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How Emerging Bands Find ‘Success’ in the Contemporary Music Industry

CARLOTTA TOMA

A thesis submitted to the University of Huddersfield in fulfilment of the requirements for the degree of Masters by Research

January 2017

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Introduction and Methodology

In the world of music digital technologies have delivered wide-ranging and fast-moving changes in production, promotion, distribution and reception. The digital age has changed the way music is distributed and accessed, shifting away from the more manipulative mass-market / mass-production pattern of the past. At one level this should create space for 'a thousand niches' and the possibility for musicians to easily reach a scattered world-wide audience, by-passing the established industry structures. However, the utopian expectations of 'abundant choice' commonly advanced in the early 2000s have not been fulfilled in the way many predicted (Anderson, 2006; Byrne, 2013; Wikström, 2013). The music industry majors, who completely misunderstood the significance of the Internet in the 1990s, have by now found a way of working with it and are still significant operators. The major change is that they now share the field with technology companies such as Apple and new distributors such as Amazon and Spotify (Allen, 2013).

Music audio and recording has become cheaper and more accessible. In fact, emerging bands and artists do not need to pay great sums of money to buy time in recording studios as it is possible to create music by simply purchasing and downloading music software from the Internet and recording with consumer-level equipment. It is possible for a DIY singer-song writer to record a song on a laptop with a quality approaching studio level. On the other hand, achieving 'success' in music and developing a sustainable career is a very different matter. For a few artists, such as the Arctic Monkeys and Bon Iver, a bedroom recording has launched them into the big time, but for most would-be musicians the challenges are greater than ever.

The research aims for this study, therefore, are to answer some pressing questions. How should the variable meaning of 'success' in the music business in 2016 be interpreted? Have

music technologies opened more opportunities for start-up bands to reach 'success'? How do emerging artists establish a fan-base and start a viable career in the 'digital marketplace' for popular music? Seeking answers, this research takes a case-study approach, focussing on a small number of UK bands to study their career development and aspirations through interviews.

The identity of bands, producers, recordings, radio stations, press, music presenters and critics - and of music itself - has been revolutionised by digital technology. The voices of performers starting out on the difficult path to build a musical career are not often heard, and though it is necessarily a small-scale study this research sets out to offer a balancing and valid perspective. Interviewing is a method of research which has brought the author closer to understanding the experiences of a representative selection of emerging musicians, and has enriched this investigation with first-hand accounts to supplement and extend the relatively limited interest in this area in current academic literature.

When Burnett published his *Global Jukebox* in 1996, the chief measures of 'success' in mainstream popular music were the Top 40 chart and radio airplay. For most people the Internet, at that time, was still new and mysterious, personal computers were still bulky and expensive luxuries, and to follow popular music meant buying records. Twenty years later, in 2016, there is no such easy definition of 'success' - nor, indeed, of mainstream popular music. This chapter presents what 'breaking into' the music industries actually entails, and it introduces the notion of 'success' with reference to two major academic studies and other published sources. Firstly Brown 's (2015) study, *What constitutes "success" for professional musicians?*, examines how success can be interpreted and weighed according to the perceptions of music consumers (social media followership, dissemination of online music

videos, record sales, popularity, talent). Research by Hughes et al. (2015), *What constitutes artist success in the Australian music industries?*, draws on a series of focus groups with artists and industry professionals of Australia to illustrate the different approaches that artists take with a view to achieving success in their careers. Comparative industry-wide figures are available from Billboard (2015), which states how much emerging artists earn yearly, and IFPI (2016) and Macey, A. et al (2010) which both give an account of how much money record labels invest in artist careers.

Marc Burrows (2016), music journalist and semi-pro musician, puts it succinctly: 'nothing in music pays what it once did'. Unsigned bands who want transform into The Beatles or The Rolling Stones enter a limbo that may not ensure economic stability. Making it and achieving 'success' in the contemporary music business is not for everyone, perhaps for it may only be for those few emerging bands who are very determined, who are business savvy and who develop a strong following that will support them long-term.

Digital music technologies have had a transforming effect on the music business. The consumption of music has been revolutionised by technological innovations, as Naughton (2007), Preston & Rogers (2011), Wikström (2013) and Thompson (2013) have illustrated. The growth of peer-to-peer file sharing and free music downloads challenged record companies' control over access, cheap 'do it yourself' production software gave bands an easier and more affordable way to produce and distribute music, while Twitter, Facebook and Instagram have given them new ways of communicating directly with their fans as Baym (2007) and Sinreich (2013) noted. Most importantly, thanks to the advent of these social platforms the number of online fan communities has increased, developing a remarkable 'networked collectivism' of fans who go the extra mile to support musicians [Baym (2015);

Galuszka (2015)]. But while digital platforms have changed relationships between music consumers, producers and artists' exposure and download sales do not necessarily translate into financial success for the creative musician.

Not least, as David Byrne of Talking Heads (2013) and the music journalist Stuart Dredge (2014) have argued, the 'widespread acceptance of online piracy' has been beneficial for major music companies, but not equally for artists. Nielsen (2013) raises a significant argument against these digital platforms, where established artists receive significant support from record majors, but up-and-coming artists require a more 'long-term' strategy. Whilst digital technologies can be beneficial for both established and emerging acts, as Thompson (2013) and Rogers (2013) suggested, major music corporations will always support mainstream artists.

One effect of this new download culture is that the profitability and visibility of live music performance has become an increasingly significant element through which bands can obtain strong audience recognition. The live music industry is one sector of the music business which has certainly not endured the pain of digitalisation. Moreover, Marshall (2014) suggests that by offering fans a tangible representation of the records made by their favourite bands or artist live performance helps to establish a stronger connection. Anderton et al. (2013) and Holt (2014) have affirmed that the UK is one of the leading music festival markets in the world, from the first modern large-scale free music events in the 1960s to the 400 or more festivals held in recent years.

Bands and artists rely heavily upon touring, which is for them a strong promotional platform and opportunity to sell merchandise. Drawing on reports published by two research market providers, Chapter 3 examines the business behind the arrangement of music festivals, and also looks at total global earning of live music in the UK. However, none of these music industry charts report on the earnings of emerging bands, the focus of this study. As Zwaan

(2010) noted, empirical research about factors of success and the quantitative measure available are quite limited in what they offer: 'there is still insufficient empirical research on the factors that are important for career success within the boundaryless' employment sector of start-up musicians and bands (Zwann, 2010: 11,12).

As Robert K. Yin (2015:6) has emphasised, qualitative research 'offers greater latitude', in that 'other methods are likely to be constrained by (...) the unavailability of sufficient data series or lack of coverage of sufficient variables'. For this investigation, the author initially relied upon what Feather (2012, p.9) defines as primary data: 'the knowledge you [the researcher] are intending to collect for your study', and it is the type of information that is only 'held in the mind of those you [the researcher] are targeting as your representative sample' of research. Secondly, the main aim of this qualitative analysis is to 'represent the views and perspectives of a study's participants' (Yin, 2015:9). This study thus takes a phenomenological approach to research, providing a 'reflective, descriptive, interpretive, and engaging mode of inquiry from which to derive the essence of an individual's lived experience' (Yin, 2014:241), which in this case are emerging bands and music professionals.

The interviews in Chapter 4 are the core of this case-study. Interviewees were reached thanks to the help of music industry contacts, who guided the author towards emerging bands and music industry executives. A couple of the interviewed bands (Pin Stripe Tuesday and The Sherlocks) were very easy to reach, as they lived near Huddersfield, and also because they frequently played in local venues and bars. Other interviews took place in bigger cities, such as Manchester and Sheffield. These were whilst the band was touring around the UK, at the back of a stage, a couple of hours before the band's gig. All interviews were recorded with a zoom microphone, and they were conducted face-to-face. The conversation with the research participants can be read in the Appendix section of this

thesis. Follow up interviews in 2016 with Pin Stripe Tuesday and Turbowolf were conducted via Skype or telephone.

This research sets out to represent a valid and original case study, which is led by the author's general strong engagement with music and which has the purpose of representing less established artists, who are hoping to make a career out of their artistic work. Although there are comparatively limited academic resources around this particular contemporary case study, secondary data including: reports, journals, books, blogs, media reports, trade magazines, company websites, and other material has been a valuable resource. This type of data is what Feather (2012:9) refers to as 'explicit knowledge', which is found in the public domain. Also, as Yin (2015:11) reported, 'qualitative research acknowledges the value of collecting, integrating, and presenting data from a variety of sources of evidence as part of any given study'.

After gathering these interviews and relevant data, the researcher followed the method of triangulation, 'the convergence of data collected from different sources' to offer academic rigor and to resolve the validity of findings (Yin, 2014:241). Deductive methodology, in this research, begins with a hypothesis, which is defined in the research question: how emerging bands establish a fan-base and start a viable career in the popular music business today. Secondly, the context is provided by theoretical background research. Thirdly, observation is tested through triangulation, converging data collected from different sources such as journal articles and academic texts, into a final confirmation, which will be discussed in the conclusion chapter.

As Messenger Davies & Mosdell (2006) said, the findings of a research study can be recognised as valid, when 'they are as reliable as they can be at the present moment'. Music has always been a particularly fickle business, relying on ever-hanging consumer tastes. This is well-illustrated in this case study. As documented in Chapter 4, between the two

rounds of interviews in 2015 and 2016 one of the featured bands split up due to artistic differences, while a solo artist whose career appeared well-set in 2015 had disappeared after losing his recording contract. Before that, Chapter 2 offers an overview of the impact of digital technologies on a music industry which had seemed impregnable and very profitable in the days before the interactive web re-wrote the rules.

Chapter One

Making it: achieving 'success' in music in 2016

In 1996 when Burnett's *Global Jukebox* was published (Burnett, 1996), the standard measure of 'success' in mainstream popular music was still the Top 40 Chart. For most people the Internet was still new and mysterious, personal computers were still bulky and expensive luxuries, and to follow popular music meant buying records. Popular music has always been a 'phenomenon of increasingly worldwide significance', and as the world slowly approached the year 2000, cultural economy became 'globally integrated' and the distribution of music reached 'global scale' (Burnett, 1996: 4).

The purpose of this thesis is to examine how emerging artists reach 'success' in the 21st century through case studies of some new and not-so-new bands trying to make a name for themselves on the British music scene. Firstly, it is important to understand what constitutes 'success' in the current music industry and to consider the variable meaning of 'success' for different artists in different sectors of the business. 'Success' is a matter of multi-layered achievement, from a band landing their first gig to getting regular local bookings, writing and producing their own music, finding a fan following in social media, gaining their first record deal, getting radio plays, playing festivals, making a name for themselves and, on the back of all that finally signing with a major record label.

Many bands will not survive the initial hand-to-mouth phase when income from gigging barely covers expenses, but for a fortunate or persistent few with talent and a distinctive sound, critical acclaim and fan approval will generate monetary and artistic success. This is the 'traditional' route. Digital platforms and social media increasingly offer an alternative

route to fans and fame, although touring and live performance still seem to be an essential part of the process.

Perhaps surprisingly, there have been relatively few academic studies of the path to success for emerging bands. Two recent case studies of note, from the USA and Australia, are those by Johnathan Brown (2014) and Margaret Hughes and colleagues (2013). Jonathan Brown's study considered the perceptions of American music consumers about the features and characteristic which could make musicians stand out. Brown (2014) introduces different theories and hypotheses about the ways a band's achievement of success can be measured:

Multiple popular music studies have sculpted the viewpoint that musicians essentially communicate with their audiences (...) through media exposure, album sales, and the size and number of live performances', which are 'all measurable in their own right (Brown, 2014:15).

Brown usefully catalogues the different ways in which a band can earn revenue in the music industry, through: physical format sales; digital distribution and promotion; performance rights which demands payment to the music composer; synchronisation revenues, where a band allows their music to be synchronised with some kind of 'visual media output' (video games, TV shows, adverts, films and trailers); self-promotion, including music videos on YouTube, feature articles on music magazines and issuing an autobiographical book (Brown, 2014:22). Another important factor related to music career progress is personality, as he notes: 'Neuroticism, extraversion, and conscientiousness have been shown to be most closely related to career success' (Brown 2014:12).

His research developed hypothesis collected through a survey distributed to over a thousand music consumers in Tennessee. Participants were required to make a selection of features which determine artists' economic success. 'Music Quality' and 'Innovativeness in Music' were considered to be 'the best determinant of a band's or musician's success' (Brown, 2014:17). On the other hand, successful artists were seen as those able to 'live well' off performance and music recording earning. Other essential skills that a musician must have in order to 'break into' the music industry, are connections, vocal talent (sound and lyrics) and stage presence: 'unique individuals and pioneering sounds, are the specific attributes in musicians and bands that stick out to most people', album sales and making money were seen as 'the driving factors in determining success' (Brown, 2014:16, 24).

The above source reports on reasonable assumptions regarding 'success' from a music consumer point of view, however it is essential to consider the experiences of emerging bands and musicians. In Australia Diane Hughes, et al (2013) had earlier reported on the different contemporary approaches that artists follow in order to achieve a prosperous music career. This was achieved through a series of focus groups made up of artists and industry professionals, within the Australian music business, who discussed their views on the topic of music success. With the advent of the Internet and of pioneering digital platforms, the sale of physical records has dramatically dropped. The digitisation of music, along with promotion (via Facebook and Twitter) and distribution (on YouTube), has allowed artists and bands to 'self-manage and to undertake many of the duties previously performed by more specialised industry personnel' (Hughes et al, 2013:67). Most especially artists, who have transformed into 'co-creators' and 'promoters', raise their artistic profile through social networks and mature a fan base, 'building connections with other artists and organisations online in order to expand awareness' (Hughes, 2013:68).

Progress in an artist's career can also be weighed against the dissemination of online music videos, and 'subsequent metrics of views, downloads and streams' (Hughes, 2013:70). By way of illustration, music video clips spread on YouTube function as a revenue stream, they can also serve for advertising means, they are mandatory to boost a band's identity ('creating viral videos or covering other musician's work') and to keep fans engaged and can also provide a recognition factor (Hughes, 2013:69). Although, as Hughes noticed in one of her focus group discussions about a band's ability to manage an active online presence and to reach large audiences:

Creating a buzz online, getting fans to buy tickets to a bunch of shows, that doesn't mean that you're any good at putting on a live show, because social media and building fan-bases online is a skill in itself [...] it doesn't necessarily reflect the quality of the band [...] or the long-term financial success of the band (Hughes, 2013:74).

Creating a buzz and looking after the financial success was once the role of the record company and its publicists and music pluggers, but those days are in the past. Marc Burrows, reflecting on his own experience with an 'unsigned' band which is not under a contract with a record label, has remarked that earning a living out of music is difficult. Since the early 2000s, illicit downloads and the rise of streaming took 'gargantuan chunks out of record sales', and as Burrows (2016) pointed out, 'nothing in music pays what it once did'.

For many emerging bands it is as much as question of survival as 'success'. Crowdfunding, the practice of sustaining a music project by raising funds from a large number of fans, is another essential avenue which contributes to a band's or an artist's advancement and longevity. Crowdfunding may no longer be inventive, seeing as how a plethora of bands is

already benefitting from it (Baym, 2007; Baym, 2009). However, funding bodies could invest more in supporting the finances and projects of emerging bands through crowdfunding, 'potentially become[ing] recognised and increasingly popular means for institutions (...) to award grants that match crowdfunded capital' (Hughes, 2013:74).

Hughes' study describes 'success' from a consumer stand point, and generically outlines the main characteristics, which define success for a band or artist. Although, for many bands 'success' in basic practical terms may simply mean that they manage to keep going, find appreciative audiences and almost break even. By all manner of means, 'success' cannot be measured any more by simply producing a track and pleasing an audience.

This does not exclude the possibility of making an income from music, considering that the Internet has introduced social networks, affordable DIY music production software and several discovery platforms. Although, as Burrows notes: 'if an act wants to make playing music their sole living, the traditional industry model must kick in at some point' (Burrows 2016). If an artist or band wants to 'break into' the music business, in order to sell records, they must get signed to a record deal. For example, the emerging indie-pop singer-songwriter Jack Garratt, who won the BBC award as *Sound of 2016* at the start of the year, is safeguarded by a contract with Universal Music Group: as Forde has gloomily observed the 'BBC's poll is less a promoter of talent than a promoter of commerce' (Forde 2016).

The BBC's *Sound of the Year* award is an annual event which assembles UK critics and industry pioneers, who have to select the most promising new music talent. The poll was first conducted by the BBC news team in 2003, and it is now widely regarded by the corporation's online, TV and radio outlets, equally as other media platforms. Each December a list of fifteen artists is published by the BBC, with a graded shortlist and name of the music poll's winner announced the following January. According to Forde, this artistic election has turned into 'a monopoly, shaped and directed by the incredible market weight and

promotional expenditure of a handful of labels' (Forde, 2016). In the current view of the BBC, emerging bands and artists are selected by a huge spectrum of music critics from across the globe, 'covering a diverse range of musical styles and backgrounds' (BBC, 2016). However, the process of artistic selection is opaque, with little to demonstrate how these artists reach the finalist's list. Up-and-coming bands who have the fortune of getting signed to a major record label are heavily promoted by publicists who, six months before the competition takes place, ensure the artist's music goes viral. Forde (2016) sets out to examine the process by which artists get signed to a record label and through which attain 'success'. Nonetheless, outward appearances suggest a different picture. For smaller acts, the lack of a publicist's support further restricts their possibility of recognition. As Forde has observed, the emphasis on a particular measure of 'success' skews the result:

Small acts would gain the most from an award that is meant to reward musical promise rather than highlight the act most likely to be successful over the following year (Forde, 2016).

The study mentioned above drew out that only through being supported by a major label an up-and-coming band can really be discovered and receive the attention of the media. Although, the unfortunate majority of emerging artists who have not been noticed, do not earn enough to make a living out their musical career. The International Federation of the Phonographic Industry, also known as IFPI, published a report that gives an account of how much record companies invest to discover, nurture and to promote emerging artists' talent. According to the IFPI, 'Record companies are estimated to annually invest US \$4.3 billion worldwide in artists and repertoire (A&R) combined with marketing' (IFPI, 2016). Emerging bands and artists are described as 'the lifeblood of the industry', with over 7,500 artists signed to major record labels and over ten thousand signed to independent firms. The

Unsigned Guide, an online contact directory and careers guide of information (blog) for UK unsigned artists, established that 'seven in ten of the unsigned acts (70 per cent) said they wanted a record deal' (The Unsigned Guide, 2014). Hence, to launch an artist in a major recorded music market is a huge investment, 'it can cost between US \$500,000 and US \$2,000,000' (IFPI, 2016). These, as the IFPI (2016) reported, represent payments of an 'advance', which are part of the funding given to an emerging artist to produce a record, music video, to support a tour and additional promotional costs to raise an artist's profile across television, print, radio and 'outdoor media'. Aside from the above mentioned advance deals, also known as 360 deals, the industry offers contracts with broader rights, where a record company and artist find themselves involved in a wide range of activities, one of which is brand partnership. According to Knight (2015), 'today's artists have been raised in a branded world' with more and more bands and musicians who are compliant to commit to 'creative, deep and long-term partnerships' to gain further financial support.

Notwithstanding the economic benefits that partnerships may bring to bands and musicians, as Knight (2015) observed, 'artists who are [at present] successful in this area [of music] already have a range of brand partnerships in place'. An example is the famous American singer-songwriter, Beyoncé who launched her sports-wear in alliance with UK fashion firm, TopShop in April 2016, with a viral campaign that reached millions of views on YouTube, on television, press, outdoor media and on social networking platforms (The Telegraph, 2016). As a matter of fact, established acts are more likely to be selected as testimonials for brands, whereas emerging bands will have to firstly become famous in order to receive such a considerable attention from the public.

Even so, there are some international mainstream companies which offer support to emerging bands of the indie-rock music scene. Billboard magazine (2015) announced that:

Over the last four years, companies like *Converse*, *Mountain Dew*, *Sour Patch Kids*, *Intel* and *Red Bull* have all offered free recording, touring, lodging and performance resources to rising and unsigned bands with minimal strings attached in terms of content restrictions or owning the bands' recording rights' (Billboard, 2015).

As reported by Billboard, support for emerging bands on their "road to success" is available, however it is also important to compare the earnings of developing acts with those of 'super star' and 'heritage artists' (Billboard, 2015). Billboard also made an estimate on annual music salaries of UK artists: buskers earn £50 to £100 per day; cover bands around £1,000 to £2,500 per gig; session musicians £100 to £2,500 per day; songwriters ('with at least one hit on the hot one hundred charts') receives £100,000 to £1,000,000 per year; emerging acts, signed with a record label, who have sold above 60k albums and have had radio airplay, earn between £280,000 to £960,000 a year; 'YouTube stars' are usually paid £280,000 to £960,000 (with no specified time reference); 'heritage artists', such as AC/DC and Bob Dylan, make a total of £14 to £50 million per year; 'super star' acts, who have reached the top five album charts and who have been involved with stadium tours, each between £14 to £70 million yearly (Billboard, 2015). Yet, the most successful band above all is The Beatles who have the strongest earning in the whole of the music business:

Since The Beatles' music first went up on iTunes in 2010, the band's catalogue has scanned 18 million downloads, earning \$16.2 million, with at least \$8.1 million going to Paul McCartney, Ringo Starr and the heirs of John Lennon and George Harrison (Billboard, 2015).

Kiss is another very successful and legendary band, which has been in the music business for over thirty years, with more than 100 million albums sold, over a half a billion dollars earned in merchandising sale since they first started in 1973. Many other contemporary heritage acts, such as The Rolling Stones, Aerosmith and Mötley Crüe, have also been able to consistently undertake sell out tours since they first began their careers in the music business, and have always been on top of smaller acts. This concept of 'super bands', who stand in front of a crowd of thousands of fans, cannot surely apply to up and coming artists of the post-internet era. As Kiss' co-lead singer, Paul Stanley, commented in an interview for The Wall Street Journal in 2012:

More than ever there is a need for those super groups and that's why people keep gravitating back to them. When you see a bands that's been around for many years, you know what you are going to get. Nowadays, the downfall of a lot of bands is that they have a hit album and aren't prepared to go play in arenas, and shouldn't be. It takes time to learn that craft. So you may buy an album by a new act, the chances of you spending harder any money to go see them, versus going to see something that's right and true. I am betting on the right and true band and that's why people come to see us (The Wall Street Journal, 2012).

From this interview two very important facts arise: firstly, it takes a very long time to get to a successful career stage; secondly, most bands will need to settle for different models of 'success'. A band's level of relative 'success' will only be apparent after years of hard work establishing a network of fans, staying musically focused, finding industry supporters, marketing, promoting, making contacts, and founding artistic collaborations, all of which can lead an artist to feeling settled within the industry of music.

The next chapter focuses on the radical changes that the Internet imposed on the music industry, moving from the distribution of CDs to the dissemination of mp3 music files shared via digital music platforms, developed with the advent of Web 2.0.

Chapter Two

The Internet changed the music industry

Between November 1997 and June 1999 the music industry was challenged by a revolution in technology that few executives foresaw, but which shook its business model to its foundations. In November 1997 the website mp3.com made it possible for music fans to upload and share music copied from CDs, initially on a relatively small scale. In June 1999 Shawn Fanning's Napster launched as the first large peer-to-peer file sharing network, and the music industry moguls hit the panic button: music was now freely available online, at no charge to the consumer. Ironically, the record industry's own technical advance – the digitized compact disc – was a key source of MP3 copies. What had seemed a vein of gold, as fans were encouraged to buy again on CD music they had already purchased on vinyl or tape, now threatened the industry's viability.

The Internet was 'a vast machine for shipping bits from one place to another – efficiently, quickly and at virtually zero cost' (Naughton 2007). The whole music industry showed unpreparedness and record label majors took a deviant turn and ignored the Internet, considering it a threat for the sale of music records:

Record labels had an opportunity to create a digital ecosystem and infrastructure to create music online, but they kept looking at the small picture instead of the big one. They would not let go of CDs. It was one of the examples in history of collective corporate stupidity (Naughton, 2007).

This initial challenge to the industry's established business model and copyright structure was met by a furious legal onslaught. Major music record labels erected their 'empires on

the basis of a distribution cartel', and 'P2P caused disorder amongst customary power connections' (Sinreich, 2013:77). Around that time Doug Morris, currently chairman of Sony Records but CEO of Universal Music Group from 1995 to 2001, admitted in an interview in 2007 for *Wired* magazine, carried out by Mnookin (2007), to have been uninformed and 'resistant to digital music' and to have aggressively campaigned for 'copyright enforcement' against MP3 players, which he considered as 'merely repositories of stolen music':

All the sharing of the music, right? Is it correct that people share their music, fill up these devices [mp3 players] with music they haven't paid for? If you had Coca-Cola coming through the faucet in you kitchen, how much would you be willing to pay? (...) That's what happened to the record business (Mnookin, 2007).

Through their trade body, the RIAA (Recording Industry Association of America), the music majors tried to enforce their claims of copyright through the courts, and within two years Napster was forced to close (Lam & Tan, 2001). Even though the sharing of music actually led to more sales of music, Napster was heavily misunderstood by major record labels; music consumers were determined to find alternatives to avoid paying for tracks, and the industry considered each downloaded song a 'lost sale' (Sinreich, 2013:78). Record labels very slowly attempted to wake up to the problem, and gradually realised that they had to adapt to a new style of music consumption and distribution.

Music majors made an effort to 'wake up' by giving online access to their individual company back catalogues at fairly high subscription rates, which was not much help to fans of any genre of music that cut across company boundaries (Mnookin, 2007). So for a while confusion reigned. When a solution arrived it came from outside the music industry, with the iTunes Store, launched by Steve Jobs' Apple Inc. in April 2003. By selling access to

music licensed from all the major record labels, Jobs made download music legally available for an affordable price of £0.99 (99 cents in the USA). This was the 'first legitimate digital music store that competed effectively with piracy' (Pham & Peoples, 2013). Doug Morris had seen peer-to-peer file sharing as a threat, but clearly iTunes offered a way to make it an opportunity. According to CNN (2013), during the first two years of its launch users had purchased more music than ever and music sharing exploded, turning into a trend.

As technology kept evolving rival systems soon followed iTunes, the most significant being Spotify, the Swedish music operating system, described by Stuart Dredge (The Guardian, 2014) as 'the biggest source of industry revenues for recorded music'. The commercial music streaming service was founded – as an 'outsider' company - in Stockholm in 2006 by a team of developers, Daniel Ek and Martin Lorentzon, who launched a version of its application in 2008 for public subscription (Anderson, 2014) and described by *Wired* magazine as 'the best music app in the world' (Anderson, 2014). By 2014 The Guardian was reporting that Spotify had so far generated sales of US\$537.8m, including \$250m in November 2013 alone, and the company was now valued at some \$4bn (Dredge, 2014). According to the British Phonographic Industry, 'British music fans spent £103m on streaming music subscriptions and doubled their number of songs streamed to 7.4bn in 2013' (Dredge, 2014). The emergence of Spotify and similar channels as Soundcloud and a reborn Napster have changed forever the economics of the recorded music business, where music 'streaming and sharing look to be the future of music consumption' (Wiechmann, 2009; Byrne, 2013).

That said, the parallel growth of on-line piracy (e.g. Pirate Bay from Sweden) constituted a continuing problem for the music industry. This immediate threat has subsided a little by now, as Spotify and similar sites such as Soundcloud have become more established.

Although, as Borja and Dieringer (2016:92) suggested, the music streaming and piracy 'will continue to coexist in the music industry', and it is a duty of such music service providers to 'implement effective technological measures to qualify under the DMCA anti-circumvention', and safe harbors provisions' (Clark, 2016:298).

As a result, copyright laws have had to adjust. In the early days of the music industry when copyright laws were not fully established, the songwriter would sell their work to a publisher, 'who acquired all property rights' to make profit out of the artist's work (Tschmuck, 2009:255). Today, in a post-Web 2.0 Internet world, there are six music distribution models, which vary from minor artist control such as, the 360° deal, standard royalty, license deal; to models which see a major artist control like the profit-share deal (50/50 shared ownership), Production and Distribution deal (or Manufacturing and Distribution deal) and the Self-Distribution deal (Byrne, 2012).

At present emerging bands hold more control over all of their activities. Record companies do not have the same sort of leverage they had over bands before the introduction of these contracts. So, the focus has shifted to 360-degree management contracts and 50/50 shared ownership, with an expectation that bands would take on much of the promotion work (through live performance etc.), and to media rights licensing into secondary markets (such as advertising). Including the possibility of artists retaining control and relying on YouTube and other platforms available to self-promote – which might bring 'success' at one level if not much fame and fortune (Dredge, 2016).

Whether bands and artists have considered the platforms discussed above helpful and beneficial for the development of a professional music career is open to discussion. The American independent research platform, Pew Internet in 2004 conducted a unique public

opinion poll to gather into the national discussion about copyright, piracy and file-sharing the voices of almost 3,000 American self-described artists and musicians from the arts community. Two thirds of the musicians who filled the survey said that the Internet had been fundamental in aid of music dissemination and also helped towards 'making more money for their music' and towards 'communicating with their audience and build community with their fans' (PIP, 2004:4). Even if respondents are divided by matters of opinion, artists are not deeply concerned about the strong presence of online file-sharing. As stated by PIP (2004), 'two thirds out of 2,755 musicians who completed the survey, say that Internet piracy is not a threat', for Web 2.0 contributes to greater music exposure and earnings amongst wider audiences and active music consumers. The digitisation of music has challenged artists' means of distribution but, as Aguia and Martens (2016) examined in their research - regarding the usage of different online music channels (such as Spotify, iTunes, YouTube) - they have found little impact on overall revenue by piracy and licensed streaming:

While total revenues from recorded music have strongly declined since 1999, revenues of digital music have increased more than 1000% during the period of 2004-2010 (Aguia & Martens, 2016).

Web 2.0. also led to the establishment social networking sites (Facebook and Twitter) and the rise of apps, which have significantly diversified the way emerging bands promote their artistic repertoire. The Internet may have thrown the music industry off centre, but Paul Galuszka (2015) argues that it has empowered audiences and 'fans [who] have a much broader spectrum of activities in which they can engage' and working together, they 'can exert pressure on the producers' and devotedly support favourite bands and artists. Nancy Baym's research (2009; 2015) has examined the different roles of digital media technologies and the way they have improved connections between artists and audiences. 'From one-to-

one communication systems' to 'platforms for group communication' which takes place online and establishes new links between people regardless of distance (Baym, 2015:75). These are also known as online fan communities, 'who share ways of speaking that capture the meanings that are important to them' (Baym, 2015:78).

The emergence of online fan communities was evident even before the advent of Web 2.0, although they gathered reach and power as the Internet developed as an interactive medium. This was demonstrated by Tim Truscott and Jim Ellis who, between the late 1970s and early 1980s, generated Usenet, a worldwide distributed discussion system on computer, with the general purpose of allowing fans to read and post messages to different newsgroups. Baym (2007) cited an example of an online fan activity that creatively supported the American band, R.E.M. The fan base initiated their activity creating 'invitation-only mailing lists' through Usenet, and as these lists kept growing, fans built a successful website (murmurs.com) in 1997 with the aim of creating a platform for information exchange between the band and their fans (Baym, 2007; Galuszka, 2015).

Today the growth in 'the number of online fan communities', as Galuszka (2015:30) has observed, 'exceeds what could have been expected in the early days of the Internet'. Earlier on fans would be 'giving, receiving, and reciprocating', and this would result in 'the creation of fan social networks', but - according to Roberta Pearson (2010: 87) - with the arrival of the Internet 'the production of gifts and the exchange mechanism among fan communities' has become easier.

