluated by applying interpretivist research.

- Firstly, whether the research phenomenon has been investigated in its natural setting. The semi-structured interviews with the DIY artist help to get an in-depth understanding of the currently phenomenon in within local scenes.

- Secondly, whether the researcher has provided a detailed explanation. The description of the phenomenon should be in-depth and include thorough contextual aspects and the language and terminology of interviewees being examined should be respected. Therefore, Rubin and Rubin (1995) confirm that using semi-structured interviews would provide a comprehensive description of the phenomenon.

Moreover, Stake (1995) states that the analysis is based on in-depth descriptions of the research phenomenon, and relying on the terminology of the interview participants, such as the DIY artists (see chapter 4).

Local music scenes are difficult to define, as the DIY artist is nomadic in terms of activities, hence, it is not possible to make a quantitative analysis. The research of local music scenes must be done qualitatively in order to provide a true and rich reflection.

3.2 Review of Methodology

3.2.1 Quantitative Research

Quantitative data is the measurements used to directly represent numerical characteristics. Since it is recorded directly with numbers, it is in a form that lends itself to statistical analysis. Qualitative data represents descriptions of things that are made without assigning numbers directly (Joseph et al., 2007). Generally, the flexibility is the main difference between qualitative and quantitative approaches. For the quantitative approaches, closed-end questions would be applied, and conducted in the same order with all the participants. It requires the researcher to arrange the important and meaningful questions to ask, and organise possible responses. Even though it allows the researcher to carry out meaningful comparisons across the study area, it is inflexible when compared to qualitative approaches. Qualitative methods executed by applying open-ended questions, which provide more opportunities to get valuable information and feedback from the participants, rather than just forcing them to choose from the designed responses.

Quantitative data is said to be 'objective', which indicates that the behaviours are easily classified or quantified, either by the participants themselves or by the researcher. Examples, of quantitative data are statistical and numerical information; therefore, quantitative researchers gather these types of data but they usually translate perceptions, feelings and attitudes into numbers by using, for example, rating scales.

3.2.2 Qualitative Research

In "qualitative research," Denzin and Lincoln (2003) emphasise its interpretive nature and would include the interpretivist paradigms and methods; they explain that qualitative research is a field of inquiry in its own right, which crosses over many different disciplines, fields and subject matters.

Gorman et al. (1997) describe qualitative research as a process of enquiry that gathers data from the context in which events happen, so that the process can be determined from deducting information given in-depth by participants of a particular event.

Some researchers search to attain a better understanding of behaviour, rather than explain or predict it. This is especially true when an area of research is in the early stages. In this kind of research it is important for researchers to try, wherever possible, to understand the perspective of the people they are studying. They must temporarily forget about their own biased attitudes and ideals, because otherwise there will be a distortion in the data collection. The people being studied will almost certainly not have the same perspectives on everything (Marshall, 1997). This work can be described as an exercise in knowledge transfer and exchange to render what exists within a body of qualitative studies that are evidence-based into a comprehensible product (Thoren et al.), thus making it more relevant and applicable for information practice.

Qualitative research is an interpretive approach that looks to investigate subjects in their natural environment. This type of research also explores attitudes, behaviour and experiences through interviews and / or focus groups. It seeks to attain an in-depth opinion from participants as to their attitudes, behaviour and experiences, which are important, as fewer people take part in the research; however, the contact with these people usually lasts much longer.

Therefore, qualitative research is conducted 'in the field'. The researcher must work closely with respondents. Hence, those individuals involved with the qualitative researcher are likely to be considered as partners or fellow research participants, involved in the investigation of a research question. Generally, qualitative researchers tend to agree that seeing patterns in research is the best way to validate conclusions determined from qualitative research. Further concerns about verification relate to research bias and reliability (Whitman etc. 2004).

Qualitative researchers can become so engrossed in their research situations and with research participants that research bias can become an issue. For example, in an interview question the respondent may be asked a leading question. However, some researchers may consider this flexibility to be beneficial, allowing relevant data to be collected. As Reason and Kvale (1996) suggest that it is far more important to be deeply interesting than accurately boring. In the end, emphasis should be placed on the research method in order to counteract the potential introduction of bias.

In qualitative research, data is collected within its natural setting with the researcher as the data collection instrument. Therefore, it tends to follow an inductive process as it begins with observation of particular instances, and seeks to establish generalisations (Hyde, 2000). This is in contrast to quantitative research as it is deductive and starts with generalisations, and seeks to see if these generalisations are relevant to particular instances (Hyde, 2000).

Qualitative data is subjective, which indicates that it could be hard to classify or score. Examples of qualitative data include issues such as perceptions of pain, feelings about work, and attitudes toward school. Usually this data is gathered from interviews, or observations.

Generally speaking "qualitative" research means social research in which the researcher relies on text data rather than numerical data, analyses those data in their textual form rather than converting them to numbers for analysis, aims to understand the meaning of human action and asks open questions about phenomena as they occur in context rather than setting out to prove or disprove predetermined hypotheses (Stacy and Miles, 2007). It can be seen increasingly in business and management research a growth in the use of qualitative methodologies and data collection methods. This often results in large volumes of textual material being analysed and interpreted. Text data may include field notes from participant observations, transcription from semi-structure interviews, diaries and stories or narratives.

Qualitative research can provide "new insights and guidance into a process by exploring and developing plausible explanation for phenomena" (Evans, 2002, p.290-293). More importantly, qualitative research contributes to our knowledge and understanding of occupation. For example, such investigations can help us understand the meaning and experience of occupational engagement, the process of enabling occupational engagement, the impact of occupation-based interventions, and the lived experiences of individuals and groups (Hammell, 2001; Whiteford, 2005).

The Greek philosopher Heroclitus (16th century) explains that in a river you cannot step in the same water twice. This is because between the first and the second step the person and the river changes. Therefore, there is value in all research as, no matter how specialised and how similar it is to the last piece of work, the data will never be the same.

The study of DIY musicology is not a straightforward area of research. The people in local music scenes work with a freedom that is unlike most other industries. Therefore, in order to get a satisfactory insight into the mind of the DIY artist, it is necessary to talk to people in person. This will contribute towards the richness of data, which comes from using a multi-methods technique. In fact, the main methodology employed will be different types of qualitative research.

3.2.3 Grounded Theory

Historically, Glaser and Strauss (1976), Glaser (1976), and Schatzman and Strauss (1973) have argued that grounded theory as a methodological approach could be effectively used by people from a variety of theoretical as well as disciplinary perspectives. In terms of promoting inductive work, grounded theory has been exceptionally influential in the domain of qualitative research almost since its inception (Atkinson, Coffey, & Delamont 2003; Bryman & Burgess, 1994). One key factor in its popularity is the detailed descriptions of the methodology.

With philosophical roots in phenomenology, grounded theory searches to identify the core social psychological and / or social structural process within a given social scene. The ground theory method is essentially independent of the philosophical stance of the researcher and it has been argued that both scientific and phenomenological emphases are consistent with the use of the method (Taylor and Francis, 2001). Grounded theory originates from sociology, specifically from symbolic interactionism, which posits that meaning is negotiated and understood through interactions with others in social processes (Blumer, 1986; Dey, 1999; Jeon, 2004). These social processes have structures, implied or explicit codes of conduct, and procedures that circumscribe how interactions unfold and shape the meaning that comes from them.

The goal of grounded theory is to develop an explanatory theory of basic social processes, studied in the environments in which they take place (Glaser & Strauses, 1967). “Grounded” means based on and connected to the context-dependent

observations and perceptions of the social scene. The researcher constantly and recursively compares research interpretations, in the form of "memos", against the data, a process termed the "constant comparative method". Grounded theory examines the "six Cs" of social processes (cause, contexts, contingencies, consequences, covariances, and conditions) to understand the patterns and relationships among these elements (Strauss & Corbin, 1998). Within this approach knowledge of social realities is achieved through careful observation of behaviour and speech practices.

Grounded theory offers an empirical approach to the study of social life through qualitative research and distinctive approaches to data analysis. While many grounded theorists have recently produced more constructivist framings, problematic positivist recalcitrancies remain. Strauss (1987) states that due to its complexity, social phenomena require grounded theory.

Atkinson et al. (2003) explains that grounded theory does not describe a kind of theory; rather it is a guide in generating theory - or, even more generically, a way of having ideas on the basis of empirical research. Grounded theory is an empirical approach to the study of social life through qualitative research and analysis. Generally, during the data analysis process, the analyst initially codes the data (open coding) word by word, segment by segment and gives temporary labels (codes) to particular phenomena. The analyst determines whether codes generated through one data source also appear elsewhere, and elaborates their properties. Related codes that have endured are then densified into more enduring and analytically ambitious

"categories", and these are ultimately integrated into a theoretical analysis of the substantive area. Thus "grounded theory" of a particular phenomenon of concern is composed of the analytic codes and categories generated inductively in the analysis and explicitly integrated to form a theory of the substantive area that is the focus of the research project - an empirically based "substantive theory" (Adele, 2004).

Unique to this approach has been, firstly, its requiring that analysis begin as soon as there are data. Coding begins immediately, and theorising based on that coding does as well, however provisionally (Glaser, 1978). Secondly, "sampling" is driven not necessarily, or not only, by attempts to be "representative" of some social body or population or its heterogeneities but especially and explicitly by theoretical concerns that have emerged in the provisional analysis to date. Such "theoretical sampling" focuses on finding new data sources - persons or things and not theories - that can best explicitly address specific theoretically interesting facets of the emergent analysis.

In order conduct a thorough data analysis, it is still necessary to have a clear understanding of grounded theory. However, this research cannot totally adopt this method; it can simply take specific elements that are deemed appropriate. There are some aspects of grounded theory that help with the direction of the data collection process. The method by which text is coded, defined, categorised and theorised will be followed. This helps with the definition of many new words and definitions. However, the "six Cs" will not be strictly followed throughout the process. This is due to the fact that the interviews will be semi-structured with an emphasis on

having free flowing conversations, which means that the analysis will be conducted with a similar perspective. Within local music scenes, DIY artists come from a wide range of backgrounds, therefore, it is difficult to have pre-conceived ideas about how to interact during the data collection process. This aspect is in conflict with symbolic interactionist views of grounded theory and will not be utilised in this research. Therefore, this research will not totally apply the pure principles of grounded theory, it will only use some of the concepts directly influence of the data analyse process.

Hence, in the following section, data collection techniques will be discussed and identified, thus a data collection sample will be designed. Moreover, themes identified through the coding of initial interviews may also be explored in following-up interviews.

3.3 Review of Techniques

3.3.1 Observation

Observation is rooted in anthropology and sociology. It can be used as both quantitative and qualitative research methodology, whether or not the research is structured or unstructured which, in turn, often depends on the stage of the research project (Boote and Mathews, 1999). The technique originally began as participant observation when anthropologists collected primary data during the turn of the 20th century (Malinowski, 1992). However, Atkinson and Hammersely (1994) believe that observation can be traced back even further back to classical times.

Bryman (2002) describes a participant observer someone who is engaged in a group for a long period of time. The behaviour of the group is explored through the observation of conservations within the group and with the researcher. He also points out that it is common for participant observers to incorporate extra interviews and written material.

Participant observation has been described as an oxymoron (Williamson, 2006). How is it possible to stand back and observe that of which you are also an integral part? A key issue with regards to covert participant observation for the researcher is to recognise the impact of their own views and perspectives on the data collection and analysis processes as well as the importance of representing the self (Coffey, 1999). It is difficult to separate the researcher from their social world and the participant in its construction through selective observation and theoretical interpretation. Therefore, their assessment of the rights of the researcher, like the research process, as a result of personal interpretation as opposed to what is ethically correct whilst working in the field (Angrosino and Mays de Perez, 2000).

This idea of representing the self in the research process is further developed by Coffey (1999) who describes how the personal and emotional self-permeates, and should be represented throughout the whole research process as occurrence before, during and after the construction and production of self and identify. Therefore the participant observer must be self aware (Wetherell et al., 2001) as well as making clear at the outset of any pre-conceived ideas related to behaviour (Fetterman, 1998).

Participant observation is a grounded approach with the sole purpose of exploring as well as experiencing a particular social or cultural environment (Atkinson et al., 2001; Kemmis and McTaggart. 2005) where the researcher takes an active role in the situation of study, participating for an extended period of time, overtly or covertly, in people's lives (Hammersley and Atkinson, 1995; Denzin and Lincoln, 2005). Through this role of 'insider' the observer can fully comprehend the meaning and interactions of people first hand (Jorgensen, 1989), thus having a rich experience in a more meaningful context (Tedlock, 2000).

This method often involves entering into a close and relatively prolonged interaction with people in their everyday lives, so that researchers can better understand the beliefs, motivations and behaviour of their subjects (Hammersley, 1992). It focuses on real life situations, as oppose to artificial environments created by researchers, with situational identities being sought through membership rather than on objective research related specifically to the social setting (Angrosino and Mays de Perez, 2000). Therefore, this method requires an in-depth, personal approach to research with open-ended questions and the ability to ad-lib when necessary. The overall aim of the researcher is to be a catalyst for stimulating real life interpretive insights that can help to provide a context for the problems of the respondent (Arnould and Wallendorf, 1994).