Nonetheless, as Baym & Burnett (2009) have concluded, because many bands and record labels have access to the Internet, it is more challenging than ever to move upwards to get the attention of the public and of the media in – as Vellar (2012: 100) described in support

of Baym & Burnett (2009) - a 'distributed, remote and larger music market'. Bands and record labels cannot keep up with managing so many different digital and social platforms through which songs and artistic work is promoted. Social networking platforms have been employed by emerging bands for self-promotion (including maintaining own websites, direct sales, possible use of 'alternative distribution' sites apart from Spotify and iTunes). There are bands who create a unique social media strategy as part of their output. Nonetheless, every band uses social networks differently, they analyse their data set produced by the digital media landscape (i.e. views on YouTube, website entrances, likes on Instagram, geographical information via Facebook analytics) and they use this to target their social media marketing and live performance (Wix.com, 2015).

Chancellor Bennett, professionally known as Chance The Rapper, is an American hip-hop artist who 'got his album, *Colouring Book* in the Billboard chart based on streams [music plays] alone and without a record company', as reported by music journalist Dave Simpson (2016). The artist approached a very interesting social media strategy to create not just music followership, but to also initiate a conversation with his fans about social issues and justice. Chance The Rapper, considered as one of the top musicians to follow on social media, organised an anti-gun violence rally in Chicago in 2015, which was promoted on social networks and that went viral on Twitter (Wix.com, 2015). This is just one example to demonstrate that emerging acts who use social media actively and creatively are one step closer to reaching exposure.

With the rise of social media in a Web 2.0 era fans come into play, 'they spread and endorse the music in places and ways that the artist and labels cannot', they perform as 'publicists and filters' driving wide audiences in the direction of bands and labels (Baym & Burnett, 2009:436). A 'networked collectivism' has developed, as Baym (2015) described, where

online music communities spread themselves amongst blogs, social networking sites, websites, and other social platforms (combined with a broad reach and replicability), 'creating a shared but distributed platform' (Baym, 2015:88). Nonetheless Donna Vergier, UK record label executive and Vice President of International Artistic Relations at Domino Records, has noted that fans act as 'gatekeepers' and direct audiences towards emerging bands:

A good record label works very closely with the band's social media activities and keeps a very close track of everything that is happening (...) Before the Internet, fans voiced their opinions with record and ticket sale. Now they can share opinions like a journalist but their power was always there (Appendix L, Interview 2016).

To 'maintain fans' loyalty', to thank them for their support and to encourage even more followers to attend gigs, in October 2007 the English alternative rock band, Radiohead, adopted a new approach to the release of their seventh album, *In Rainbows* (Vellar, 2012:100). Consumers were invited to purchase downloads or CDs on a "pay-what-you-want" fee basis. '*In Rainbows* proved [to be] more successful than their previous albums' (Nowak & Whelan, 2014) and, what appeared to be a marketing stunt drove more fans to legally purchase an album online, whilst paying for what they chose. Radiohead's initiative, invited much debate: 'whether this was how music should be distributed in future' (Nowak & Whelan, 2014). Radiohead's "pay-what-you-want" strategy increased the number of fans who purchased music downloads, however it did not change the way audiences consumed music, and it has not stopped consumers from accessing music streaming channels (Nowak & Whelan, 2014).

Within Web 2.0 era online fan communities have developed a very positive new music business model for emerging bands without a record label's financial support. The crowdfunding practice of financing a project or enterprise through the small donations of a large number of fans via Internet sites such as Kickstarter and PledgeMusic has been widely used (Cassidy, 2012).

For up-and-coming bands who are trying to 'break into' the music industry and reach 'success', it is vital to engage with fans. Accordingly, Vergier (Appendix K, Interview 2016) confirmed that, 'the more fans you have, the easier it is to connect to an audience and sell your music'. As John Cassidy (2012) has remarked, whilst major record labels 'are not investing in new music', PledgeMusic – since 2009- 'helped over 1,000 bands and musicians raise millions of pounds'. When bands apply for crowdfunding, they have to decide on a goal, that is the 'amount of money an artist or band needs to raise' in order to complete a creative project (Cool, 2014).

It is important that fans are not simply 'investing in the band', but 'in return for what they have pledged' they receive free music, gifts, invites to private events and other promises' from the bands (Cassidy, 2012). At the moment that bands reach their goal, fan-funding websites claim a service fee of a small percentage out of the band's collected amount of money. As Cool (2014) reported, 'PledgeMusic gets 15% of the money raised and Kickstarter takes 5%'. There have been successful crowdfunding campaigns by musicians such as Amanda Palmer in 2012, an American artist who raised nearly \$1.2m on Kickstarter to release her solo album and achieving her objective in just seven hours (Cassidy, 2012). Crowdfunding [Sp.] has proved to be an advantageous opportunity for emerging bands, creating and distributing music bypassing record labels which, as Cool claims, 'it's possible to fund, create and distribute amazing music without the support of labels that exploit you [as an artist] and contracts that can cripple you.' (Cool, 2014).

Whilst crowdfunding websites bring beneficial opportunities for bands to carry out a musical project through the financial assistance of supporters, music streaming may be the future of music consumption, but artists do not seem to see much in return from these digital music services. Byrne commented that: 'major record labels usually siphon off most of this income [i.e. referring to streaming payouts], and then they dribble about 15-20% of what's left down to their artists' (Byrne, 2013). Emerging artists already struggle to get their music heard on streaming sites, and less exposure will in any case generate lower financial returns. Certainly, if new bands cannot make a steady income out of these digital platforms they will not contemplate becoming professional musicians with any confidence. Nevertheless, streaming has turned into the strongest source of music revenue for record labels and established acts in the UK and across Europe (Dredge, 2014).

Before the advent of streaming and of music sharing platforms, the dilemma that artists were facing was how to widely distribute their records to the public. However, nowadays the issue is actually the opposite. Spotify and iTunes have developed new ways in which music is accessed and whilst '(...) there may be much more music out there to discover' the ones who do not seem to benefit from such changes are the music makers themselves: emerging bands (Thompson, 2013). Thus, there is so much music out there that only 'a very small percentage [of musicians] is able to break through the clutter' and is able to actually make profit out of their music (Thompson, 2013).

At the same time, however, advances in technology have pushed music production to levels where it is becoming cheaper. More and more artists are able to oversee, record, publish and merchandise their own music without the assistance of a record company. Also known

as the 'Do It Yourself' approach to music production, a singer-songwriter can record a song on a laptop with a quality approaching studio level. Mass-user platforms such as, Facebook, YouTube, Twitter, MySpace and Last FM, are collectively expanding the profile of up-and-coming acts (Rogers, 2013:142). However, reaching success and developing a sustainable career is a different matter. Notwithstanding a few artists whose bedroom recording has launched them into the so called, big time, for most up-and-coming wannabe musicians the challenges are greater than ever expected.

For this reason, for all the changes that Web 2.0 has brought to the music business, the link between aspiring musicians and record companies remains central. Although the advent of the Internet progressed in the 2000s, it damaged the music industry as the rise in digital sales does not compensate for the fall in physical CD sales (Dewan & Ramaprasad, 2014). Therefore, as Nielsen (2013:16) argued, 'the digital age turned into arguably the worst time financially (...) to be a professional career musician'. Nonetheless, Web 2.0., whilst not being necessarily useful for up and coming bands and artists in terms of actually guaranteeing an income, has made music far more available and the idea of sharing one's music globally far more realistic. It is also thanks to the support of fans, as Wikström notes (2013:135), that a few emerging bands have received more lucrative opportunities, amongst which gigs, adverts, feature articles, all contribute towards a 'positive impact on the accessibility and exposure of the artist'. Whilst great opportunities may arise for emerging bands who possess a strong online presence and who are supported by solid fan communities, what has not been answered yet is: why so many emerging acts and bands are still not recognised by record labels that can lead them towards a 'successful' career. Internet has empowered more emerging acts than ever, giving them a space and a platform to express and share their music, but these digital spaces do not always ensure a profitable career. As several

commentators have suggested (Thompson, 2013; Rogers, 2013), it is only through the back up of a major record label and through being recognised by high profile media channels, that being a popular musician can turn into a legitimate career.

As observed in this chapter, drawing on Baym (2007), Galuszka (2015), and Aguiá & Martens (2016), social networks and music streaming are just two of the many effective platforms that emerging bands use to boost their profile and to reach out to wider audiences. At the same time, as the UK band The Sherlocks told this writer (see Appendix E) these platforms are not supportive enough for an artist who is willing to become famous. Foo Fighters' lead singer, Dave Grohl, has suggested that anyone who wants to build a successful professional career needs more than a strong online presence. Live performance is essential:

if you are good at what you do people will recognise that (...) I really believe that going out and playing a good song, as a live band, will make you successful (Mathis, 2014).

Referring to the experience of the British band Catfish and the Bottlemen, Simpson has observed that 'successful musicians must really, really want it' (Simpson, 2015). It is a matter of unique creativity, building a good relationship with fans and followers, and also of putting money aside to support touring, merchandise and album recording expenses. In this case the band opted for an unusual method: 'every two weeks, the group would buy 1,000 blank CDs from Asda, fill them with their music and (...) leave them on cars outside gigs. Eventually the tactic bore fruit' (Simpson, 2015).

Chapter Three

Live performance and Authentic Experience

The previous chapter explored the changes introduced by the growth of networked digital media platforms which have given bands more opportunities to spread their musical work online. Hence, with the notable decrease of record sales and closure of independent and major music retailers since the early 2000s, the music industry has seen 'a rise in visibility and profitability of live performance' (Collins, 2008). Bands have increasingly turned to live performance, as Carr reported, to ensure the music market could give them an income: 'Before file sharing tipped over the music business, bands used to tour in support of a record. Now they tour to get the dough to make a record' (Carr, 2008). Now they tour to get the dough to make a record.' In the 21st century, live music serves as a money generator for artists and bands, as it pays the bills for most of them (Black et al, 2007). This chapter discusses the new economy of music and the role of live performance as a way for bands to reach out to bigger audiences and build a fan-following.

Live music offers a unique and real experience for music followers and all performers, and it is often considered as fundamental for the establishment of new music scenes and genres of music. The concert, as Marshall (2014:159) describes it, is a 'form of ritualised authentication of pleasure and meaning of the records through a lived experience', which 'heightens the significance of the records and popstars'. Gigs and music festivals offer emerging bands the chance to grow musically, to 'build grass roots fan bases' and to attract the interest of record companies (Anderton et al, 2013). The value of the live music market has in fact expanded significantly in recent years, so that it has become of greater economic value than the record industry: 'the more people who are listening to an artist's music, the

larger is the market for a concert by that artist' (Mortimer et al., 2012; Cloonan, 2011). This was partly driven by the introduction of file-sharing, which reduced album sales, but that concurrently increased the demand for concerts (Mortimer et al, 2012).

The live music industry is booming, whilst profits generated by the sale of records are still declining. According to the British accounting firm, PWC, the 'global total live music revenue will rise at a rate that will just about compensate for the losses of recorded music' (PWC, 2015). A large number of UK performers are earning most of their money out of live music and merchandising, due to the increasing number of music festivals taking place in the UK (Rogers, 2013). The live music industry achieved a growth of 35%, raising the value of the industry up to £1.9 billion and, according to statistics published by the Marketing Research firm, Mintel (2014), so that by 2019 the live music market will be worth £2.5 billion.

Live music is one sector of the music industry which has not suffered the effects of digitalisation, but which has proved to be the 'fastest growing part of the UK's music industry' (Cluley, 2009). Ross Graham, the CEO of the Northern Ireland Music Industry Commission, interviewed by Rogers observed:

A ticket for a once-off live show for an hour and a half's entertainment can now often cost you two or three or four or five times as much as a product like a CD that would be a product for life. But, that's the way the market is at present, for the industry's elite, live [music] is where it's at for the big money, and the market is always right (Rogers, 2013:112).

This chapter continues by considering the business behind the arrangement of concerts and music events, including the experience of bands 'breaking into' the live music scene, from

being discovered at music festivals and touring, to how bands survive economically whilst playing nationally and internationally.

Concerts are not tangible, live music cannot be conserved or re-played, and its consumption is based on the live experience (O'Reilly et al., 2013). The ephemeral nature of live music performance is produced through an interaction between musicians, audiences and the environment, and the experience itself is unrepeatable. However, live music is predominantly a big business run by booking agents and music pluggers. In 2008, when the financial crisis was hitting music arenas across the UK, Live Nation, one of the largest international entertainment companies managing concert promotions, venue operations and ticketing solutions, confirmed that this crisis was showing a slowdown in the music business (Live Nation, 2010).

Bands and artists tour for different reasons and at a variety of levels, from 'house concerts to large music festivals' (Anderton et al, 2013). Most importantly, touring represents a promotional route and essential investment for the future career of artists and bands and, 'live shows and touring are what musicians nowadays rely on to make a living wage' (Reynolds, 2013:10). At present tours operate differently. There are large international superstar tours, which involve over 50 members of staff on a day-to-day basis. Conversely, emerging bands need to plan and direct tours by themselves, with the artists themselves operating as tour managers, booking concert dates through promoters, and most typically travelling with a van to transport musical equipment to venues (Atkins, 2007: 515).

SJM Concerts, Irish MCD Productions Live Nation and AEG Live are some of the strongest live music promoters in the UK and internationally (O'Reilly et al., 2013). Their purpose goes beyond the duties of a traditional booking agent, considering that 'they act as middlemen between artists and venues, organising live music events' of different kinds (O'Reilly et al., 2013).

In the meantime, AEG has 'gone one further than a twin-site festival [Leeds/Reading]', promoting a new concept of music festival with 'a trio of travelling pop festivals', which take place at venues other than city based arenas (Mintel, 2014). The attitude of consumers towards music festivals and concerts shifts according to the cost of tickets and what they offer. Mintel (2014) reported that out of 902 internet users (aged above 16), who have attended a music festival and concert in 2013/14, 89% per cent of consumers prefer to attend a city/town music event (e.g. park festivals). It is closer to home and it does not involve the expense of camping and eating out. Hence, in contrast with large summer music festivals headlined by elite artists, the UK has established city music events that make space for less well-known acts.

As an example, *Live at Leeds* is a metropolitan British music festival (established in the 1970s) held annually in April, across a variety of music venues. Alongside more established national acts, the festival's ethos has always been to celebrate the best in upcoming local bands. Amongst other innovative locations, Students' Union bars and local clubs are a considerable outlet for up-and-coming acts (Mintel, 2014). Differently from the 1970s, when Students' Union stages competed for rising acts such as The Who, Bob Marley and others, these venues currently allow unknown emerging artists to build a network of supporters prior to embarking upon a bigger national tour.

Over the past decade, both Boxscore (published by *Billboard* magazine) and Mintel have published record-breaking figures for global revenues of live music concerts (Rogers, 2013; Waddell, 2014; Mintel, 2014). Boxscore estimated that the world-wide industry of touring approached \$20 billion in 2014, which is 'the highest level ever achieved in the past ten years' (Waddell, 2014). Pearl Jam, Dave Matthews Band and Michael Bublè are some of the many established artists who found 'success' in the world of music ten years ago and:

they are showing consistent earning power on the road, as they navigate that tricky period between “next big thing” and “legend” (Waddell, 2014).

However, music industry charts, such as Boxscore, do not report on the attendance of live music events headlined by grassroots sector musicians. These official trade magazines (i.e. *Pollstar*, *Billboard*), have not looked into what emerging bands should do in order to become the next legend. This chapter will later expand on the case of emerging bands, who tirelessly tour and get on the stage of music festivals to be heard by new audiences (Anderton, 2013).

Mintel (2014) conducted an analysis of the attendance at music concerts and festivals in the UK in 2014. The research stated that the British live music industry will ‘capitalise on improvements in the UK economy in the coming years’ (Mintel, 2014). The report envisaged that, due to the on-going ‘gap between inflation and earnings’, consumers will not be purchasing concert tickets as often, although music consumers are prepared to purchase high price tickets to attend ‘super star concerts’ as a one-off opportunity (Holt, 2014). The highest earnings of live performance come from major concerts, which are usually headlined by established pop and rock bands (Mortimer et al., p.7, 2012). According to Holt (2014), ‘students have allocated more of their spending budget to one super star concert every third month’. This had a negative impact on mid-level artists, who have tended to lose out on in recent years as music consumers have preferred to attend gigs headlined by the bigger (and more expensive) acts (Holt, 2014; Mintel, 2014). In order to support emerging bands, music promoters should:

continue to price tickets realistically at a level that fans can afford and to negotiate reasonable fees with artists, so that they don’t have to keep passing on increases in artist fees to the consumer in the form of higher prices (Mintel, 2014).

As Holt also observes, there may be opportunities for music promoters to increase the number of music events and festivals that fans attend each year at lower prices, particularly to give a bigger performing platform to smaller and mid-level artists (Holt, 2014).

The UK witnessed an exponential growth in terms of music festivals, from the first few large-scale free modern music events of the Isle of Wight Festival and Glastonbury in the 1960s, to a total of 400 festivals in recent years. 'From a pound ticket (...) to current sell out festivals of 177,000 people, over six days, costing a whopping £210 goes to show' (Rogers, 2015). A split is developing between 'big' national events with Big Name Bands (i.e. *Glastonbury's* headliners), which attract a particular type of audience, and 'small' local gigs, which might give space to emerging acts, but which struggle to break even especially if the weather is bad (Anderson, p. 174, 2014).

On the other hand, the music industry witnessed a number of innovations in 2014, especially with the launch of coffee shop acoustic sessions and live music sessions on university campuses nationwide, reflecting the change of student habits: the usual coffee shop is populated by students who, in the past few years requested more intimate live music performances to take place in cafeterias (Mintel, 2014). Live acoustic sessions present the audience with a different atmosphere, giving emerging acts the opportunity to have direct contact with new audiences, an exclusive experience that could not be repeated in an arena (Collins, 2008; Barry, 2015).

Small music events as such are paramount for emerging artists who want to reach 'success'. As UK record label executive, Donna Vergier (Appendix K, Interview 2016) affirmed, up and coming acts have to participate to a large amount of music events in order to get as close as possible to a long term music career: 'you are not going to get far in the beginning, unless you play live'.

Recording companies have introduced the 360-degree deal, where record labels capture 'a portion of income from revenue streams' generated by live performances (Cluley, 2009; Marshall, 2012). The deal reflects the changing dynamics of the music industry, and it sees the artist signing a contract with a company (or record label). The record label administers 'all of the facets' of the artist's career such as: recording, live performance, primary and secondary ticketing for tours, sponsorship, broadcasting rights and other artist related rights (Rogers, 2013).

Amongst the most noteworthy artists who signed a 360-degree contract are: Jay-Z, Korn, Madonna and Robbie Williams, who left their record labels to put their signature on new deals with Live Nation (Rogers, 2013). For acts with the stature and the selling power of these established artists, 360 degree deals guarantee substantial earnings, and 'greater economies of scale achieved through such consolidation' (Rogers, 2013).

Another feature, which has proved to really increase the earning of emerging bands and artists at concert events, is merchandise. Rutter (2011:95), described the boom of merchandise at gigs: 'When audiences are enthused by an event (...) there will be a certain percentage of fans or gig goers that will buy a range of goods on offer (...) CDs, T-shirts and other branded memorabilia.' Musicians receive a much higher percentage of their returns on merchandise sales than on tickets; the income generated through merchandise surpasses the performance fee (Frith, 2007).

This shows that the sector of live music is empowered by the sale of merchandise, 'providing a meaning of survival' for most artists and bands (Larkin, 2006). Due to their enduring popularity, established acts are able to demand the highest ticket price and receive abundant live performance earnings (Collins, 2008:8).

There has been less academic research published about the struggle for survival and recognition by less established artists, but media accounts, blogs and interviews all point to a pattern of 'incessant touring, quitting day jobs, recouping costs with CD/T-shirt sales' (Moore, 2012). Music journalist Tom Breihan has emphasised that, 'nobody in music is making much money these days. Nobody buys music, and the very idea that we shouldn't download the stuff for free is sort of a generational non-starter' (Breihan, 2012).

In parallel there is a more fundamental question concerning the spaces and facilities that have helped new bands to form, and to move into professional careers. When Jenny Stevens interviewed The Maccabees, a British award winning band, she asked them if they could see a new generation of artists coming up behind them. The band used to rehearse in a recording studio in Elephant and Castle, an area of London where young people growing up in council estates could find space to form a band. Now The Maccabees, as Stevens (2015) reported, 'have seen a £3bn redevelopment project transform the area', hence the band commented: 'considering the high costs of renting a recording studio and the expensiveness of London, the rise and development of artistic people in the UK is arguable' (Stevens, 2015). The future does not seem so bright for 21st century's young and emerging acts, as Moore (2012) commented 'it will be complicated for bands to do their thing without committing financial suicide'.

Moore's views of emerging bands attempting to have a career in music may not be bodily optimistic, but the BBC (2016) decided to introduce a brand-new TV project, with the aim of 'encouraging music lovers, amateur musicians and lapsed players to have a go and celebrate the joy of making music together'. The resultant BBC4 series, '*Britain's Best Part-Time Bands*', attracted some 1,200 applications from bands all over the UK, plugging away at semi-pro activity in garages and front rooms, driven by enthusiasm and love for music-making. While it is encouraging that so many bands applied to the BBC, those that hope to

eventually make a living from their music all face a challenge in building a reputation: it is fundamental for new artists to 'continue to do what they must to survive' (Stevens, 2015; Moore, 2012).

There are digital programs, platforms and resources available for up-and-coming acts to monetise their music and to decrease the costs they incur (Moore, 2012). The music industry is filled with a plethora of bands, who have numerous opportunities to attract wider recognition as, songs and albums can reach audiences worldwide online, and DIY technology simplifies the production of music (Moore, 2012; Reynolds, 2012). Thus, the holy grail for emerging acts is to receive a festival slots, the main money generator for bands these days (Wiki Festivals, 2012; Cluley, 2009; Rogers, 2013). 'For an artist the difference between a festival slot and a normal gig cannot be underestimated', the chance to play in front of a whole new audience, can help emerging acts with gaining new fans (Docherty, 2012). Festival goers are a different type of audience from concert audiences, in that they are inclined to be more open-minded and more willing to watch artists they did not hear of before (Docherty, 2012).

Emerging talent competitions are becoming more common with a lot of UK festivals. These encourage new bands and artists to participate, get their name out there and to take the opportunity to establish more connections with music industry gurus, who could help acts in the future (Brinsford, 2015). *Glastonbury Festival of Performing Arts* each year runs the *Emerging Talent Competition*, giving new acts based in the UK and Ireland the opportunity to compete for a slot on one of the main stages during the summer festival (Morgan Britton, 2015). The finalist is awarded a £5,000 Talent Development prize from the PRS for Music Foundation, the UK's leading funder of new music across all genres, enabling the winner to take song-writing and performing to the next level (glastonburyfestivals.co.uk, 2015). The talent competition has brought UK bands of the degree of The Subways and Scouting For

Girls to national attention (Brinsford, 2015). Emily Eavis, *Glastonbury's* co-organiser, talked about new music as an important part of the festival:

the Emerging Talent Competition is an incredible way for us to find fresh talent from across the musical spectrum (glastonburyfestivals.co.uk, 2015).

Each year a flourishing community of new and emerging UK bands and artists jet over the Atlantic, to find fortune in the lucrative American music market (Reverberate Music, 2015). When a band is aiming to become popular, the music festival South by Southwest (SXSW) is the place to be. SXSW, is one of 'the most highly regarded music events in the US' music calendar' (Lindvall, 2011). The event takes place in Austin, Texas and 'this year [2015] hosted the biggest number of UK acts', with over a hundred British bands and musicians taking part (Dunne-Miles, 2015). Many of these bands have to pay large amounts of money for the privilege of playing in front of American music gatekeepers and tastemakers (Wood, 2015). As one of SXSW's participating band commented: 'When you are a band this young, it's a necessary evil (...) spending money to eventually make it' (Coscarelli, 2015). However, affordability may not be applicable to every participating band. In 2014, British band, Fat White Family, received funding from the International Showcase Fund, which enabled the band to cover the costs of the festival (Lindvall, 2014). UK bands Muse and Alt-J did eventually hit the big time in the American music scene after performing at SXSW (BBC, 2014; Lindvall, 2014). Muse licensed their music to TV shows and films (i.e. *Twilight*), and Alt-J sold 400,000 albums sooner after their American tour (Lindvall, 2014). This demonstrates that, the more live music events (i.e. festivals, gigs) emerging bands take part in, the more opportunities they have to become 'successful'.

Therefore, emerging bands who want to become famous also have to show commitment, responsibility and dedication: 'bands should be active, ringing 'festival bookers', have a strong social media presence and prepare a press pack to stand out from the crowd' (Docherty, 2012). The following chapter analyses a series of interviews conducted with UK emerging bands and music industry experts, in response to the research question of how bands find 'success' in the contemporary music industry.

Chapter Four

Making it: emerging bands and their quest for ‘success’

The previous chapters have considered the definition of ‘success’ and how emerging bands interpret it, and the ways in which digital technologies have changed the nature of the music business. Music production, live performance and band promotion and relations with fans have been pushed to new horizons. This chapter offers a case-study of the views and experiences of seven British bands and artists who are at various stages in their attempt to develop a long-term career in music. Their perspective is balanced by a second round of interviews conducted with five key UK music experts with many years of experience, including a radio presenter, a broadcaster, a music promoter and two record label executives.

Musicians, like other creative artists, inevitably pursue what Hesmondhalgh has dubbed a ‘boundaryless career’, reliant on different sponsors and moving between various employers to work on a variety of projects (Hesmondhalgh, 2013: 254). As Zwaan and colleagues note in their study of Dutch pop musicians, this leads to “high levels of uncertainty and the necessity of multiple job holding”, circumstances which mean “there is still insufficient empirical research on the factors that are important for career success” (Zwaan et al, 2010: 11). This study of emerging bands in Britain offers a modest contribution in this direction.

As Hesmondhalgh notes, ‘the world of cultural work can be a difficult one for those who choose to work there’ (2013:254), a sentiment supported by the artists and bands interviewed for this research. Or as Marc Burrows succinctly put it: ‘Making a living as a musician is hard. It’s a low-income job. You can do it, but it’s a compromise. What a lot of people take for granted – the security of a wage, a pension, and anything around it, like a

holiday – you just can't have that' (Burrows, 2016). On average 'less than 5 per cent of bands signed up with a major music company break-even', which means that each record label relies on 'a few hits' by a few big-name artists each year; for the lucky few, those huge hits can generate enormous revenue (Hadida, 2006:791). The 2015 sales figures of one of the major record companies, Sony Music Entertainment, showed that a small group of best-selling artists brought in \$4,358 million through recorded music, visual media, live performances and merchandising (Sony, 2015). According to a report published by Billboard in 2015, British 'best-selling artists', reach on average between £14 million to £70 million per year, whereas UK emerging artists (from session musicians to cover bands) might expect £1,000 to £2,500 per gig (Billboard, 2015).

For unsigned part-time bands, without a record label's contract and still barely 'semi-pro', the financial returns are even more precarious. Interviewed in 2015, Pin Stripe Tuesday, a five-piece indie-rock band based in Huddersfield, could be seen as a typical student band. Will Graham, lead-singer; Ryan Smith, lead guitarist; Ash Haworth, bass player and drums player, Callum Taylor had come together in college in 2013, initially as a cover band, but subsequently writing their own lyrics and music and gigging around West Yorkshire to put themselves out in the music scene. Will Graham described their 'first big break':

Tramlines ... was the first time we played a major gig where we had to impress, so we did our full set and we did a cover, Nirvana's *Smells Like Teen Spirit*. When Neil, the event manager, came over he said 'That was the best cover I've ever seen' and he put a Facebook post about us saying, 'the best unsigned indie/grunge band around at the minute' (Appendix F, Interview 2016).

When interviewed they were full of enthusiasm: “We have discovered our sound”. Two of the band were studying Music Technology at the University of Huddersfield, with the aim of strengthening their knowledge of performance, technical equipment and the business side of music. As a self-defined ‘pre-emerging band’ Pin Stripe Tuesday seemed very determined about their future and fully conscious of the efforts they needed to make to achieve ‘success’: “for how long we have been together and for our age, we are good, very good. But we have a long way to go” (Appendix F, 2015). However, the enthusiasm proved impossible to maintain and within a year Pin Strip Tuesday had broken up. “We lost the stride”, Will Graham explained. “We were not being productive as we were, and we started to go down on different paths, and eventually it all just came to a halt’ (Appendix F, 2016).

By contrast, The Sherlocks have been more successful in making the transition from ‘college band’ to reach a point of take-off. Formed in 2010, this is an emerging four-piece band from Rotherham: Kieran Crook, lead vocalist and guitarist; Josh Davidson, lead guitarist; Andy Davidson, bass player and Brandon Crook at the drums. They formed the band while still in sixth-form college and have since worked hard writing lyrics, touring and expanding their following regionally and nationally. Interviewed in March 2015, the band’s biggest aim was to get signed with a record label and, in the future, to release an album: ‘We don’t think that we are ready for an album yet (...) we are just going to wait until we have loads of fans’, said The Sherlocks’ lead singer Kieran (Appendix E, Interview 2015).

And wait they did, until announcing in December 2016 that they had signed with Infectious Music, a subsidiary of the renowned UK record label BMG. The Sherlocks have moved on from part-time student band to full-time ‘emerging band’ in a way that Pin Stripe Tuesday could not manage. The path to the ‘holy grail’ of a contract with a major record label owed much to support from Kieran and Brandon's father, who is the band’s manager and who books concert dates and interviews with UK radio stations and local newspapers. The band

sold 25,000 festival tickets in the summer of 2016, headlining at major UK music festivals such as Reading, Leeds, Kendall Calling in front of 'swarm of fans', as reported by music blogger Anna Barnard Wright (2016). Their single 'Will You Be There', that has received airplay on BBC Radio 1 and BBC 6 Music, and with their new deal they expect to release a long-awaited debut album early in 2017.

As discussed in Chapter Two, digital technologies help emerging bands to promote their songs and extend their profile amongst social networks, and with sourcing and producing low-cost merchandise. Both The Sherlocks and Pin Stripe Tuesday certainly seemed to benefit from being registered on social media channels and audio platforms such as Twitter, Soundcloud, YouTube, Facebook and Instagram. This enabled them to upload, record and share their originally-created sound. Pin Stripe Tuesday used Twitter to interact with other fans and other local emerging bands who might be willing to gig together and share each other's music. With an average of 2,000 Twitter followers, Pin Stripe Tuesday were slowly building a following, and a long list of music professionals were becoming interested in the band's portfolio. This was not quite enough, as their lead singer Will Graham acknowledged in a follow-up interview in 2016:

Facebook was a great tool for getting ourselves out there. You can go in a communal group with music promoters and 200 other musicians in Leeds, in Yorkshire and it's easy to get in contact (...) you can post your music there in front of everyone, and because everyone is doing exactly the same, then people interact with it straight away. It's how you meet other musicians and it's just a good networking skill really. It's like we are all a community, like everyone just has each other's back (Appendix F, 2016).

The Sherlocks made very good use of their own social network channels and website, through which they sold gig tickets and promoted concert dates, currently collecting around 23,000 followers on Twitter and 20,000 likes on Facebook. They found digital platforms essential, as they said 'it gets you where you want to be a lot faster (...) We have Facebook and Twitter and stuff like that (...) it would just take ten times longer without'. The band was more advanced in comparison to Pin Stripe Tuesday, as they were under management and they already had released two singles. In fact, they streamed and sold their individual tracks on iTunes and Spotify to promote their music and increase their fan base. Their music was getting many hits on Spotify (at the time they were interviewed); they could in fact monitor how many consumers listened to their music. However, while Spotify might have been beneficial for promoting each track, but it was not sufficient to generate a solid income: 'it does benefit us, but just not financially. It is like 1 penny for every song that is streamed (...) it takes millions of views to get noticeable' (The Sherlocks, Appendix E, Interview 2015).

Ben Palmer, who founded PMR Music in 2011 with his brother Daniel after building a reputation in A&R at Polydor, is similarly sceptical about media streaming companies. As he told Jonathan Owen in recent interview: 'Playlists are skewed towards US artists, which makes it harder to break UK talent'. Palmer collaborates on a daily basis with a great number of British emerging acts, and if streaming platforms prioritise American artists, record labels will find it challenging to promise a future to those bands and artists who want to have a successful career in music (Owen, 2016).

One of the most common difficulties that 21st century emerging bands face is to do with finance, particularly having enough funds to afford record studio time and merchandise production. Digital technologies present bands with the possibility of DIY recording, but the quality may not be the same as in professional recording studios. As Hadida (2006:796) affirmed, 'in the music industry, the quality of input material (that is, composers, arrangers,

musician etc.) has a fundamental impact on product quality'. Unquestionably, producing an album with qualified personnel makes a remarkable difference in the final result. For emerging bands like Pin Stripe Tuesday the only alternative was to gig constantly in order to afford studio recording time: 'I wouldn't say that it's easier to DIY produce (...) We decided to pay £700 for five tracks and we got a free session too. They know it's hard for us to afford, if anything we got undercharged' (Appendix F, Interview 2015).

London would be the ideal place for a start-up band in order to build networks and get started on a great music career, although it is a very competitive area of the UK and not every emerging band can afford to travel to the capital. 'There is a network of labels, promoters, distributors and venues spread throughout the UK, but the majority of graft is done in the capital (...) but you don't have to be in London to survive in the music world' (Pattenden, 2000:1). With the help of Double Denim, a British live music promotion agency, Pin Stripe Tuesday toured around Leeds and Manchester, which remained the only two cities in the north where they could get their name on a line up and play in front of large crowds. Unfortunately, the band was still not able to generate a sustainable income from playing live: 'We get paid in beer tokens and get a tenner for fuel' (Appendix F, 2015).

On the other hand, when interviewed in 2015, The Sherlocks had never felt so ready to take off. After three hard years of juggling performing with studying and writing music, thanks to their manager's help, the band received plenty of gig offers. They had already appeared at 25 festivals, and they became involved with another 40 headline gigs towards the end of 2015 in England. To get their music aired on national radio stations they needed to work diligently to be signed to a major record label:

The only way to get massive is with major record labels (...) there is too many doors shut if you are not what they want (Appendix E, Interview 2015).

For more experienced bands who have built larger followings the door is at least ajar. Analysis now turns to interviews conducted with five more experienced UK bands: Lower Than Atlantis; Eaves; We Are The Ocean; Turbowolf. By 2015 these bands had all released albums and had appeared on TV, been played on radio stations and received coverage in magazines. Although coming from different music backgrounds, they showed many similarities in terms of views, experiences and career prospects.

Lower Than Atlantis (LTA), is an English four-piece rock band. Formed in 2007, they had released their first album in 2011. When the band first started they struggled to find suitable platforms through which they could promote and distribute their music:

When we first started as a band, Myspace was sort of dying and that was originally the place where you'd put your music on (...) Facebook hadn't really taken off music-wise for bands, so it was a kind of a weird transitional stage where we didn't know what to do for a year or something (Appendix C, Interview 2015).

After this stage of career uncertainty, the band signed a record deal with an independent label 'they got our CDs made up, got them in HMV and this is when we first started out' (Appendix C, Interview 2015).

The band - at the time of the interview, April 2015 - was signed to Island Records, and they were enjoying some success, including the album *Changing Tune*. They were constantly touring nationally and internationally, and they were looking at venturing out into the potentially lucrative American market. The band was championed by Zane Lowe, BBC Radio 1 DJ, who launched their work on-air and invited them to play live at BBC Radio 1 Live Lounge in the summer of 2014. 'If you want to be on the radio, like Radio 1', said lead singer

Mike, 'you have to have a radio plugger, who essentially takes your music and gives it to people. They hype you up and the radio decides if they want to play you or not' (Appendix C, Interview 2015).

BBC Radio 1 is still an important springboard for emerging bands who want to break into the music industry. In order to reach 'successful' airplay, as Lower Than Atlantis suggested, 'a band has to have the whole package (...) you have to be good musically, you gotta look the part' (Appendix C, Interview 2015). As Zwaan (2010:12) explained, 'knowing the "right people" might lead to career opportunities and career advancement', so investing in a professional network is a vital requirement for emerging bands. As LTA had shown, building a professional team; having a good manager, booking agent, lawyer had been quintessential, yet even with all of this support, 'success' is not assured.

In 2014 the band switched to Sony Music for their next album, but then hit a low point as they worked on their fourth: 'When the album was being written we'd recently been dropped from our label', said lead-singer Dec, 'we didn't have a manager, there was nobody, we did everything on our own' (Bayliss, 2016). In spite of such difficulties, Lower Than Atlantis continued with the production of their DIY record, using left over earnings gained from past records and live music performance to pay for studio recording time. The band's single *Work For It* was played on BBC Radio 1 and received strong press coverage, and the album, *safe in Sound*, will be released in February 2017 on the Easy Life label, with a supporting national tour. On social media networking sites, Lower Than Atlantis' counts around 112,000 likes on Facebook, 55,000 followers on Twitter and almost 2 million YouTube plays on their song, *Here We Go*.

Another British band that has proved to be steady and productive is Turbowolf, a British heavy-metal influenced DIY band that formed in 2007. The band who, have released two albums since the start of their career, was involved with a strong promotional campaign and

tour which raised their profile nationally building a modest following on social media, with almost 30,000 likes on Facebook and a smaller followership on Twitter of 6,234. Interviewed in April 2015, as lead-singer Chris said:

We have been going for eight years and only put out two albums, so I guess we are still fresh on the scene, but yeah, I'd say we are at a very good [career] stage. I am very happy, we have a very stable band line up, we are very happy with our new album, the tours are going very well (Appendix A, Interview 2015).

Turbowolf began by uploading their tracks on MySpace, which 'gave people a little taster of our music (...) a good tool for finding other bands to organise a tour with' (Appendix A, Interview 2015). Unlike Lower Than Atlantis, who have been supported by a major label, Turbowolf DIY produced all of their material, 'we do all of the artwork and shoot videos (...) we spend a lot of time recording our music and making our merchandise' (Appendix A, Interview 2015). The band built a solid fan base from playing live and supporting other bands, and with the underpinning of the independent record label, Spinefarm Records, they were aiming to reach 'success' without creative restrictions:

For us it is quite difficult, because we don't belong to any particular scene of music and we didn't want to be affiliated to any particular scene of music. We are quite happy to stand on our own and be something new, different and separate (Appendix A, Interview 2015).

Since being that interview in April 2015, Turbowolf has been doing very well, touring around the UK and the US in support of their album, *Two Hands*:

Playing live is a big piece of what we do - said lead-singer Chris - and we got to do lots of it last year. We're working on a new album, and have been for the whole

of 2016 so far. It's weird and good. And hopefully will be available to the public sometime in the future (Appendix A, Interview 2016).

We Are The Ocean (WATO), a British post-hardcore band which formed in 2007 also began by uploading their first EP to MySpace. That record met with almost instant acclaim, selling 1000 copies in three days. Fans requested more of their songs, and as the demand grew WATO began to play at shows as a support band. 'We'd ask promoters', says lead vocalist Liam, 'if we could play all-dayers, where it would be 14 band bills. So, it would be a very short set and you'd be playing with a lot of bands' (Appendix D, Interview 2015).

Like many other bands, We Are The Ocean have been very dynamic on social networks, with the highest amount of likes on Facebook (approximately 178,000) and over 6 million plays reached on YouTube with *Nothing Good Has Happened Yet*. But they still looked at social media with a sense of scepticism. 'A lot of people', said lead guitarist Alfie, 'go onto YouTube and Facebook and look at how many likes or hits a band has to determine whether a band is worth listening to, which is quite strange I think. It should always be about the music' (Appendix D, Interview 2015). However, music companies do adopt a similarly crude quantitative approach to assess audience appeal and to determine their promotional effort: 'By carefully and incrementally establishing artists in the market, music companies hope to reduce losses caused by mismatches between the portfolios of artists they offer and consumer taste' (Hadida, 2006:796).

The uncertainty of 'likes' as a measure of audience appeal can be illustrated by the contrasting fortunes of two young solo artists, Dan Owen and Joseph Lyons, who plays under the name Eaves. The latter is a folk-grunge singer-songwriter who, when interviewed in 2015, happily defined himself as less interested in 'stardom' and more focused on playing

music and writing remarkable songs. The start of his career was not simple: like many hopeful musicians he had to support his music dream with a full-time job. ' One of my friends offered me a job as a barista in his coffee shop and I worked there full-time (...) I used to spend all the other time gigging' (Appendix B, Interview 2015). After a steady period of playing his music around bars and venues in Leeds, he had gained enough notice to be signed to the London independent record label, Heavenly Recordings.

His debut album *What Green Feels Like* followed and Eaves was invited to play live on BBC Radio 1 and to tour nationally and across Europe: 'I never even went about just writing songs for radio, never mind Radio 1. It's just a huge surprise to me, and my management and my label decided to pick up on this opportunity' he said (Appendix B, Interview 2015). Radiohead's drummer, Philip Selway and fellow British musician Nick Mulvey picked up Eaves music and offered to play with him at live performances. With this sense of camaraderie, Eaves' work has received a lot of support and promotion amongst his music colleagues. Touring was a great experience, as he mentioned, although he said, 'to make a living from touring is notoriously hard (...) we do not make a penny, and we get a tenner a day to eat and whatnot' (Appendix B, Interview 2015). However, within a year his career had stalled and he was dropped by his record label.

By contrast, Dan Owen is an emerging UK solo-artist from Shrewsbury whose music career is on a rising curve, partly because of the time he devotes to maintaining his presence on social networking sites like Facebook, gaining over 25,000 'likes' for his music and responding personally to messages from fans.

Dan Owen has recently released a physical EP through UK record label, LAB Records. The EP contains *Made To Love You*, which has notched up over 2 million plays on Spotify and on YouTube and charted in six countries, including a number one in France and a number one in Belgium on the Spotify Viral Chart. On the back of this success, he has been

constantly touring around Europe and the UK for over two years, supporting established artists, such as the British singer Birdy, and collecting more and more fans at festivals.

His way into music the result of a chance encounter, which brought him closer to success. He began to receive attention when his cover of Bob Dylan's *The Ballad of Hollis Brown* was uploaded by an audience member to Reddit, and the clip started a sensation. Fans' interaction is one of his main priorities. Whether he is meeting them after a gig, or if he is virtually talking to them via any social media platform, he considers both experiences fundamental and he rates them as equally important:

I think that meeting fans virtually and after shows both go hand-in-hand ... I always go to the merchandise stand and always meet people and have pictures and selfies (...) then, fans will go back and post a picture of us together and say "great to meet you", and I will reply on Twitter saying, "yeah, see you the next show" (Appendix G, Interview 2016).

Before the advent of the Internet, the old model of achieving 'success' was characterised by loss-making heavy touring to promote records produced through a major label, as hard-copy sales meant the possibility of earning a steady income. The 21st century model reverses the process: downloading offers only minimal financial return to musicians whose income depends on ticket sales from touring and the sale of branded merchandise. Self-promotion through social media is essential, as is the on-line shop window for fan merchandise.

Musicians of the 'pre-digital era' lived in a complete different time, and they were allowed to fully embrace the real rock and roll style, going on stage, without needing to worry about post-gig online conversations or posting photos on social networking sites. The Internet era has redefined every aspect of the live performance experience: it is now possible for bands

to establish themselves even without the backing of a major label and to engage directly with their fans. One effect, as Dan Owen observed is that musicians today need to conduct themselves more professionally with a constant eye on the power of social media to break, as well as make, an aspiring career:

(...) now, if you get on stage and you are drunk, if there's a 2000 capacity venue, at least 1500 of those people have HD cameras in their pocket and it's going straight on YouTube. Every time I go on stage, I have to play the best I can possibly play (...) Also, I quite like it when people get their phones out, to take a few second of a video, because they're gonna post it, and if they post it on their Facebook they might have another thousand people on their Facebook. I think that's just how it works I think a lot of musicians should just accept that this happens (Appendix G, Interview 2016).

As discussed in these interviews, UK emerging bands who are signed to a major record label might enjoy a brief yet glorious promotional campaign, but their time in the spotlights can also be short-term. After their music has been played on every radio station, their faces have been on every music magazine, they gradually fade away and audiences hear less and less of them as new talent emerges to take their place. This has been defined by David Marshall (2014) as the 'dissipation of the celebrity status', which means that for a brand new act signed to a major record label it is a big challenge to build an enduring presence online as well as on stager:

The recording industry has organised itself around the monetary capturing of expansive affective power, it is also organised around losing the ability of any given commodity to produce that affective power (Marshall, 2014:183).

Jack Simpson, British music producer and owner of Eiger Recording Studios in Leeds, has worked in the UK music industry for 20 years and says that 'we cannot take things out of time (...) Now an act can have one song that becomes huge; nine months later several other bands become huge and you forget acts' (Appendix I, Interview 2015). Music companies, as he observes, are no longer so interested in developing musicians; their interest lies more in the income that can be generated from those same artists.

'If you get a good record deal and it does really well', said Eaves, 'it is years of touring. And then you come out and I guess many of these bands look at their most popular song, or they hear what's around and they engage with that, more than trying to change the direction and create something new' (Appendix B, Interview 2015). To progress bands need to be able to develop a new sound, if they cannot their music stagnates and gradually loses its appeal to the public. The interviewed bands all agreed on the challenges of reaching 'success' in a music business saturated with many different kinds of genres and subgenres, where radio stations, record labels and digital platforms often put revenue ahead of innovation:

There are small pockets of things going on musically all over the country, but it is very difficult to go beyond that. It's almost impossible for emerging band, unless they write a pop tune (Appendix B, Interview 2015).

The broadcaster Andy Kershaw is a strong supporter of emerging music talent, and considers the 21st century as an 'easier' era full of possibilities for bands. To 'succeed' in music, he said, 'it's about being good and having talent and, as far as I can see at the moment it should be easier than ever - bands can bypass record labels' (Appendix H, Interview 2015). Kershaw's idealistic point of view may hold some truth, but Donna Vergier,

Vice President of International Artists at UK Domino Records, emphasises that a young aspiring artist or band has to do a lot of preparation work before putting themselves out in the music market (Appendix K, Interview 2016). A band, she says, cannot simply expect a major record label to do all of the legwork:

(...) preparation is very important, you have to have demos, have some idea of what your image is going to be like (...) you have to know if you want to target six or seven international markets right from the start. You have to create a mission statement for yourself (Appendix K, Interview 2016).

An artist's or band's 'success' may also depend on the music genre they choose to devote themselves to. Where a pop artist produces a similar and 'already heard' sound, an independent singer-songwriter aims at making something grittier and more personal. In both cases the impetus lies with the artist:

If you were wanting to be a pop artist, you just have to demonstrate your raw talent to a record label or producer and expect them to invest loads of money in you. If your genre of music is more like what we do at Domino Records, where the artist is more in control of their creative output, then that's fine too. They [independent artists] would have to develop it [a demo] to the point where it would get the attention of the label and then we take it further than that (Appendix K, Interview 2016).

The opportunities for start-up bands are numerous, but the music hierarchy of radio stations, record labels and the media only supports artists who, according to record labels, are

already a 'success'. Alessio Bertallot, Italian radio presenter and broadcast journalist, also talked about radio stations' lack of instinct in the choice of music and of access for emerging bands: 'Mainly radio is just a music window. The labels don't really care about music that is non- mainstream, they don't care to discover talent'. Similarly, musicians who have the good fortune to be launched on television 'are not authors of their talent'; they are launched on talent shows as 'voices'. TV programmes, such as *X Factor* and *Britain's Got Talent*, do not develop artists, 'it's just the voice that you hear, they're characters not musicians' (Appendix J, Interview 2015).

Perhaps, but not all record labels ignore talent, as Bertallot suggests. For example, Katie O'Neil, Head of A&R at London based independent record label, Young Turks, places a high premium on trusted sources who introduce her to new talent:

There are just so many people playing music and so much of it. Unless they obviously have an ulterior motif to pitch you the band (...) I am more likely to give it time, than some random email that I receive from some kid (Appendix L, Interview 2016).

Record label executives of the 21st century British music industry select and pick up new talent in many different ways, as Donna Vergier affirmed. 'You could be introduced to one artist through a mutual friend', she said, 'you could be invited to a show case or invited to go out and see someone' (Appendix K, Interview 2016). So while several music companies may only wish to collaborate with recommended artists, this is the key thing for emerging artists to get the attention of prominent music producers: 'having a following is what might attract attention to you, emerging artist or band'. A&R 'talent scouts' look for emerging musicians who are renowned online, as Donna Vergier observed:

(...) if you are not in a position where you have contacts in the record industry, but you are gathering a base of people coming to your shows, or listening to your music on your SoundCloud link or your Bandcamp, then that might attract attention if you can show people numbers. And then, at the same time labels are watching this stuff, they're watching who is playing in the clubs, that's how you get noticed as well (Appendix K, Interview 2016).

In this fragmented marketplace, where music is consumed through reality and talent shows on TV and accessed on innumerable media platforms it can be increasingly difficult for more innovative music to be heard. However, away from the mainstream, emerging talent continues to struggle to catch the attention of the public. Whilst DIY music and online sources have democratised production and promotion, many artists still look to traditional labels for success, and when success comes the music world opens its doors to possibilities. Speaking from her personal experience, O'Neil (Appendix L, Interview 2016) suggested that the factor that could make a new act worth the investment a label will put in is: 'just having a kind of unique spirit or energy that set apart from other acts (...) an act that has a really distinct vision for what they want to do, then we come along to get that message to as many people as possible'.

Thus, every emerging band who wants to reach 'long- term profitability' and 'sustainable success' has to ' pass several gatekeepers, who judge their potential success or talent potential' and if the musical work of a band has been produced 'professionally' they might have a greater chance (Hadida, 2006:802). Will Graham, reflecting sadly on his experience with Pin Stripe Tuesday, suggests any aspiring musician or band needs to keep three things in mind in pursuit of 'success':

Word of mouth, it requires you to go out there, go into bars, talk to promoters, gig all the time, be confident and interact with people on social media. You always

want to be talking to new people. That's just literally how it goes. The more people you talk to, the more people they will tell and it just explodes eventually (Appendix F, Interview 2016).

Chapter Five

Conclusion

This research has examined how a representative sample of British emerging bands have begun their search for 'success' in the contemporary music business, noting that initially at least that might just mean making enough money to continue making music. My empirical study will support, and hopefully extend, the relatively small body of published research looking at musicians at this initial point in their careers.

The case-study interviews in Chapter Four reflect the experiences of the artists at that specific point in time and though their personal events might eventually change and evolve as the industry changes around them, the content of these transcripts reflects their opinions at the time on interview.

There are many ways in which to make a 'successful' musician, and all of these factors have to be in place: an artist must be talented, play gigs and most importantly, should have contacts with record labels, A&R people, pluggers and radio DJs. As the interviews show, quite often these contacts are a matter of chance rather than design: in the digital era, luck is still a major factor.

The Beatles, perhaps the most famous British band of all times, had been gigging in the UK and Europe for years before a chance encounter with Brian Epstein set them on the road to major stardom. Although they had built up a solid following on the Merseybeat scene and been signed to Polydor by Bert Kaempfert with little progress, it was not until Epstein saw them perform at the Cavern Club and became their manager that they were able to get closer to fame with a deal with Parlophone Records, then a major British record label.

Similarly, in America, Jimi Hendrix owed his breakthrough to a fortunate meeting with Linda Keith, British Vogue model and daughter of well-known British DJ, Alan Keith. Linda saw Hendrix playing at Cheetah in New York and lent him a white Fender Stratocaster: 'the instrument that would become forever entwined with the guitarist's legendary and unsurpassed technique' (Helmore, 2013). She recalls: 'I couldn't believe nobody had picked up on him before because he'd obviously been around (...) He was astonishing – the moods he could bring to music, his charisma, his skill and stage presence. Yet nobody was leaping about with excitement. I couldn't believe it' (Helmore, 2013). Linda's industry contacts helped Hendrix to become a legend but as with The Beatles, his eventual breakthrough was not due to his own planning but a case of knowing the right person at the right time.

These examples are both from the 1960s-1970s, but the same combination of luck and talent holds true in the digital era. Mainstream pop performers such as Justin Bieber found fame after uploading material to YouTube, where it was viewed quite by fortune by an industry executive, but nowadays fans can be as influential in launching a band as the likes of Keith and Epstein were almost 60 years ago. For instance, the Arctic Monkeys uploaded their music to MySpace, where it was discovered and shared by users of the site. This audience became the foundation of the band's fan-base; their sharing caused the music to go viral and eventually brought it to the attention of EMI.

According to a report published by UK Music, an industry-funded umbrella body, 'music fans and consumers have adapted to a new changing music commercial market' which has shifted from ownership to streaming, listening to music or watching a video clip in real time (UK Music, 2016). Paid subscription to music streaming platforms, such as iTunes, Apple Music, and Tidal, 'are providing a significant boost to the digital music economy (...) streaming is a key to the continued growth of the industry (...) the value of these paid services jumped to £251m in 2015' (UK Music, 2016).

As music journalist, Peter Robinson has pointed out, 'times have changed, in a landscape dominated by streaming services, it is possible to have a hit [song] without the press or the radio even noticing you' (Robinson, 2016). In 2016 Glass Animals, British indie-rock band from Oxford, reached 68m Spotify streams with their song *Goose* and they commented that 'streaming has been invaluable'. The band achieved this unexpected result without the support of any marketing team or record label simply through exposure on Spotify. As Glass Animals' lead-singer, Dave Bailey, told Robinson (2016):

Streaming has definitely levelled the playing field. It has allowed this tiny band from Oxford - us - to be given the same opportunity as [established rapper] Drake.

Even though Spotify has enabled Glass Animals to chalk up a remarkable initial success this may not guarantee them longevity. The reality, as British band manager Glenn Oratz noted, is that:

There will continue to be artists who have very significant responses to single songs on streaming platforms but cannot necessarily convert it to what I would think of as being a well-established artist (...) we came up with the term 'one hit wonder'. You have got to back it up with high-quality material (Robinson, 2016).

When it comes to mainstream pop music, image is fundamental and it can capture worldwide attention. In Chapter Four, Lower Than Atlantis observed: 'To get people out to spend money to come see a show(...) you have got to look good' (Appendix C, Interview 2015). Music critic Miranda Sawyer agrees: 'Pop music has always come packaged in image, like a brilliant gift given extra fabulousness by its sparkly wrapping paper. You can't really have one without the other: even a non-image image in music has significance' (Sawyer, 2015).

Notwithstanding that luck has always played a part in a band aiming to reach stardom, the Internet now offers many more chances for bands to expand audiences whether they are fans or industry professionals. With the emergence of music video, the landscape of the industry changed significantly and this transformation has been reflected with the emanation of digital technologies. An artist's external appearance is as important now as ever, but it is equally important that bands embrace new technologies and make the most of the opportunities they offer. Digital technologies have changed the entertainment industry radically, with music now being instantly accessible and available on demand via mobile platforms and bands now have the opportunity to go even further and beyond, 'always with the need to be ever-more outrageous', but always ending up being the one who made biggest-selling records (Sawyer, 2015). More importantly, as discussed on Chapter Two with reference to Baym's (2007; 2015) and Galuszka's (2015) case-studies regarding the way the Web 2.0 has changed the business model of popular music and the interaction between fans and bands, the primary requirement that any emerging band or artist needs today is a solid social media presence and a stable relationship with fans to attempt their way towards success. Baym (2012:288) in fact said:

Perhaps more than most, musicians, whose songs are so easily shared online and whose livelihoods are so clearly at stake, are caught in the fray of disrupted expectations. Musicians now find themselves in a career where continuous online impression management and relationship building seem to be requirements.

This study attempts to answer a primary and fundamental question, which is how bands achieve financial success in the contemporary music business, and this has been investigated through qualitative research and via interviews, taking the experiences of British bands into account. Each chapter discussed the research title into depth, nonetheless this

research study leaves space for further work around the field of youth and popular music studies. This study has attempted to answer a primary and fundamental question, which is how bands can make a name for themselves and achieve financial success in the contemporary music business. This has been investigated through qualitative research and via interviews, taking the experiences of a representative sample of emerging British bands into account. It is clear that in the digital age it is no longer enough to rely on performing 'remarkable music': any aspiring musician has to build and maintain an online presence and constantly communicate with fans through social media.

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Appendices

Appendix A: Interview Transcript Number 1

Turbowolf

Interviewed at The Harley, Sheffield, UK, 15 April 2015

Chris: My name is Chris and I'm in a band called Turbowolf.

CT: Fantastic. How's it been for you since the start-up of the band, since you were established as a band?

Chris: How's it been? It's been a long time. We started probably around 2007 or something so we've been going for about 8 years now. We've released 2 albums in that time, our latest album came out about a week ago, so it's quite an exciting time because we've obviously been doing lots of shows and lots of interviews, TV stuff, shooting music videos, doing loads of promotional work for the album...getting to travel around and see some fans, and play some music. It's been such a long time, 8 years...I don't know how to condense it down into one thing. It's been up and down and left and right and everywhere.

CT: What stage do you think you're at in your career?

Chris: Stage...3?

CT: Which is?

Chris: I don't know really, we've just released our second album so we're kind of a relatively new band in terms of other bands who have maybe put out a few albums but we've been going for 8 years and only put out 2 albums so I guess we're still quite fresh on the scene but yeah I'd say we are at a very good stage. I'm very happy with where we're at at the moment, we have a very stable band line up, we've had some people changing over the years in the band so it feels like we're at a good stage in terms of members, and we're very happy with our new album, the tours are going very well...

CT: You're travelling around a lot looking at your dates!

Chris: Yeah we've done a lot of shows, we've got a lot this year. I'd say we're in a very good place.

CT: Bands promote themselves through digital technologies. I was interested in knowing from the start of the band - you said you established yourself as a band in 2007 - how do you promote yourself in the digital age?

Chris: For us when we started Myspace was very big so we had a Myspace thing, and we had that music player where you could have 3 or 4 songs on it at first. Which was quite cool really because then it gave people a little taster of the band, it was a very good tool for finding other bands that may be similar that you may be able to communicate with and maybe organise a show, organise a tour with. So Myspace was very useful back then, I think that was probably the main online tool that we used. Obviously just being able to reach such a large audience so fast...as soon as you put something up online millions of people all around the world can instantly access that and listen to it.

CT: But because there's so many bands using this digital platform, like Facebook, Twitter nowadays, how do you make it...

Chris: Yeah definitely, that was the other side. That's the tricky part for me, is getting yourself noticed. I think for us it was all about making really good quality music, writing really good songs because at the end of the day that's what stands out. Even if you haven't got the cash to make it sound particularly amazing, if the songs are really good and you can find some kind of special way of making yourself stand out, maybe with playing really good live shows and getting a good name...but it's very very difficult. For us it was maybe even more difficult because we didn't belong to any particular scene of music and we didn't really want to be affiliated with any particular scene of music. We were quite happy to stand on our own and be something new and different and separate. Which is obviously very difficult because no-one wants that. People in the industry want to know exactly what you are, who you are and that there is a fan base waiting for you. That's the easiest thing.

CT: That was something I was going to ask you as well. Usually when you sign up to a record label, as soon as something comes up as cool, for example indie music wasn't much acknowledged those years ago and then boom! Or the record labels have to say to an artist - "your performance is this, and you have got to appear this way". How do you feel about this? Do you think that your relationship with your record label is more like this or do you think that you are free to be how you want to be?

Chris: We are certainly freer. I think there are certain things that are good about the fact that there's less money involved these days as well. I think back then a lot of bands and artists were almost bought because they were receiving such large amounts of money from the record label, they could then stipulate very specific things in the contract. Like, you must be...

CT: It's a 360 degree deal.

Chris: That's very common these days, but I'm talking about before that you know, when they were receiving a large amount of money in advance but the things in their contract would say "but you need to have a stylist, we will choose a stylist for you and you will record it with this person and you'll have no say in how it sounds and you will need a song arranger and they will help you with your song". All facets maybe that they could...They would buy you out basically. But because these days you receive such a small amount from a record label, you have slightly more power as an artist. We make sure that we have a very good lawyer and we...

CT: Full on consultation for anything that happens.

Chris: Absolutely and we go through all of the contracts that we ever do meticulously and make sure that they work in our favour. The most important thing is that we keep complete creative control over the entire band.

CT: And that's absolutely fundamental because your music is an expression of yourself as a band.

Chris: Yes. They're welcome to deal with any sort of business things in the way that they want to but when it comes to anything creative around the band - the way that we look, the way that our art is, our artwork, the music, anything like that, it's all us.

CT: So would you say in that term - because you mentioned creativity as an expression of yourself and as a band - would you say that you were a bit of a D.I.Y band? Do you design any of your work?

Chris: Yeah, Andy does all of the artwork. We write all of the music. Now, we have a management company. We have a manager who we've had for about 6/7 years now, and they help with organising tours but before that we would just book them ourselves. And now, obviously, we have a very big part in that so we actually route the tour and make sure that we're doing things in the proper way, pick the bands that we want to play with - these bands that we're on tour with, we chose them. We've done everything ourselves to get to a certain point, and I guess like a rolling stone, or a rock, or a snowball you just keep going and gathering people and we just try and keep all the good people in a team and the bad people we push them aside. It's just about building a team, having a really good manager, a really good agent, a really good lawyer and that's it really. That's all you need. A really good crew.

CT: Wonderful. I wanted to ask you how did you become established as a band in your point of view, what is your model now? Would you say that you rely more on radio play or do you think that you have bypassed it by live performances?

Chris: I would say that certainly we've built up most of our fan base from playing live, certainly. Just because we've done so much of that, compared with relatively small amounts of play on the radio or MTV or something like that. But having a little bit of mainstream play on the TV and radio is a good thing obviously because we can reach a larger audience, or people that might not necessarily be looking for us. We're one of those bands I think that maybe people have to look for us more or look into maybe more underground rock bands to find us. So if you're not looking for us, you won't find it. So having it on the radio, on a mainstream big station, it just means that if you're in an office and you're listening to some songs you might go "oh this is quite cool, what's this, oh it's Turbowolf, never heard of them" and they might come to a show. So it's both. But mainly it's releasing really good music, because I think people will always appreciate that.

CT: I think that's really cool, that authenticity, and it's a fantastic way for you guys to raise your profile - through live music. Don't just listen to it, but you meet the performers and the band and you create a face-to-face relationship.

Chris: Absolutely. I think our fans really appreciate it that we spend so much time making something really good and really special for them. We do all the artwork and all the videos, we make everything ourselves and we spend a lot of time making our merchandise really awesome, and meeting people and hanging out. Obviously, that's what we do. Our whole business is entertaining people and making...allowing people to escape their normal lives for half an hour...one hour you know? So I'm such a lucky person to be able to do that, I really appreciate the people that spend their money to come.

CT: Absolutely. Can I ask you one last question? It's the main question, how do you think that bands break through the music industry in comparison to the analogue era, where people just had to turn up at John Peel's house saying "hey, play me! hey, make me big!" to the digital era where there's more and more people producing people by themselves, their bedroom becomes their studio, how do you think bands break through the industry?

Chris: Well, there are obviously trends, like in fashion, which there are people that kind of predict trends, or maybe even shape trends...I think that bands break through when people spend a lot of money on something. It's like selling any product. If you wanna sell a soft drink, you need to put adverts on the billboards and on the TV and everywhere you go, you need to see this product right? But it also needs to be good. It primarily needs to be good. The same with the bands you know, they need to be everywhere in every-ones consciousness, so they're on the radio, they're on the TV, they've got tours constantly...but also on top of that they need to be of a certain quality because I think most people are quite

aware of a lot of bullshit so they tend to filter it out. So if they're being sold a product that isn't good, most people will probably....

CT: How would you define that bullshit in music?