Bow (2002) explains that participant observation is an extremely flexible set of research techniques, which can also incorporate other techniques such as interviews, observation and questionnaires.

3.3.1.1 Recordings

When observing a subject it is useful to record the activity for future reference. There are three different types of recordings, as follows:

- Audio
- Visual
- Audiovisual

In local music scenes performances occur on a regular basis and can often be a spontaneous action. Therefore, having a voice recorder, camera or video camera helps to remember what happened and how. Even if the recording quality is not high it is still an important documentation, in fact, simply having it recorded at all is enough. The DIY ethic encourages substance over style; therefore high quality production is never top of priorities list.

3.3.1.2 Self

Keeping a diary of events that transpire within local music scenes – before, during and after interviews - is also important, and with the accessibility of the Internet, maintaining a blog – or web log - is the logical option.

Forums and social networking sites are also useful ways to communicate with DIY artists as well as start and contribute to existing music-related debates. For example, Jamie C (2008) expresses his frustration at UK customs, on music forum website

Anorak, as American DIY band Cars Can Be Blue are refused entry into the UK on the basis that they do not earn enough money to be allowed a working Visa:

> *"Looking at the UK border agency website it looks like only musicians who are 'internationally recognised' or are going to make lots of money … are going to be eligible to work in this country" (Jamie C, 2008).*

This is an important aspect of understanding local music communities as it reflects the true feelings of people who are deeply passionate about the DIY ethic and this helps the researcher to get a better understanding of the potential interviewees leading into the interviews.

3.3.2 Interviewing

The interview can be highly structured and formalised using standardised questions for each respondent, or alternatively they may be informal chats (Saunders et al., 2003). These techniques can be particularly useful when asking the DIY artists and managers about how they feel about the current state of the music industries and where they fit into the present and future of the business. This type of free flowing conversation should draw out a more emotive response from the interviewees.

The interview is an ideal opportunity for a researcher to gain more in-depth knowledge from people who work day-to-day in a particular industry. Therefore, the purpose of these interviews will be to find out what artists, managers and promoters think about local music scenes and how new online technologies can help make

them more self-sufficient. This will be achieved by using interview questions in order to get qualitative data.

3.3.2.1 The Semi-structured Interview

Hair et al. (2007, pp.210-425) describes the semi-structured interview as a situation "where researchers are free to exercise their own initiative in following up an interviewee's answer to a question". The purpose of the semi-structured interview is to have a free-flowing conversation helping to create a more relaxed atmosphere.

The semi-structured interview is far less intrusive of its respondents as it encourages two-way communication, as the people being interviewed can lead the conversation by asking questions (Davis, 1990). This often leads to more insightful and honest data, as the interviewee not only gives answers but reasons behind the answers.

This type of interview uses open-ended questions, which according to Syque (2008) has the following characteristics:

- They ask the respondent to think and reflect
- They will give you opinions and feelings
- They hand control of the conversation to the respondent

The openness of this technique indicates "the salience of the topic in the respondent's mind" (Wills and Thousand, 2007). Therefore, if the question is asked

in the right manner and the interviewee is passionate about the subject then the response should be in-depth, detailed and honest.

For this research the semi-structured interview will be split into four types: telephone, email, face-to-face and focus group. Based on aspects of logistics such as time, location, cost and availability, at least one of these types of interview will be appropriate for each interviewee.

- **The Telephone Interview**

The telephone interview is described as "a form of personal interviewing, which is used to obtain information quickly. Generally used to gain access to respondents that are geographically dispersed" (Hair et al., 2007, pp.210-425). One of the main drawbacks of this technique has been the lack of visual interaction, often prompting short and superficial responses from the interviewee.

However, with free online technologies such as Skype it is possible to conduct a telephone conversation on the Internet via web cam and microphone, meaning interviews can be conducted with audio as well as visuals. Skype allows a person to make free calls over the internet to anyone else who also has the service. It's free and easy to download and use, and it works with most computers (Gaskin, 2007).

This transforms the telephone interview into more of a face-to-face interview but is much easier in terms of time and location.

- **The Email Interview**

A great energy saver for both the researcher and respondent is the email interview. Even though the data collected from this method is not as rich as the face-to-face interview or even the telephone interview, it can make sure that the desired interviewee answers questions. For example, similarly with the telephone interview, a respondent may live in another country or remote location, or they could simply not be available at the required time for the researcher.

Patton (1990) explains how the interviewer can provide a complete introduction and a list of questions and, if the respondent cooperates, get back a digital file with information and quotes, making it easy to cut-and-paste quotes into the article or post entire transcripts onto the Internet. This, of course, can be a huge time saver for the researcher and add value to existing data already collected. However, there is not necessarily the most in-depth information there.

- **The Face-to-face Interview**

The most effective way in which to engage with respondents is through the face-to-face interview. This type of interview requires the researcher and interviewee to meet in person and talk face-to-face directly. However, despite the effectiveness of this technique, it is not always easy for people to execute successfully, especially when talking to strangers.

For example, the interviewer must be well prepared in terms of background information about the interviewee, well-structured questions executed with

confidence. Without prior experience it is sometimes difficult to break the ice in a manner that makes the respondent feel at ease with the situation. The interviewee's comfort is of prime importance as they will only provide in-depth responses if they are relaxed. This is both the advantage and disadvantage of the face-to-face interview. If executed correctly it can provide invaluable data; however, if conducted incorrectly this technique can lead to incomplete data.

Also, with the face-to-face interview it is possible to obtain much more information through the use of visual materials, such as logos and pictures (Romir, 2008). These types of aids can be useful in attaining more information from the interviewee.

- **The Focus Group**

The focus group is an interview consisting of several people at the same time in the same group. McNamara (2006) describes five stages in the process of conducting the focus group, as follows:

1. Preparing the session
2. Developing questions
3. Planning the session
4. Facilitating the session
5. Immediately after the session

It is important to invite relevant people into the focus group so that the outcome is a worthwhile debate in the required depth. People involved in the focus group should

help to determine the questions as well as the planning of the session to accommodate them. This type of group can be useful for addressing complicated issues within the research areas, problem solving, critical reviewing, as well as having the ability to elicit opinions, attitudes, and beliefs held by members of the sample (DeMarrais et al., 2004). Its exploratory nature can be effective when combined with other techniques such as face-to-face interviews (Morgan, 1988). However, it can be time-consuming in terms of transcription.

3.4 Research Design

This research must be sophisticated as to remain reflexive in a complex environment. Therefore, in order to collect valuable data from within the local music scenes it is necessary to interact in a variety of ways. Therefore, the researcher must also become the bricoleur.

This research will use three main types of interviews – email, telephone and face-to-face. In conventional research methods these techniques are combined within a single process of interviewing. However, with new technologies it is possible to be more flexible. For example, if an interviewee cannot attend an interview in person but is considered by the researcher to be an integral part of the data collection process it is possible to telephone them via Skype and record the conversation, which is a video conferencing tool available online for free. If both the researcher and interviewee have a web cam and microphone connected to a computer running Skype they can communicate as if they are face-to-face but without the hassle of having to meet up in person.

3.4.1 Research Sampling

Qualitative (interpretive) research depends on small samples that are purposefully selected (Williamson, 2006).

Morse (2000, 2001) has written that in qualitative research studies sample size depends on five things: the scope of the study, the nature of the topic, and the quality of the data, the study design, and the use of shadowed data - when participants speak of others' experiences as well as their own. For the methods that describe the research, most of the data will be gathered through interviews. The approach involves purposeful sampling methods to conduct interviews with the participants who have experienced the phenomenon under study as the unit of analysis; given that an individual person can generate hundreds or thousands of concepts, large samples are not necessarily needed to generate rich data sets. The exact number of individuals needed, and the number of interviews per individual, depends on the goals and purpose of the study.

Grounded theory relies on theoretical sampling, which involves interview participants with differing experiences of the phenomenon so as to explore multiple dimensions of the social processes under study. The researcher continues to add individuals to the sample until he or she reaches theoretical saturation; that is, when the complete range of constructs that make up the theory is fully represented by the data. Although it is impossible to predict what sample size will saturate a given

theory, typical grounded theory studies report sample sizes ranging from 10-60 people (Starks and Trinidad, 2007).

Based on the selection process of this research, 15 people were chosen to be interviewed. This number was narrowed down from approximately 30 potential interviewees who were chosen based on the contribution that they would make to the richness of data.

3.4.2 The Interviewees

Through a rigorous process of elimination, specific people who are influential in continual development of the DIY music scenes within the UK were selected for interview.

The interviewees fell into two main categories – artist and promoter. The artist can be a band, solo musician, comic artist and so on, whereas the promoter can be a label owner, facilitator and so on. The selection process of the interviewees will come from a combination of months observing and researching into the local music scenes as well as chance meetings with people who are deemed appropriate following an in-depth discussion.

In terms of geographical location of the interviewees, the face-to-face interviews will mainly take place in the Northwest, Northeast and Southeast of England, as well as London – see diagram below (Figure 6).

Key:

Red = Northwest of England

Green = Northeast of England

Blue = London & Southeast of England

Figure 6 Locations of face-to-face interviews for this research

It initially seems appropriate to interview people in areas of the UK that are familiar; however, this could grow into other areas eventually. The Northeast of England – in particular Newcastle upon Tyne – is where the inspiration for this research began. In Newcastle there is a small, yet vibrant, local music scene inhabited by DIY artists who are more than willing to help up-and-coming artists establish themselves. A handful of those artists have gone onto national and even international success in recent years, most notably the Futureheads from Sunderland. Of course, the Northwest is the basis for this research now and with its rich musical heritage of bands such as Joy Division and the Smiths; in particular, Manchester's reputation precedes itself. Many of these artists began as students in the region and later went onto fame and success. In fact, the huge student population in Manchester helps to generate over £300 million to the local economy, with a significant proportion coming from the creative industries (Peel, 2006). However, not all local residents welcome the hoards of students as the population has increased from 70,000 to

88,000 students within the last 10 years. Finally, as the capital city, London has always had thriving local music scenes and this is still the case.

Newcastle has small sections of music scenes with a style heavily set in folk and blues whereas Manchester has a much more diverse mix of styles ranging from punk to improvisational noise. Newcastle is representative of a typical city in the UK whereas Manchester is competing with London in terms of attracting artists from across the country to live and be part of its diverse culture. Therefore, it is necessary when interviewing DIY artists that there is a clear understanding of his or her cultural background and how location may impact on their ideals.

3.4.3 Open-ended and Closed Questions

It is important in interviews - especially when semi-structured - that the appropriate question is asked at the correct moment. Foddy (1995) describes the two opposed types of question, open-ended and closed, as shown in the diagram below (Figure 7).

Open-ended question:	**Closed question:**
This next question is on the subject of work. People look for different things in a job. What would you most prefer in a job?	This next question is on the subject of work. People look for different things in a job, which of the following things would be preferred in a job.

Figure 7 Open and closed questions

These two types of questions give diversity to the researcher as well as flexibility in the data gathered, and as has already been discussed the ability to adapt is vital to the success of this research. If, during mid-chat, an open-ended question seems too vague or veers off on a tangent then focussing in with a closed question may help the conversation flow naturally and make the overall interview more dynamic.

The interview questions will be designed specifically for each interviewee consisting of six pre-prepared open-ended questions: two questions for the artistic process, two for the managerial process and two for technology. Once the interview begins it will be apparent that there is one specific area of interest for the respondent and so the questions will become more focussed on one of the three areas. For example if the following question is asked: "Do you write songs yourself?", if the response is 'yes' then the following question is asked: "Can you explain a bit about the creative process for your song writing?"

3.5 Discussion and Conclusion

In this research, the study of DIY musicology is not a straightforward research area, it explores local music scenes within the UK, which include the artists, managers, promoters and other participants; as it examines the various roles that people have and the processes they go through to be creative and remain productive. The people in local music scenes work with a distinctive freedom and have an unconventional lifestyle that is unlike most other industries. Therefore, based on the environment in which the research will be carried out, an interpretivist paradigm and quantitative approach are required to help describe what activities occur as well as the processes

of the DIY artist within the local music scenes; thus problems and requirements would be identified within the involving processes and supporting systems.

Local music scenes are difficult to define, as the DIY artist is nomadic in terms of activities, hence, qualitative research provides a true and rich reflection. Qualitative research is an interpretivist approach that looks to investigate subjects in their natural environment. This type of research also explores attitudes, behaviour and experiences through interviews and / or focus groups. Therefore, the semi-structured interviews with the DIY artist will help to gain an in-depth understanding of the current problems within the local music scenes, which provides a comprehensive description of the research question.

The analysis is based on in-depth descriptions of the research phenomenon, and so relying on the terminology of the interview participants, the concept of grounded theory will be applied in order to carry out the data analysis and provide detailed explanations of the data analysis processes in the next section.