Chris: Something that isn't very good or real or...no passion or soul, it's just an empty product, a few people with some new haircuts and they're playing something very fashionable. They might be okay for maybe a few months or a year or something but I think their fans will quickly move on because people that like things that are quite empty and easy to take in, and fashionable, they are the sort of people that then move onto something new. So, that only works to some extent. So I think to sustain it, the band also has to be, or the music has to be, very very good. It has to speak to people in a bigger way rather than just "we're just part of the cool new fashion".

CT: Do you think it is easier to break through the music industry nowadays in comparison to the analogue era? Be successful, be known? Be one of those names that will always be memorable and at the front?

Chris: Yeah I think it definitely is, I mean you can see that happening because soon, when all the big old bands stop doing festivals, I don't know how they're going to sell tickets because every year you see the same names...Iron Maiden, Whitesnake, you know. It's those same bands that draw the tickets. So it's having those bands to replace them, the up-and-coming bands...But because there's so many there's not that same passion for those bands. They don't have as a widespread kind of fan base, it seems to be more "oh I like that band, I don't like that band" but everyone will go and see ACDC or something. You know what I mean? The mass of bands and the mass of different styles of music, whereas back in the day you'd have "oh I'm going to go see Black Sabbath" because you're going to go and see Black Sabbath, but now there's a billion bands trying to be Black Sabbath in some way, and some are successful and some aren't. It's more diluted now maybe, whereas back then it was more focused. So there were less bands coming into people's consciousness, whereas now there's so much coming in it's hard for people to keep track and really stick with one thing. People's attention spans are much, much shorter these days.

CT: There's so many ways to access music these days as well: through a phone, through a computer, through a tablet...

Chris: Distractions. People are so distracted these days. I remember when I was a kid I got given a little bit of money for my birthday and I'd go out and I'd buy one album and that was all I could afford - one album. So I'd take it home and I'd listen to it all the time because you

only had 1 album. There was no internet - no nothing. And so I guess you become more in love with that album the more you hear it, or you feel more passionate about it, or you feel some kind of connection, whereas now people will listen to 1 song of this "oh that's okay", then 1 song of that and then they'll go off and they'll be somewhere else. There's so many options.

Appendix A a) : Interview Follow-up

Turbowolf – Lead Singer, Chris Georgiadis

Email received on 5 October 2016.

1. How has it been for Turbowolf since our last interview in 2015?

Massively fun! After we last spoke, we spent the rest of 2015 touring the UK, Europe and the US in support of our album Two Hands. It was great going to places we'd never been before and meeting some new people. Playing live is a big piece of what we do and we got to do lots of it last year.

2. What is Turbowolf currently working on?

We're working on a new album, and have been for the whole of 2016 so far. It's weird and good. And hopefully will be available to the public sometime in the future. But it's weird and good.

3. Do you follow a particular strategy when using social networks as a band?

Not really. I guess we try not to bombard people with trivial stuff; there's too much of that floating around. So we mostly try to only post things that say something interesting or informative.

4. Which digital platforms have helped you the most (i.e. Facebook/Twitter) when promoting your music online? Why have they been so useful?

Both have been very useful in talking to fans, promoting our music and generally communicating what we're up to with the world. It's the way people consume information these days, so to be active on those platforms is a must. In the old days all information was filtered for us through mainstream or alternative media channels, making what was on offer more popular by default. The negative side of that was that we were being fed what owners of those companies wanted us to see, basically a dictatorship of a situation. Our current internet age means a more democratic use of information, but the downside is that there's no filter; you have to work out what to let in and what to discard. So there's a lot of great stuff that's hidden by millions of not so great things.

5. What avenues do you rely on when to get more fans? (i.e. Social media, gigs self-promotion, marketing).

It's a mix of all of those. Online stuff has a wider but shallower effect than gigs, i.e making videos for songs to go on YouTube is a must, as that's how most people experience a band for the first time but it's not as a bombastic experience as seeing us live.

6. What are Turbowolf's plans and hopes for the immediate future?

Making this album the best it can be, staying healthy, happy and getting back out into the live world to slap a few heads together.

Appendix B: Interview Transcript Number 2

Eaves

Interviewed in Belgrave Music Hall, Leeds, UK, 6 May 2015

CT: Okay let's go ahead. If you could please just introduce yourself, tell me your name and surname, and then just tell me a little bit about your music career - how you got into it and then we will carry on with the questions.

Eaves: I'm Eaves and I guess I've been writing for the last three year or four years. I moved to Leeds, and I used to play in bands over there, and I moved over here and started my own. And then I started a new band and then I guess I got picked up two years ago and the new record just came out it's called *What Green Feels Like* and now we're on our first headline tour which is going really well. Had a great show in Leeds last night, we've got Nottingham tonight.

CT: That was really good. It was a really good show. This is exactly what I'm interested in Joe, my masters research is basically about how bands break through the music industry. My degree is about Music Journalism, so basically I just want to find out from bands themselves, and artists like yourself, how you actually get to that stage and I would like to expand on it. Guide me through the stages of how it all started for you. You said you moved over to a place which is quite close to Leeds. Just guide me through how, when you started playing and how you actually managed to get to this stage. You're doing pretty well, your CD is fantastic your music is absolutely inspiring...

Eaves: Really when I was a kid the music I was interested in most was the music with lyrical content because I guess...that was the easiest to engage with because words are so easily accessible to everyone you know, that's just humans speaking I guess. So when I was younger, singer songwriters were my main musical interest, before I even wrote music. And then when I started to get a little older, more complex music seemed a little more interesting to me and I kind of left the lyrical thing behind and the guitarist who I play with now Dan, he introduced me to Jimi Hendrix and Pink Floyd and Rush and all these complex roots, classical rock really. So then I really delved into that and wanted to become a more complex player, and I wanted to write complex music to fit the two together. So I used to write a singer-songwriter song...music...and then I used to write complex sort of rock and roll but never really...They never co-existed. Until I came here and moved to Leeds and then I found a drummer and a bassist who were on the same wavelength and I had all these parts and I

got them to come and play guitar and it just sort of...gradually as I was just touring on my own we were just rehearsing and the music started to become the sound that I've always wanted because I had the players who were capable of pulling it off. So I guess it was just really fortunate I met these people because without the band it would be nothing, I need that driving force. Creatively it adds so much, it adds so much and it allows you to progress.

CT: I'd be interested in knowing how did you find the musicians - were they just friends of yours or did you have someone...like someone who worked for you or supported you, in finding these musicians who then composed a whole band that played at Leeds the other night.

Eaves: The guitarist, like I said, I've known him since we were kids - I used to skateboard with him actually, that's how we met. So we used to jam and we used to sing together when we were a lot younger. The bassist and the drummer, we weren't really mates, it was just friends of friends and basically, Barney, I just heard him playing and...When you write music it's kind of like you have in your head, right, you're a drummer, here's the part for the drummer and as soon as I saw him playing, and as soon as I played with him, I was like "there is no one else in the world that I am gonna play with again". He is exactly the kind of person and the kind of musician that every songwriter wants. And the stuff he comes up with is beyond beautiful. It has got so much musicality to it and that adds so much to the music.

CT: It did sound pretty ace to be honest the other night. Especially the girl who was on stage with you, she has an amazing voice.

Eaves: Have you heard our music before?

CT: No, no, I haven't but I will definitely check it out when I get time.

Eaves: She's called Steph Fraser and she was signed by Island Records and they dropped her basically. You know the way it works. And she's just literally...She wrote some of the best songs I've heard and nobody knows who she is. But her voice is unbelievable and I've been singing with her for years and when the opportunity arose for her to come and sing on the record and travel with us it was obvious, you know?

CT: Wonderful. Can I ask you...This is going to be a short and sweet interview; how old are you? And then we will kind of carry on with these questions because it will help with the research. The kind of bands I have interviewed all have varied in terms of age...so how old are you and how long have you played?

Eaves: I'm 23 and I've been playing for around 6 years.

CT: Okay, fantastic. So you've found your band, you met your musicians and you all just gelled really well together. How did you get to the actual the recording stage - you weren't

just by yourself, did you have someone by your side who helped you get into actually recording, get a good deal, end up on BBC Radio 1, doing your whole publicity?

Eaves: The radio stuff came about completely accidentally. I never ever went about just writing songs for radio, never mind Radio 1. It's a huge surprise to me and my management and my label that they decided to pick up on it. The recording process when I first ever went down to London, I met the producer who produced the record – (inaudible) Blackwell on the first day when I had my first meetings and we just got on. He's an incredible producer and we're on the same wavelength and we know where we both want to be in 5 years' time. He just seemed to be the one, there was no question. When I went and did the single with him he created the sound, that classical rock sound that we wanted.

CT: That's fantastic. That is really, really good. How do you think that bands can break through the music industry these days? Because obviously things have changed since analogue to digital. Back in the days we had the amazing John Peel who would welcome a different taste and flavour of music, he wouldn't just play mainstream pop music. He would welcome bands onto BBC Radio 1. How do you think bands can? Because there's nobody that does it nowadays.

Eaves: Do you mean how do people break into mainstream radio?

CT: Not just radio, breaking through the music industry...through any possible method or way to just break through success.

Eaves: I don't think there's any like...single way of doing it. I think the best way actually is to not actually care about any of that and just ignore it, because it's so hard anyway, it's still hard now. It's a lot of work and just concentrate solely on the music is really difficult the more...the bigger you get. So I guess the way we did it was to try to ignore what other bands were doing. Everybody comes from a hype, you hear a sound and you want to replicate that sound...and I think you have to shut yourself off. No music is autonomous, but you should get inspired by everything then close yourself off and try to create...

CT: Something brand new?

Eaves: Try not to copy, try not to replicate...

CT: I'm interested in that stage as well obviously, the stage where you write music, when you sign a record deal or you said you went down to London and met your producer...what do you do though...The question is how do you sustain yourself economically in this stage of lyric writing and music production because you haven't broken through the industry yet.

Eaves: How do you mean sustain?

CT: Support yourself, how did your band do it, and yourself as well. Did you have a job to get by?

Eaves: Oh yeah yeah. I used to be a barista. I used to work in a coffee shop, I actually worked in clubs before that, I used to work like 8pm till 8am cleaning clubs and then, one of my friends offered me a job as a barista in his coffee shop and I worked there full time. I used to spend all the other time, gigging. He used to be quite lenient with me so if I had a gig I could go play but I had to rehearse and write new things. Everybody else, my drummer actually plays full time, he plays in a couple of other bands and lives out of his band you know? He doesn't have a house or anything. My bassist produces, my other mate he does a bit of construction work with his step dad, you know, it's that kind of thing.

CT: Of course you've got to sustain yourself, but it sounds pretty much like some way involved in music. How long did it take you to break through?

Eaves: Break through...I guess it's been 2 and a half years since the first interest, the first release of the single, then going to write the record, record the record and then getting to this...probably about 2 and a half years.

CT: Congrats mate, congrats! When I first put my proposal in I was intending to interview London Grammar, who...do you know the band?

Eaves: Yeah!

CT: Fantastic, I followed...a bit like when I started following you, so years back, and if not years back then months back, when they were not so known, and then within a matter of seconds you guys just managed to go into Radio 1 and you just exploded, you're everywhere! I have a feeling like bands nowadays have an absolutely fantastic opportunity to breakthrough, but then what happens after years, like...Look at The Vaccines, look at those bands, which broke through but then slowly you hear less and less of them. How do you explain that?

Eaves: I think that's generally to do with...It depends on how much money you wanna make. Literally the only money I really make now is touring. Even if you're on an independent label because records don't really sell unless you're really lucky, you just don't make money. You don't. I think the thing that happens, especially with The Vaccines and as you were saying with London Grammar, if you get a good a record and it does really well, its years of touring. And then you come out and I guess...I'm not saying these bands did it, but a lot of guys look at their most popular songs or they hear what's around and they engage with that more than trying to change the direction and create something new. So then, two things either happen - they become quite boring and they just fade out because they're trying to replicate the

same sound or they replicate the same sound in the singles and they do even better and they blow up because there's more singles. You know what I mean?

CT: Yeah I completely understand. The only thing that is kind of a tricky question that I keep asking myself to not repeat in every interview is...Established bands for example, it could be the case of The Stone Roses, they could release an album now and then not do anything for the next four years, then they announce a year-long tour in the UK and they would absolutely sell out each single gig within each single venue in the UK. But why isn't there the same opportunity for young bands within the UK nowadays? Established bands are just okay, they could do well, and within a matter of 5 or 10 years, why isn't it the same for young people nowadays, for younger bands, talented musicians?

Eaves: I don't know I guess I don't think there's the same opportunities that there used to be. Radio has become a really...righteously hard to get involved with and radio really is a key way to spread your music across the country right. So I think people rely too much online, on social music, you think that by posting things on Twitter and Instagram and stuff like that that will get you more fans, when really it's just the music. It only ever comes down to that. However hard it is to get onto radio, to get on TV, that isn't the point. If people really care about the music and what they're writing then they will always write good music. If all an artist really cares about is writing a good song, then at some point they will write a song that people will really get you know? But like, that should never be, that secondary part of success and touring and things that should never be in your head because that comes and goes, and it will always come and go. But if you always care about the song and you always write honest music then you will never be disappointed, that's your own success. Writing songs.

CT: But what do you think...What would those opportunities be? You said that opportunities aren't the same as they were in the past.

Eaves: I just think, there's a lot more...I guess...it is over-saturation now. There's so many different kinds of genres, so many different kinds of venues...I don't know...different kinds of radio, it's kind of like...over-saturation causes people to lose grasp of a certain thing. There are small pockets of things going on musically all over the country but it's very difficult to go beyond that. It's almost impossible unless you write a pop tune. Only in this country really. So you can get your cult following and gig but you have to literally gig forever to make money forever. And that's not a lot of money, that's just like 20 grand a year, it's just...not a standard job. There's a lot more work actually. My manager's here now and I've got to shoot off if that's okay...

CT: I have one last minute question actually and then you can go. Is it easy for you and your band to survive economically whilst touring because there's so many of you!

Eaves: Not at this moment in time, no. We don't make a penny. We have like a tenner a day to eat and whatnot, we stay in a hotel and we get a rider...it's notoriously hard to make a living. The bigger you get the more work you have...the only way of doing it is if you only want to do that is to keep gigging and keep writing, keep recording and keep releasing.

CT: Well honestly I do hope it goes that way for you because you are a really good artist and the bunch of musicians you had with you on that stage that night was absolutely mind blowing so I wish you all the best of luck mate. Thanks!

Appendix C: Interview Transcript Number 3

Lower Than Atlantis

Interviewed at Manchester Academy 2, Manchester, UK, 14 April 2015

CT: Hello guys, how are you? If you could please introduce yourself and give the name of your band?

Mike: Yep. I am Mike.

Dec: And I am Dec...and we are in a band called Lower Than Atlantis.

CT: Fantastic, so obviously I'll just introduce very briefly - my study looks into how bands breakthrough in the music industry. So, first of all, how's it been for you, since you first formed as a band?

Mike: We've been in a band for 8 years now, and it's kind of weird because when we first started as a band, Myspace was sort of dying and that was originally the place where people...you'd message promoters to get gigs and you'd put your music on a Myspace and that had just died. Facebook hadn't really taken off music-wise for bands so it was kind of a weird transitional stage where we didn't know what to do for a year or something. We just...I don't know what we did.

CT: So what would you say now, would you say you're an established band?

Dec: In the UK, but not...not yet anywhere else I don't think

CT: Do you know if you've broken into the music industry in other countries? Worldwide?

Dec: Not yet.

Mike: We don't really do anything...We only really do anything in the UK. But we haven't properly...We've been to like Japan and Australia and America but we haven't really put any effort in have we?

Dec: No. In the next couple of years I think we will be.

Mike: We're going to start investing what we make here into...venturing out into other markets and putting in some hard work I guess.

Dec: It's different for like, American bands because the whole world looks to America, apart from Fashion - for everything else. But for everything else people will see what's big in America and they'll follow. Most American bands are going to be just as big everywhere else as they are in America, which is...sounds like we're making excuses but it is true. If you look around, it's always going to be the case. At our level anyway.

CT: Okay, how do you...Obviously when I was researching this, when I spoke to Andy Kershaw, who worked with John Peel...I couldn't interview John Peel because obviously, he's not with us anymore. But he said basically, bands just turned up at his house, give him CDs, cassettes and then they would beg him, harass him, ring him up every single day...How have you so far in your eight years of a band, even nowadays because you're pretty established, you're big you've got a massive following online...How do you promote yourself in the digital age?

Mike: When you sort of...Even on a small level now, if you want to be on the radio - like Radio 1 and stuff - you have to have a radio plugger, who is essentially just like a middleman or woman who just goes to...

Dec: Essentially does what you just said that people did, they beg to play you on the radio kind of thing.

Mike: They take your music and give it to people They just go "you have to play this, it's so cool, they do this, they do that, it's great" and they hype you up and the radio decides if they want to play you or not. If you want to be in magazines, you have to have a press agent, who buys people who work at magazines coffee and stuff and

CT: They do it all for you.

Mike: Yeah, they do all the arse-kissing stuff for you. Which sucks. But I mean, it is what it is and you just have to accept it and get on with it.

CT: Why do you think it sucks? Because you don't have much control?

Dec: Yeah.

Mike: You know what, it should be that if someone likes your band and they think you're good, they should write about you in a magazine or...I mean if you're a good band you should just be getting played on the radio because the DJ's found out about you and the DJ likes music. But that's just not the way it is, which I think is a massive shame. And we've noticed as well like, we're on our second major label contract now and we've seen from the other side that music is bought and sold and marketed just look like a fucking...

Dec: Piece of bread or chocolate bar.

Mike: Yeah, chocolate bar or something. And that sucks but it's been that way since Motown so just get on with it man, accept it, there's no point in complaining about it because you ain't gonna change the world.

Dec: Nah, and we haven't got anything to complain about really

Mike: Yeah, we get to play music and travel the world.

CT: You are in a really good situation but obviously I am interviewing lots of emerging bands and they are so talented and so amazing but they are struggling and...

Mike: You can be the best band in the world but if no-one's ever heard you like, what's gonna happen?

CT: Exactly, exactly - how do you go about it? That's one of the things I wanted to ask you, like, this is something I was discussing with Gabriella on the train actually, BBC Radio 1 is a great springboard for bands to breakthrough in the music industry so what do you think are the requirements for a band to be selected to then go on air?

Mike: You know what, it's really important these days to have the whole package I think. You've got to look the part, you've got to be good obviously and you've got to have something to say - you can't just be...you can't just look good and you can't just be a good performer, you've got to have that bit of everything. Obviously we're lucky because we've got all the three of those boxes ticked, but yeah I think that's really important - especially in the Radio 1 world.

Dec: Yeah, definitely, 100% in Radio 1. And even down, maybe before, when it was "it's just about the music man", but even something down to something as like, normal as Adele - she's still got a mouth on her and she says what she thinks and that's her thing.

Mike: And also her image, is sort of, having an unusual image in regards to...

Dec: Than what you'd think and you'd think of as a pop star

Mike: And if you heard her voice what you'd expect

Dec: Yeah that's a good example.

CT: So do you think there is a relationship between performance, an image and an appearance as well?

Mike: It all comes as part of it you know. I think people are less likely these days...They've got YouTube if they want to see someone perform live you know what I mean? To get people out to spend the money to come see a show...they want to see something you know what I mean? If they wanted to just hear it they'd listen to the CD. So you've got to just...I don't know, look good.

Dec: Do other things...Mix up the songs a bit.

Mike: Yeah, do cool shit.

CT: And to do this..."cool shit", have you ever approached anything like a specific marketing stunt or something cool that has also raised your profile? Something unique that people can say "Oh Lower Than Atlantis have done this"?

Dec: Er, I can't really think of anything.

Mike: No, we'd say if we had. But I can't think of it

Dec: Nah, I can't think of anything.

Mike: We probably have but..

Dec: As a band we're quite bad at doing that sort of thing because we're, I don't want to sound cheesy and bullshit but it's quite honest. Like, we're not going to sit in a room and be like "we love you guys so much!" in fact it would be really hard to say

Mike: I really really can't stand it when an artist is like "thank you so much, we love you guys!" it's like, you don't love fucking strangers man. You don't know them, they just throw a word like love around it just makes it...sort of...I don't know, it just has no meaning. Hate that shit.

CT: What market...This is a question like, because obviously fans are a market, but what market are you aiming at? Who do you think are your actual fans? Do you have a specific audience you're aiming for when you launch your music?

Mike: It's a bit of everything you know, because our music has changed so much over the years and we still play from all of the albums. So it is a bit a bit of everything. But I mean, the people that I would say that our music is "marketed to", in adverted commas, would be people that have great taste in music.

CT: Awesome, awesome. Very subjective!

Dec: Innit. I remember having a chat with our manager a year ago, and we went to see Bombay Bicycle Club a couple of years before at Ally Pally in London, and it was really interesting the way the crowd, like the kids at the front just got older as they went back. And I remember saying to the manager, it'd be cool if that happened to us and on this tour it kind of is like that.

Mike: Young girls at the front, then people our age who kind of dress like us and like the same stuff, like the music that we've been influenced by - they like that stuff too, then you have like mums and dads at the back.

Dec: Yeah, which is. That's kind of like, you're appealing to every demographic so you're doing something right.

CT: How do you reach out to your fans? How do you expand your audiences?

Mike: You know what, I think social media is such a great tool, and it being free, and you can literally just... if you want people that like what you're doing to know what you're doing you literally just pull a little thing out of your pocket and write it down and post it and all those people see it and have their phones on them. It's crazy.

CT: Even just an image on Instagram...

Mike: Yeah it's...definitely is such a good tool to utilise, cause it's there at your disposal so why not?

CT: Because like the main question I keep asking, it's difficult to find an answer because it depends on you as an established band, or a pre-emerging band, or a student band, the internet nowadays has given lots of people a huge opportunity to really break through the music industry, but I think that you have to have that unique factor to really break through it because we have Instagram, Twitter, Facebook, YouTube - so many ways, so many platforms.

Mike: We have...content is key. We have...he's a photographer but he's like a social media guy that travels with us, he's on this tour, and he's taking photos all day every day and he's posting stuff out on our like Instagram, and we have photos during the show, and we get a picture out with the crowd every night so that then people, who were at the show will be like retweeting it and stuff like that because they're in it...so, it's just little things like that, it's pretty cool isn't it? Engaging. I think...we reply to a lot of people on their personal twitter accounts and stuff just to engage with fans.

CT: And you do it just yourselves as well?

Dec: Yeah, yeah; we're all logged in on our phones to all of our accounts.

CT: So you never sleep - you gig and then you've got to reply to people on the phone!

Mike: Yeah, but we enjoy it so.

Dec: What else do you do though, half the time you're sat there to be fair on your phone, it's looking at what other people are replying to on their phones.

Mike: Yeah it's boring, touring is so boring! We get up at like midday or later than that...

Dec: I got up at like quarter to 2 today!

CT: Not too bad...

Mike: Yeah and like, the crew are loading in around that time, they'll be loading in around midday, and then we sound check at like 4?

Dec: Something like that.

Mike: And then we play a show. That's our day. So we're just sat around all day, doing nothing. So we use social media.

CT: How did you become established as a band - what is your model now? Do you rely on radio play or have you just by-passed it by playing live performances?

Mike: Right now, yeah, it's thanks to radio - Radio 1 mainly- they've championed us. We had a lot of help early on because people like Zane Lowe always championed our band and that

has helped massively to get us where we are now, which isn't even a 10th of where we want to be so...yeah I mean printed press, magazines like Rock Sound have always supported us...We've toured a lot you know, we've played a lot and we just stuck at it really, that's the main thing.

Dec: Yeah, I think we're lucky because we're a rock band and at the time, and in the last couple of years, rock people have seemed to have liked rock. The idiots that work for major labels like, that have no clue about music are like "rock's cool now" but because Zane Lowe left, like maybe for emerging bands, I heard a story - I don't know what band it was because I can't remember who told me the other day, apparently some band got signed and then like two weeks later got dropped because Zane Lowe left Radio 1 or some shit. Or they were going to get signed or something. Because people who work at most of these major labels, don't like music. Or not that they don't like music, but they don't know music.

CT: They like the money that comes out of it.

Dec: Yeah it's just a job to them.

CT: They just need to find the right people to make money out of?

Dec: We're lucky that our manager is our label so he actually cares. Like if he loses money then everyone loses money.

CT: Is it an independent record label?

Mike: No it's Sony Records, but he has his own imprint through Sony.

Dec: It's cutting out the idiots that don't care.

Mike: They physically can't screw us over because he'd be fucking himself so...it's a pretty good position to be in.

CT: Fair do on that! Old school against new school. Old-school is radio and TV versus the internet, download, file sharing and YouTube. Give me your thoughts on the two - what's still relevant?

Mike: Whether people like it or not, and I shouldn't saying it being in a band and being on a label but, music is free now and that's the long and short of it. People are gonna fucking illegally download music and that is it and there's nothing you can do about it. So I think it's important to...There's plenty of other areas to... and when I say make money, I don't mean "make money" I mean make enough money for us to be able to tour and live, but there are other areas to make money like live and merchandise is a key thing - I think we're really good with our merchandise it's a like a range isn't it. We do funny stuff and then a summer range, a winter range stuff like that. A lot of bands will just have a t-shirt with their fucking band name on it and it's like, who's buying that?

CT: There's more money making behind...bands than there used to be in the past.

Mike: Yeah with like backpacks and weird shit. Kids love that stuff. Yeah, old-school, I think it's important to, if you can, if you're lucky enough to try and be on the radio and be on TV and be in the magazines and stuff, we rely heavily on radio as I said, we've had some cool TV things like we've been on MTV quite a lot and we've done Sunday Brunch recently and stuff like that but we're not in that many printed magazines are we? We're in Rock Sound quite a bit. Kerrang! Don't cover us because we're good. I don't know. Bit of everything.

CT: I think the balance is current. Probably TV not as much, because...I remember when I was younger and TV used to be cooler.

Mike: Music.

CT: Yeah, it used to be music exactly. Like a music TV station, a music TV channel. And that has now changed.

Dec: About 8 months ago we went to do a thing for MTV at the MTV place in London. And I remember looking up, if you go into a building like that they have all the TV...TVs playing the shows they play, and there wasn't any music. It was all like Geordie Shore and stuff, and I was like "what is this? They can't call it MTV anymore!"

Mike: Yeah, why is it called MTV? It's weird!

CT: When you started as a band, how did you distribute your music? Like, how did you distribute it, get it out there, and build your follower-ship to the stage where you are at today?

Mike: We had help from, well, we thought we were getting helped from independent labels who got the CDs made up, got them in HMV and stuff like that - this is when we first started out. Then we soon found out, that's, essentially, just what a distributor does so you can just do that stuff yourself.

CT: D.I.Y.

Mike: It sounds shitty, but I mean, independent labels, I find it hard for them to even have their place in the world because what are they doing essentially? Unless they're investing money into the band I can't really see what they do. People are pretty clued up, people in bands, and artists, they're way more clued up. You don't really need anyone.

Dec: There's no...Everyone in the UK, all the UK bands seem to now be being signed to major labels like how we've signed, but in a different way, a different dynamic, where our manager's the label subsidiary thing but it's still the Sony imprint, but American independent labels, seem to have it... their system down to a T, where like, they sign the band and work it like a proper label.

Mike: Independent labels in the states are like major labels here now.

Dec: Yeah, in fact there's probably not much difference.

Mike: They have big cult following as well, these indie labels in America don't they?

Dec: Yeah. Yeah. Maybe a bit less funding for the actual bands but they still make just as much money.

Mike: I find with those independent labels as well, they've got a lot more to prove than like Mr Suit Guy that works at a major label, it's just, that's just a job for him, but these like me and you, they're passionate about music and they have something to prove, I think you're probably better off.

Dec: Yeah. Maybe we should have signed to one of them!

Appendix D: Interview Transcript Number 4

We Are The Ocean

Interviewed in Manchester Academy 2, Manchester, UK, 14 April 2015

CT: Hi guys how are you? If you could please introduce yourself and tell me the name of your band.

Alfie: Sure. My name's Alfie Scully

Liam: My name is Liam Cromby and we play in a band called We Are The Ocean.

CT: Fantastic. So how has it been for you since you've been established as a band?

Alfie: Yeah it's been great. We can't ask for much more, it gets us on the road, we play lots of shows, we've been in the studio a fair bit, and we were just in the studio last April actually recording our new album.

CT: Fantastic. So what are you hoping to do with your career, what stage are you at and where do you wanna get to?

Liam: I think for us, it's kind of longevity for us. We just want to keep on going and be able to make as much music as possible.

Alfie: Yeah, definitely in the long game.

Liam: Keep...Just carry on with what we've been doing for the last 8 years. I guess at the moment we're about to release our 4th album and we're at a place where we're always...we're always kind of growing up especially with our music as well, it's always developing into something new...Which I think keeps it fresh for us.

CT: Absolutely. Congratulations on your 4th album by the way.

Liam. Thank-you

Alfie: Thank-you very much.

CT: How do you promote yourself in the digital age? During my study I wrote a long chapter and it looks about how bands broke through the industry. I interviewed Andy Kershaw, who said that people would just turn up at his house, give him cassettes, CDs, and that's how they would get played on BBC Radio 1. Obviously now it's completely different, you've got Facebook, Instagram, and then your music streaming services where you can just put your music on and people can just buy music and somehow access music for free which is a bit of a shame. How do you promote your work and yourself throughout the digital technology nowadays?

Alfie: This is what...There's lots of different ways, like you say, there's lots of different platforms. I think nowadays, people that follow bands, they always want to see what the band's doing even like just outside of the music thing - I suppose it's got more of a personal element to it as well. People follow what bands do on the road, there's a lot more visual aspects, people posting pictures through various Twitter, Facebook, Instagram, all that kind of stuff. There's definitely lots of different...It's made it more...You can do anything you want with it now and I think a band's personality flourishes a bit more through that kind of thing. So if you are starting a band, there's no end to ways you can promote yourself and get your music heard and out there to other people.

Liam: I guess the difference now as well, whereas back then when you'd have your cassettes and stand outside your house, a lot of people look onto websites like YouTube or Facebook and look at how many likes or hits a band has and that can kind of turn on or turn off someone before even listening to the music, which is quite strange I think. It should just always be about music. And I guess for promoting as well, where you used to be able to - you still can do, but you're still not getting out there as much as you would do through YouTube- but with YouTube, if you've got enough money you can buy x amount of hits or this amount of likes, which I think promotes your band as well. That's something that we don't do but...

Alfie: It's out there.

Liam: Yeah, it's something that's out there and I think it's worth noting.

Alfie: Some record labels might do that if they have an artist to initially get them out there and put them in front of people, so people recognise them straight away or find out about them quicker. I suppose now there's so much bombardment, there's all this information that's in the palms of your hands when you go on the computer, that I suppose it's a bit of a race sometimes to see what you're going to see first or what you're going to click on first.

Liam: It's a competitive kind of thing.

CT: It's competitive as well because obviously there's lots of bands doing the same thing - they have a profile on Twitter, they have a channel on YouTube, some bands have more of the creative sense to get out there and raise their profile I think that what matters is to understand how to best do it.

Alfie and Liam: Yeah, yeah.

CT: How do you guys see that? How do you see that when you promote your band?

Alfie: I think you should just remember that a band is a band and you should just not try and be too over the top and just be yourselves and share the things that are relative to the band rather than getting caught up in necessarily making it...living up to an expectation.

Liam: Being able to express yourself through your music I think is the most important thing really, instead of like "Oh those guys do it that way, we should do exactly the same thing". That's why you get so many bands that just do the same stuff you know? There's definitely some bands and artists out there that do express themselves but I imagine you look at a video of Joe Cocker at Woodstock and you see him performing and it's like nothing you've ever seen before...

Alfie: It's like an out of body experience.

Liam: Yeah...It's incredible, I wanna see that again. Someone hit me with some of that.

Alfie: It's kind of like you were saying, the old analogue way of someone turning up outside shows and flyering and tapes and everything like that...there is still that element. People still do that but not as much. I think we should bring it back. People should.

CT: One thing I want to ask you because this is something really interesting, and this is something that was mentioned in the interview before and is something that I've also tried to research....There's no books, there's no journal article, there's no source on the internet or on the shelves in the library that could explain this, but for example: an independent record label is mainly looking at producing music because they want to produce good quality music. They're not interested in money making, but we know that the further we go...The music industry of the 21st century is turning into business making. How do you think you can balance that? Would you guys prefer to be with an independent record label that is there simply to help you to reach a level of success because they wanted to and they care about the music?

Alfie: They care about the music and they care about the artist development.

CT: Do you see what I mean?

Alfie: Yeah I totally get what you mean. I think for us personally we started from the ground, making our own CDs, and selling them at shows and then we got signed to an indie label. That really worked for us, like you were saying, it definitely nurtures a bands...how their music is going to develop and there is not a certain pressure on their shoulders to sell loads of records on the first go. Because like you were saying, there's no book that is on right or wrong in music, it's more just about...expressing yourself and doing something that's true to yourself and above all real. So, I think you know, because there is no rule book...the only to do it is to do it for a consecutive amount of time and keeping at it and doing it. So I think

yeah, being signed to an indie record label has benefitted us personally. Everybody's different and it depends what you're after but yeah you definitely do find that....

CT: What are you guys after as a band?

Liam: What are we after?

CT: Yeah.

Liam: Personal happiness...

Alfie. Happiness, wanna keep creating music...

Liam: It's that feeling like no other.

Alfie: I just wanna be able to be in a place where...you know where you have like a couple of albums that you listen to and they just blow your mind and take you away and even though you don't know that person you feel like that song speaks to you. And you feel what that person feels? We wanna be able to do that kind of thing. It's sort of about being moved by music.

CT: That's good. But obviously we talked about the differences between a major record label and an independent label, the main topic I'm looking at is bands that break through the music industry. Certain established bands that break through the music industry, their appearance is controlled in a way by the record label. So there is a relationship between performance and appearance. How does that work for you guys? Obviously you've already expressed your interest in playing music because you love music...

Liam: We don't really have an interest in that imagery thing going on, we wake up out of bed and stick some clothes on and that's what we'll wear for the rest of the day. You know how you get scenes of bands, like you have the hardcore scene and everyone dresses like a hardcore kid? You have the metal kids, like the metal kids....we're the band kids. We just look like normal people. You could sit down with us and have a McDonalds or coffee or whatever and you wouldn't know...It's not really a flashy kind of thing for us. I guess again just being able to express yourself on an art form there's something that you can't...It's not a bad thing....Wearing what you want to wear, whether it's a dress today or a shirt...

Coco: I suppose you're very lucky to be at this stage where you can support a band playing such good venues like this evening in Manchester and still be able to express yourself freely without being controlled by a record label so I think you're at a really good stage.

Alfie: Absolutely, we are yeah. You do see some....It's not as fortunate for maybe someone that does feel like they have to do that kind of thing. But at the end of the day, if you feel like somebody's making you do something you don't wanna do you should just voice your opinion and say "hey this isn't for me" but sometimes people quite enjoy it. I mean look at

Prince - I bet he loves waking up in the morning and sticking on crazy hats and shit like that. Some people just like to do it and it becomes a part of them and the stage and adds to...

Liam: It's just you isn't it.

Alfie: Yeah but I think again that happens over time...Somebody might just be like "i can't do this without my fucking lucky hat. I have to put on the jazz hat and then it gets all jazzy!"

CT: What market are you aiming at? This is a question that I always feel bad when I ask it because for example you guys are on the same wavelength of the type of band that if I was a singer I would like to have. Who do you think are your actual fans? Specific audiences that you might be aiming for or might not be aiming for

Liam: I'm not entirely sure of the market...Just everybody that enjoys music you know? There's not a demographic or a certain kind of person, just anybody that wants to listen to good music and sit down outside, have a beer and chill.

Alfie: People that are probably a bit like ourselves I guess. Like when we were in school, we kinda felt a bit like "Oh I'm really into this kind of music" I don't know...people who are enthusiastic about music and people who are bloody loving life.

CT: How would you define yourself as a band? Do you think you're established? Emerging? I don't think you're emerging, I think you're doing pretty awesome but I need to hear it from you.

Liam: From us?

Alfie: I'd say we have awesome fans and we always hear from our fans on Twitter and stuff and with that whole kind of thing.

CT: Would you say your name as a band is well known in the UK?

Alfie: It's hard to answer that question without sounding really

Liam: Bigheaded! We're fucking huge! You've not heard of us, what?!

Alfie: You now like Ron Burgandy, big deal. Well...we have played a lot of shows over the country so I think it's fair to say...again it boils down to what kind of music you're into, if you go to gigs regularly, we've toured a lot so if you are one of those people that likes to go to shows and you're into this kind of music then chances are you might have seen one of our shows and heard of us I guess.

CT: Okay, old-school against new-school. So old-school is the whole analogue side of things so radio, TV. And then you have the other side of things with is the internet, downloading, file sharing and YouTube. Do you think, with your experience, how have these platforms helped you to promote yourself and your music? And then the second question would be are they still relevant to you as a band, how best is it for you to use these platforms to get

your music out there and make sure that it helps you as a springboard to be successful and known?

Liam: I think back in the day when we started, our popularity came through MySpace. So there was kind of a social media side...They do help to break bands. Maybe not so much now but definitely back when it was still first emerging on the internet that was the thing that we were lucky enough I guess to use as a tool at the time. It seemed more intense.

Alfie: That was definitely the more social side of promoting a band because you'd find that you could play a couple of shows, save up some money, go and record a demo and put it straight up onto your server and people could like...That was the first time you could probably stream a band's music straight off the internet. And you could maybe put that as your profile song or something and that made it a bit more of a network for us when we starting out to meet bands as well. You'd play a show with somebody and then they'd add you on Myspace afterwards and then you'd see the bands that they'd played with in their bloody Top 8 or something...So yeah I think...would you class that as new school?

CT: Myspace is not like that anymore.

Alfie: Is it prehistoric?

Liam: I'm old!

CT: No no no! I think that's just not as ongoing as it was. What do you think for radio? Is it a good plugger?

Alfie and Liam: Yeah!

CT: What has been your experience with radio?

Alfie: We've had some good experiences with radio. We've had a couple of songs playlisted on Radio 1 and XFM and people like Matt Stocks playlisted us when he was at Kerrang! Radio and now he's with Team Rock...

Liam: And Radio 1, the guys there played us quite a lot through the last 2 or 3 album cycles...I think radio is important.

Alfie: It's awesome.

Liam: Its just good to hear your songs on the radio.

Alfie: It's just...you feel it's a "pinch me" moment.

Liam: Especially when you're in the car with someone you know...Your mum or something, taking her down to get coffee and she's like "Oh it's you!"

Alfie: Start blaring the tunes, wind down the windows!

CT: What do you think about TV? Is TV still relevant?

Liam: I don't really watch TV.

Alfie: I think yeah, TV has become...I think TV is for the old-school. Parents and grandparents like to watch TV.

Liam: YouTube is the new TV.

Alfie: Yeah I watch TV off youtube...like HBO...people just stream online.

Liam: Music on adverts...I think that's the thing, that's how really rare bands get pushed through visual stuff.

Alfie: You see a lot of musicians still doing talk shows like Sunday Brunch. We've never done anything like that although it would be interesting. Then you've got Jools Holland.

Liam: Yeah Jools Holland is great.

Alfie: That's awesome for finding out about new music and stuff.

CT: It's still quite traditional. For example MTV has become mainstream and there's not any music. It is not "Music Television".

Liam: No.

Alfie: Rarely now do you turn on the music channels and see something that's an awesome music video or...the music videos all tend to look the same now.

Liam: I remember when I used to watch those music channels, that was how I used to first find out about bands like Brand New, My Chemical Romance - like I'm Not Okay - have you seen that music video? It's sick! Like looking in Kerrang! afterwards...

Alfie: Yeah it all came full circle.

Liam: Yeah I don't suppose you really get that anymore.

Alfie: Because of things like the new school like YouTube, people just go on their computers or their phones. It's all very instantaneous, if you wanna go and find something all you have to do is type it in on your phone, which I suppose is a benefit...but at the same time it kind of takes out that surprise "i just stumbled upon this" type thing.

CT: Would you say that you would rely more on live performances? Live performances are generating more money than ever together with merchandise and ticket pricing as well. Do you think that helps you as a band?

Liam: Yeah, we push ourselves for the live show. It's all about the live show, absolutely.

Alfie: For our kind of music, that's where it's at. And that's where it's kind of...we want to raise the bar every time. We've even converted that to how we record our music now, we want it to be as human as possible, the players are playing. But yeah it is probably the most important thing. When you talk to record labels, they want you to get out on the road, play

those shows and sell merchandise. I suppose its the best way of getting people into your music, like when you go to a gig and you see a band you come away from the experience way more into them. I remember going to see bands and after you've seen them live you become completely obsessed and have to listen to them all the time.

CT: That's absolutely the truth. People are more eager to pay a huge amount of money to go see a band than they would pay for the CD or the T-Shirt. That's it. That's your attachment to the band.

Alfie: Absolutely yeah. It's a night out, people wanna spend money on going out and just enjoying themselves.

CT: And it's generating lots of money as well. Going back to when you started as a band...How long ago was it, if you don't mind me asking?

Liam: It was 8 years ago. What day is it today?

Alfie: The 14th.

Liam: 8 years 4 days ago.

CT: Brilliant, congrats. When you first started...This is something that emerging bands are doing now - the DIY production side of things -When you first started as a band, how did you distribute your music? Was it a case of putting it online or did you have to put tons of CDs in cars parked outside of Kasabian gigs or music festivals or postering, flyering? What did you do?

Alfie: Myspace.

Liam: Our first EP was on Myspace and we sold it from that. We made 1000 copies and I think it sold out in 3 days or something.

Alfie: So we had to make some more...

Liam: So we had to make some more...Did we more?

Alfie: I dunno...super exclusive...

CT: So were they purchasing hard copies?

Alfie: Yeah, and we sent them out.

CT: How about publicity? What were your tools to just get your name out there?

Liam: Just kind of like - would you mind putting us in your Top 8 mate on Myspace?

Alfie: We played a lot of shows and we'd ask promoters if we could play all-dayers where it would be 14 band bills, so it would be a very short set and you'd be playing with a lot of bands but from there you'd make friends and talk to people...There's definitely a sense of camaraderie of bands that are on a similar level. So if you just get to know some other

people and say you should do some shows, we just ended up touring with bands that were on a similar level to us but from different parts of the country. So we're from the south so we'd meet somewhere in the middle if there's a band from the midlands...Right there you can play from down south and people will have heard of you, then they have other people up there...That's definitely...If you're a band starting out you don't have to get in straight away and play shows with established bands, you should get together with another band or people on the same level. Because people who are willing to make it work and do that kind of thing...

Liam: They are some of the best years

CT: It's hard though isn't it?

Liam: Oh yeah, definitely.

CT: So when you first started how long did it take you to get signed to a record label?

Liam: It took us 2 or 3 years. And even when we got signed it was a year later before we released the first album. Because when we first recorded the album before signing and then the manager at the time went to the label and asked if they wanted to release it. And it worked that way I guess.

Alfie: We definitely did a lot in the beginning. We didn't kick back and wait for somebody to notice.

Liam: It was full steam ahead.

CT: Were you contacting lots of people, sending emails, making sure?

Liam: Yeah.

CT: This question probably doesn't apply to you guys as much because you are a bit more chilled about it but there are some bands that are a little bit obsessed with their appearance and that appearance sometimes gets them to the success but that success is more mainstream...So from being in a band of hard rock or hardcore punk or whichever genre describes a band...Some bands have to go through a marketing strategy in order for them to raise their profiles as a band. Have you done that, have you thought of doing that or are you against it?

Liam: I'm not against it I just don't think it's for us. I don't think it would feel right for us.

Alfie: It's not the statement we're trying to make. Like we say, there are some artists out there like Alice Cooper and Marilyn Manson who...where it totally lends themselves to their music.

Liam: They look great though don't they? Their fantastic. I love Marilyn Manson, you do what you do and it looks wicked!

Alfie: They're great! And it evokes something for them but for us...I think we're just trying to...We're just being ourselves and doing our own thing and showing people that that's okay and you can do that and you don't have to play your guitar or be in a band or any of those things, you can just be fucking whoever you want.

CT: Last question, We Are The Ocean, Lower Than Atlantis...There's some connection there. How did you come up with the name for the band?

Liam: I think we were first, just putting it out there.

Alfie: We were the first water theme!

Liam: Where did it come from?

Alfie: The band just needed a new name, it needed a new name and we were just at Tom's house and it was just like...

Liam: In the bath?

Alfie: Er...definitely...

CT: I was looking through your website and I found out a few weeks ago and you went out to protest against the closure of a local music venue and you wrote something that was really nice - that emerging new talent needed a place to make that happen. This is also having an impact on record stores...How do you feel about the digital impact that's having a negative impact on these places?

Liam: I think it's really sad but again, time's are changing and I think if you get too hooked up on the negative then you will never get to the positive of what can be....And as well as that, vinyls are becoming really popular again. I can't talk to anyone without them saying "i got this vinyl the other day"

Alfie: Yeah that's very true.

Liam: I think people will still always go back to buying a CD, although the shops are going out, I think...Make yourself heard and make people aware of stuff that's happening and I think that's really important. Making sure that people understand and are aware that this is happening, so when it all goes away don't start crying because you can't go back to your record store.

Alfie: Get in there quick and get all the records that you want! I definitely think that it just shifts gears sometimes. Sometimes people will be buying loads of records and sometimes people won't be buying loads of records. Sometimes venues will be booming and sometimes...You know the hard times and the good times.

Liam: It's just a big circle, it all comes back around and you just gotta keep keeping....

Alfie: So long as you're there and support it and say something about it and just show your support then that's all you can really do.

CT: So what's happening with the venue, is it going to be closed or did the protest work?

Liam: I think it did close.

CT: Oh no. What did you do to protest?

Liam: We went down and played a couple of acoustic songs, it was fun.

Alfie: A lot of people came down actually. It's a venue as well, we started first playing gigs there, met a lot of bands through there, definitely has a lot of history so it felt good to go down there and do something about it.

Appendix E: Interview Transcript Number 5

The Sherlocks

Interviewed in Picture House, Huddersfield, UK, 5 March 2015

CT: Hello, could you please introduce yourself again. Say who you are, and then we are just gonna go ahead with the interview.

TS: I am Josh, I play guitar. I am Andy, I play the base. I am Kieran, I sing. I am Brandon, I play drums.

CT: Could you please tell me what the name of your band is, just all together.

TS: The Sherlocks.

CT: Right Sherlocks, how are you doing? Are you all okay? How did the soundcheck go?

TS: It was brilliant thanks.

CT: Are you buzzing for tonight?

TS: Yes, we are buzzing.

CT: So, I am going to ask you a set of more personal questions, around the history of your band. And then we are going to move on questions based on how artists break through the music industry in the UK through the 21st Century and through digital technologies. Just use your experience as musicians, and tell me what your hopes are as band. Okay, so how do you define yourself? Emerging or established?

TS: Emerging, we don't think that we are above a station. Just a working band that's why we could be seen as breaking through slightly, but that is what other people see. Which is the same to us.

CT: How do you define an established band?

TS: When you get to the level where the Rolling Stones are, then you can say that you have made it. We are nowhere here yet. When we can headline Glastonbury, that's it.

CT: So how did you get together? When was your band formed?

TS: Basically, we are two sets of brothers. One set of brothers one next to the other set of brothers, young parents. We started playing football [together]. We realised we all played instruments to some kind of level. We started jamming, started playing at a few local gigs and it's evolved since then.

CT: So at what point of your career are you now? Are you just at the beginning? Like, now that you are starting to gig around, you are gonna be in Huddersfield tonight, you are gonna

be in Southampton this weekend. How many gigs have you played at? Are you working towards a record? How is your career situation? You are obviously very young.

TS: I think that we are just working on getting songs at the minute, and building a fan base. I don't think that we know, we are not ready for album yet. We have got songs for an album but, I can't see us bringing an album out this year. We are just gonna wait until we have loads of fans and then..

CT: What is your fan base like at the moment? Do you rate your fan base through how many likes you have got on Facebook and how many followers you have got on Twitter?

TS: Yes. Just, it depends on how many people come to gigs in certain place. Like in Manchester, which tends to be where we do well. Up in Scotland we seem to be doing well, they like us here [in Yorkshire]. There is another place. Obviously Sheffield, we are like, that's where we are based. We do well in Sheffield. Say in Glasgow, we are selling our gigs in there and in major cities.

CT: That's good because you are spreading the interest of your band all around. That's pretty good. This is a question that I am asking simply because my Masters by Research is basically based on bands break through the music industry. You know, I started getting interest in this area when I read a book about Andy Kershaw. Have you ever heard of him? He used to be a disc jockey for Radio BBC1 back in the 70s, when the good music was played. It wasn't all about popularity of bands. Music was played because people wanted to be educated about music. So, how do you use your media platforms to expand your audiences? What media platforms do you use to get out there?

TS: What, social media sites?

CT: Yes. Talk to me about the social media sites, so social networks like Facebook. Then I am more interested in knowing what social media platforms do you use to get your songs heard?

TS: I don't know, I think that we do just do same like most bands, with Twitter and Facebook. I don't know, I think it just gets you where you want to be a lot faster. Like, we have Facebook and Twitter and stuff like that. It just takes ten times longer without. You'd just have to tell people and rely on people.

CT: Do you think that word of mouth is quite strong? Once you set up a Facebook page, you start with zero likes and then it builds up to. What do you think is the best thing that you can do to get more people to like you, to click on like, to listen to your music, share good pictures, create this followership of music?

TS: I say by bringing out a good song, bring out a good song that everyone likes and everyone talks about it, I mean that seems to grow you a lot.

CT: Obviously that is also a matter of interest, because you say it's a good song. But, what if you speak to people and you tell them "mate, I have got a band follow me on Facebook." What do you think is the best way to get those likes to be pushed up?

TS: Probably it would be radio, maybe, beyond radio stations. And then go around supporting other bands, and picking up followers like that. To be fair, Facebook and Twitter side, because they are so popular now, I think people just know to check you out. No one has not heard of Twitter and Facebook, so I think that they just take it upon the sense to just check you out anyway. You know, we say now and again, but we don't have to say it at every gig, like "check us out on Facebook and Twitter". I think that people check us out anyway. On Twitter most of people, they hear about us through people who are tweeting about us. I don't think that there is any other way to promote Twitter apart from word of mouth anyways. Is there? A lot of our fans are like, the first time they have heard of us, it would have been on Twitter like or they will see people tweeting about us. They find where we are playing, near where they live, so they check us out. A lot of our fans do that, do they will tweet us saying: "This is the first time I have ever heard of you or just I have seeing you, or, I have just checked you out [online]."

CT: So, do you actually have someone who looks after your social network?

Brandon: Me and my Dad tend to run it.

CT: I looked into all the platforms where bands can promote music. You have got your usual YouTube, Napster, MySpace which is not as current. Soundcloud as well, which I personally use to promote my podcasts.

TS: Soundcloud is alright.

CT: Which platforms do you guys use to promote your music? Which one works? Which one is the best?

TS: We use Spotify, Youtube... that's about it really. But honestly, Facebook, Twitter and iTunes... it's all on there.

CT: How do you sign up to promote your music through Spotify? Do you have to pay?

TS: I am not sure actually. We did it a long... I can't really remember. We have been on it a long time.

CT: Is the followership okay on Spotify? Can people buy your music on iTunes?

TS: They stream our music on Spotify. Obviously, if they are listening to you each could read or monitor how many are listening to you and you can see like, on a graph, if it's going up or down. But yes, ours [music] seems to growing a lot.

CT: That's amazing. There is something that I read about when Spotify came out, bands like Radiohead were a bit against it, because Spotify sometimes tend to play all of this music, but they [Spotify] don't actually pay back the artists very much. There isn't a big revenue for some artists on Spotify. Obviously, the digital technologies in the 21st century are a really good way for bands, like yourselves, who are emerging, to build up more followers and make sure that your music gets out there. How do you feel about, do you actually get something back from these platforms?

TS: I don't think that it really benefits a band of our size financially but it gives a platform for people to listen to our music. If you get to Arctic Monkeys level, I reckon that there will be some decent coins coming from Spotify.

CT: But you, as an emerging band, why do you think that it doesn't benefit you?

TS: It does benefit us, but just not financially. It is like 1 pence for every song that is streamed, and from a financial stand point is nowt, it's ridiculous.

CT: You mean ridiculous, as is not enough for you guys to make money some money out of it.

TS: It takes millions of views to get anything like, to get noticeable.

CT: So it's 1 pence per song? Per minute?

TS: I don't know the actually thing, but is not much money really. It doesn't really affect us.

CT: Okay, fair enough. I am going to ask you another couple of questions. What do you think is the valid route or media platform to consider when you want to become successful? Guide me through your path, what will you do to become even bigger?

TS: It depends on what you define like, successful as.

CT: Let's say. Getting your music played on BBC Radio 1.

TS: Obviously to get on stuff like that, you have got to have a major record label behind you. Everyone is very clicky, you know when they get higher up, everyone knows each other and if you are not in with that group of people you are like, you get shoved out. But we will probably just wait until the right record label come in and asses it then. To get massive, only way that you can really do it is with major record labels I think. I think that there is too many doors shut if you are not what they want.

CT: So do you think that you have to knock through lots of doors before you find the actual good deal?

TS: Oh yes. We have done that over the last five years, we have done a lot to say how long we have together. We are quite new to this side of things, because we used to play covers quite a lot a few years ago, but now it's solely our own music.

CT: When did you guys start playing your own music? Songs?

TS: Writing music about three years ago.

CT: What are your influences? Do you have like a band that inspired you ?

TS: We haven't got like a specific influence, we have all got about twenty, thirty different influences that all subconsciously merged together in us writing and that. I think that is how we all are.

CT: What is your tour situation? Any other gigs lined up?

TS: We have got quite a lot of gigs lined up, headline shows, we have got a couple of festivals but I am not sure if we are headlining any. If we get asked we will.

CT: How many gigs are we talking about?

TS: We have probably got 25 running up to festivals. We will probably 10/15 festivals over the summer and we will probably do another 30/40 headline gigs towards the end of the year. It never ends. A never ending tour. I think that at this stage you can't go on and off tour.

CT: Are you guys in education, do you have jobs?

TS: We are a full-time band.

CT: How old are you guys?

TS: How old? 17 to 22.

CT: You mentioned earlier that your dad (Josh's & Brendon's dad) is your manager. Is it like a full-time job for him?

TS: It's getting that way now. Things are taking off, it's unbelievable how many gig offers we get.

CT: So do think that financially you are getting better and better?

TS: I wouldn't say financially, it is just that the workload at this stage to get to the next level it's ridiculous. When you have got your fan base and stuff like that, I mean I don't know for certain but, I reckon it will be a bit easier to manage.

CT: The work load is increasing for you, can you actually see good earning coming in and see your profile raising in the music industry? Can you see that happening?

TS: Yes, I can't see it not happening to be honest. It would be great. There is not a lot of bands of who have got as many fans as us at this level. (Because) We released two singles,

the first one hit the charts, and the second got to 45 in the charts. So hopefully the next one can get up top 40. And that is without a record label.

CT: You said you were involved with some radio stations. Have you done any music promotion through press? Which platform do you think is more useful? Have you been on telly or anything like that yet?

TS: Just radio... We were on Soccer AM, they played us a single behind doors. We have been on radio a few times.

CT: Which radio stations if you don't mind me asking?

TS: BBC Sheffield, a couple of Leeds Radio stations, XFM, Manchester.

CT: What did you do at XFM ?

TS: They played our new single.

CT: So you didn't go on air to be interviewed?

TS: We do go independent radio stations to do our little acoustic sessions. Like online based radio stations.

CT: What is your involvement with press? Newspapers or magazines?

TS: We have got our own PR team around us so, they deal with that kind of thing. The PR agency is on a national level. My dad is manager, and he is building a big team around us, and things are heading that way. He needs some more professionals around him and stuff but.

CT: Music back in the 1970s was much better, the internet seems to have really turned the music industry upside down.

TS: Songs are less precious, nowadays. You can listen to a song whenever you want but back in the 70s you had to go home, put it on record player and all of that. Now it's all different.

CT: Vinyl records as well...

TS: To appeal to all masses you gotta get on internet and stuff like that.

CT: What do you think that you need to do to appeal to the main stream music industry?

TS: What do you think that we need to make it? I think that you need to make some noise. Not literally but make some noise and people will start, "who is this ?" , making a bit of noise, to get a buzz around a band, so everyone starts talking about our band. There seems to be a lot of people talking about our band at the minute. So if we could keep that, and just keep getting bigger and bigger, putting another single out or just keep playing at gigs that we have been, is just gonna get bigger and bigger anyways.

CT: Just from I can hear from you guys, you are working really hard to get there. Do you think is gonna be heard for some bands to survive through this 21st century? Because obviously digital technologies are getting better and better. I can download a full album there, probably in a couple of years there will be no CDs left. How can you best answer that?

TS: I think it will find a way. Music is always going to exist, and there will be a way to keep it going. Because people are always going to be talented. If someone is talented enough, they are going to make a career no matter what. Music will always find a way to still exist.

CT: How do you guys feel about the fact that established bands can just make a living out of selling gigs, for high prices. Whereas, you guys have to sell your merchandise, travel around... How do you feel?

TS: We are not like a very outspoken about our opinions. We just crack on, it doesn't affect us at all. We just turn up, play at the best that we can. It's all about being bothered to work hard.

We are playing at Red Mill on the 20th of June.

Appendix F a) : Interview Transcript Number 6 a)

Pin Stripe Tuesday

Interviewed at Digital Radio Studios, University of Huddersfield, 25 February 2015

CT: Right here we are, hello guys how're you doing?

PST: Hello, we're good how're you?

CT: Good, Awesome. So if you could please tell me who you are and if you could all introduce yourself?

Will: We're pin stripe Tuesday from Huddersfield, I'm will and I'm singer and rhythm guitar. This is callum...

Callum: I play the drums

Ryan: I'm Ryan, I play guitar and I taught will how to play guitar, not very well...

PST: There's only three quarters of us here, Ash couldn't make it here today, he's at home and he's the bassist.

CT: Ok let's send him a 'hi'

PST: 'Hi Ash!'

CT: Ok let's talk about your experience as a band, how did it start up, who set up the band, how did you get together?

PST: I'll take this one... basically me and Ryan have known each other since year 9 at high school and we thought it'd be cool to start up a band. I play drums and Ryan plays guitar and we knew ash at high school as well but we didn't know him on a basis where we could go up to him and ask him to be in our band. So we got to college and me and Ryan did the same course at college and we met will, he could sing, we had a jam with him and we asked will, d'ya wanna start a band with us and he said no initially...

Will: I was swamped with offers from different bands haha!

PST: So Will said yeah he'll be in our band and Ryan asked Ash...

Ryan: Woah woah woah! I didn't ask Ash. Ash drunkenly proposed to join the band as a bassist at a party!

PST: Well yeah the rest was history, we started rehearsing.

CT: Right. What do you think are your music influences as well?

Will: As a front man I've got a few influences because it's how I wanna be on stage, I wanna perform. I want to write melodies and stuff as well. Top 3, I'd say 1975, catfish and the

bottlemen and foals and Beyonce obviously! I've got to have the swagger of Beyonce, shaking the booty, like a true Diva!

CT: Cool, so obviously you've been in a band for a long time?

PST: About two years. We just jammed for a few months but didn't start writing until a few months in. Just punky rock stuff really.

CT: How long do you think it takes to establish yourself as a band and then start writing lyrics? Is there a specific time needed?

PST: I've always wrote lyrics. Like I've always written poems. Eventually We get the chords and the melody and it all comes together. But we seriously started writing

PST: about a year after we got together because I think you always just jam with stuff ya know. Ryan gets a chord sequence and Callum gets a beat over it and then we had a mess about and we did that for months and it was a right laugh. But once we thought we can get some proper lyrics and eventually we just progressed.

PST: Our first EP was the worst piece of work ever! I wanna delete it off everything ever. The second EP is alright, we still play a few songs of that, it's ok. Then we started releasing more singles.

CT: So it took you six months to actually establish (yourselves) and to start recording and everything. How many songs have you actually got so far? Like completed songs?

PS: You mean the stuff we play live?

CT: Yeah like the Radio Hud presents gig you played a lot of your own songs

PST: Oh right! Yeah we have about 11 acceptable songs that we enjoy playing.

PST: Yeah we have like a A and B side. So there will be a variation of a couple of songs that we may take out of the playlist.

PST: Yeah exactly we ain't done covers for about a year.

PST: Yeah the last time we did a cover was December 2013 because we had to stretch the set out cos it was a paid gig. So we had to stretch it out and did covers we hadn't done in two years.

PST: Yeah it was at the back of an 18 wheeler truck and it was playing in a massive trailer. It was June 2014. The last time we threw a cover in a set was at the Cockpit in Leeds. We were kinda buzzin', Rest in Peace Cockpit!

CT: We're you supporting any specific bands?

PST: I think it was the Darlington's, which are now October drift. We met their manager there. He told us about his own stage at tramlines. So the first time we played a major gig where we had to impress, so we did our full set and we did a cover but that was a 'no no'

with a set like that, with ticket sales and everything. So we did Nirvana 'smell like teen spirit' and everyone's faces just dropped. But we smashed it and did it justice. And when Neil the manager came over from October Drift, he said 'No, you don't cover at these sorts of gigs it's just a no no but that were insane that was the best cover I've ever seen!' And he put a facebook post saying about us saying 'best unsigned indie/grunge bands around at the minute'. Someone tagged us in it. Two people tagged us saying we saw us supporting the barmains in Scunthorpe. Then someone else commented on seeing us at Carpe Diem in Leeds, saying 'great stage presence, awesome to watch, 'jumping on the drums' and then talked about callum lying over his drum kit. He said it was one of the most memorable gigs they'd ever been to in Leeds. So we made a stamp/foot in the door.

CT: We're gonna go through that later, that's quite interesting. Because obviously you just said one of the best indie/punk bands around. How would you describe yourselves, how you'd represent your band?

PST: It varies. Some of our songs are like indie pop songs, like really catchy, like really poppy. Then we have certain songs in our set like a song called 'Dreamski' which is really heavy and has proper balls to it. We've recently been adding some dubstep to it in practice with some synth! Predominantly indie/alternative but it does vary, we could write a pop song we don't know yet.

PST: There's hints of pop/rock, some of it's got some balls.

PST: Who knows we could write an Avant Garde album next!

CT: Haha! So rock/indie/pop/dubstep/avant garde/alternative

PST: I think we'll sum it up as 'awesome'

CT: or you can come up with an acronym

PST: We had 'indie with balls' at one point!

CT: Sounds good. Right I'm gonna read out a proposal for what I want from this interview. My research has basically been based on the history of Andy Kershaw who was like me, someone who worked in a Student Union, booking bands. He booked bands like Rolling Stones, Bob Marley, The Doors. What I got really interested in is, how do bands do that nowadays? How do bands manage to pave the way through the music industry? So the title of my study is breaking into music from analogue into digital' and this is 'how do bands break through the industry in such a digital age, especially in the 21st century with media platforms such as napster, Spotify, youtube, social network, all sorts of ways to get you out there. I'm interested in hearing through your experience in regards to music production, music promotion, distribution and reception to how audiences receive your music. Obviously

there's always a platform of DIY production where you actually record your music. I just want to go through a long set of questions. To get through all the questions we'll have to cut you off at somepoint but it's cool you guys want to talk because it helps me out. And then a really important thing I got from the Andy Kershaw experience was that he used a quote that is actually from a Bob Dylan song which said 'things would never be the same. If you're a band from the 70's you would have probably broken through the music industry pretty quickly because you've got personality, you're young, you're uni students as well, whereas nowadays it's harder for emerging bands like yourselves. So define yourselves: Are you an emerging band or do you consider yourself established?