CHAPTER 4

Data Collection & Analysis

4.0 Introduction

The aim of this chapter is to develop the research outcome – DIY Musicology Model, which starts by evaluating the data collection sampling, followed by identifying data analysis methods, thus leading to developing 'theories'.

- Data collection: This process involves identifying potential interviewees and selecting the most appropriate people for the research at-hand. Understanding the unique characteristics of local music scenes and flexibility of the DIY artist were important factors in conducting these interviews.

- Data analysis: Grounded theory data analysis method will be applied for conducting data analysis, which includes five stages. The following concepts: causes, contexts, contingencies, consequences, covariances, and conditions are used to understand the relationships between these elements

- DIY musicology model development: The development of the model is based on the primary data analysis. The model has been designed to help the DIY artist be more self-sufficient in their creative activities by going through the processes: artistic process, information systems and managerial process.

4.1 Data Collection

As a bricoleur, researcher and DIY artist with over ten years experience in the local music scenes this environment is a familiar one. However, it is not like most other working environments. The people within the local music scenes come from a wide range of backgrounds as well as experiences and are practitioners in their art for varying reasons. The first step was to talk to existing contacts such as DIY artists in Manchester and Newcastle to find out what they thought of doing a PhD based on local music scenes. Generally the response was very positive and this was encouraging, especially when the response to music-related research can sometimes be met with scepticism by fellow artists.

Unlike most organisations that have a protocol for engagement, the DIY artist functions day-to-day by a different set of rules. And it is for this reason that the research instruments had to match its surroundings. For example, due to daytime work commitments, the DIY artist is possibly more creative at night. This means that the researcher must be flexible with time in order to communicate well. Many of the problematic areas of this research related to time with regards to when a suitable time to meet was and how much time was available to do the interview. Therefore, in some cases an alternative form of interview was required. For example, it was not possible to do unstructured interviews that lasted untold hours where in-depth discussions explored every aspect of the research. In fact, it was quite the opposite, and when an opportunity arose to do an interesting interview in most cases it had to be taken there and then. For example, Emmy the Great was kindly available at short notice so the opportunity was taken immediately.

However, there were some interviewees who were known contacts from previous creative projects, which meant there was more flexibility around the research interview process. Initially a wide net had been cast exploring all people that were thought to be relevant to the research title, aims and objectives. These people were not only from within the local music scenes but also from the music industries as a whole as well as academia. Therefore, people who could have an outside perspective of local music scenes as well as those with inside knowledge could contribute to the outcome. This group of names was narrowed down over the course of a few months with an eventual shortlist of approximately twenty potential interviewees. These interviewees were mostly either 'primary contacts' where contact had been made prior to this research related to another creative project or 'secondary contacts' where first contact was made deliberately relating to the research. However, there were also cases of 'tertiary contacts' where other people suggested interviewees, such as Slampt Records.

The prospective interviewees are usually more artistic or more managerial and rarely have both qualities in equal measure. In the unusual case of an interviewee displaying both qualities in almost equal measure it was always an artist that showed highly developed skills in the managerial process rather than vice versa. A couple of interviewees that demonstrate this statement are Warm Widow and Hotpants Romance.

As described in the Research Methodology section earlier, there are three main types of interview in this research: email, telephone and face-to-face. However, during the

course of the planning for the data collection it emerged that that face-to-face interviews split into two distinct areas – chat and in-depth. The chat interview is a brief yet fairly unstructured conversation based on pre-prepared ideas, whereas, the in-depth interview is a full-scale conversation with the possibility of a debate.

Having identified what were thought to be fifteen significant interviewees it then became apparent through much contact via email, Facebook, MySpace, and telephone that not all of the short listed interviewees would be as accessible as first hoped. Therefore, a more flexible approach would be necessary.

The following diagram shows the range of different interviews that were explored. The diagram below (Figure 8) displays 'Time' on the Y-axis and 'Depth of response' on the X-axis and they demonstrate their connection in relation to the interview process. For example, despite the email interview saving the researcher a lot of time, the depth of response from an interviewee is very low. However, although the in-depth face-to-face interview takes a long time to execute, the response is far more in-depth. Upset the Rhythm expressed his desire to participate in an email interview due to limited time in his work schedule.

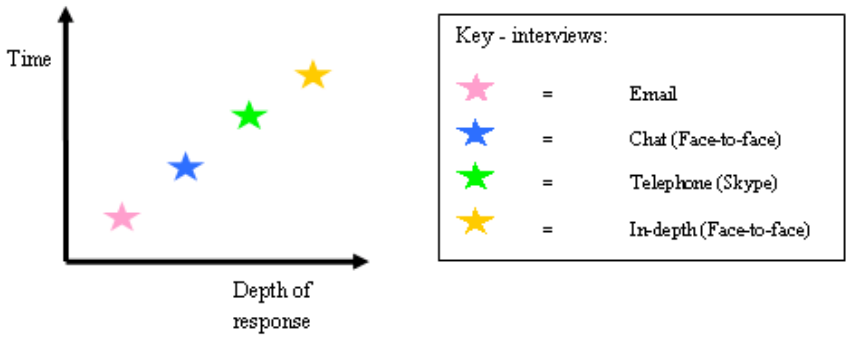

Figure 8 Connections between 'Time' and 'Depth of Response'

For the benefit of the data, these interviews needed to investigate all aspects of DIY culture in relation to the local music scenes, therefore one feature of the face-to-face interviews was to let the interviewee choose the location. For example, Caster Sugar Disco decided to go to an independently run café, which was also her favourite place to relax.

Each interviewee was briefed as to the reasons for their interviews with regards to the research and what was generally expected of them in terms of their contribution. The first stage of this initial contact was through email, MySpace or Facebook message, depending on how the person communicated. The second stage involved a further explanation into some of the key areas of the research and a brief personal background as a researcher and DIY artist. The third stage was immediately prior to the interview itself, where a more informal introduction was made.

The data for face-to-face interviews was recorded on a voice recorder, with permission from the interviewee. Then sitting in a relaxed environment the

conversation would begin. The process was, for the first few interviews, almost exclusively led by the interviewees, as can be noted from the transcriptions. This was due to an emphasis on a semi-structured technique of interviewing in the hope that the interviewee would relax and talk about what interested them; thus providing qualitative, rich data. This technique required patience and subtlety with responses that were well-thought out and succinct. At first, this was a difficult skill to master; however, with each interview it became easier to direct the conversation in a manner that allowed the interviewee to express themselves naturally but also to cover important topics related to the research questions.

As each interview was conducted the previous one was being transcribed. Therefore through the influence of grounded theory, the data helped to identify coding within the transcription, which meant there was more focus on what data was needed in the next interview. If an interview lasted one hour, the transcription would take approximately five hours, depending on the complexity of conversation and clarity of the recording. Also, after each interview a blog entry would be posted online providing a brief summary of the person(s) interviewed and the themes of the conversation. This would serve as a useful reminder of events later on in the process.

In hindsight, the only genuine problem within the interview process was in terms of accessibility to the interviewees. A couple of people were not available in person as first arranged, which meant interviews were conducted via email or telephone. The email interviews were open-ended questions covering approximately 5-7 questions related to topics previously discussed. Alternatively, the interviewees that were open

to the idea of telephone interviews were contacted via Skype, which is a software application that allows users to make telephone calls over the Internet. Despite having less data to analyse, the email interviews worked well due to the fact that for each interview that was conducted via email, the interviewee was briefed in-depth about the requirements of the final set of questions, so that they could provide as much value as possible. However, the telephone interviews worked much the same as face-to-face with an opportunity to talk at length although without the benefit of meeting in person.

As the data collection process came to an end, the experience as a whole experience began to synthesise, leading to the data analysis stage.

4.2 Data Analysis

Interpretive analysis is an iterative, inductive process of decontextualisation and recontextualisation (Ayres, Kavanaugh, & Knafl, 2003; Morse & Field, 1995). Different interviewees have different opinions of the same questions, therefore, in order to understand the relationship within the data, the recontextualisation process is required to extract context and meaning from the primary data – decontextualisation.

During decontextualisation the analyst separates data from the original context of each collection of interview data and identifies codes to understand the inter-relationship in the data, and so reintegrates, categorises and diminishes the data to

formatting the similar concepts. Interpretive methods extract contextual data for developing categories or concepts, which helps to achieve the research outcome.

4.2.1 Identification of Data Analysis Methods

During the initial stages of data analysis, the possibility of using computer assisted qualitative data analysis software (CAQDAS) such as NVivo, Atlas and Nudist was explored, looking at the pros and cons. This involved examining how software would affect the process as well as the end product of the research, and if software was used what would be the most appropriate.

There are advantages and disadvantages to using computer assisted qualitative data analysis software (CAQDAS) for data analysis. Barry (1998) states that CAQDAS helps to automate and thus speed up the coding process; provide a more complex way of looking at the relationships within the data; provide a formal structure for writing and storing information in order to develop the analysis; and help more conceptual and theoretical thinking with regards to the data.

However, based on the data analysis literature, there are concerns with regards to using data analysis software, such as negative associations with technological advance, which is identified by Seidel (1991), as he points out that the major worries are that: using software will distance people from their data, because continuing data analysis requires the necessity to re-read data as the entire transcript in categorised chunks, also it needs reading over and over again to analysis and develop theory in-depth. On the other hand, using software will lead to qualitative data being analysed

quantitatively; and, it may lead to increasing homogeneity in the methods of data analysis.

In the end, software was not used because it was believed that the traditional methods of annotating sections with highlighter pens would be more effective. As a bricoleur, researcher and DIY artist it was for the benefit of this research to analyse the data by hand.

4.2.2 The Role of the Analyst

For qualitative data analysis, the researcher acts as the instrument for analysing the data, because the research identifies all the coding, categorising similar concepts; thus, evaluating the inter-relationship within the data and developing the research outcomes (Strauss & Corbin, 1998). The data analysis process begins by identifying the coding for data categorisation, and then the analyst develops a theory around a main category that explains the core phenomenon within the data.

Generally, the aim for using grounded theory is to create theory, the findings of a complete theory often demonstrate the relationship between the core category and the other dominant categories. Therefore, grounded theory has been used in various research areas by researchers who are interested in designing interventions to support people engaged in the social processes explained by the theory, and other researchers who design studies to test the theory in practice. However, there are still some researchers who just use it for identifying the samples within and between the categories.

4.2.3 Data Analysis Process

Therefore, there are many different resources available to help with learning the qualitative data analysis process (Miles & Huberman, 1994; 2002; Silverman, 2001). They evaluate that for the qualitative data analyst, whether it is carried out by using computer programs, such as NVivo or manually, the principles are the same, although there is no strict set of rules. Hence, Williamson and Bow (2002) conclude by identifying the detailed analysis processes for providing processes on how to code qualitative data. The following are the steps for processing data analysis:

1. Transcribe the data so that it is in printed form.

2. Read through the data, making notes and identify the key points.

3. Categorise or label passages of data according to content so that identically labelled or categorised data can be retrieved as needed, as well as the data that relates to the category. Initially broad categories are subdivided to be more precise as the analysis progresses.

4. Categorise the related concepts. This should start early in the process and continue throughout. It means thinking about the similarities, differences, and relationships between the categories (Miles & Huberman, 1994).

5. Evaluate the research findings, and develop the research outcomes.

Furthermore, Dey (1999), Strauss and Corbin (1998) also confirm that using grounded theory for data analysis involves a constant comparison method of coding and analysing data through three stages:

1. Open coding used for examining, comparing, conceptualising, and categorising data

2. Axial coding aims to reconstruct the data into groupings based on their inter-relationships and samples within and among the categories identified in the data

3. Selective coding, which helps with identifying and describing the central phenomenon, or "main category," in the data. Ideally, each interview and observation is coded before the next is conducted so that rich and valuable data can be collected (Starks and Trinidad, 2007).

Hence, based on grounded theory as an influence, the data was broken down into categories as key words were coded using different coloured highlighter pens to differentiate between each section.

This meant rigorously reading and re-reading the data collected and attempting to find links and patterns specifically looking for inter-relationship within or between

the data, which finally evolved into five stages of analysis in the diagram below (Figure 8).