PST: We're pre-emerging. We've discovered our sound but we're still tweaking bits and still trying different things to add to our performance because all in all we've got the basics but every band has to evolve. If you don't you'll never get any better so we're just slowly improving and doing different things...

PST: I do feel were nowhere near as good as we're gonna be...

PST: Yeah. I think for how long we've been together and for our age like being taken into account that, we're good, very good for what we have. But I think we've got a long way to go.

CT: Sure. You do sound good already but that's just subjective.

PST: Thanks

CT: What are your ages?

PST: We're all 18

CT: Ok. As a pre-emerging band, what are your audiences? Do you use social media a lot? Do you have a big followership?

PST: Yeah. On twitter it's easier to interact with people and with the fans. Because you can go and like a band and you can throw yaself at people...

PST: Yeah if they have a similar target audience you can like their music and they could say 'yeah were P.S.T., nice to meet you, check out our music and free downloads, enjoy'!

PST: with Facebook they have to come to you otherwise you can't reach them

CT: how many followers on twitter...

PST: 2,200. We do follow 1500 others to be fair!

CT: Amazing! It's all about building!

PST: That's where it's good because it works like, we'll follow someone and sometimes they'll think 'oh we'll just check this band out after seeing all these tweets about free

downloads from this band, this is awesome etc;' and we're slowly building that audience from different areas, it's good!

CT: What about Facebook?

PST: None really uses Facebook now, it's for an older audience. Three years ago for our age group it was the thing to do but now it's twitter we use.

CT: why has facebook become vintage?

PST: The complexity of facebook really. Twitter you don't have to find someone, it's easy for users to follow us.

PST: Facebook is personal to people. Twitter you don't see people tagging each other in photos and that. Twitter for me is an online phone book. You talk to friends over social media still but ya don't endlessly tag people in posts about last night and there's no groups to get liking.

CT: How about Instagram?

PST: I started an account about a month ago and it's doing a lot better than I thought. But I think it's pointless because the thing is it's almost like Twitter because if you follow someone and see photos from live gigs and some awesome photographers have taken some sic photos. It's just like Twitter where you can link things to websites and see the photos and link our tickets for the gigs it's sorta fundamental to use twitter. And we could put a photo on too on Instagram but the sole thing of Instagram is just the photo like callum playing drums...

PST: I do think people are lot more interactive on Instagram. On twitter people just scroll through stuff.

CT: Do you think visuals are more important than the music, by saying things about what the band member looks like? Because you mentioned twitter before. What do you think is the relationship between Instagram and music? Is it working?

PST: I do think to say the Instagram thing for us works really well. Because we can whack on a new video/tune from practice and they can just press play with a short video and they can be intrigued and say 'I want more'. So we put on a little teaser trailer on Instagram for example.

CT: so this new digital environment, twitter, facebook, Instagram. Do you have vimeo?

PST: No. We just used soundcloud, youtube for singles and videos. We have 3p downloads on soundcloud and we have twitter and Instagram. We have bandcamp as well for the band catalogue!

CT: All these digital environment platforms. Do you think they help you to expand your audiences?

PST: Yes but there's so many people doing it, it's very hard (to break through)...

PST: Yeah there's so many gigs and bands now, it's like when we're not playing, we're trying to smash promotion so we need to make sure that people look at us first before another band...

PST: yeah we've had situations like that before where we do local gigs in Huddersfield where even though we're headlining a gig, we put a bigger band on after us so they stick around and watch us, so we sub-headline.

CT: That's quite clever. It's word of mouth as well. It's an old method but it really works.

PST: Yeah! Our Leeds following now is getting quite big now. Our main promoter at double denim live have a lot of contacts and put on loads of gigs at awesome venues and because they know so many people, if we get recommended to someone by them, it's good because they know what they're talking about and people will come and see us!

CT: What do you feel about the music scene in Leeds/Manchester area but especially Huddersfield? I mean when I first came here as a student, the scene in Huddersfield was more extended. You had the Student Union for both emerging bands and big bands like the Hoosiers. It has changed obviously, how do you feel about gigging in this area like Lancashire and west Yorkshire? Talk me through it...

PST: Everywhere apart from Huddersfield is awesome. There's only one venue left with a stage (Bar 1:22). I just don't enjoy playing here anymore.

PST: I'd enjoy playing Huddersfield if we did a big reunion!

PST: Zephyr isn't even here now!

CT: What about Manchester and Leeds? Where's the best places to play?

PST: You can play almost anywhere in Leeds, it's awesome. You can get on a line up just two days before in front of a sweet crowd..

PST: Carpe Diem is an ace venue. It's always a good crowd there, great food, great booze.

CT: Do you get paid well?

PST: We get paid in beer tokens get a tenner for fuel...

PST: They do it deliberately cos it's free entry so people come for that reason alone which opens up our fanbase. People have a mint time.

CT: Is it free of charge for everyone?

PST: Yeah!

CT: That's good. So I suppose it makes sense in a way to not get paid for now?

PST: I don't wanna be living in a dumpster at 25! I don't mind playing for free now but yeah!

PST: I think the money is made in merchandise and the music sales rather than gigs these days.

CT: Yeah but live music seems to be a big revenue now.

PST: Yeah for the venue hosts when they make money off us playing there!

CT: You think the money is going more into the facilities more than you guys?

PST: Yeah the money we do get goes straight to fuel for us to get to gigs and then to buy/repair kit or to buy new t shirts. We've sold out of our t shirts but we're still skint!

CT: It's difficult by the sounds of it. Anyway let's move on to music production. Music recording has become cheaper and more accessible. Nowadays you don't have to pay great sums to record an album. You can create music by gaining cheap software to your laptop. So it's not impossible for you guys to become DIY producers...

PST: We have been, with mixed results...

CT: Right. Which platforms do you use and how do you work as DIY producers?

PST: Well we started as DIY producers in my living room, where my drums are! We bought an interface and set of mics for the drums. We had a macbook which was Ryan's logicpro programme. We recorded stuff, mixed it down and that was our first two EP's. Three months ago we went to a proper studio to looms studio in Leeds.

CT: And did you have to pay lots of money?

PST: To be fair it was a reasonable price because they know how hard it is for us. It costs a couple of grand for some bands. One band did a video for a single which cost over £2000! We paid £700 for 5 tracks and we got a free session too. So if anything we got undercharged, he's a friend of ours.

CT: So it's easier to produce by yourselves but the quality is not as good as a studio?

PST: Yeah definitely! I wouldn't say it's that easier to DIY produce because while I'm the only person in a band who knows that can actually do that, like there's only a couple of people in bands that know the skills to do that. We've all done music technology since high school/college time and now at uni and we're lucky that Ryan had his logic programme or else we could not do it!

CT: So it's all about accessibility?

PST: Yeah definitely! We would not be here now if we hadn't been able to smash out those demos! Now they sound like demo's but now we have the luxury of sending in a demo to our mate jim. But if we hadn't had Ryan being a smart arse we wouldn't be here.

PST: You have to start bad to be good!

CT: The main point of a band is the music, not just the image and the other stuff. On that note, how about music distribution. Have you actually got copies of your new EP that you've recorded? Or anything else?

PST: Well we were literally about to order the CD's and we then found out we didn't have any money to get the cd's. £400 for 100 CD's. We did not have it.

CT: My tutor said about the Catfish and the Bottlemen that when they started off they played in car parks of other band's gigs like Kasabian!

PST: Yeah we heard about that haha!

CT: Right yeah. So sometimes a way to break through the music industry is to have a different idea. Like they would put their cd on people's windscreens to make sure people would listen to them and now they have become who they are now. Have you thought about doing something like that?

PST: No but I like the idea! I'm gonna be in Leeds running round cars dropping of CD's. Shame we're skint!

CT: So how would you describe your fanbase? How many people come, are they regulars? The sherlocks said yesterday said they have a big fanbase in Scotland, so you being yorkshiremen yours would be Yorkshire and humber?

PST: Well, weirdly people want us to come and play Oxford?! Like Foals are from Oxford so that kinda makes sense with our sound! But that's Twitter, people could follow us all round the country and then people can request us when we're near Oxford or Camden?

CT: Do you do that as much as possible because it could cost a lot of money? But if you could do it would that be a good online technique to use?

PST: Definitely but it's just managing to get down there with our money!

PST: We're hoping to go around the country more this year but management put us in a certain direction. They want us to go on like a mini tour in the summer. So just play a few venues in a few cities and then end of the year on a support tour with a big Leeds band.

CT: You said you just follow random people on twitter then?

PST: It's a fanbase thing intit. I find it with smaller bands people who follow them are generally more into the music, if ya follow bands with 20,000+ followers are a bit more niche. Our fans are more investigative into the music. We think it's kinda cool to like smaller bands. They're more eager and 'hipster'!

CT: That's interesting. So you have like a technique?

PST: Yeah it's slightly measured. At the end of day, people like 16-28 use twitter a lot.

PST: I'd say younger, maybe high school age.

PST: I've seen numerous 14 year old girl tweet us which is quite weird, but it's cool!

CT: I'm really interested in knowing the structure of my chapter is about a 'big band' case study. I brought this sentence which is a bit upsetting but it's actually the truth because you talked through earlier the venues you go to, your recording arrangements, finding fans on social media. Are there any other platforms you use? Bedroom records like Bombay Bicycle Club have done well for example. For musicians now it is harder now because it's to do with luck, contacts, right place right time. Do you actually have someone who manages your band apart from Ryan. Do you think you can benefit from a proper management with you guys being students?

PST: We're on a 6 month contract with a management so we never tell people we're a proper managed band.

PST: There's a lot of I's to dot and T's to cross. I'm sure in two month's time they'll become our managers and get us regular slots.

PST: They helped us get the cockpit gigs and carpe diem and all our major gigs, about 80% of our gigs come from them. Their biggest management band is on a debut single tour so they're swamped with shit like that. But we've always been quite high up on their headline target list but now we're just waiting for it to finalise.

CT: How did you find this manager?

PST: It was Carpe Diem and Jamie played at double denim live, saw the poster, looked cool and dropped double denim live, the promoter company an e mail!

CT: I'mj really interested that you said Leeds is amazing. How about Manchester?

PST: We did one gig there but we haven't had enough experience to comment but we'd love to crack it.

CT: But London, everyone says London is the place to be. The north is the place to be, the heart of music. With the exception of the jam, the style council and the Libertines. Every good band are northern. Like Oasis.

CT: I agree with that, Sheffield, Yorkshire and Scotland provide the best music but how do you break in the industry. How do you compare the north to the south?

PST: The money is in the south but the good music is up here.

CT: But what place do you need to be?

PST: London, you have to get down there. The main BBC is down there.

CT: Have you ever put yourselves through to BBC Introducing?

PST: We've been on a few times in Leeds and Manchester. Our music tracks have been played twice, one of those tracks got sent to London via Manchester but we're still waiting to hear back. They'll listen but it's not being guaranteed to play.

CT: So London would be BBC Radio 1?

PST: Ummm not necessarily. It could be any show, like a nighttime show at 1 o'clock in the morning! As long as it gets on the BBC!

CT: Yeah exactly. It's the trampoline to success. Another thing as well, you have the independent labels and the mainstream labels. They're so hard to get to. So you have Sony, Universal, EMI. Which approach do you prefer? The Independent record labels or the massive ones? They get you there but I think nowadays music is not as authentic.

PST: I think with Independent record labels you're a lot more in control, whereas with big record labels there's baggage that comes with it. You have producers and people that they want to do for you. Like they'll have producers that want you to make songs like this....

PST: You're spoon-fed! Like you've got to make a song about this bird who's really upset and needs cheering up for example! It's a slower process with an indie label but it's the right way for us...

PST: I do like the idea of an indie label. Like I read about Domino records (Franz Ferdinand, Arctic Monkeys) but the head of the label apparently just met up with the bands on the label in a pub to discuss the new album!

CT: Yeah it seems like they care more about the artist. I mean it's really difficult because with music, the research I'm doing is so wide. I mean I'm looking at things to ask rather than having 'a chat' about this...

PST: It's a bit like a debate intit!"

CT: Yeah! It's a bit like a coin effect. You got a team of music promoters, people who will change you from what you wear, like All Saints, Topshop (etc.) and the other side is the more authentic approach that will not necessarily break you through the music industry. Thoughts?

PST: It's wrong on so many levels. It shouldn't be like that. It takes away quality from everyone, like what's the point?!...

PST: You could have one of the best songwriters in the world but you'd never know who they are because they are restricted. Like Kanye West: everyone knows him but he's not a great songwriter. Yet you have people on indie labels who could be the next John Lennon!

CT: People talk about busking. Have you thought about doing something completely weird, like get the council of Leeds to give you a space in the town/city and you play your music

there? This is how I think it works nowadays, to have a brilliant idea that can't be copied. How would you go about something like this?

PST: Gorilla marketing, dirty marketing. When ya see stickers of bands on lampposts and stuff...

CT: The design has to be very eye catching...

PST: It's so hard in this day in age to be original. So much has been done but when you do think of a good idea it's great. Like the Catfish thing you said earlier. I think we're gonna go do it now!

CT: Another example for live music is what First Aid Kit did. They teamed up with other bands to help raise eachother's profile. For example they're famous for being feminists and being active. Have you thought of doing something like that?

PST: We've sorta teamed up with the Barmyers (band) like letting us go on massive gigs with them. But Little Comets teamed up with Catfish, where Catfish supported Little Comets but it's flipped now, Catfish have hit the bigtime now. ...

PST: We sorta did it with a local band called the stray but they don't do it anymore I think. They're all of to uni next year ya see. But we used to support eachother. It is a good idea though..

PST: Bands are friends in Huddersfield! It's like a little subculture!

CT: I think we've covered everything guys. Again it's the digital age. It's changed the way music has been distributed nowadays. The manipulative mass market is part of the past. The utopian expectations of abundant choice, advanced in the early 2000's have not been fulfilled as they predicted. The music industry has missed the internet side of things started in the 1990's. Even if they shared distribution with apple or Spotify, the question keeps going. How do you guys as a band apply to this? Cos things have changed since the 90's. Music is cheaper, more accessible now.

PST: The only way you could get music was on a CD! Now it's Youtube

CT: Yeah! How do you encounter the current state of music?

PST: Everything evolves. I'd love to go back to the days where people bought CD's, we'd smash it. People forget that music industry is there to make money. We're like the middle man.

CT: But then you're successful and have money.

PST: I don't know, can you tell us, it'd be easier! I'd say the only way to get close to hitting the big time is just to play as much as you can. It's been said a million times but it's the only

way. Spam our Facebook, Twitter. Just do it. All these bands saying 'sound can we play here? We're pin stripe Tuesday' if they don't reply we send another e mail. It's worked for us hasn't it. It shows you're keen to do it.

CT: Where do you see yourselves five years down the line?

PST: The last 6-12 months have been amazing. The stuff we have planned is already uplifting and better than last year. But last year we said 'fuck, we did great' but now the prospects this year are like getting bigger and bigger everyweek. We can't say where we are going to be in five years. It's not our choice. Realistically I'd like to say we have an album out or go on a proper tour with a tour bus. If in 5 years' time we've gigged in London I'll be happy.

CT: But also someone to manage you because musicians like yourselves it can be hard to understand the industry but I think you guys are pretty much clued on. But like you said before Ryan everyone uses this platform, everyone has really fancy stickers, it's really difficult I think. I think it's a matter of you guys being signed with a label and have the support really.

PST: We need more brains around us!

CT: You just need something as unique as possible really

PST: In terms of 5 years time, when we first started, we said if we played cockpit by the time we're 22 I'd be happy. The reputation the cockpit had was insane. Strokes/libertines/bloc party have all played there.

CT: You never know guys you could be them

PST: What does Gordon say? It's not what ya know it's who ya know!

CT: True but if you can expand your audiences internationally as well. I mean I read an article last week on a really small country and how they perceive music technology and their way of expanding their music was hard because they were on an island with few inhabitants. So do you have any plans like that? Obviously money is an issue but...

PST: It's hard because first thing I'd do if I won the lottery is buy a tour bus and smash it! It's all I wanna do, it's just the money to invest. Logically a band is a business. You've got to put money in to get money out. Say I won a million quid tomorrow I'd go pay a grand to every social media network to get advertised properly!

CT: It's all about the contacts. You never know you guys will be famous and I'll need a job or vice-versa! Best keep in touch. This is a tough question but in terms of culture change. It's pretty easy to get your music out there, you can have a thousand followers in a month, it's pretty easy. Pro's and con's though, it's expensive to do DIY. It's so annoying, I which

there could be more advantages today. It's all about visibility and sustainability and your longevity. If ya don't see yourself breaking through the music industry?

PST: My dad is a leccy so I'd be an electrician....

PST: Guitar teacher

PST: ..Sound tech for me. But say we got signed last year I wouldn't even bother finishing uni. It sounds quite immature and childish but I am the immature one but I have a backup but I have a career lined up now.

CT: It was sweet guys thanks for talking to us. We've hit 56 minutes. I'm gonna edit this podcast down and hopefully with this you'll be able to get more people to follow you. Thanks for your time.

Appendix F b): Interview Transcript Number 6 b)

Pin Stripe Tuesday – Lead Singer, Will Graham

Skype Interview, Milan, Italy, 1 October 2016

CT: Hello Graham, so we had the interview a year ago almost. It was around February time, when you guys were gigging around Leeds. Do you remember?

G: Yeah, I remember. It was a long ago that.

CT: Yeah, so I am just going to do a follow-up interview to pick up on our last chat. It's just going to be relaxed. I just want to hear from you about how things are going for you as a musician. How's it been for Pin Stripe Tuesday since our last interview in 2015?

G: To be honest with you it went really well. I had to move away from other commitments. It was working and we kinda, I would probably say, we lost the stride on, we weren't being productive as we were. And I think that we just started going down different paths. Eventually, it just all came to a halt. That was basically what happened.

CT: Ok, fair enough. Can you go further into detail? You guys gigged around... When was it really the time that you started to be less productive and to kind of feel like less of an energetic band like you were?

G: Always, when we were on stage it was very energetic. I don't think that we ever lost that. I don't think that we split because we lost the energy that we had, because we were always still just us. The passion was always still there. Do you know what I mean? But, because I lived further away, at one point, we basically all lived together and we would do everything together. We would go to Uni together, we would go out together, gig together, we would write together. We were always side by side, doing it all together. And when I had to move away, sadly work did take over and it's something that I never wanted to happen, but it was a big factor of my life, so I didn't really have a choice kind of thing. So it was just hard, there wasn't a time for it sadly. I never wanted it to happen, but that's what did. And we slowly started to gig less for the lack of time, and that obviously slowed the writing process down. After we started, when we released our single, "It's Only You", that we started to go into more sinthy stuff and we started writing new things. We decided that we were going to take a break and re-brand the band essentially. New name, new sound, everything new basically. We started doing that, but then during that process, that's when I

kind of got lost. That's when things started to slow down, because we stopped gigging whilst we were doing the re-brand and for myself, it never just worked properly. It's really sad, I wished it turned out differently but it was just one of those things that didn't I am afraid. And then, we made the decision for myself to leave basically and the three of them [band members], three lads, then carried on with the re-brand and the re-name etcetera. They finished what they were doing with the re-brand, and now they have just started gigging and stuff, as the new band that they are. They are called Palmes.

CT: Ok, fair enough. I would be interested to know, still going back to what you were saying. When you guys were thinking of re-branding and sort of boosting your profile as a band, did you have anyone who was helping you out, outside of the band circle, anyone professional? I remember, when we talked together, there was someone who helped you out, Double Denim from Leeds, to promote your gigs.

G: Yeah, well we were managed by Mick and Chantelle, who were part of Double Denim. Then yeah, they managed us and got us gigs and a small label, helped us with getting some kits, with phone calls and always had our backs on it. I think that it was more of an internal decision about what was happening, because, for the latter part, we kind of got left to it, which is what we wanted, we just wanted to chill out and do re-brand and stuff like that. So, Mick and Chantelle were brilliant, if there anything that we needed, they were always there. Credit to them, because anything regarding the band or not, they were always there. It was like we were family, which was really nice. They are absolutely fantastic. And they managed another band, The Barmines, and they are just taking off, they are doing absolutely brilliantly. They, [the management – Double Denim], always looked out for us. When stuff started to slow down, we made a decision to do a re-brand. We kind of were left to our devices, while we started to write and brainstorm and coming up with ideas. So yeah, that was basically it.

CT: Brilliant, brilliant. I am going to ask you a question about how you promoted yourselves as a band, if you don't mind. Obviously, social networks are the bible for any young musician out there. It's basically how many bands nowadays just promoted their stuff.

G: Yeah, definitely.

CT: When you were band, obviously active on the Internet, did you follow follow a particular strategy when using social networks?

G: Oh, yeah. We promoted ourselves primarily through out networking sites, that was like the solid 90% of promotion that happened was on social media. Facebook and Twitter were massive, and later we started using Instagram as well. Instagram was fun, because it could start to give people an idea of where we were and what we were doing, if we were on the road, if we were in studio, or whatever, which was nice. In regards to like a strategy, to try and get a bigger following in, interact with more fans and stuff like that, we'd look basically at other bands and to ourselves and see who like them, and we would drop them a "follow". We wanted to break down the barrier of band and fan. You know what I mean? And we wanted to make it just friends and pally, so if anyone wanted anything, they were welcome to talk to us. And we would invite people to come and talk to us. We went for a similar target audience that bands, extremely similar to us, were going for. And then, we [bands] just helped each other out. And that's how the following group... and then every time we played a gig, we had a big banner, a big sign with our logo on it and stuff, so everyone remembers who you are.

CT: And you obviously mentioned fans, which are very important when you are in a band. How was your fan base? Was it quite big?

G: I don't really know, it is really hard to say. From the interaction side of it quite a lot of people engaged with stuff we were doing and we had quite a big following. For the bigger gigs in Leeds, it was nice to see that when we were doing the ticket sale gigs, people would come to show us support even if they were travelling from North or West Yorkshire or Manchester. People would be coming to see us which is lovely and people would message us on Facebook, about gigs and where to go, when we were playing in their town, and stuff like that which was awesome. We had a steady fan base, which wasn't huge but it was made of people who cared. Do you know what I mean?

CT: Yeah, yeah absolutely. Plus, you were a pre-emerging band. I mean, you did everything by yourself, and to be honest with you, to build a following, you reached something like 2,000 followers on Twitter, and I don't know how many likes on Facebook, but that was pretty good.

G: Yeah, like we were going at it for really a year or two and I don't think that we did so bad.

CT: No, of course not. I mean with the support of a record label you would have probably doubled that but you did have a strong following. So, considering you did have a good amount of fans, how has your online fan-base supported you during your career?

G: Really well actually, everyone always supported us. It was nice the support, again going a bit slightly, I know I am backtracking a bit, but it was how the majority of promotion was 90% online. So, when you see the people at gigs and you know that they are following you and what you're doing online, that's when you know that they have supported you. They have interacted with you from wherever they are in the world, or online to see what you have done, and to then again to come back and be where you are, which is lovely. So, I'd say the online fan-base was brilliant, they looked after us well yeah.

CT: How did they look after you? Was it through, I don't know, sharing your posts? Did they use word of mouth as a power of like saying to people "hey, come to this gig". How did it actually happen?

G: Yeah, exactly like some people would tag their mates under some of our posts, or share our posts on their walls for everyone to see. Some people would reply to the post on Facebook directly... so yeah, pretty much what you just said. People wanted to interact with us, wanted to talk to us, we were happy to talk to them, do you know what I mean?

CT: As these are all platforms that you guys approached to promote your gigs, just pretend for now that you are still with Pin Stripe Tuesday and you guys are doing pretty well, and think about the effort that you put in to building such a strong following on Facebook, on Twitter, on Instagram, and whichever digital platform you used. Which platform do you think has been the most useful when promoting your music online?

G: It's hard to say, because everyone uses different platforms. The two most prominent that really did stand out are Facebook and Twitter, because primarily those are the ones with most users, for a start. But Twitter is easier, because your Twitter account is the same as a normal person's account. So, you don't have to like a page, you follow each other and that's it, you are connected. Whereas, on Facebook you have to like a page, it's not like adding a friend, it's different. So, it's easier to connect through Twitter, especially for bands. I think it's easier for people to see on Facebook, if that makes sense.

CT: I mean yeah, they are both really different platforms I suppose, because on Twitter you have followers, on Facebook you have likes, they have the same aim and purpose,

but they are structured differently. I was just interested in knowing which, if not more, platforms have helped you the most to promote and get yourself out there and reach more people?

G: I think maybe for getting ourselves out there, probably Facebook, because you can go in groups, and post your music in groups. Or, promoters have their own pages and it's easy to get in contact and to find different people on Facebook. You can go in a communal group with 200 other musicians in Leeds, in Yorkshire, etcetera. Straight away you are in, you can put your post there in front of everyone, and because everyone cares about it, because everyone is doing exactly the same, then people interact with it straight away. And then you share it, you respond, it's how you meet other musicians and it's just a good networking skill really.

CT: It's a really good point, I didn't know that these groups existed for also bands. I remember what you said last year, and you emphasised it a lot, is that bands support each other during gigs. Like "I promote your music, I will re-share your gig post", it's all about helping each other, if you love music ...

G: Yeah exactly, it's like we are all a community, like everyone just has each other's back.

CT: Fair enough. Let's just hear your views on fan-base. What do you think are the avenues that an emerging band should rely on to get more fans? We have already talked about social media, what else would you suggest?

G: First and foremost I would say, number one social media. Number two is, Word of mouth, it's massive, requires you to get up and go out and get it yourself. If you are going out to different bars, we are a band, we all go in together for a pint, you go in and say "alright, we are a band. How's it going? We are in a band, we do this, do you do gigs here?". And then people will hear and they will come back for your night. It's just literally like that, you just have to go out and talk to people. And if that is what is all about, it is just about being able to communicate with others.

CT: That's brilliant. And that's how basically word of mouth works for a band, you go into a pub, into a music venue, you speak to the owner and say "look, we want to gig, we want to play live, can you get us a night where can play in support of this band?". Is that how it works?

G: Yeah, yeah in a nutshell yeah definitely. And then, you get involved with promoters and bigger nights, and then, they will put you on a special venue. For a lot of places, once they have a good name, it doesn't matter who's playing, good or bad, new or old, well-known or not well-known, if it's a good venue people will go to a venue, regardless of who is playing. You are always going to have a good crowd, and then as soon as you have got a crowd, that's more ears listening. And then that goes on, and you are like "oh yeah, last night I went to an awesome gig, so and so were playing, it's this new band I have never seen before". That is literally how it works, it sounds weird but it's unbelievably true yeah.

CT: So I would say that another priority is to play live as much as you can.

G: Yeah, that's what we did, and especially we just kind of have come into the end of like a massive gig session, when we spoke to you last, we were just constantly gigging. We were doing two gigs a week and it was just nuts, but it was so fun. We interacted more and more with fans, and then they just go on social media and that's how you go from three, from capturing the people with a performance, to two when you go and meet them [fans] and talk to them and talk to the owners of the buildings. And then, three leads back to one, word of mouth, where they have seen you and then they interact with you online and see where you are playing next. It all intertwines with itself. So you have to start from three, when you are playing, because if you aren't playing you are never gonna meet anyone.

CT: Absolutely. So what would you say are the most important... If you were to speak to a new pre-emerging band, what piece of advice would you give them? Even though like, Pin Stripe Tuesday didn't progress as you wanted to, you did pretty well for a pre-emerging band from my point of view.

G: I would definitely say, even if it sounds weird, if you are not feeling confident don't show it, because if you are not confident people will not be interested in you. It sounds hard, and it is hard, but once you are confident, you don't care what people think and then people enjoy it. There is a fine line between good and bad, but you have to be, not over confident, but you have to be confident, that is massive. If you are on stage and everyone is jamming, it will be good. So yeah, the three points I have just made: get out there, gig all the time, talk to people, be confident and get on social media. You always want to be talking to new people. That's just literally how it goes. The more people you talk to, the more people they will tell and it just explodes eventually.

CT: Absolutely. Will, what are your hopes and plans for the future? Are you going to carry on being a musician?

G: It's always something that I am going to have with me. To be honest, the past year I haven't done anything musical and I am a bit sick about it really, I am a bit annoyed at myself. I know that I will get back into it, it just isn't the right time. It were brilliant, it was the best time of my life, I loved it more than anything, do you know what I mean?

CT: You are very talented, and I don't think that you should give it up. Honestly. I came to see you at the Warehouse, I think it was last year at Freshers' and you were pretty good, very very good.

G: Cheers, thank you.

CT: You're welcome. One last question, just about your main views. Think about 360 degrees about music, about how it works nowadays, the business, the bands that are successful, the bands who are trying to be successful. Do you think that the world of music business is accessible to emerging acts or is it just a business focused on super star bands/acts or artists?

G: Definitely, I think it's more accessible than it's ever been. All you have to do, to start off, it don't matter, if you wanna be famous or not, if you just want people to follow you. All you have to do really is, pick up a guitar and a webcam and share it on Facebook and it's as simple as. It's obviously really basic, but that's one of the easiest things that you could do, and it's so easy. So it's for anyone. You need two-hundred quid, and you can set yourself up and then the rest of it is free, it just does itself. It proves that if you work hard it will come off. If you want something really bad, you'll work hard to get it. And honestly, it sounds stupid but it's true.

CT: ...but think more of the music platforms that we have nowadays, BBC Radio One, press...

G: Do you mean [BBC] Introducing and Spotify, and stuff like that?

CT: Yeah... is the business of music, though, is there enough space for emerging acts? I understand what you say and it's true. It is possible to be seen and to be recognised, because the internet is so accessible and it's so limitless....

G: Yeah, exactly.

CT: ...but is there space though for emerging acts nowadays in the world of music business?

G: I think there is and there's always gonna because it's always expanding. The music industry is the biggest industry, and the biggest earner in the entire world. And like, who doesn't listen to music? It's everywhere you go. So it's just finding the niche, innit? But there's always gonna be the one for more talent, because once something is done, it gets boring and then someone will re-invent it and do it the same but different, if that makes sense? And then, they will put their twist on it and their take on it, and then, that's just literally it. There's always gonna be a demand for it, because the demand is so high. Especially from a business perspective, because there is so much money involved in it, there's always gonna be people investing and wanting more, and finding new ways to be able to do it.

CT: Yeah, it's a competitive business. Isn't it?

G: Absolutely.

CT: For as long as you lasted, as Pin Stripe Tuesday, did you meet your expectations as a band considering that you were only together [as a band] for two years?

G: Yeah, definitely. Obviously, I wish it would have lasted longer than that, I am glad that we were going for the re-brand when we did. To be fair the gents, now I want to say good luck to them for a start, because they're doing really well and they deserve it, because they've worked hard, but they have carried on with the re-brand that we started off as a four band piece, just as those three. Yeah, we did more than we ever thought we could, I think. And it was surreal at some point, because we were playing at venues ... We said we wanted to play at The Cockpit by the time we are 25, and we did it in six months, so before it closed obviously, but that's one of the most famous venues in the North for proper music. Do you know what I mean? So, yeah, I am proud of what we did.

CT: Brilliant, that's amazing. That is the way to feel of course, because you did pretty well. Are you still in touch with some of your fans or has that decreased a little bit?

G: Yeah, people are still asking if we are doing anything, but I think that the lads have taken quite a few of them and let the people know that it's just a new name, just I am not there anymore.

CT: Ok, ok. Will, I have nothing else to ask because you have answered everything and you have been super helpful, and I must thank you again for your time, because I understand you're really busy. This is the end of the interview, all I want to say really is: good luck, don't ever give up your singing and music playing because you're very good. So maybe take a break, but continue with music whenever you feel comfortable, because you're really great.

G: Thank you very much.

Appendix G: Interview Transcript Number 7

Dan Owen

Skype Interview, Milan, Italy, 30 September 2016.

CT: Hello, Dan. My name is Carlotta, I am a student from Huddersfield University, but I currently live in Italy.

D: Oh right.

CT: Yeah, I am doing my research about emerging bands in the UK achieve success. I have interviewed a few bands, and I needed an extra interview for this research and you were so kind to say yes, so I really must thank you.

D: No, it's alright.

CT: How's touring going with Birdy?

D: Yeah, it's good we have sort of, it's been non-stop a little bit. I think we've probably done 10 shows now or something.

CT: Oh, Brilliant.

D: It's been amazing. It's amazing how different crowds are. We did a couple of shows before last night, and it was like silent, like you could hear a pin drop, everyone listening sort of thing. It makes a difference if there is a bar in the room as well.

CT: I absolutely agree with you. A couple of weeks ago I went to see Aurora, in the UK in Leeds, and during her gig I could really appreciate how perfectly silent the atmosphere was, it creates a better atmosphere. And you are soon going to tour with Kaleo in Europe?

D: Yeah, yeah. There's a couple of UK dates, and then we're out, Germany, Holland and France I think. Yeah, I can't wait to go out there again, because I did the Birdy European tour, sort of, at the beginning of the year and so yeah, I am really looking forward to going out there.

CT: You have been really busy as well, whilst you are touring, you get to appreciate cities, you get to travel a fair bit.

D: Yeah, exactly. That's the nice part, because I never used to go on holiday abroad when I was a kid. So it's nice to go travelling and about.

CT: There you go, now you have an opportunity to take selfies in front of important monuments, and you can just collect places that you have visited.

D: Yeah, exactly.

CT: I am going to start off with a few questions. You were first noticed when you were aged 13, when an audience member filmed you singing Bob Dylan's The Ballad of Hollis Brown and put it up on Reddit with over 500 thousand views on YouTube? What happened?

D: I started playing in pubs when I was 13, but someone probably took the video when I was like 17 or 18. But yeah, when I first started playing around pubs, was with my sister, she was a singer and I was just playing guitar back then. So, I used to go round and I used to play guitar for her. So, she would sing and I would play guitar and we used to go and sing in my guitar teacher's breaks when he was playing in the pubs. We'd have twenty minutes or something, before his gig started and we'd be 13 years old, getting out and doing that. Then, she went to University and that's when I started singing, because I didn't have anyone else to sing with. Yeah, that's sort of how it worked. Then, the video happened when I was 18 I think, maybe 18 or 19, I am not exactly sure, but it's pretty much overnight, it just got loads of views and at first I didn't think it was actually working sort of thing. I thought someone had broken, and I was saying to all of my mates: "What's going on like? I think it's actually happening".

CT: and then you went viral.

D: Yeah, viral not on like a crazy big artist sort of level. For me, and it was just a video on someone's phone, it was pretty cool.

CT: Yeah, absolutely. And then after that, what happened? That was kind of like a springboard for you, how did you put yourself out in the market? Obviously, you wanted to be a musician, your sister couldn't carry on singing for you, how did you progress from that video?

D: Well, what I did when it was happening, and because I was doing sort of like 150 / 200 gigs a year, when I was 17, and I was just playing round pubs just trying to make a living sort of thing. I knew loads of pub musicians, but I didn't really know anyone that was in the music industry. But I knew one guy who used to run the open mic night, who had a past in music industry. So I gave him a call and I was like, "What do I do? How can I make the

most out of these [video] views?”. And he knew a couple of people and he ended up managing me, but it all got a bit out of hand and signed a contract that I shouldn't have signed.

CT: What kind of contract was that?

D: It was just with these guys that sort of had a lot of money, but weren't in the music industry. My manager, his interest... his heart was in the right place, but it was a big world sort of thing, and he hadn't been in the music industry for like 35 years, cos he was signed to EMI when he was 15 and he was about 55 when this was going on. Well, you know the music industry changes, it's probably different yesterday than what it is today. Thirty years on, it's a completely different thing. But, yeah, that sort of happened. But they introduced me to different people, and Mick Fleetwood got in touch and started helping me, which was really, really good. Oh yeah, someone said like, “Mick Fleetwood wants to come and meet you”, and I was like, “Who?”. I knew exactly who it was, but I just didn't register, my mind didn't even entertain the idea that it could possibly be him. So, my uncle's name is Mick Fleetwood, as well, randomly yeah. He [the real Mick Fleetwood] came over, and I played him some songs, then we chatted and we went for dinner. He'd ring me and we'd be on the phone for like an hour or more, and he'd just be advising on stuff. He's a really cool guy.

CT: ...and how did he manage to get in contact with you? How did this happen?

D: It was kind of through some guys that I knew, and that knew him. I ended up at the age 20, my first ever trip abroad to Nashville, Tennessee. I ended up in some crazy place, especially this one night when the producer we were recording with was like, “I have got some good news and some bad news”. And I was, “Well, what's the bad news?”, and he was like “we can't record on Thursday”. But the good news is, because he was doing sound at Willy Nelson's birthday, he was like “If you wanna come you can come”. So I said, “I'll see what I am doing”.

CT: Wow, that's incredible.

D: and that was it. So I was just sat there watching Willy Nelson singing some songs, Jack White was walking around. Then, he [Willy Nelson] got some friends up to play and first he pulled Norah Jones out, Ashley Monroe, Jamie Johnson, then Sheril Crow and then, at the

end he pulled out Neil Young, and they were just all there jamming. I was just sat there in a room watching them.

CT: and you just really wanted to go on stage and join them. You had that kind of urge.

D: Yeah, and this was first ever trip abroad. So I was like, what have I been doing to stay in England all the time?

CT: Well, now you are in it, you can make the most of it. It kind of happened. I mean a first trip abroad to Nashville, sounds like a dream come true. I would really want to go there. That's brilliant Dan. I am going to go into social networks, if that's okay with you.

D: Yeah.

CT: In the 21st century bands promote themselves solely through digital platforms, it is so essential to have a strong presence on social networks, on music channels and on the Internet in general. How do you connect with your fans?

D: I am a big fan of Twitter, Instagram, Facebook, just because you have got like, direct connection with fans. I reply to like every single message that anyone sends me, and it takes quite a long time, but we have got quite big drives and stuff. I love hearing from people and it just makes it... Like, I don't wanna just be, like it would be a shame to just sort of end this, in I don't know how many years' time, and not actually know anyone.

CT: Nah, don't think about it now. Make the most of it.

D: Yeah, I am just a sort of... Like, I have met a lot of people from all over the place now. After the show people would send you a message and stuff, and then you reply and some it's just polite, and some fans you get talking to, and then when you are back, you can be like, "oh, are you coming to the show?", or I ask them, "where is a good place to hang out?", or something like that. I just think that it would be a waste if you didn't connect with people, not just as a singer-songwriter that comes and sings to you.

CT: So for you, your fans are really important?

D: Yeah, and like my highlight of a live show isn't just me singing songs for however long. I quite like to...I love it when there is a heckler in the crowd, that shouts something out and you can have a chat with them and connect with them. I hate it when I am on stage and the lights are in my face that I can't see the crowd, I like to see every person in the crowd,

just so you can properly connect with them. Sometimes, I don't see myself just as a singer-songwriter, just I don't know. I think it goes back to the pub days, where you are sort of having a beer, singing a few songs, having a chat with someone, you gotta keep an eye on the crowd in case something happens and comes flying across the room.

CT: Absolutely, it's super important. So, how did you build your profile on these networks? You obviously had this trip in Nashville, just to go back on what you said, and then you started travelling, then you signed a contract with your record label.

D: yeah, I signed the dodgy contract and that all happened, and then I signed a really good one with Atlantic Record, and they really are great, they are so supportive, and they really feel it when something goes well and really feel it when something doesn't. But, building it up, I think just sort of from regularly posting, but not posting stuff that people really don't care about. Like, on this tour, I have done loads of posts, and I have got new t-shirts and I post about it, and then posts don't usually do well. But then, if you get to Ireland and post just a picture of yourself just having a pint of Guinness, then that is my best performing post of this tour. I did a really good one yesterday, there was this car park with a really good view over Manchester...

CT: Yeah, I saw it on Facebook. You were singing on the rooftop of a carpark....

D: yeah, I just sang a song out there. It's just making people know what you like to do. We do a lot of Distillery tours on this tour, if we are passing normal things ...and then let people know you ...

CT: It's really important. So, with regards to social networks, I have always been interested in knowing if sometimes your record label helps you? Do they look after your Twitter, Facebook, Instagram or is it all up to you, it's your personal stuff?

D: I do every post, every post is me and every reply is me. They don't really help, sometimes they say, "you should get a picture", like at the minute they want a picture from behind me, with a big crowd in front of me, and they say "that would be really good". They kind of leave me to it, and I feel like I do it alright. It's kind of easier than you think. When you see something that you like, or you are doing something a bit different, you post a picture of it or a video. Like with the Distillery tours, if you are like, "oh I did this distillery gig", then someone would comment, "Oh, you should do this one", and you sort of have a chat with your fans.

CT: How long has it taken you to build your profile from a few likes to reaching over 20,000 on Facebook in terms of a range?

D: I have always had that page, since I was doing pub gigs and I think, when I signed to Atlantic, I can't remember how many likes I had. They said that they only ever signed one other person that had that many likes when they were signed, then they signed him, so he must have been good.

CT: Well, you did your bit of legwork in preparation, you know.

D: Yeah, I have failed music at school. I left education when I was sixteen, and I just started gigging. Cos a lot of people do it, where they go to university and they learn about the technical side of it, which I think it's good for some people. But, for me just to get out on the road and relentlessly gig and sort of say about the Facebook and stuff and build it up and people would still come to your gigs. That's the way I did it.

CT: You have your own approach as well. Always think that when interview bands, I see the differences between one Facebook profile, where they just keep posting things at your face, they don't leave you alone. It's kind of nicer to see the profile of someone, like yourself, where you just post a photo but you are not constantly posting, so people are more interested in knowing what your next post is going to be about. You can totally see the difference, that's why I asked you that question about social networks. I can't really understand sometimes, like when once you sign a contract, the record label officially takes over your profile and they deal with the whole communication with fans. I was interested in knowing that and you have covered it.

D: Yeah, that was quite an important part of when I signed to them, they said that they can't post without me sort of saying yes.

CT: What kind of contract is it? I know that in the music industry there are different types of contracts for artists.

D: It's just the record label's contract, it is one of the little clause things in that overall thing.

CT: I have another question about fans, because by the sounds of it, you are pretty good. You care a lot about fans, most especially about the human contact with them, not so much like "buy my CD, bye bye". You're into your music and you're really passionate, which is really nice. Meeting fans virtually and meeting them at gigs, or seeing them in

larger audiences like you have experienced in the past few evenings. How do you rate these different experiences?

D: Yeah, I think they go hand-in-hand a bit, because I always go to the merch stand like, in the break of the Birdy set, in between when I finish and when she goes on stage, I always go to the merch stand and always meet people and have pictures and selfies. And then, after the Birdy's show I go back to the merch stand and I will meet every single person that wants to say hello, have a chat, have a pint with them sometimes. Just say hello to people, and I don't why anybody wouldn't. And then, that kind of leads on, I feel that I know them, they feel they know me, and you like try and make it more like a friend thing than a fan thing. And then, they will go back and post a picture of us together, or something and say "great to meet you", and I will reply "yeah, see you the next show". When I come off stage, usually I have a lot of Tweets and messages and, while Birdy is playing, I will reply to them and invite them to the merch stand. I can't imagine a musician that would just do their show and then leave.

CT: I can't think of a musician who doesn't want to meet his/her fans. Being a musician means to be a performer, to be on stage and to play in front of large or smaller audiences, it's the beauty of it. So it's really nice how you defined it, that they go hand-in-hand, it's like a connection really. How does the virtual connection, through social media, interlinks with other activities?

D: what would you mean with that?

CT: How's this virtual connection with your fans also helpful? Like, is it helpful in other contexts? We mentioned gigging of course, are there any other people, like media people who get in contact with you?

D: Oh yeah, through Facebook? Loads of radio people, video makers, music producers, loads of people have got in touch with me and said, "do you want to do stuff?". From that, to music students who have said, "Can we do a little question interview?". And I always help out everyone. Yeah, it's just great for that, sometimes I have to send them on to my manager he is the one who knows what's happening in the diary.

CT: You do the musician part, he does the whole arranging appointments, because I understand you must be super busy.

D: Looking after your voice becomes a bit of a full-time job as well. Like steam and drinking plenty of water, and warming up, because I have a big warming up routine before I go on stage. I have a vocal coach, and I probably had for a year and a half or something. She's really, really great.

CT: That's great though, you have a lot of support, whilst you are on tour. I have another question, still about music channels. I listened to your beautiful cover, I listened to your beautiful cover of "Little Red Roaster", which reached almost 180,000 views on YouTube and that is an impressive result. Which other music channels are you benefitting from when promoting your music?

D: Definitely, Spotify is the big one I would say, and the streams on Spotify have been great. The "Made to Love You" single, that is probably getting 2 million streams now, it's insane. That's probably the big one, the other ones I don't really get involved with, because I don't personally use them myself. Not because of any reason, but I use Spotify. Bandsintown, for people who come to see gigs. I would say facebook, twitter, instagram, Spotify and bandsintown, are the ones I use really. All the time I was gigging in pubs, I didn't have any recordings or any videos, not purposely, but I knew nothing about computers. I wouldn't have known how to upload a video, I never had anything on Spotify until I got management, which is probably two and half years ago now.

CT: So, why do you think they have been so useful?

D: I think it's just great because you can go and connect with people. Every channel seems to be very different, so the Spotify channel doesn't in any way really affect the Facebook channel, and the Facebook doesn't really affect the Twitter channel. So your song has 2 million streams on Spotify, and that hardly gave me any likes on Facebook. Whereas I think, 5 years ago (apparently), if you had 2 million streams on Spotify, you would have loads more likes on Facebook. It seems to be working all quite differently.

CT: Which I think it's good as well, because you can monitor how each platform is working for you. I mean, do you ever look into the analytics of Twitter or Facebook?

D: Not, really. I kind of leave my manager to do that. All I do is talk to people, and the posting, that's the bit I feel like doing, like the personal touch sort of thing.

CT: Well, I think that's what you should do anyway. Good. I was really looking forward to asking you this question. Aside for the social networks part, which is really important,

because each artist, depending on the audience target that you have, depending on the type music that you play, all musicians think differently and do things in a different way. If it was possible to go back in time, let's say the 1980's, and the old model of reaching success. Which one would you prefer? I am going to give you an example. The old method of success: loss-making heavy touring to promote records made by a record company, and potential incomes there, or would you prefer today's model of social media and digital activities to promote potentially lucrative touring and merch and less lucrative music sales?

D: I am really not sure. I wish there was an option for a little bit of both. The part of music that I love is definitely the touring, so I would probably go with the hard touring, yeah maybe going with the old way.

CT: But what about the hand-in-hand interaction that you mentioned before with digital networks and meeting fans? Surely digital networks also make more things possible, more than it was back in the days?

D: Yeah, that's true. It's really hard. One of things that I think now, about the all rock and roll thing, with all the drinking and whatever else they were doing. I think that musicians nowadays have to be more so much more on it, and talking to record labels when they are saying, when they went back stage twenty years ago, with the whole alcohol, cocaine and everything, and when they go back stage now, it's all green juices and all this stuff. Them musicians back in the days must have been going on stage looking really rough. There must have been some really bad shows, but back then nobody would now about it. Whereas now, if you get on stage and you are drunk, if there's a 2000 capacity venue, at least 1500 of those people have HD cameras in their pocket and it's going straight on YouTube. It's a sad thing but to see people messing up, and there's no leeway on doing a bad gig. On the road I drunk nothing but water, and inhale nothing but steam to look after my voice and I always make sure that I get enough sleep. And every time I go on stage, it has to be for myself, it has to be entertaining, I have to play the best I can possibly play. They are like nearly not comparable the way of doing it now, and the way of doing it back then. Also, I quite like it when people get their phones out, to take a few second of a video, because they're gonna post it, and if they post it on their facebook they might have another thousand people on their facebook. I think that's just how it works I think a lot of musicians should just accept that this happens.

CT: Of course. One last thing and then I will let you go, because I can quite understand, how busy you are. This is just what I read. Do you know Rick Astley?

D: Yeah.

CT: There was an article that came out. I can't quite remember what magazine it was, but it basically talked about how his Christmas songs are still very successful and his success was placed against an emerging artist, Jack Garratt, the winner of BBC Sound of 2016. And this article basically said, "how is it possible that we have so much talent in the UK, and still Rick Astley's music is more liked by people". Still many young people nowadays prefer to listen to old artists, like The Beatles, Rolling Stones rather than listening to UK emerging bands. Why is this happening? And then, this leads to the next question, is there a possible future for artists? Can nowadays bands become the new Beatles?

D: That's a really tough one, because I think that there is only one way of finding out, and we can only answer that in fifty years' time. I think that a lot of the Christmas songs, it's like familiarity and something that takes you to a place that reminds of a happy time, and with the radio and this music being played over and over again. It's really hard to know, it's like really really tough. I don't think we [emerging artists] will.

CT: In comparison to an emerging band, who is bringing a new sound, and with an artist like Jack Garrat, who has played at many festivals, who's marketing campaign has been everywhere on the internet, how's Rick Astley's music still more listened to?

D: It's really hard. I don't think that anyone in the music industry knows how to break artists anymore, because everything's so new. The top 10 of the top 40, they rarely seem to change. It's always the Beyoncé's music, the Justin Bieber's, the Rihanna's, always the mega artists in the world that are up in the top, so it's so hard for an artist to break-up in there.

CT: I am a bit of a John Peel supporter, there should space for all of this talent.

D: yeah, that's true. And it's true if as an artist you see being number as the top goal. It would be amazingly nice, especially for me I don't think that is ... When I am 80 years old or something, I have always said, If I could be that guy in the pub that sits at the end of the bar and has thousands of stories about touring and being on the road, that's kind of more important than having... I don't know, it's just what you think for yourself. If you like have

millions of pounds in the bank, sometimes stories and situations that you have been in are more important sometimes.

CT: and it's all for the love of music, and they are more valuable as well. I think I have run out of questions. It's been an absolute pleasure talking to you, and thank you so much for you time.

D: Yeah, no problem.

Appendix H: Interview Transcript Number 8

Andy Kershaw

Interviewed in Bar 1:22, Huddersfield, UK, 7 March 2015

CT: Hello, if you could please introduce yourself so then we can go ahead with the interview.

Andy: I am Andy Kershaw, I am a broadcast journalist, reporter and DJ.

CT: Brilliant, thank you very much. Just to give you a bit of a background about what my study is about. My master's title is a comparative study between the age of analogue and digital, and I am looking at how bands break through the music industry nowadays.

Andy: Right, I am not a great give of experience about that, as I have never been in one before.

CT: Looking at your experience I am sure that you will be able to answer certain questions.

Andy: Right, Okay.

CT: 1968-1969 were the years of upheaval, both musically and in terms of world events with Woodstock Festival, the war in Vietnam, the assassination of Martin Luther King and Bobby Kennedy and the Rolling Stones free concert in Hyde Park. In your book you give a great insight of what it was like to be a young person in the glorious years of the revolution.

Andy: No but you misunderstand, to have observed all of that, but as a child, not as a participant. I clearly remember all of those things. I remember thinking, what an exciting period that was. I remember regretting I wasn't old enough to take part in it. But all of those things did have an impact on me.

CT: So obviously, when I was reading your book I could just picture it, and it did give me quite a good insight. In 1981 you were working as Entertainment Secretary for Leeds University Students' Union, booking really high profile bands, hence you were in direct contact with musicians. Do you feel that it was easier, for bands, to break through the music industry then, in comparison to the digital age we live in today?

Andy: I really wouldn't know because I have never been in a band. I think that there was more of a... even for the biggest groups in the world at the time, there was more of a... They had more of an obligation to perform, certainly in venues of that size, to 3,000 capacity, like Leeds University was. And that was far more important that activity in those venues at that time than it is now. I think that there are other media, through which bands can promote themselves. It was still really in the pre-video age as well, and main way a band promoted

itself and made its record popular was through the radio and going out and live performance. And that was basically it. There was only one music program on the British television at the time.

CT: Yes, it was very limited.

Andy: Yes, it was. You know when you think, even when they were already huge, ten years before I got to Leeds University. The Who decided to record a live album and they did it in the venue that was over 2200 capacity at the Leeds University. When the Rolling Stones played their tour in the UK, on what was to be their Farewell Tour, in 1971. One of those 8 dates was at Leeds University. Those were considered to be big venues [at the time]. And then the live music industry changed, so that within a few years of living in Leeds in 1982, if you were a big band you played at places like the NEC in Birmingham, or if it was the summer you'd play at a huge outdoor concert. It changed very dramatically in the mid-1980s, but until then, I was very lucky to catch the tail end of that. All the big groups of the day were still playing, podding around the country, playing 2 to 3,000 capacity venues.

CT: And then you obviously brought that in 2006 with The Who's gig.

Andy: Well, that was a unique case. They did that for a particular reason, for very nostalgic reasons.

CT: Could you please talk to me about the Radio BBC1 of the analogue era and how it has changed since? You got the job there in 1985.

Andy: Again, I don't really know because it has never really concerned me. Whether it was analogue or digital. All I was concerned about was whether was any good. And whether it was in a digital format, which is I suppose what it was when CDs arrived or whether it was on vinyl.

CT: No, but that is probably where the question is leading to. Because, obviously, when you and John Peel were playing music it was really interesting, there was a wide range of music, you were actually there to educate listeners to music, it was interesting. It wasn't the same stuff, whereas nowadays BBC Radio 1 is playing the same stuff, it's very charty.

Andy: I don't that's anything to do with format it's in and I have never... my priority has never been whether it was a digital format or an analogue format, my only concern was whether it was good enough. I think that what you are hinting at is not so much the medium in which the music is recorded or stored, it's the music policy of the radio station. More and more, I think the tendency is towards narrowcasting rather than broadcasting. They are frightened of playing anything different because they might think it alienate (6:24) what they perceive

to be their core listeners. Whereas, my view of it always was, "I don't care whether people think this is unfamiliar". What you do at the end is, you build a relationship with your listeners to the extent that they trust you. Even if it is music that they have never heard before, and John Peel did this as well, you tune into the Peel programme - I dare saying that people used to tune into my programmes as well - full in the knowledge that they (listeners) will probably be unfamiliar with the records that I would play. But you get to a stage where they trusted you to play a bloody good record, whether they heard it before or not.

CT: In 1985 is the first year of your broadcasting at Radio BBC1, with John Walters by your side as mentor. You also worked very closely with John Peel. Because I read his book as well, could you please talk to me about his music revolution on-air? You know, you have already mentioned a couple of seconds ago. Playing music, we are not here for the format, whether it's CD, whether it is vinyl, we are just here to play different music, but that is good an authentic.

Andy: Yeah, well Peel really was a sort of product of the period, which was the late 60's when he joined Radio1 and he was a DJ who was allowed to choose his own music. He reflected a certain kind of music in the late 1960s, which few of his Radio 1 colleagues would play. However, that music did reflect, to some extent, the times resigned with a loud section (8:36) of the audience and they are still with him (8.42), as Peel's own taste evolved their taste evolved as well. There was no real planning in his programmes, he wasn't like me, he just played what he happened to like and what he instinctively felt his listeners would like, that particular section of the Radio 1 audience.

CT: There was a relationship with his audience.

Andy: There were a couple of occasions where he did deliberately change his music policy, in order to survive and it wasn't even his decision. Peel's conversion to Punk was entirely John Walters' idea. Walters was the person, not Peel, who first went along to those early punk gigs in London's Soho and kept scampering back to broadcasting house (9:38), saying you have got to stop playing *Stairway to Heaven* and *Freebird*, and you want to play this stuff instead. And then again, there was another rather tactical change of musical direction for him in the late 80's, early 90's when he pretended to like dance music, which didn't really but he thought he'd better embrace it in order to keep his job.

CT: I was recently reading a book that is mainly based on digital music, but the author is really passionate about music and its authenticity, he still listens to vinyl... So it is basically a representation of how music is nowadays, his book is called the 'Death and Life of the Music Industry in the Digital Age'. Of course, it isn't just about how digital technologies have

been introduced into music, but it's also about how people view music nowadays. The way it is consumed, the way it's accessed. Music production has become cheaper, and more accessible so today for example for an artist, or for a band it's possible to be DIY.

Andy: What's wrong with that? What is his argument with that?

CT: No no, it is not an argument, it is just an idea.

Andy: Why does he play only vinyl that's silly? There is a lot of snobbery about vinyl, that's ridiculous. You know, I defy, I challenge any of these vinyl snobs, if you blind folded them and if you sat them in a room and played the same record on CD and on vinyl, I bet 90% they'd get it wrong. You know, what I am playing tonight is, I have burnt all my CD collection so I don't have to carry around your three tonnes of vinyl. It doesn't sound... the sound quality hasn't diminished for me, having transferred all of those things to CD. If I go home and put on George Jones singing, *They'll never take our love from me*, on vinyl and then I play it on CD it is still the great George Jones singing a great song. These people who make the priority, the medium rather than the quality of the music, what matters is whether the record is any bloody good. Not whether it's on CD or vinyl.

CT: It make sense, it makes absolute sense. Live performances obviously. You have done some live coverage at Glastonbury.

Andy: Well I have DJd at Glanstonbury.

CT: Yes, of course. The live music scene seems to make more money than ever, in your book you talk about incredible gigs that you organised and led, especially with the experience of touring and driving the Volvo with Billy Bragg, and your participation at Glastonbury Festival with John Peel in the mid-1990s. Large touring profits have been generated from older established acts with extensive recording history and catalogue. Some of these artists, were defined by different writers as acts who take advantage of their popularity to make more money. For example, I bought a ticket to go and see Fleetwood Mac, where I could pay the same price to see 24 bands at a music festival.

Andy: Well nobody makes you go and see Fleetwood Mac.

CT: I chose to go.

Andy: The last time I checked it wasn't compulsory to go and see Fleetwood Mac it might be eventually, but you know.

CT: I might do, you never know. How can an emerging band earn more income out of live music? Do you think that places like Leeds and Manchester act as the spring board for bands to break through the London music scene?

Andy: Everyone now and then you get these regional.... I don't really know why it happens, but there must be particular historical or economic circumstances that. Every now and then one city will seem come alive with music and creativity and imagination, and suddenly produce a lot of bands. You know there is some people who made that (14:44) Manchester in the mid-1990s. I wouldn't agree with them, because all those groups were all third raters. But, there was certainly something, like what happened in Liverpool and in the latest 70's. It happened, in Leeds in the late 70s. If I knew how to trigger that you could probably make an awful lot of money and groups in the region could be a lot more successful. I don't know how you guarantee big audiences, and packed concerts. [It could be] By having some quality that gives you massive appeal, I really don't know.

CT: it's really difficult to define because I just interviewed a couple of student bands, one of whom is trying to get a record deal with SONY and EMI, and they just say it's all about money. Obviously with this comparative study I have to find my answers straight from bands, book are out dated, writers write a lot of crap about how bands can succeed. But it's all about...

Andy: it's about being good and having talent and as far as I can see at the moment it should be easier than ever because you can bypass record labels now. You know if you could sing, and perhaps you can, if you can sing, play the guitar or play the piano, you could go home tonight and record something and stick it on YouTube and if people like, you can certainly find that you have a huge following. Whenever I do consider these things, it seems to me that record companies are becoming less and less relevant.

CT: And it seems as technology is kind of subsidising this, you know, there is less and less bands, you know DIY production for example, the technology of nowadays with software with which you can produce your own record. You can make your own album.

Andy: There are independent music distributors and CD providers. You don't need publishers, and if I was in a band now I wouldn't consider knocking on the door of a record company.

CT: So you don't think that these digital technologies are really bringing the music industry to death? Because there are a lot of nostalgic music fans and passionate who say that the internet has brought the music industry to an absolute death situation you know. Record sales are obviously going down, they are decreasing and that's true, but do you think that for the music in general music technologies have really made things worse?

Andy: Well, the only way I could look at this is if I was talented enough to release a record. At the moment I wouldn't even go near a record company. I would just do it myself. And

there are these media things like YouTube, iTunes, Spotify. You can put your music out there without a record company. You said about this nostalgic thing. What is depressing about live music is the preponderance or the tyranny almost of tribute bands. Because again, it's like radio programmers who don't like DJs who play something different, it's opting for the familiar, which is regarded as a safe pet (18:54). I will never forget, I organised on the Isle of Man, about seven or eight years ago, I organised two nights at the Velo Marina Theatre two concerts, on two consecutive evenings by Lou Reed. 300 yards along the promenade, for those same two nights, there was a Queen tribute band, and the Queen tribute band sold more tickets than Lou Reed did. It's sick, it's what it is.

CT: In my final year of undergraduate I based my dissertation on commercial radio stations music policy and I made I comparison with Radio BBC1. You know how the BBC kind of promoted their decision of educate, inform, you know, [they said] ' we are a British Broadcasting Corporation that is there to educate people, when all you do really is listening to the same music. I was reading this article by a Guardian journalist who managed to get into the BBC Radio One, committee playlist.

Andy: Yeah, yeah I read that too.

CT: How do you feel about that? You know, you don't listen to a band because they are talented, but because of how many followers they have got on Facebook. How do you feel about that?

Andy: I think it's spineless and pathetic and there is certainly no instinct in the choice of music. There is no kind of vision, there is no sense of leadership, and it's following rather than leading.

CT: What do you mean by sense of leadership in music?

Andy: Well, the kind of thing that Peel used to do. In that sense it was leadership, he would play stuff that you never heard before, but it was convincing that you were going to like (20:49). Rather than opting for what was regarded as familiar, and say, in the case of these people now that are in the Radio One playlist meeting choosing stuff which has already been proved to be popular on thing like Facebook or Twitter or YouTube.

CT: It's based on the masses really.

Andy: Well it's slavish (21:07) rather than leading. You can't justify Radio One's existence in a BBC context if that's all they do. The BBC is a bite, across the whole BBC it's a phrase of John Walters', not mine. He said that the role of my programme and of Peel's programme and, generally across the BBC, the corporation was there not to give the public what it wanted, but what it didn't know it wanted. And that's what Radio One fails to do at the

moment by that very policy. Like, oh let's see what's popular on, you name what social media, and we will just follow that.

CT: it just definitely doesn't educate the audiences about different types of music. Because I personally like Jazz and Blues, when I tune into Radio BBC One it is *Clean Bandit*, you always hear the same bands and the same songs will be repeatedly played.

Andy: You see, the kind of music radio that I like, and the kind of music radio I used to do I like to think, and so did Peel, was the complete antithesis of that. As a listener, and also as a presenter I like Radio One, I never know what's coming next and what those twerps on Radio One cannot understand at all, well they can't understand that whatsoever. It has to be formatted so you have a pretty good idea of, if not the specific record that is coming next that is going to be of a certain style. Whereas, I like to be surprised and you know, for a certain section of the radio audience has proved by the popularity of the Peel programme so do a lot of listeners.

CT: I think BBC6 Music still manages.

Andy: Yeah, to some extent.

CT: BBC6 Music is more encouraging of bringing and releasing the music of many artists which have not been really listened to. Whereas BBC One is very repetitive and redundant.

Andy: Off all the BBC networks, BBC 6 does that more than any other [in the sense of encouraging emerging bands].

CT: Thank you very much.

Andy: Not at all.

CT: I didn't want to land too much on digital technologies, but you have helped a lot. Thank you very much.