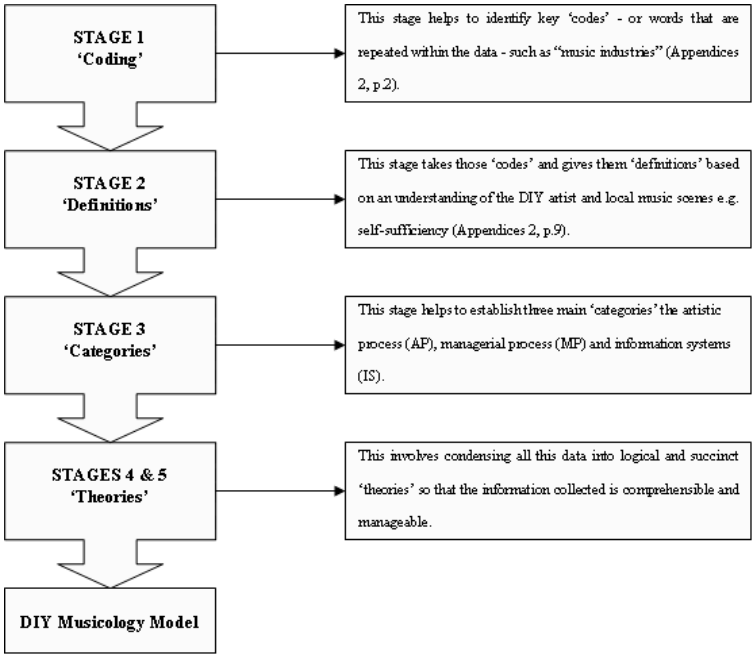

Figure 8 Data analysis stages 1-5

4.3 Analytical Data

As Saule (2002, p.184) states "all of the frameworks within interpretivist ethnographies utilise triangulation, if multiple techniques are used and theoretical constructs encourages validation of an ethnographic text". However, if only one or two data collection techniques are used, it is very important to use the theory to provide support for the findings.

For the detailed explanation of the findings, regarding the response to the same questions, different interviewees have diverse opinions. These are not neatly

categorised and organised as this would affect the analysis of a self-administered questionnaire (Starks & Trinidad, 2007). Rather, the interview participants bring multiple layers and opinions reflecting the complexity with varied experiences and perceptions of issues that affect them. During the data analysis process, the implications of the findings as drawn out by the researchers and the use of the literature add confirmation or further debate to the discussion (Williamson, 2006). As mentioned above, when the results are not triangulated through the use of several research techniques, it is particularly important to use the literature in this role.

The goal of this grounded theoretical analysis is to develop a DIY musicology model that helps the DIY artist to move towards self-sufficiency through the use of new technologies. In this analysis, the six Cs (causes, contexts, contingencies, consequences, covariances, and conditions) are used to understand the relationships between these elements (Strauss & Corbin, 1998).

4.4 Findings

Based on the literature review and the data analysis stages, problems and important issues have been identified and categorised into three important processes – artistic process (AP), managerial process (MP) and information systems (IS), which help the DIY artist to achieve their goal of self-sufficiency within the creative journey, as figure 9 shows these links:

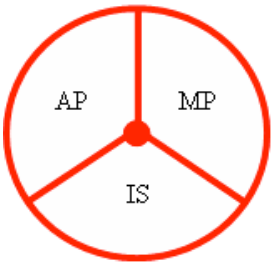

Figure 9 The links between AP, MP and IS

The relationships amongst the three processes are inter-dependent between problem statements and requirements; therefore changes to any individual or combination of variables will have an impact on the others. Detailed findings can be seen as follows:

- **Do-it-yourself: Freedom of Expression Towards Self-sufficiency**

The DIY artist works with a freedom of expression that is unique to local music scenes. The DIY artist states that making music is not about what equipment they use or how much money they have, as they work in a conventional manner and strongly believe in the DIY ethic, which is viewed as an extension of their day-to-day life, even though they survive on a low budget:

- *"... Because I'm not technically trained or good at playing any particular instrument, so ... it's a good thing because sometimes I'm a bit more free to express ..."*
- *"... DIY is organic ... it's like rawness...you're not looking to gain something, like signing to record labels or making a name for yourself, it's more like a need to do it ...rather than just achieve something"*
- *"It's not about what you use or how much you've got, it's just about writing good hooks ..."*
- *"DIY people who live off virtually nothing ... they work for people here but still travelling the world. For people that live in squats ... for people that generally come from a Hardcore background, or a*

DIY / Indie background they're just coming and kind of releasing all of that and just having a good time…"

Hence, for the DIY artist, they are self-motivated to do creative activities within a low budget, working independently; therefore, they use the surrounding resources for moving creative activities forward. Stahl (2005, pp.487-491) describes a practitioner of bricolage as, "someone who can create order out of chaos, using the local contexts and the materials at-hand". Despite doing creative activities alone, the DIY artist can still achieve self-sufficiency by gaining knowledge and experiences, as Strauss (1968, p.31) explains that "the magical modes utilised by primitive peoples (superstition, sorcery, myth) can be seen as implicitly coherent, though explicitly be-wildering, systems of connection between things, which perfectly equip their users to "think" their own world".

- *"… I lived in a house where we could have gigs and I had a lot of gigs, maybe twenty gigs in our house over the course of a year, which was great because especially with it being in my house. So, we didn't have to transport anything, everything's there…"*
- *"… I used to use for some gigs the pool club around the corner from where I lived, which had a bigger room. We knew the guy and eventually we could get the room for free. I guess I trailed off from that …"*
- *"I did it myself … I recorded it myself, I edited it myself … and I found there was so much that I was able to do to it myself and experiment with ideas through the multi-tracking and doing it myself, that I wanted to be able to have that aspect when I recorded my album"*
- *"I would take the drumbeat from the start of an Oasis song and slow it down 64 times or something like that and loop that or take a small section of that and loop it and then lay it on different speeds. If you can imagine a waveform … it was a piece of freeware I was doing it on…I'd layer it up and layer it up and layer it up until the point where it was completely solidly distorted."*

However, based on the different creative activities or projects, as well as the limitations of the DIY artist's professional techniques, they are willing to collaborate with other like-minded DIY artists to deliver the creative project. Lash and Urry (1994, p.208) state that self-management in culture, arts, and the media are "a transaction rich network of individuals who also happen to be in fields".

- *"I did it on my own … get the venue, get a PA from somewhere, sort out amplifiers to borrow if I needed to do that, draw the flyer, photocopy the flyer, make posters, put the posters up around town, put flyer around town, take flyers to gigs and then on the day cook food for the band … feed them, get to the venue, set everything up, do the sound, get everyone out afterwards, sleep the band at my house … everything"*
- *"Generally I work with other musicians to write songs"*
- *"I found early on that I just couldn't rely on people who perhaps aren't as passionate and committed as me"*
- *"When people are doing it themselves they're learning so much…"*

Therefore, the DIY ethic is a major issue for the DIY artist as they have a daily struggle to be as creative as possible, self-motivated and self-sufficient. However, in order to be self-sufficient, it is necessary to collaborate with other DIY artists to complete multiple creative activities on a low budget. Hence, they allow like-minded and motivated people to get involved in creative activities or projects. It is important for the DIY artist, if they collaborate, to only work with people who share their passion and ideals.

- **Local Music Scenes: Too Many Opportunities but Too Difficult to Compete**

Many DIY artists feel isolated from their audience and / or peers due to an over-crowding or saturation of local music scenes; therefore, it is very difficult to get noticed as well as to perform. Hence, it is necessary to help the DIY artist become more visible.

- *"... It's something that you could never have in London, there's too many people, there's too many opportunities ... The sense of community in London is always going to be transient isn't it? People will come and people will go ... there's just a lot more naked ambition ..."*
- *"... Because Manchester's so big, there's not one specific scene, there's so much going on"*
- *"I mean punk and scenes work better on a smaller scale, but the problem with Manchester is that there's too much to do ..."*
- *"... Because it's Manchester. It's a place where no one's good enough yet, but everyone's trying stuff out"*

Nowadays, there are different kinds of communities and consultant organisations that provide advice, facilities as well as channels of information to help and support the DIY artist to be self-sufficient. For example, the British Academy of Songwriters, Composers and Authors (BASCA) provides channels for the DIY artist to build up their personal profile, as well as offer suggestions for song writing. Also, the Job Centre's New Deal for Musicians offers one-to-one consultancy for helping the DIY artist, as Bennett et al. (2004, pp.2-4) states "performers, support facilities and fans come together to collectively create music for their own enjoyment". However, many artists do not have enough knowledge or understanding of communities and consultants and so they do not know how they can support

themselves through the creative processes.

- *"I'm a member of the British Academy of Composers and Songwriters (BACS), which didn't used to do that much but now with the Web and everything you can have your own profile. I've got to use it more and meet people. Also, now I've moved to London they have song writing panels where they critique people's demos, they get well-known people to listen to your demos and give feedback" - pp.68-69*
- *"I'm part of the Musician's Union and I get things like free liability insurance … free legal advice to look at contracts"*
- *"Generator Northeast I think they've done lists for venues that are quite good…the Unsigned Guide has a section on lists of venues …"*
- *"A lot of people came on it [New Deal] thinking we were going to make them successful and as soon as they realised and spoke to people in the industry and found out what barriers they'd have to overcome and how hard they'd have to work, they signed themselves off"*
- *"The musicians were offered one-to-one mentoring hours with our consultants. They ranged from people who were tour managers, fellow singer songwriters, people who worked in studios; we had a whole team with specialisms"*

Hence, it is important to help the DIY artist get opportunities to be more visible, as well as make better use of the valuable information, channels, and facilities from communities and consultancy in order to manage their creative activities in a self-sufficient manner. Also, based on the local music scenes other information can be found that shows local music works better on a small scale. Therefore, due to the conventional environment, it is easy for the DIY artist to build up networks; however, compared to the big cities it is difficult for the DIY artist to get opportunities to become visible.

- **Knowledge and Experience: Knowledge of Creative Management and Experience of Managing Creativity**

In terms of managing creativity, the DIY artist requires management of knowledge and experience to identify the needs and difficulties for conducting creative activities in order to achieve self-sufficiency. And so, creative activities may have a basic problem with identifying collaborative tasks at the correct time (Lorenzen and Frederiksen, 2005). Moreover, many communication problems require management knowledge and experience to identify information about collaborative tasks or to suggest possible solutions to the coordination of cognitive problems (Foss, 2003). Hence, knowledge and experience take an important role in the DIY artist's creative process, as the DIY artist himself or herself acts as a manager.

However, currently it is clear that the DIY artist does not have enough management knowledge and skills within the local music scenes. The infrastructures of local music scenes are extremely difficult to define as they are fluid and free flowing and not like a typical organisation; therefore, there is no management structure set in place. In order to understand the managerial process within local music scenes, the management activities must clearly identify the key managerial elements that are required.

- *"I come from a performing background and I think in a way my performance that I do now has grown out of me doing performance and doing art as well … I did a degree in performance art and a degree in visual art. So, in a way it's bringing those two elements together and me being quite self-contained …"*
- *"… It all kind of crosses over because in one respect as an artist I'm 'the artist that knows too much'*

so I understand how difficult it is to forge a career in the industry. But on the other hand it's really good as someone who's promoting an artist I can understand the needs and difficulties that artists have when they're trying to promote themselves …"

- *"…On the other side of it as well I guess I'm a better person with promotion because I think a little bit more outside the box as an artist, so I look for opportunities in say publications or online that maybe a traditional publicist wouldn't even think of"*
- *"… Huge problems …, I just wanted to write the words, I didn't want to record them …a lot of people just wanted to tell me what to do, they didn't think about what I would want to do. It's been really difficult …"*
- *"… We didn't really know what the night was meant to be. It took us several goes to get it right"*
- *"I could bring in more personnel who could perhaps utilise certain skills to make the night more successful …"*
- *"What's PRS?"*
- *"… But it's something that we need to look at because there's been quite a lot of attention drawn to us, a lot of people saying really constructive things …"*
- *"No. I don't really know what it is to be honest"*
- *"… There's no proper management structure …"*
- *"… Because they just hadn't promoted it well and hadn't really gone to the right places to promote whereas we were around all the record shops, putting posters up, putting flyers down, doing all the Internet stuff, going on all the forums and posting about it … that kind of thing …"*
- *"We hadn't a clue how to promote an event"*

Hence, management leadership is required to solve the incentive conflicts by facilitating negotiation or imposing or suggesting rules or actions (Tushmann and Katz, 1980). These requirements for improving the DIY artist's management knowledge should be identified. Moreover, information and techniques for managing creative tasks or collaborative relationships should be evaluated and given an in-depth understanding so that the DIY artist can be self-sufficient.

- **Collaboration and Networking: Collaborate Creative Activities and Networking Creative Opportunities**

Leadbeater and Oakley (1999) describe creativity as an incremental development that is flexible and adaptable. This requires that creative individuals collaborate with other creative people. For the DIY artist, they help each other out with various tasks such as recording, promotion and technical support.

- *"My material consists of about 60% original songs that I co-write with other musicians"*
- *"… We've had DJs from London …" "… We got loads of visual artists involved…"*
- *"… people were willing to put input into it and share their experiences to make it work … helping with promotional strategies or dealing with venues or negotiating with bar shares …"*
- *We've got Adam the DJ…he does the flyers every month, and of course he DJs for the night, we've got Ash on sound, and I do all the bookings … and send out all of the things to the press etc …"*
- *Sometimes you need someone to tell you that an idea is stupid or even someone to just keep you going when it gets tough or your optimism is fading. I could not have got to the stage we are at now without the help of a few select individuals"*
- *"The process would normally start with me setting out the tasks that need to be done and someone will volunteer either an idea or to take it on themselves. I end up doing up doing everything else myself!" -*

Therefore, the DIY artist can achieve self-sufficiency through collaborative work with people from the community who offer their support; hence, collaboration helps to move creative ideas forward. However, based on the previous analysis creative activities may have a basic problem with identifying collaborative tasks at the correct time (Lorenzen and Frederiksen, 2005), because collaborative DIY artists not only possess different skills, but also differ culturally in terms of beliefs, expectations, motivations, norms, and practices. The result of such cognitive distances may be communication problems caused by misunderstandings (Lorenzen

and Foss, 2003). Therefore, there may be management problems as a result of inadequately associated information and conflicting interests (Williamson, 2000).

Hence, in order to get more opportunities for creative activities, and improving DIY artist's visibility, networking takes an important role within the managerial process. Therefore, it is necessary to help the DIY artist create more opportunities, as well as discover what type of information or management knowledge are valuable for helping the DIY artist to achieve self-sufficiency. In order to get opportunities the DIY artist will play free gigs, as well as perform at open mic nights, which can be useful for making contacts with people, who have a similar common interest. They also point out that it would be necessary to have the contact details of local promoter and / or venue owners, as this has been a problem in the past.

- *"We've been playing a lot of people's free nights and with this gig [at Satan's Hollow] there's going to be a lot of people there that might be interested in us … so, opportunities are popping up now you know, I just want to ride it. If someone turned around to us at a gig and said, "would you like to do a tour next week?" … I'd say, "yeah, alright"*
- *"… Open mics to play because it's worth it. I've met a few people that are organising things because if it's quite a big gig sort of thing they like to meet you beforehand, they tend to be people my age that I have a lot in common …"*
- *"…I made a massive effort to get gigs at folk festivals around the country, which was harder because it is harder to get those gigs … It's really good having contacts …"*
- *"… I'm in London I'm happy to play for free a little bit more because I'm getting out and meeting people and getting to know what's going on"*
- *"I first moved to Manchester no one really knew my name so it was a bit of a press-on but the snowballs are starting to mount up … I've just been playing invite or open mic nights"*

Therefore, for the creative activities that incorporate collaboration, it is useful to clearly identify the collaboration responsibilities between the working partner; thus, what kind information and how to manage the collaboration process should be classified. Besides, efficiency and valuable information about the contact details, which related to developing creative opportunities, should be integrated into the database systems.

- **Finance: Self-sufficient Working Style as a Conventional Lifestyle**

The DIY artist states that it is very difficult for them to achieve financial stability, as they have to take other jobs in order to sustain their daily life activities. Throsby (2007) argues that there are two main differences between the working behaviour of the DIY artist and the conventional model: First, the DIY artist holds down multiple jobs blurring the lines between work and leisure with the potential to hold down three jobs simultaneously. Second, work time has been traditionally seen as "yielding disutility" to the worker, but artists are known to earn "psychic income" from working at their chosen profession leading to an increase in "total utility". Also, they also suggest that it would be nice to put more time into the creative activities, but for them it is extremely difficult to find the time to do everything, as they have to work and create at the same time. Moreover, they point out that local music scenes work better on a small scale. When running events as a DIY artist, providing financial guarantees may not be recommended. This is due to an emphasis on DIY creativity rather than commercial gain.

- *"With free venues … I mean punk and scenes work better on a smaller scale, but the problem with*

Manchester is that there's too much to do …"

- *"And you've got to pay to rent venues"*
- *"It would be nice to have the time to put more into it, that's the thing that I struggle with, especially … I'm at university full time and I work two days a week as well …"*
- *"If there were better financial rewards then you can spend more time doing it and the biggest difficulty for me is finding the time to do everything. We do practice every week at least but it would be better for me if I had more time to put aside"*
- *"We refuse to guarantee set fees to bands as it's not worth the risk on our part and we want them to do at least a bit of promo for themselves …"*

Therefore, it is necessary to help the DIY artist manage creative activities in a financially self-sufficient way, thus based on the DIY artist's individual management experience; knowledge must be identified along with the valuable information from all of the possible channels. For example, communities and consultancy to manage creative activities in order to move toward self-sufficiency are needed for evaluation.

- **Information system: Important supporting system and valuable information tools**

The Internet is global, therefore the audience is global. Foster (1999) states that increasingly, people's everyday lives have become reliant on globally extensive social processes. Also, Inda and Rosaldo (2002) confirm that the Internet rapidly crosses national boundaries, bringing more of the world into webs of interconnection, integrating and expanding cultures and communities across time and space. Therefore, the Internet helps the DIY artist to create more opportunities

to become visible, through information sharing and communication in the global network environment such as:

- *"Yeah, and that's definitely a positive side to it as well as everyone in the world can hear it. You can just send someone an email in China like, "can we have a gig? And they might say "no" but how on earth would you do that without the Internet?"*
- *"Playing in little clubs you can now have your music just there for the whole world to listen to …"*
- *"The music industry compared to 50 years ago is just not the same … it was much more difficult then as you had to go to the local music hall to see a band or the radio … it's not like now I could listen to 100 bands a day on MySpace"*

So, the impact of these new technologies promises to evolve new forms of collaborative thinking, and new ways of processing and managing information - as well as introducing a global electronic marketplace (Margot, 2004).

Hence, user-generated content (UGC) sites, such as MySpace, Facebook as well as blogs and forums not only help the DIY artist to share information but also can considerably save time and help them to communicate. UGCs help to display artists' own music as well as give freedom of expression in terms with regards to content:

- *"That's one other thing that's good about MySpace is that it's not just an article in a magazine at least you can get some sort of music on there, because we control it I can write what I want on there. It's not …"*
- *"… A big help to us was obviously MySpace social networking site because you can listen to bands on there … you can set up a page … add them as your friends. That's how I book most of the bands by talking to them through MySpace. Also, with that you can bulletin your event, you can send out invites for your event, you can also poster up the flyers on other people's sites. You get to hear more bands*

through who those bands are friends with … add people … chat to people …"

- *"… Everyday 90% of our communication takes places through email and we use the Internet to help distribute our music digitally too. We also embrace message boards and web2 sites like Facebook, YouTube and Flickr to maintain an archive of our work. We also run and maintain our own website and use the Internet to sell all of our tickets to shows"*
- *"What I've been doing is kind of a bit like that because I'm going on similar artists' websites, MySpaces and stuff and looking where they're playing and then researching those venues on the Internet. I think if you want to go on a tour that would be really useful …"*
- *"… for a lot of years I did stuff in the bedroom and it wasn't out there … I have realised that I need to be more proactive in getting things out there. When MySpace came along I do think that helped me out a lot, and it helped a lot of people"*

However, with a generation of music-lovers being raised on user-generated content (UGC) sites, the challenge for technologies innovators and the DIY artist is how to incorporate the valuable information into their creative activities (Webb, 2007).

Supporting creative management: Therefore, Trier (2007, p.408) explains that, "the beginning of a very gradual transition to a new era, which might be called the age of personal or participatory media," and so "the boundaries between audiences and creators become blurred and often invisible". However, much of the change has been in response to the evolving technical capabilities of customers and changes in the ways they listen to and buy music (Reed et al., 2004).

Since, information technologies affect every aspect of the creative process, which includes recording, promoting, distribution and collaboration; it is necessary to identify the information needed for each creative activity, thus incorporating management skills into self-sufficiency.

- *"They can record vocals locally and send them as Wave files over the Internet – this is by far the best option for me as I have limited access to a studio"*
- *"…I think it means everyone's got the chance to get his or her music out there…"*
- *"… They must get picked up [by record labels] without even leaving the house"*
- *"…I found better stuff by just looking at artists that I thought would be similar to me and looking at who their record company was and picking up programmes from festivals and finding artists that way … it just meant I had to go check everything and see if it was up-to-date … they tell you information about things and it's quite nice to meet other people and feel that you're not on your own …"*
- *Recorded on Garage Band …"*

However, Internet promotion is not enough for the DIY artist, it is also important to be physically pro-active; moreover, the DIY artist points out that if would be helpful to integrate a database system for managing creative activities.

- *"The reason being it's the easiest way to keep track on them all. We quickly found that Internet promotion in it's self is nowhere near enough on its own. So there are many emails go out to newspaper, local listings magazines and other promoters that can help out"*
- *"… They are hard to find, and probably not cheap or local …" "… I think it would be important to have a database that covered both recording sessions and live work as well …"*

Hence, virtual DIY communities have been steadily building since the inception of the Internet, which helps to provide visibility channels, networking information as well as collaboration opportunities for managing creative tasks via creative management skill. Therefore, communities and consultancy become integral parts within the creative journey. Hence, a detailed analysis and understanding of the inter-relationships related to the creative activities and accuracy of information is

required.

- *"I might check Sound On Sound online and their music personals. I have found backing singers this way"*
- *"... I started off using Internet forums and got a lot of support from forums that were orientated towards DIY and the music community ..."*
- *"Now, the Internet is amazing ... because I went on the Internet and found venues. I also signed up for other people's mailing lists so that I could get where they're playing and note down the venues ... and also find out what they're doing and stuff I got quite a lot of gigs unpaid through Arts Jobs [website] the Arts Council mailing list. I found out about lots of things, so it used to be harder to find out about things and form a band, like you'd put a thing up in a shop and no-one would see it for ages. But now it's much better with the Internet"*

Therefore, in order to collect valuable information the DIY artist must share creative ideas, distribute creative products and gather contact information. Thus, the technology helps the DIY artist to achieve self-sufficiency. Hence, it requires the artistic process, managerial process and information systems incorporated together in order to help the DIY artist carry out creative activities. Since, new technologies have influenced every aspect of the creative process, it is important to identify the needs of the information delivery tools for helping the DIY artist complete creative projects.

The problem solutions have been evaluated and implemented into a model created specifically for the DIY artist in order to help them become more self-sufficient through the use of new technologies.

4.5 The DIY Musicology Model

In order to be highly creative the DIY artist requires management knowledge, experience for collaboration, networking and managing of finance through information sharing, gathering and exchanging as well as communicating from social networking sites, supporting communities, education and training, consultancy and collection societies.

The DIY musicology model has three main processes: artistic process, managerial process and information systems that the DIY artist must utilise in order to be self-sufficient. At the very least, the DIY artist needs to have some creative ideas that have potential to become creative activities such as writing songs, performing live, recording, putting on an event and so on. Once this aspect has been established the key is to understand where to take this creative activity. There are various possible scenarios for where a creative activity can go; however, it is up to the DIY artist where their creativity takes them.

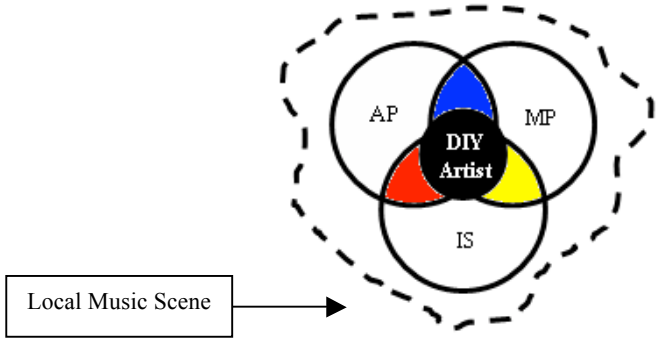

Figure 11 The interdependency between AP, MP and IS

The model is as flexible as the person who is using it. The diagram above (Figure 11) shows how the three processes are interdependent relating to the DIY artist.

The three colours (blue, yellow and red) represent the connection and interdependency of artistic process (AP), information systems (IS) and managerial process (MP). Therefore, it is necessary for the DIY artist to utilise both the artistic and managerial processes, as introduced in the literature review. However, through the identification of information systems as a key element in the creative journey it is evident that the three process work together collectively in helping the DIY artist become more self-sufficient through the use of new technologies.

The link between artistic process and managerial process is highlighted in blue; the link between information systems and artistic process is highlighted in red; and the link between information systems and managerial process is highlighted by yellow. The DIY cannot take a creative journey without utilising all three processes.

The DIY musicology model (Figure 12) has flexibility in that the creative journey of the DIY artist can use many different elements depending on the creative activities at-hand. The different elements within each section of the model can adapt to the DIY artist depending on the creative activity at-hand. In order to make full use of the model it is necessary to incorporate the concept of bricolage, which emphasises "the practice of transforming 'found' materials by incorporating them in a new work" (Baldick, 2004). Therefore, the model will always function as long as the user makes

the most of all the elements within the model instead of looking for external influences.

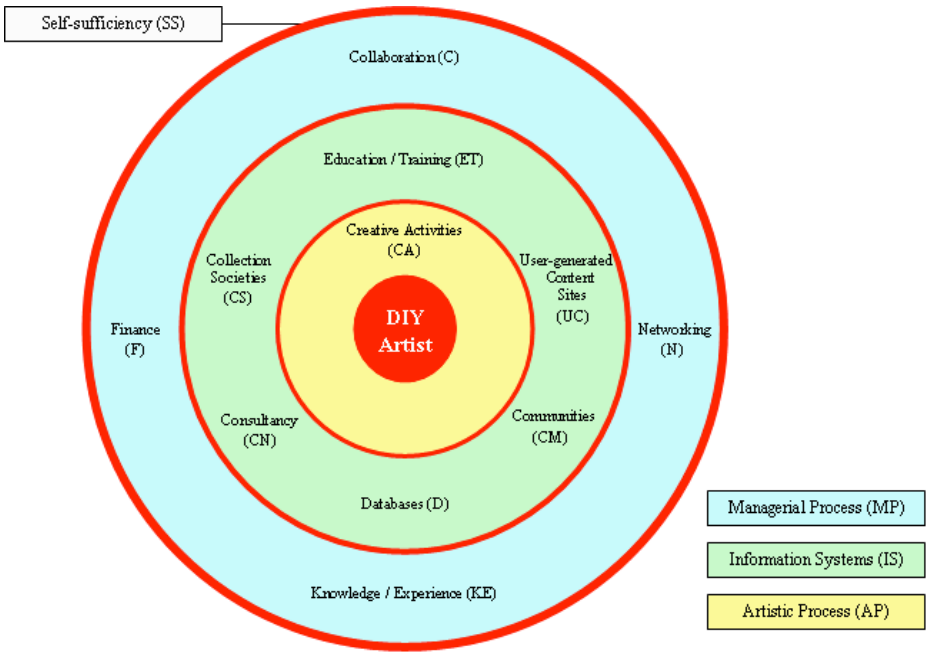

Figure 12 DIY Musicology Model

The model is flexible in a way that the creative activities can be abstract and unconventional yet it will still help the DIY artist to complete his or her journey through the processes to self-sufficiency, which represents the final output. The following elements are within the three processes: artistic process, information systems and managerial process. If any one of these three processes were to be changed then the model would not function correctly in helping the DIY artist to be self-sustainable.

4.5.1 Artistic Process (AP)

Within the model, AP contains infinite number of creative activities for the DIY artist such as writing songs, live performance, putting on an event, recording a demo.

4.5.2 Information Systems (IS)

Once the creative activity (AP) has been identified then the DIY artist must use the tools that will help to find information and / or communicate. The elements within the model are used as follows:

- **Education / Training (ET)**

The education and / or training of the DIY artist comes from self-directed learning as a result of information passed on from more experienced people within local music scenes and through the education system or professional training bodies. These two aspects could potentially help the DIY artist to meet new like-minded people with similar career goals who may want to collaborate, to gain deeper knowledge and experience about a particular skill and to acquire employment in a creative vocation as a part of their 'portfolio income' (Kuhn, 1996).

- **User-generated Content Sites (UC)**

In order to make creative activities work it is necessary to be visible, which means to be seen online with a profile via social networking sites, such as MySpace and Facebook, blogging with Blogger, chatting on Twitter and sharing photos on Flickr. This helps the DIY artist to discover other artists who may want to collaborate, to

build up a fan base, to find out about other artists music as well as live performances happening in the local music scenes and to promote, swap and sell their products.

- **Communities (CM)**

Through information sharing it is possible to build a personal community online mailing lists and social groups, such as forums. This is where the idea of 1,000 fans is useful because by building up a loyal community of fans and fellow artists there is no longer a need to promote to people who are not interested (Page, 2008). Also, becoming part of an existing community of like-minded people by volunteering to help with a creative project can provide the DIY artist the support needed to be self-sustaining.

- **Databases (D)**

The DIY artist has the ability to access information about / to use for any range of subjects, such as inspiration for song writing, technical support with regards to uploading music and so on. By using search engines such as Google, it is possible to find out information about anything; therefore, if the DIY artist has gaps in knowledge they can find it on websites.

- **Consultancy (CN)**

When an up-and-coming artist has created something, for example, a home recording, it may not be clear in their mind whether or not the recording is of good quality. Therefore, being able to ask a DIY artist who has experience in recording techniques could act as a consultant to give advice on possible improvements, which

would in turn provide the young musician with valuable knowledge for future recordings. In fact, with a contact made, this could lead to a future collaboration between the two artists. Also, consultancy could be with regards to promotion or distribution of a product.

- **Collection Societies (CS)**

It is important that the DIY artist has piece-of-mind with regards to copyright protection of their music as well as royalties payment for live performances. This type of information is difficult to find and incomprehensible without some guidance. However, the PRS and Musician's Union websites help to define what the artist is entitled to in terms of money. Financially, if the DIY artist writes their own music they could be entitled to regular payments, which would help contribute towards the 'portfolio income', even if it is a small amount.

4.5.3 Managerial Process (MP)

The managerial process is about managing the tools to help the creative activity grow and develop to reach its final conclusion of self-sufficiency.

- **Collaboration (C)**

Collaboration with other artists is an essential part of being creative, whether or not it is long or short term. This can involve collaborating on a creative activity such as song writing or with regards to a managerial task such as promoting a live performance.

- **Networking (N)**

The DIY artist uses networks to build up a fan base and meet fellow artists. In managerial terms, networking is a collection of individual relationships where interaction and communication through information sharing are essential for the visibility of the artist.

- **Knowledge / Experience (KE)**

Knowledge comes from experience and the ability to learn and develop as an artist. This occurs through the sharing of information through databases, user-generated content sites and significantly education and training.

- **Finance (F)**

For the DIY artist financial issues relate to making enough money to continue being creatively active, such as getting paid for gigs, receiving royalties for live performances, fans and fellow artists swapping and buying products and merchandise and getting paid for consultancy work..

It is not necessary to access all aspects of the model simultaneously. The DIY artist can, in fact, move between the different elements back and forth between the three processes with the freedom that drives their creativity.

4.6 Discussion and Conclusion

As a bricoleur, researcher and DIY artist with over ten years experience in the local music scenes this environment is a familiar one. The interviewees were selected over

thirty people and narrowed down to fifteen, due to the relevance of their contribution to the research questions. The data was transcribed after each interview so that the data analysis coding could be clearly defined as grounded theory was applied for data analysis, which ensured that the enriched data would be collected for 'theories' development.

The data analysis included five stages, which have been adapted from the concepts of grounded theory, as follows:

- Stage 1 - Coding
- Stage 2 - Definitions
- Stage 3 - Categories
- Stages 4 & 5 – Theories

The outcome of the research is to develop a DIY musicology model, which is a self-sufficiency model designed specifically to help the DIY artist. It has three main processes: artistic process (AP), managerial process (MP) and information systems (IS) that the DIY artist must utilise in order to be self-sufficient.

CHAPTER 5

Evaluation

5.0 Introduction

This chapter validates the 'theories' of analysis, which have been developed into the DIY musicology model. In order to verify the findings, it was necessary to get feedback from music industries professionals, as well as DIY artists working within local music scenes. The process involves identifying the validation methods, focus group participants as well as how to implement the model.

5.1 Validation

Popay et al. (1998, p.341) states that "academically rigorous criteria are available, and accessible, for evaluation of qualitative research".

Morse (1998) argues that the theory of validation is developed from the analytical data, which is collected from a number of participants; therefore, it is inappropriate to expect that individual participants can validate the findings of the research as a whole. However, Horsburgh (2002) explains that this does not necessarily mean that, when presenting the findings to the participants, they would provide negative feedback, such as unidentifiable or inexplicable issues. However, it is expected that the findings of the research would be valuable to the participants, which in turn can be applied to their experiences and knowledge of the research. Based on this research, the focus group has been identified as the most appropriate method for validation.

Morgan (1996, p.6) offers a broad definition of focus groups "as a research technique that collects data through group interaction on a topic determined by the researcher". Therefore, in qualitative research, respondents are selected by means of theoretical sampling, i.e. for their ability to provide information - and consequent theory development – with regards to the area under investigation (Horsburgh, 2002).

Popay et al. (1998, p.341) identify three criteria for qualitative research; the relationships between each one are inter-related.

- Firstly, there should be clarification of the subject meaning and within the research this would require that the information collected from the participants is used as the basis for which all consequent analysis and interpretation would be firmly grounded.

- Secondly, for qualitative research, there should be an explanation of the context of the "theories", for example, information about the overall structures, settings and model within which participants were situated. Identify the knowledge and the experience for the participants that would be contributing to the data.

- Thirdly, it is important to understand that the participants' own knowledge, the experience of the research background and their understanding of the research are of equivalent importance.

Therefore, the process for validation of this research includes:

- Firstly, validation with professionals from music industries via focus group
- Secondly, evaluate solutions to problems with regards to the DIY artist
- Thirdly, evaluate the creative activities, information tools and management functionality, thus identify the information needs and the management techniques in order to move towards self-sufficiency.

5.1.1 Focus Group as Validation

And so, this focus group was important because it verifies that the DIY musicology model is practical in the 'real-world' and not simply a good theoretical diagram. Therefore, professionals' from the music industries were chosen to participate in a short, informal group discussion to talk openly and candidly about the model in order to provide critical analysis and feedback.

The respondents were chosen from different areas of expertise, including a music manager and facilitator; an artist and PR manager; and a DIY promoter, based on their knowledge and experience of understanding the research background. Therefore, valuable feedback and suggestions could be achieved. However, before any feedback was given, the model was presented to them and the three main processes were described in relation to the specific elements within the model. During the discussion, several valuable points were made by each participant. Initial reactions to the presentation of the model were of a positive nature, as all respondents accepted that they understood the description.

- **DIY Promoter**

Big Dig is a DIY promoter, who works for over five years in local music scenes and also worked for an Indie label, based in Manchester. A close relationship has been built up with DIY artists and so the problems that they face with regards to promotion and being visible are well understood. The feedback began by giving examples of possible scenarios of how the model could be applied within local

music scenes. Big Dig also explained that the model could be used across several disciples, including education as learning material for up-and-coming artists to plan creative activities and projects.

- **DIY Artist and PR Manager**

Yeeha PR has been an active DIY artist around Manchester for a number of years and has also been a PR manager for her own company. It was explained that this particular model is useful in enabling an artist to be self sustainable and is realistic and flexible. Also, stating that the music industries have many variables for a DIY artist to manoeuvre at any stage in their career and are individual to each other depending at what point they start the creative process.

Yeeha PR also pointed out that the model allows the DIY artist to access skills as they move towards the outer ring of 'self-sufficiency'. However, if they reach this stage, there could be an element missing in their skill-set, which means that they are able to work backwards and forwards through the model; thus, gaining the knowledge or training necessary to propel them forward once more to a self sustainable stage.

It was identified that this research has taken into account that some DIY artists will move quickly and possibly need to access two or three skills in order to be self-employed. However, there are artists whose careers are more complex and they may need to keep moving backwards and forwards - through the three processes – during their careers in order to continue being self-sufficiency. Having worked on the Job

Centre's initiative New Deal for Musicians for seven years advising musicians at various stages in their careers Yeeha PR suggested the model would be instrumental in explaining various routes the DIY artist could take to gain self-sufficiency and business acumen.

- **Music Manager and Facilitator**

RA has vast experience of working on community-based projects in music, and so he verified that the IS tools – such as MU and BASCA - in the 'communities' section of the information systems process of the model were the most valuable for helping the DIY artist. It was also suggested that the DIY artist can build up their own personal community of peers related to sharing creative thoughts and ideas.

As a music facilitator he then asked for clarification of the terms 'education / training' in the information systems process as he is unfamiliar with the higher education system and questioned its place in the model. However, this was resolved with an explanation of the importance for the DIY artist to have access to organisational training and higher education so that they can have the tools for self-directed learning. RA also worked on New Deal for Musicians for several years and explained that that there will be DIY artists who, although their ideal is to gain just enough income to be creative, there will those who become very successful and wealthy. Therefore, they become employers or create job opportunities, and so by creating DIY artists with the necessary tools to become self-sustainable, the model creates a greater chance for them to contribute wealth to the economy.

5.2 DIY Artist Scenarios

It is useful to test the DIY musicology model against the fifteen respondents by describing some of their problems related to 'real world' scenarios from within local music scenes. Some of these descriptions validate how the model could potentially help the DIY artist; whereas, others explain how an experience would be translated through the model, as follows:

- **Earn Royalties for Song Writing**

Lion are students who write their own songs and play in bands around the Manchester local music scenes. They identified financial restrictions as a reason for their creative project not reaching its full potential. However, they were not aware of the PRS and the roles that collection societies play in supporting the DIY artist get royalties for performance of original music. Therefore, the model can help to guide them towards information on how to register and get royalties from the PRS; thus making them more self-sustainable.

Jonny Turpentine is a singer songwriter originally from Durham, now playing around the Northwest of England. He has recently finished his demo and wants to protect the copyright of his music as well as get royalties back from live performances, because he has written dozens of songs, but is not sure what the process requires. Therefore, through the model he can attain more information about how to register with PRS and get royalties (Figure 13). Also, registering with the MU could help to guide him through the copyright process of his music.

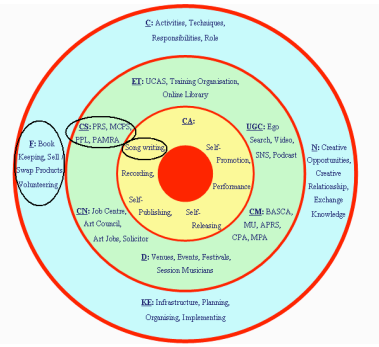

Figure 13 Earn royalties for song writing

- **Putting on a Gig**

Big Dig was trying to get her local bands showcase event running when she had problems finding someone to collaborate with as well as share the organisation of tasks. Through a contact recommended by a local music consultant a like-minded DJ who was willing to his put his time and energy to collaborate with her on this creative project was found. Therefore, this experience could be applied to the model through the use of consultancy information leading to collaboration.

Smear Campaign is a solo artist, plays in bands and promotes around the Liverpool and Manchester areas. A unique DIY work ethic is displayed within the local music scenes in that a "no guarantees" policy is offered to the bands that are selected to perform. No matter how well established the artist; they are not guaranteed payment of a set amount of money for their performance. This is because within local music scenes there is no management structure between promoters and so this can cause problems with regards to payment. Therefore, through knowledge and experience he knows he must identify the information that he needs in order to manage his finances on a low budget. This verifies that the model can utilise many of the elements

simultaneously (Figure 14) as the DIY artist has the option of cherry-picking the tools at-hand relevant to the creative activities.

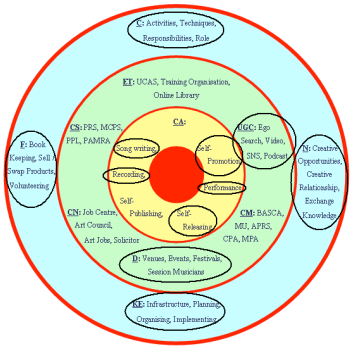

Figure 14 Putting on a gig

- **Finding Session Musicians**

AC is a commercial singer songwriter rooted in the dance music genre. He identified a lack of contact with session musicians as a weakness because he is unable to record real-time instruments in his songs, instead having to settle for synthesised sounds in recordings. On the other hand, highly skilled musicians come out of further and higher education with the technical abilities to become professional musicians; however, they do not necessarily have the original compositions or business acumen to be self-sufficient. Therefore, the model can help to match commercial singers with available session musicians (Figure 15) in order to collaborate and so provide them with the opportunities to become consultants.

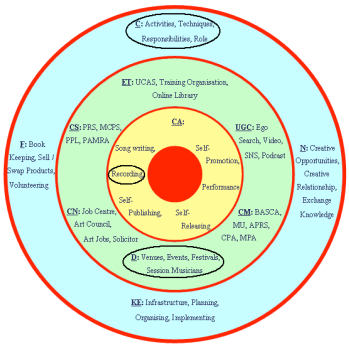

Figure 15 Finding session musicians

- **Recording Project**

Warm Widow plays in bands within the Manchester local music scenes and runs a DIY label. He identifies that his ability to complete small-scale creative projects has helped him continue to self-release through his own label. For example, he participated in a recording project in New York where they hired a studio and recorded several songs to be self-released. Therefore, it would be useful if the DIY artist had access to case studies that document these types of experiences. Through the model the DIY artist can identify a creative activity and use case studies from experienced DIY artists as templates (Figure 16) in order to gain knowledge and experience in the process without wasting money.

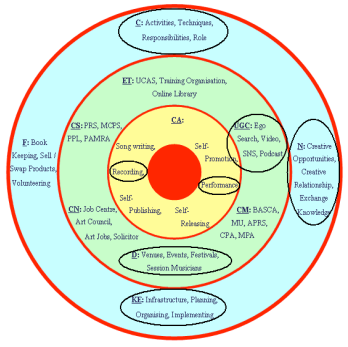

Figure 16 Recording project

- **Building Personal Communities**

Caster Sugar Disco is a DIY promoter based in Newcastle upon Tyne. She dedicates much of her energy into putting on events and facilitating people within local music scenes. However, one problem that she has is the amount of time wasted in community meetings talking about trivial issues that do not affect her. Therefore, the model can help direct communication of specific matters to the relevant people through a community-based website or user-generated sites.

Your Orange Coat is a singer songwriter and plays in bands around the Manchester local music scenes. Her DIY ethic and strong identity helps her address feminist issues within local music scenes, such as inequality. This has led to her getting involved with events like Ladyfest. She was able to do this by building up her own personal community of like-minded people. Therefore, the model can represent this process through contact on Ladyfest's community-based website (Figure 17) helping her to network with people who have the same beliefs.

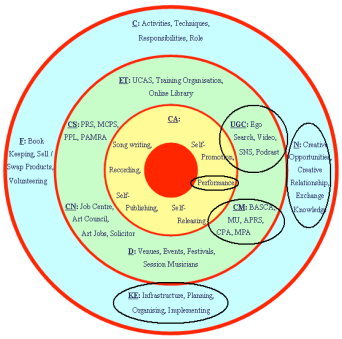

Figure 17 Building personal communities

- **DIY Consultancy**

Laura Victoria is a singer songwriter and cellist, originally from Northumberland, now performing solo around London. She has been building up a portfolio of original songs for several years and she wanted to record an album independently. However, Laura is a specialist in composition and performance but not in recording. Therefore, consultancy with an experienced creative producer has helped her progress closer towards her goal of recording an album by mixing some of her songs.

Hotpants Romance has played in various DIY bands around the Manchester local music scenes. She talks about an unpleasant experience whilst organising a tour with US band Cars Can Be Blue who were deported from Manchester Airport for not having a working Visa. Despite being unfairly treated by customs, this experience could have been avoided if the correct consultancy advice had been available to the artists. Therefore, the model can help the artists to attain information from consultancy of a solicitor (Figure 18) in order to avoid such legal problems in the future.

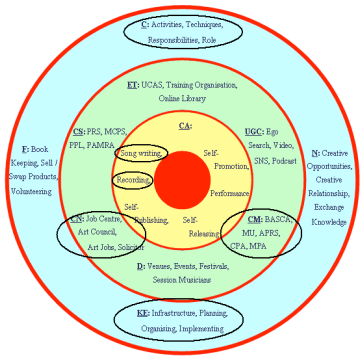

Figure 18 DIY consultancy

5.3 Evaluation of the Creative Activities, Information Tools and the Management Functionality

- **DIY Musicology Toolkit**

The aim for developing the DIY musicology model is to help the DIY artist self-manage their creative activities toward self-sufficiency through the use of information tools. The model provides detailed information about the tools and techniques that enable the DIY artist to deliver creative activities in a self-sustainable environment.

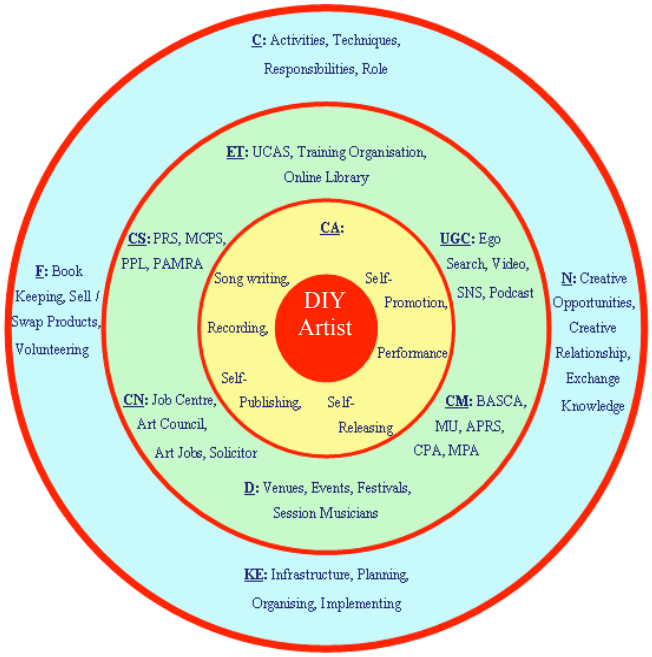

Figure19 DIY Musicology Toolkit

Based on the functionality of each element within the managerial process and information systems sections, detailed management skills and information delivery tools have been identified for managing the creative activities, as the toolkit (Figure

19) is a more complex version of the DIY musicology model with specific details within the elements of the original model.

The creative activities have been identified as song writing, recording, performance, self-promotion, self-publishing, and self-releases, and based on the objectives of conducting of different creative activities, various specific information tools and management techniques are required. Therefore, available tools and data within the information systems have been identify (Figure 20), which will be evaluated further through managing the creative activities.

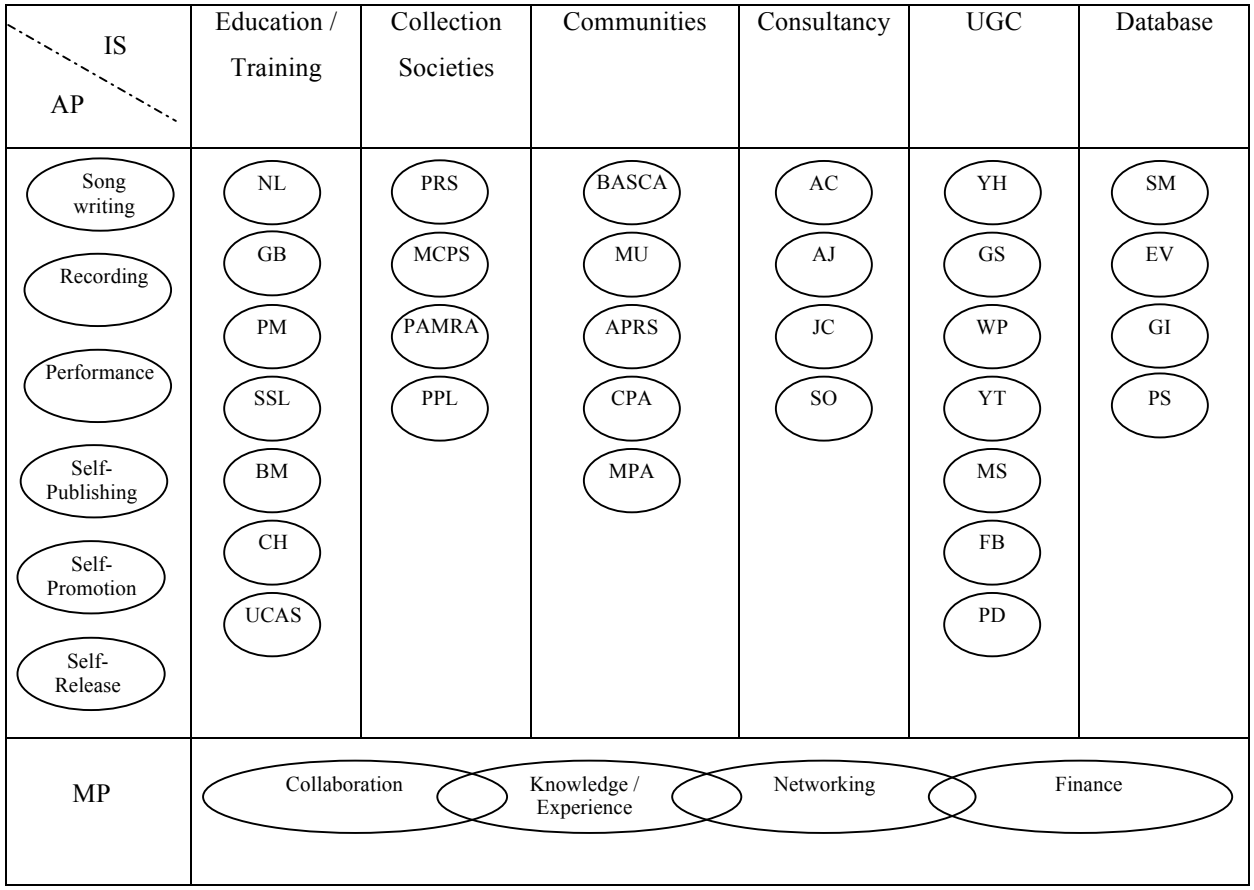

Figure 20 Table for DIY Musicology Toolkit

NL: Net Library	AC: Arts Council
YT: YouTube	EV: Events
GB: Google Books	AJ: Art Jobs
SO: Solicitor	FS: Festivals
PM: Pop Matters	JC: Job Centre
YH: Yahoo	MU: Musicians Union
SSL: The School of Sound Recording	PLL: Phonographic Performance Limited
GS: Google	PAMRA: Performing Artists Media Rights Association
BM: Booth's Music	PRS: Performing Rights Society
WP: Wikipedia	MCPS: Mechanical Copyright Protection Society
CH: Corner House	BASCA: British Academy of Composers, Songwriters & Authors
MS: MySpace	APRS: Association of Professional Recording Services
UCAS: University & Colleges Associated Services	CPA: Concert Promoters Society
FB: Facebook	MPA: Music Publishers Association

Figure 21 Key of Table for DIY Musicology Toolkit

5.3.1 Collection Societies

The DIY artist himself or herself as a song writer, recorder, performer, and producer; therefore, in order to protect his or her copyright, performing rights and applying legal rights for recording and releasing music. Hence, information about the copyright, performance rights organisation is required.

- **Performing Right Society (PRS)**

The DIY artist as an original song producer and performer, hence, performance in public will get royalties, if he or she registers with the Performing Rights Society (PRS). Therefore, through information about collection societies, the DIY artist knows how to get royalties from live performance. Therefore, information about how to register with PRS and membership criteria, "what are the benefits for being the member?" is required.

- **Mechanical Copyright Protection Society (MCPS)**

The DIY artist as a songwriter, he or she should have knowledge about how to copyright his or her own songs. Hence, through information of collection societies, the DIY artist attains knowledge about how to protect his or her copyright from Mechanical Copyright Protection Society (MCPS). Therefore, information about what copyright is, how to copyright his or her songs, and what kind of criteria to be aware of are required.

- **Phonographic Performance Ltd. (PPL)**

In order to be a recorder and producer, the DIY artist can get royalties from releasing music, therefore, knowledge about how to protect his or her recording rights and how to attain royalties is needed. Hence, information about what is PPL, who can be a member of PPL and what the benefits are to being a member of PPL is required.

- **Performing Artists' Media Rights Association (PAMRA)**

The DIY artist as an original song producer, therefore, he or she can get royalties by releasing his or her music through broadcasting. Therefore, information about what is PAMRA, and membership requirements and benefits of being a member are required.

5.3.2 Communities

In order to self-manage creative activities, advice and suggestions about how to plan and manage each creative activity are required. Hence, contact information about

music industries associations and descriptions about relevant industry associations are required.

- **British Academy of Composer & Songwriter (BASCA)**

In order to understand how to copyright songs, as a member of the British Academy of Composer & Songwriter (BASCA), the DIY artist can get advice from BASCA as well as guidelines about which organisation he or she can copyright his or her songs. Therefore, through information about communities, the DIY artist can get detailed information about how he or she can become a member of BASCA, what kind of benefits that they will get, where they can copyright their songs. Hence, detailed explanations about the criteria for membership, detailed contact information and descriptions about the copyright societies are required.

- **Musicians Union (MU)**

To be a DIY artist and manager it is necessary to know how he or she can plan and manage creative activities, such as through the feedback from Musicians Union (MU) as a member can improve the knowledge about song writing, as well as improving skills about how to manage creative activities. Therefore, information about the aims of the Musicians Union and information about membership, as well as benefits about Musicians Union are required.

- **Association of Professional Recording Services (APRS)**

In order to self-record music, suggestions and advices about recording songs are needed. Therefore, issues and problems about song recordings can be get support

from APRS, which also provides information about which recording rights protection organisation. Hence, detailed contact information about APRS, information about the recording procedures, the responsibilities, benefits and functionality of the APRS are required.

- **Concert Promoters Association (CPA)**

With regards to responsibility as a promoter, information and suggestions about how to organise promotion is required. Therefore, as a member of the CPA, this helps to identify information needs and the contact performers, besides, it helps to build up relationships with the collaboration partners, thus achieving self-promotion. Hence, detailed information about how to arrange events, venues, festivals and how to contact and arrange performers is required.

- **Music Publishers Association (MPA)**

As a DIY artist self-publishing music, he or she can get royalties by playing songs on radio, TV and live performance. Therefore, knowledge about self-publishing songs and suggestions about how to publish music can attain from the MPA. Therefore, information about the functionality of MPA and guidelines for publishing music are needed, besides, detailed contact information and membership benefits about MPA are also required.

5.3.3 User-generated Content Sites (UGC)

For the DIY artist, in order to self-manage their creative activities in a more productive, it requires the use of online tools. Therefore, information about different tools' social functionality is required.

- **Ego-Search (Search Engine)**

As the DIY artist, it is necessary to find out who is talking about you, and how to build up loyalty with fans and as well as making contact with other DIY musicians, which helps to create collaborate opportunities, thus, helps the DIY artist become more visible through networking and collaborate with people. Hence, information about using different functionality of the search engines such as Google, Yahoo, and Wikipedia is required.

- **Video (YouTube)**

People love to consume and watch videos online. Therefore, it is useful for the DIY artist to find out how to get video footage up on the web and on multiple systems so people can find it and consume it. This helps the DIY artist to self-release, develop loyalty with fans, and creative collaboration opportunities. Hence, information about how to put videos of live performance, or short videos of practice sessions on YouTube is required.

- **SNS**

For the DIY artist, who also has a managerial role, skills in planning, managing, and marketing creative activities are needed. Hence, it requires DIY artist create

opportunities for collaborate creative activities as DIY artist himself/herself restrict by the professional techniques. Therefore, information about different communication and networking tools for managing creative activities is required, such as information about how artists should use UGC, such as MySpace and Facebook to develop an e-mail newsletter and encourage fans to sign up to gigs and events.

- **Podcast**

In order for the DIY artist to get opportunities to perform and / or listen, it is necessary to become familiar with the music podcasting community. Building up networks with podcasters or collaborating with digital PR that specialises in music and works with them; thus, helping to get more opportunities to perform on a variety of shows or to engage with different collaborate creative projects. Hence, information about how to make use of Podcast and detailed information about the services of podcasting community, and detailed contact information with the podcasters, PR are required.

5.2.4 Consultancy

This provides suggestion and offers opportunities for helping the DIY artist to be self-sufficient. As the DIY artist works in an unconventional manner; therefore, information about the advice agency organisations is required.

- **Job Centre & Art Jobs**

Within local music scenes, the DIY artist lives unconventionally; and so, it is important for them to get support and suggestions about how to self-manage the creative activities in a self-sustainable way. Therefore, information about the contact details of the Job Centre, and information about the current job opportunities especially related to local music scenes are required, such as the Job Centre and Art Jobs.

- **Arts Council**

As the DIY artist self-manages their creative activities, it is necessary for them to gain knowledge and create opportunities for managing activities. Hence, through the suggestion and advice from the Arts Council, it is possible for the DIY artist to build up collaboration opportunities through networking with other DIY artists. Therefore, information about the services, networking activities and detailed contact information about the Arts Council are required.

- **Solicitor**

Since the DIY artist himself or herself as a song writer, promoter, publisher, producer, in order to protect his or her intellectual property rights, and apply legal license for carrying out creative activities; therefore, it is necessary for the DIY artists to gain knowledge and advise for legal issues. Hence, information about copyright organisation, recording association, and performance rights organisation, publishing, producing association is required.

5.2.5 Education / Training (ET)

Since the DIY artist manages every aspect of the creative activities by himself or herself, it is necessarily to provide self-learning opportunities, materials and further education opportunities for the DIY artist, thus helping to improve knowledge about the structure of the local music scenes, and the process for self-managing creative activities.

- **Online Library**

Self-managing creative activities needs wide range of knowledge to plan, and manage, therefore, the motivation of self-managing required different online learning material for self-learning. Hence, information about different electronic learning material such as Net Library, Google Book, Pop Matters is required.

- **Training Organisation**

The DIY artist has multiple roles for managing creative activities; however, because of the limitation of their techniques, they may not be able to take on every role. Therefore, they may push themselves to learn new skills through self-training. Hence, information about different training organisations such as the School of Sound Recording (SSL), Booth's Music and the Cornerhouse, Manchester is required.

- **UCAS**

To be a self-sufficient DIY artist, knowledge is required to understand the management infrastructure to plan, manage and collaborate with artists to deliver

creative activities. However, because of the complex environment, and the influence of the information systems, the DIY artist needs to improve their knowledge and techniques during the self-managing process, which helps the DIY artist to be self-sufficient. Therefore, information about opportunities for getting a further education, and self-learning, especially information related to DIY artist specialists area is required.

5.3 Discussion and Conclusion

The validation process for this research involved a focus group using an informal group discussion with three music industries professionals. Based on their knowledge and experience they were able to verify that the DIY musicology model could be used in relation to the music industries, in particular helping the DIY artist.

CHAPTER 6

Conclusion

6.1 Aim and Objectives

The aim of this research is to help the DIY artist move towards self-sufficiency through the use of new technologies. It will be necessary to get into the mind of the DIY artist in order to fully understand the music industries, in particular, local music scenes. This aim has been achieved by conducting unstructured interviews talking to DIY artists and promoters in the field of local music scenes. As a result, a business model has been developed based around the following three processes:

- Artistic Process
- Information Systems
- Managerial Process

These important aspects of the DIY Musicology Model have been taken as significant steps towards helping the DIY artist move towards self-sufficiency by integrating new technologies into the existing artistic and managerial processes of a creative project. It combines the literature review with the results of the data findings, thus emphasising the uniqueness of local music scenes and the DIY artists that inhabit them.

(1) Objective 1 - To define DIY music culture.

Through semi-structured interviews it immerged that the DIY ethic is vitally important to the DIY artist in order to survival within local music scenes. With an emphasis on creativity and having fun the DIY artist functions in a completely different manner to people within other industries.

(2) Objective 2 - To identify the creative and business needs of the DIY artist.

The DIY artist is always looking to be creative so the business needs are secondary in that sense; however, they can only be self-sufficient by understanding themselves and the problems that they face. A successful DIY artist realises that sometimes there is a sacrifice to be made in terms of how creative a person can be on a low budget. However, by using the IS tools at-hand it is possible for the DIY artist to bridge the gap between artistic process and managerial process.

(3) Objective 3 - To establish a model for the DIY artist to be self-sufficient.

The DIY Musicology Model has three main processes - artistic process, information systems and managerial process - that the DIY artist must utilise in order to be self-sufficient. At the very least, the DIY artist needs to have some creative ideas that have potential to become creative activities such as writing songs, performing live, recording and putting on an event. Once this aspect has been established the key is to understand where to take this creativity. There are several possible scenarios for where a creative activity can go; however, it is up to the DIY artist where their creativity takes them. The model simply accommodates it to happen.

(4) Objective 4 - To integrate the use of new technologies into the creative and business processes of the DIY artist.

By adopting information systems tools, such as user-generated content sites (UGCs) the DIY artist can communicate and share information in a dynamic way that helps to move their creative activities forward. In order to continually develop their

creativity the DIY artist must make enough money to be self-sufficient at the very least; therefore, information systems help to organise the necessary information tools, thus helping to access the relevant managerial techniques.

6.2 Contributions to Knowledge

The contributions to knowledge for this research are identified in three main areas: theory, domain and perspectives:

6.2.1 Theory

This research provides a philosophical understanding of DIY culture, DIY ethic and the DIY artist. Postmodernism helps to describe the environment (local music scenes) related to the effects on society of the five key aspects: scepticism of grand narratives, fragmentation, globalisation, technologisation and educationalisation. Bricolage defines the people who inhabit local music scenes (the DIY artist) through an understanding of DIY culture by using the tools at-hand to be highly creative. Nomads are a useful example in the description of how the DIY artist works and survives within the local music scenes.

Due to a postmodern shift related to a fragmentation of the music industries, the DIY artist is now able to use information tools to manage their own creative activities independently through the process of self-learning; thus rejecting the grand narratives of having to sign to a Major or Indie in order to self-sufficient. These underpinning philosophies combined help to provide a clear comprehension of sub-cultures within the music industries.

6.2.2 Domain

In terms of academic writing, local music scenes have been relatively untouched. Therefore, it is necessary to rethink the sub-sectors of the music industries and how they have changed in recent years. The traditional roles of Majors and Indies have altered as a result of the technologisation of the music industries with the inception and growth in popularity of the Internet and subsequently free information tools. This research has renamed the Indie artist as the DIY artist in an attempt to move away from misconception of how local artists are creatively active by not only being independent but also self-sustainable. Therefore, through a strong DIY ethic with an emphasis on creativity and self-management, a clear understanding of local music scenes and the DIY artist helps to identify one of the key sub-sectors of the music industries as well as demonstrate that sub-cultures have value.

6.2.3 Perspectives

The DIY Musicology Model is a foundation for the DIY artist to be self-sufficient through the three main perspectives: artistic, managerial and information systems. These interdependent processes are fundamentally important to the successful creative journey of the DIY artist from ideas and activities through to a self-sustainable creative project. Also, this is a multifunctional model, which can be applied to various different disciplines, as follows:

- **The Academic Viewpoint**

From an academic point of view, this model helps in the understanding of bricolage as a postmodern position; the creative application of advanced approaches to

information systems; and the demonstration of alternative managerial models to the music industries. It could also be used as a template to guide students through the creative journey by emphasising all the aspects of the model.

- **The Music Industries Viewpoint**

From a music industries point of view, this model helps the up-and-coming artists, who may not have access to academic materials or support, the opportunity to use it as a starting point. The challenges of this has been followed by an inability to educate young people about the benefits of making music and art as part of a close-knit community, whether that community happens to be virtual or physical.

6.2.1 Limitations

The research was limited in terms of the locations of interviews. It would have been preferable to cover at least all of the major cities within the UK; however, it was only possible to cover three cities: Newcastle upon Tyne, Manchester and London due to the time-scale of the research.

6.2.2 Future Works

The proposed future works involve developing this model further as a creative project itself with the intention of using it as learning material for teaching as well as building a complex website for helping the DIY artist access the necessary information to be self-sufficient.

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