Appendix I: Interview Transcript Number 9

Jack Simpson, Eiger Studios Leeds

Telephone Interview, 11 May 2015

CT: So I'm a music journalism student and I'm in my final year and I'm doing research on how bands break through the industry, analogue to digital. It's difficult to find information just from books so it's best to talk to people in the industry like yourself. So I'm concentrating today on live music performance. So I'd like to hear from your experiences. So if you can just introduce yourself and tell us about your experience in the music scene?

Jack: Ok my name is Jack Simpson, I've worked for over 12/13 years now putting on events, running magazines, putting out singles and records. For the last 6 years I've co-owned a recording studio and a venue and recently I've recently launched an arts website to bring in different art forms from around Yorkshire.

CT: That's fantastic. That's amazing. So I'm just quite amazed by the amount of stuff you've just done! So what I want to concentrate on is something specific today because I did a lot of research on live music. It seems to be the biggest money generator for music nowadays. But this interview will be about how bands break through. The last seven years have seen a decline in CD sales and a rise in visibility and profitability in live performances. So doing a little bit of research on your music venue, you say it's versatile, perfect for club nights you also provide bands with external customers, equipment. How does your venue work? What's your relationship with bands?

Jack: I run events at various venues, usually between four venues. In terms of our own, like most venues, we either program things or make it possible for other people to program things. That's how it works.

CT: Are these venues based in Leeds?

Jack: Well I'm actually based in London but a lot of my shows happen in Leeds. So the Brudenell Social Club we had an arts event, the black swan. I launched a set of postcards at a gig last night too.

CT: Ok so you're very active. What's your working relationship with bands? A promoter?

Jack: yeah various things really. Like I set out to get other bands to play gigs at our venues. I've also got a few friends that are very talented that I help organise things with and that's a bit of a management kind of role. There are bands where I strictly have a promotion relationship with and they come play at events for me. So it's a fairly flexible employment of

skills really. Being in music so long I have a pretty good understanding of local and regional level of how it works. So maybe I need to work a bit more on investment in studios and I can look around at things I like to do, or things I find fun!

CT: Thanks! So have you ever helped towards making a band making it to the big time in music?

Jack: yeah there was a period about 7/8 years ago in Leeds where things were really kicking off and lots of bands were about. I gave early gigs to pigeon detectives, got to #3 in the album charts, Damon Albarn came down to the studios and then friends who have had a bit of radio 1/2 and 6music.

CT: That's really interesting. I was reading something about the Glasgow Apollo which apparently closed down as well as the Cockpit in Leeds. I want to understand from you what you think about the music scene in Leeds? Is it still a good music scenes for bands to breakthrough or emerging?

Jack: Yeah it's good but it's a world away from where it was 10/15 years ago. 7/8 years ago we had an amazing scene and lots of bands were breaking through and the NME were saying Yorkshire was the place to be. But there's been a slight hangover from that in recent years and what you see is that a wider arts revolution is going on in Yorkshire. So more pop up art places, hipster cafes, that kind of thing. Some kind of cultural exciting thing going on. But in terms of the music scene, there's some great stuff you know, great stuff at the Brudenell, Belgrave Music Hall, Academies we didn't have a few years ago! In terms of how that kind of good it is for young bands, there are still bits of infrastructure missing from the scene so there's not enough industry information for young bands. There's not enough labels, people doing press too. But those things are gradually changing and people are now starting up labels with a view to doing national/international things. 10/12 years ago it was a big deal to get someone on radio 1 it was a big deal, not so much nowadays.

CT: This is so helpful because before I spoke to you I spoke to student bands, established bands, like lower than atlantis, turbowolves. I was interested in knowing from you if Leeds is a safe place to be for an emerging band to be on that springboard which helps you breakthrough the London music scene?

Jack: I mean I think there are problems with the Leeds scene that it's just about big enough to say, if you in Huddersfield, you'd never get sucked into being a band there, they are not big enough. Leeds is kind of big enough where bands do quite well, then they get sucked into bands into Yorkshire as a county. But it has changed a bit in the last few years. There are more links with London which is important. In terms of industry it's still the case where

London dwarfs anywhere else in the country. Manchester may be an exception where you can become a reasonably sized band, like doing quite well in Manchester. So Leeds has got some way to go really but that seems to be changing all the time, there are more national and international links.

CT: I was just interested in the business model behind the arrangement of gigs if you can talk me through that in your experience?

Jack: Sure sure. Everyone works themselves now it's up to everyone to come up with their own models really. So when I first started out it was a lot of local bands who weren't treated very well and my first band played to barely anyone and not get paid. So I guess like when I look at gigs that I put on, I say 'this gig will cost a grand and I'm going to risk that' but if it's going well then I'll proportionally do well from that.

CT: Yeah. When I was reading about it and talking about this with my tutor, what is the rule of corporate sponsorship in live music?

Jack: I guess that's kind of an interesting one, because my background is philosophy and politics and then economics at Masters level. What's become interesting is the way that bands consider themselves cool or 'underground and get sponsored by converse or something. It would not happen before, like Britpop where underground music went overground in Britain. But I guess it's still at the level where national tours or national artists, corporate sponsorship shouldn't be a big deal. Unless you put on an event where a drinks company puts their logo on something. But there's not a lot of sponsorship on a regional level. So a gig in Yorkshire there would not be a lot of sponsorship really.

CT: You said you also worked at promoting magazines.

Jack: Yeah I co-founded vibrations which is Leeds' music magazine, 12/13 years ago. It's an attempt to add to the media infrastructure of Leeds.

CT: yeah, I was interested in stuff like the fans. Something I was interested in is where have fanzines gone? Where fans produced them and had relationship with the bands? Where has that analogue stuff gone?

Jack: Well it's a transitional to digital really. I mean it's all about human communication, how they connect to other people and how they connect to art forms that move them? To me it's here nor there whether it's analogue to digital. Maybe 10 years ago you saw people holding vinyl in really high regard and it's a natural human thing to be nostalgic. I remember making cassettes with a band and had to use double set recorder to record live tracks which would be low quality and it would take 2 and a half days to the recipient to receive it. So as long as people still have the mean to express themselves. If it became the case where it might

become the case where the corporations largely take over vast part of the internet...if that became the case then you might worry but I think when it comes to this kind of thing with fanzines, people will always find a way to have a Facebook page, blog, twitter accounts and I think that's fine, it's fairly natural to people over 30 to worry about it not being as real as things that they were doing before. There probably is something in the fact that digital communication loses some important elements of communication. I think most of what you want from a fanzine is there in blogs today.

CT: yeah you have to keep up with the technology of course. The more I speak to people the more I become passionate about interviewing people like you because you seem to have gone through the stage of analogue and we need to adapt to technology. I wanted to ask you another question, something I found through a website which surveys people on the streets and asks them about music, records relationships, festivals attended etc; this is a result of it: anecdotal evidence suggests that while big acts sell out concerts easily, emerging bands are finding this more difficult and could benefit from strategies to increase footfall'. So what is the strategy for emerging bands?

Jack: I think everyone needs to recognise that the period between the 1950's and the early 2000's where there was just huge money in pop music. Now it's changed, apart from your Jay-Z level. It's hollowed out in the middle but you still get your Coldplay's who make proportionally more than what ya made in the past because of the global market, like China who are getting involved now. We need to recognise that the late 90's where bands could kind of have a one song that got to number 60 and were able to live off that for a couple of years and it's changed now. Now the internet has given us other things, a platform for communication so it's easier to organise your own tour or a euro tour. It's just a world away from what it was a few years ago, so those kind of things are possible. But I see more and more bands that are reasonably successful and do day jobs. I don't think it's necessarily bad, there's something quite harmful for an art form in which people are partly doing it to become famous and wealthy. There's probably a bit pernicious about making big money in pop because it is not the same for photography or theatre where you know you'll never have those kind of things. So it's about small bands saying how can we utilise these tools, these people doing drum lessons on YouTube and make a living from it. It's all those kind of things where we live in a different world now and we understand the negatives of it, no one pays for music etc; but equally I can get in touch with stats where people are listening to my music on Soundcloud. This is a world away from the info you had 20 years ago where you'd say I'd book my gigs in a city and we'll just promote in just one city but now I think it's about a

little self-sufficient here. I was talking to someone the other day, he wants to get into managing a band and I think the onus is now on bands to do things a label would do in the past and then a label could come along later with funding and contacts etc; but I think the internet has given asset of skills, despite talking away a lot of things. A series of technology is there for you to use to where you want to get to. But it has left the middle a bit hollow, like labels and managers being out of work.#

CT: yeah technology is out there and there are people who do not embrace it may struggle with the competition for bands. You have twitter, Facebook and YouTube to promote music but it's also about marketing and do it cleverly so people will be attracted to this. So a specific type of merchandise? It's all about being clever with a bit of support too. You obviously work in the music venue scene. Do you have festival experience too?

Jack: yeah I've programmed the stage and that sort of thing, little bits.

CT: right. This is from my research. Two authors say festivals seem to be making more money than just music venues. Is that true? A big competition between venues and festivals?

Jack: not in my experience. In my experience, as a promoter my calendar is pretty academic. So this time of the year things start to wind down, people going on holiday, festivals are on. Touring doesn't really go on when festivals are on. When festivals do well now, they do really well because people want to go to things, where they know other people are going to be there. The point is to congregate with other humans. If a festival looks like it's going to be busy or sell out, it does it quicker. If it struggles, it really struggles, it has no place to hide. Transparency is there for all to see in regards to information in the digital age. Smaller festivals really struggle. I imagine big festivals that are really established, like Glastonbury and Leeds and Reading do better than ever because they come like a big brand really.

CT: This kind of moves on to the next question which obviously deals again with this Mintel report. It says that there's obviously room for improvement in the live music industry seen as two or three or concerts a year hardly constitutes for a younger aged audience. I don't know if you experienced this but there's a new strategy tested in America, I don't know if it's accurate but from £25 you put your price up to £50 this would result into higher sales per show so from 7000 to 12000 sold tickets. So have you ever known of any venue or festival who has introduced the strategy to increase the number of audiences attending gigs?

Jack: It seems to me that part of what you began with was saying as music sales have gone down, the money made from live acts has gone up. Now this seems pretty logical to me because anyone can reproduce music but you can't reproduce the live music at gigs. So the

value of a gig goes up. In recent years the internet has made things cheaper but food and energy prices have gone up. The internet can't really help you and if people have control of the market there's nothing you can do. I can see gig prices going up. On a local level it stays at that £4/£5 mark but when you look at a Rolling Stones gig where tickets are like £300 and when you look at small tours where you see bands at the Brudenell where tickets are about £14/£16 I think ticket prices are going up in those fields.

CT: Would you say that's because...obviously big arenas and big venues tend to rely on established acts but would you say the smaller venues are putting their prices up because of high competition? Emerging bands will not have many audiences. Is that what you think?

Jack: I mean that's not what I see because on a low level working with emerging bands, you're generally not working with people who are particularly out to make money. People tend to do things to create good atmosphere to entice audiences to come down. That's why they stay cheap. But because of the economy and the internet, you can just market to three quarters of a million people nowadays. There are all kinds of things that have gone on in music in the last 20 years. But when you see these bands kind of doing classic albums now, it feels like a fairly recent phenomena to be doing a classic album. And because of diminished levels of money for small bands, bigger bands now look bigger than ever. So if you were Patti Smith or Neil Young, you're taking on more iconic status because there are not any more young bands to come through. So in the 90's when I got into bands, the young bands would headline a festival and it kind of felt about the same way like people who had been doing it 30 years previously but it's not really happening now. I think what's happening is that it has become harder and harder for emerging artists to become established. So the established acts who are around are getting older or are dying, those acts are becoming more established and there aren't enough young bands now that there were say 20 years ago that are challenging the older acts.

CT: And why do you think that is happening? I mean iconic artists like Patti Smith and Neil Young- there obviously established but why don't you think we have present or emerging bands of young people who are not breaking through and becoming established?

Jack: I think that we can't take things out of their time really so how we look at James Dean or Marilyn Monroe, there were not cameras following them around all over the place. So they could build up this mystique. So Michael Jackson or the Sex Pistols or the Clash could build up this mystique. But now, an act can have one song that becomes huge but nine months later several other bands become huge and you forget acts. La Roux for example who was huge for a little bit but now no one is very interested. The Vaccines were told by

their label that if they didn't bring out a second album within a year, no one would remember them. Once upon a time, bands like the Stone Roses could go missing for 4/5 years and still retain this 'where are they' sort of vibe. There's such a mass of information going on in the world, you're sort've a bit lost really. It's not the same environment for you to be perceived in the same way from say 10/15 years ago.

CT: That's really interesting because you said the Stone Roses could stop playing for 5 years and still announce a tour and loads of people would just buy tickets and be a success. So would you say live music retains interests from established bands but does that go for albums as well?

Jack: Live music is used now in the same way now almost in the same way as advertising. So it's something you can hang everything else around it? So you organise a tour, a flurry of press comes and you can use that to boost sales. I'm not sure if that's too different to how things were 40 years ago. It's probably the same but we've moved into a world where people in the arts industries aren't pretending anymore that they're different industries, whereas once people were a bit more interested in 'oh, here's an artist who wants to get out there and perform music'. I don't think anyone pretends now that the academies aren't doing other than making money.

CT: Jack you've been very helpful, I wish I could find another word for this, you have so much knowledge for things. I may call you if I have any other questions because in music there are no books that can help but doing research such as this where I speak to you where you are involved in music 24/7 is invaluable, thank you very much. I'm looking to interview people to interview who are involved in festivals that will be helpful.

Jack: There's a woman called Roxanne, who is on my Facebook page. She's about to bring out a book about politics of participation at festivals. She ran festivals herself, 1500/2000 capacity festivals, she's married to the guy who runs Kendal calling?

CT: Oh I met her last year at a conference, she's quite young. Her partner did a presentation in Salford. I'll drop you an e mail. One other thing, I've emailed 30/40 record labels but they haven't got back to me, as a student it is tough.

Jack: Send me an e mail and I'll see if I can help.

CT: thanks very much, I can send you an audio version if need be and I'll get in touch by e mail later today. Thank you so much bye!

Appendix J: Interview Transcript Number 9

Alessio Bertallot

Skype Interview from Digital Radio Studios, University of Huddersfield, 26 April 2015

CT: Hi Alessio, how're you?

Alessio: Fine thanks

CT: Thanks for doing the interview. Just do me a favour and introduce yourself and a bit about your radio station please.

Alessio: Ok I'm a musician and I started as a singer and an author and I had a long experience in the biggest Italian network, which was being a Radio DJ from 1996-2010, it was my main thing. It was a show called D side. We relied on Giles Peterson for the content. And then for three years I worked in another radio station called RAI which is the national broadcasting network and at the same time I worked on a TV show called Right Tunes on RAI 5 it's the cultural channel on national TV. I worked aswell for MTV for one year in 1998 and then after that I made my own actual radio station which has been my occupation for the last two years. So I'm still a musician but at the same time I'm developing music.

CT: That is really impressive English and really impressive experience. So thanks for answering that question. This is a part of research which I decided to take on, music studies and journalism. My main topic is how bands break through the music industry in the 21st century, concentrating on analogue to digital in radio, comparing the two together. Nowadays there are tons of bands using Spotify, social networks and other internet channels. So I was wondering what you think about this change in technology and the changes that took place from analogue to digital for bands?

Alessio: My experience in the modern way you suggest, a couple of months ago, a new collaboration with an Italian telecom had a streaming platform called TIM music which is the same as Spotify, so musical streaming. And I'm the artistic director. So now it is a fact that by the end of May we will go public. So we're working on the frontier of developing music, so we can compare the traditional way with the new way. What I can say is that we are really stepping in a new era. In the last few years, people had to buy music, so there's something connected to the ownership of music, to keep things and now, in any case, with any kind of streaming platform, the music won't be owned by people. So, if I can say it with a book title from Erich Fromm, it's the same difference from "Esserci e Avere". And to be involved in the era...

CT: you make sense definitely!

Alessio: So it's a big change, a radical change. So what we have to do now, with my experience of DJing and what's common in the new era with a streaming platform being a director of one of these, is to put some cultural filter in what is really everywhere you know, you can keep anything, get anything by just clicking, so what we have to do now is to make people learn that music is something that is a cultural fact. So we have to keep the idea of what you're going to listen to and why and who is this musician and to make people experiences of a flow of music, that it is culturally stimulating because it is very hard to explain in Italian. In the beginning I was a DJ, coming into London by plane, getting records and bringing them back to Italy. Now my experience is still the same but I don't need to buy music, I just have to choose which kind of music is the right for me and make people listen to it. It's the same if I'm working in the online radio if I'm just choosing the content of the streaming platform.

CT: That's really interesting. This is something that I kind of researched into for my masters and it's always been connected with how people through radio station listening can actually extend strength in their taste of music and what I did was to look into commercial radio and an example could be Radio DJ and it could be compared to BBC Radio 1. Their method is to educate and inform people but in the past 10 years the music has been mainstream really. What I like to listen to when I come back to Italy is LifeGate Radio, your radio station for example. So how can talent actually be viewed in regards to the mainstream through radio stations as a medium?

Alessio: Well I don't think traditional media can help young talent to be known by other people. It was a hard thing in the 90's that now we see it is even worse, it's impossible because commercial radio stations don't want to risk anything so they just play what the big labels want them to play. So if you want to have any chance as a young artist, you have to look for another path, another way and what can give you more chance than the normal media system.

CT: What would you say is the role of radio in the world of music?

Alessio: Mainly it's just a window shop. The labels don't really care about music that is non mainstream, they don't care to discover it. Maybe with the DJ's in the 90's they would look for something like that but not anymore. There are a few radio shows left that want to play new music, whether the musician is well known or not. There are just a few radio shows that do it.

CT: How do you think music is compiled nowadays? You said there are contracts with record labels and the labels want the station to play this kind of music mainly because of money, because the radio stations are too scared?

Alessio: It's a mixture of business with the labels sometimes and radio stations don't want to risk anything so they just play what they are sure is already a success. Maybe in England for example or the USA they can understand it will be a success because they would spend a lot of money on this sort of thing. And the worst case for example, RTL being one of the biggest Italian radio stations, is just pushing, developing the musicians that are owned by the record label. There's no way out!

CT: There's no way for musicians to really be exposed through radio stations.

Alessio: The musicians that have the chance to be promoted by TV are not authors. They're just voices, you know, in all of these talent shows. They don't develop their productivity but it is just the voice you hear, they're characters not musicians.

CT: TV nowadays in Italy and the UK promotes all that's left of music channels like MTV or talent shows like Britain's got talent or Italy's got talent, where someone's song gets sung by someone else and the talent is not measured by the ability of music writing, but simply on the fact that they're good at singing. But that's just how it works nowadays. But how would you say your radio station differs from the usual radio stations in Italy anyway?

Alessio: Well basically it is my own radio. I decide what to play. It was exactly the same at my previous stations, I decided what track I was going to play. But years after I thought that the radio system cared less about music. So, I decided to be totally independent to have less people as public, and to follow the right target.

CT: And how do you that your show has gone so far?

Alessio: Well I started with a couple of radio shows a week and we made 24 hours of radio with one radio show every evening. And our public has grown by 4 times the amount since we started. So the next big thing to do is to find a way to make this radio station earning money directly from the radio because now I'm earning money to make the radio survive because it's Alessio Bertallò, they asked me to do a lot of things that aren't exactly for the radio. So the online radio I'm still making is still a business model to be realised in the right way to be structured.

CT: That's a good project there, we're lacking here in the UK. BBC 6music tries to restrain from what most commercial radio stations do that play music that acknowledges people and they follow the same concept that yourself followed, you were tired of this sort of repetitive type of music that didn't really bring you anywhere ? So it's on the same line as yours but

it's an established bbc radio station and play different kinds of music and that's safety for people who really love music.

Alessio: yeah the BBC have a great tradition of developing cultures, so one of the reasons why it is so awesome. It sounded so unusual to Italian audiences that the very well-known DJ that was belonging to the biggest radio station was trying to make something on his own and I think this is the first time that such a thing is happening in Italy. So I feel like it's a frontier what I'm doing you know? But last year, Italian radio stations lost a lot of listeners, because people listen to streaming platforms instead. So the future won't be on the FM but online, and all the things that the web will offer, for the people who want to search for music.

CT: Like DAB radio stations do too.

Alessio: Yeah I think that the streaming platform will play a big role in the coming years.

CT: Yeah, that's definitely where technology will go! You have pretty much every question. I didn't want this to be too long either but thank you so much. What you're trying to channel and to launch in Italy is something that really encourages me to hope there is still good music initially! I want to congratulate for what you've done so far!

Alessio: Thank you

Appendix K: Interview Transcript Number 10

Donna Vergier

Skype Interview, Milan, Italy, 24 July 2016.

C: Hello Donna, would you mind just introducing yourself and tell me briefly about your experience of working in the music industry please?

D: I have been in the music industry a very long time. I have always known that was what I wanted to do. It took be a while to understand which areas I wanted to focus on. I started working in New York City at Epic Records, which was part of the CBS group at the time and I started as a marketing assistant in the local label, and I was extremely happy there. About a few months later, I moved into the international marketing department, which was a whole new experience and I wasn't sure if that was what I wanted to do long term, or maybe go back to the U.S. label. But, in fact I ended up staying at CBS International for eight years in New York, and during that time I had a lot of interaction with the rest of the world (particularly Europe, the UK). Then, I moved to London in 1990, and I worked for Warner Brothers for three and a half years. I enjoyed that, and that was in the capacity of still international (marketing). In America I was looking after American artists going outside of America. When I moved to London I was looking after British artists going outside of Britain. That was really fun because I got to travel a lot to Europe, and being in London makes it very easy to travel to Europe and that was very satisfying. When you work international from far you don't really get to experience the market that you are looking after. When you visit them often, then you can get to know everything about the market and it helps you to understand how to sell records. And then, after three years in Warner Brothers, I moved into the indie section. I went to work with for Mute Records, which was also all about British artists settling outside of Britain. Even though some nationalities were different, it was a British record label, and then I stayed there for twelve years and then I moved to Domino Records, where I am now, and I have been there for seven years.

C: Wonderful. Thank you very much for the introduction. I shall now start off with the first question. How do emerging acts get discovered? What is the followed procedure for finding talent?

D: Well, record labels use all different kinds of sources. You could say, one of the first ways is very classic, is like finding a job, it is networking. If you are a band looking for ... It

depends on what the band is looking for. When you say discovered you know, you could be looking to be discovered by the media or you could be looking to be discovered by a record label. Your target could be to find a manager, produced so it kind depends on what you are looking for. I assume you mean discovered by a record label?

C: Record label yeah, to then “break into “the music industry.

D: Right. These days it’s important for a young artist to do a lot of preparation work before putting themselves out there on to the market. It’s like anything else if you are going to launch a new clothes line, for example, you would have to do a lot of research and preparation before you put yourself in front of the people that matter. Doing a lot of legwork upfront is really important these days. A lot of bands or young artists feel that the record label would do that for them, and that does happen sometimes. Then you have to ask yourself what kind of genre or music you are going to focus on. It’s one of the first questions you have to ask yourself, because depending on the genre of music you’re going to focus on will depend on your mission statement and your plan. If you were wanting to be a pop artist, traditionally it requires a lot of financial investment, you just have to demonstrate your raw talent to a record label or producer and expect them to invest loads of money in you. If your genre of music is more like what we do at Domino, where the artist is, you know, where they like to be more in control of their creative output, then that’s fine too. They’d have to develop it to the point where it would get their attention and then we take it further than that. I don’t know if that makes sense, but the preparation is very important. So, you have to make demos (demonstrations of your recordings), would be the first thing you have to do. Then, 90% of the artists are interested in a live performance career and therefore you have to really understand what you want to do live. That is the main preparation and then obviously, the further preparation would be to have some idea of what your image is going to be like or what you envision your image to be. If you want to focus on your own market, or if you want to really target six or seven international markets right from the start: how you are going to perform live, how many people are in the band with you. All of this is relevant to what you confer at this point.

The preparation, to answer your question, is you have to ask yourself a whole lot of questions, you have to create a mission statement for yourself and then go about putting that together. So, if you were an artist, recording artist. Let’s say a singer-songwriter, you would make the demos, you would have to fund them yourself, or find a friend at University. If you are in a University there’s a lot of access to making demos, and in music

University courses they would actually provide, you know, that would be part of your course to make an audio recording and to make a video clip. The quality of this material, would then have to be strong enough for you to bring it to a record label.

So if you are in a record label and you are looking for an artist, you would look for artists in a lot of different ways. You could be introduced to one (artist) through a mutual friend or through a contact, colleague. You can be invited to a show case, to go out and see someone. Or, you could be invited to listen to an audio demo. Record labels generally don't accept demos being sent in the post. We generally accept audio recordings only from people that we know. This is all to avoid legal problems, in the future. So, if I had an artist I was managing and I wanted to approach, you know, three or four of the independent labels in London, I would use my contacts to get an audio recording to them, usually via a link of some kind and then invite them to a show. So the key thing is to be ready with your audio recordings, that can showcase your talent. It doesn't have to be completely finished and produced, but it has to be good enough to get someone's attention and for them to hear the potential. And then, obviously the live performance is very important, and it's more important than ever these days. (Because) the income that you make from performing live down the road, often is much more significant than the royalties you can make on recorded music these days. It's a very unfortunate thing. In the past bands used to be able to make a living out of the income from live recorded music. And now, these days, as you probably know, that's more difficult because people are streaming more, they're not buying albums to check out music, there's checking them out online first and they may never buy a record, they may only stream music, and that's becoming bigger and bigger. So, the live performance income becomes a really big piece of the income plan or the mission statement of the artist. So, being a good performer is very important in that case. If you don't happen to be a charismatic performer, then you have to have a different mission statement. It's quite important to figure out all of these things before you put yourself out there in the market. You have to figure out before you present yourself: is it a live performance initiative what genre are you going for. You only get one or two shots at this. It is true, you know, there are stories where artists start out and it doesn't work and they try again and it doesn't work, they re-invent themselves, and then it works after the fifth time. That can be expensive and it can take a lot of time. The more preparation, the better. And to answer your question about how to attract the attention, I mean if you are not in a position where you have contacts in the record industry, then having a following is what might attract attention to you. So, if you are gathering a fan base of people coming to

your shows, or listening to your music on your Facebook page, or your SoundCloud link or your Bandcamp, then that might attract attention if you can show people the numbers. And then, at the same time, the record labels are watching this stuff. Good A&R people are watching what's renowned online, who's playing in the clubs, that's how you get noticed as well.

C: Thank you so much. In just this answer you have covered so many things that I was going to ask you. This question might be slightly redundant, because you have already said it yourself, but I just wanted to get a quick...

D: We could go deeper with each subject.

C: Fantastic. Coming from your experience it's more of a confirmation. I just have this quick question, because it's something that you mentioned. This question is actually not on my list, but if you don't mind: is it true to say that in order to be considered "real", in order to be recognised, emerging bands or young artists have to play live more than just producing a record? I mean producing a record is an imprint that defines your music, your genre, but is it true that nowadays emerging bands have to play live more in order to get as close as possible to get signed, and then be recognised.

D: Yes, I am afraid so. If you are someone who does not want to have a long term performance career, you have to be big enough. It depends what your gender is. There are many big artists that don't need to play live, because they are big enough. Radiohead doesn't need to play live. See what I mean?

C: Yes, sure.

D: You're not gonna get far in the beginning, unless you play live. Again, it also depends on your gender, because you may be in a position where you are not counting on the money for your music career. In traditional terms, most people would like to be successful musicians and artists, and even if it's not about the money they want the people to hear their music. It's very difficult to promote an artist who is not playing live, it's just very difficult because there is so much out there. You know, the Internet is just full of music.

C: There is an oversaturation.

D: So, how do you get the attention? How are you gonna build up a following (fans)? I mean there are examples where the music can be so extraordinary, that it happens.

C: Do you have any examples?

D: Well maybe Lana Del Rey?

C: Yeah.

D: I think she started more as an online artist where her music was.. I am talking about before she was signed. The interest in her music, just from her putting some video clips out and some audio online was very very big. She decided to sign to a major label and then play live, but there was so much interest in her before she was playing live, that she might have taken the decision at that point not to play live. But that's very rare, you have to be extremely lucky. It's not only about luck, you have to be in a position where there is enough interest in your music without the live element and that's very rare.

C: Of course it is. So would you say it's correct to say that there is a current link between lower record sales and increasing number of festivals?

D: Yes, yes there is a link there. Okay. So, let's talk about the more middle-level to the established artists, artists that already can draw ... because when you talk about brand new artists, when they play live it's very difficult, because it's difficult for them to cover the cost of a touring van versus what they get from the promoters, and this is a challenge. So, if you have a touring van, you are a singer-songwriter and you're one person on stage and you are good enough to hold that stage. Take someone like Ed Sheeran, who just went out there with his guitar, played in front of everybody and got everyone's attention and then formed a band. That was affordable because I seem to recall – I am not 100% sure about these facts because I am guessing here – that was his mission plan, that he went out on his own and just did all these dates, he would play in front of anybody.

C: Yeah, with his guitar.

D: Exactly, and if you can do that, then you don't have the cost of a band which makes it easier if you are playing in front of everyone. Then, once you build an audience you can build a band as you need to. But, let's take the middle ground artist. Let's say a four-piece rock band, who already sell – maybe – a hundred thousand records around the world for the last two or three albums. Right? Now, in the last years since the decline of album sales, because let's face it we used to buy albums, and albums cost a lot more than a single or a stream.

C: Sure.

D: Album sales would help a band to survive. And then they would go and do club shows [gigs], and these club shows are wonderful things, because you play in front of 300 to 3000 people. Right? Or even the upper end of a club show would be considered 4000 or 5000 people. But let's say 300 to 3000 people, and these things are wonderful because you are in with your fans, it's a wonderful environment, you can get your energy going. Although, these kinds of shows are expensive to run for the promoters and the money that the artist makes. Promoters have to pay the band and all of the costs. It used to be that those kind of shows would help sell your albums and increase your album sales, but now people are not buying so many albums – not because they don't like the albums – it's because they've changed the way they listen to music (they might stream the album). So the artist makes less money off of that stream versus someone who would have purchased a full CD or vinyl. What's happened recently is, the artist will do some club shows because they want to launch a new project, but instead of doing a nine month's club tour (where you do six weeks in America, six weeks in Europe, six weeks in Asia, then come back and do that again twice or even three times). They stop doing the club shows, and they start doing the festivals. The festivals pay more money.

So there is a real correlation between artists who would be more than happy to play more club shows, if their album sales were increasing to compensate for the difference in the income.

C: That's very interesting.

D: and so they're forced to do a small amount of club shows, and then do the festival circuit. And, if they're lucky, they will do the festival circuit twice. If they join the festival circuit in August, then they will run festival circuit from August until as far as they can. And then picking up again, the following year in April or May. So nowadays, when a record is coming out one of the first strategies is, when is the artist going to join the festival circuit and which festival circuit are they going to do? And a lot of plans start with: South by South West in America...

C: Yeah, in Austin.

D: Then, Coachella, The Great Escape Festival, then Primavera, then lots of other ones in London or whatever. Then you go into Europe in July and August, and then maybe you do

the Isle of Wight at the end in September. And then maybe you do a small club tour in October/November. So, live performance is very structured now. Club shows run from, you know in every country is different. Club shows struggle to sell tickets during big festival moments. So you can have a club show run in England in March and April, but if you are on the West Coast of America you'll have to compete with South by South West and Coachella. So you might not do your club shows at that time or you might sprinkle them in between the festivals.

C: That totally makes sense. Okay. I am going to move on to some years ago. This is something that I am very interested in and your experience is so extensive and it really contribute. Many of the issues faced by bands, breaking into the music industry of the 21st century, are the same as those breaking into the music industries of the 20th century. Would you agree with that?

D: What do you mean by issues? Did you say issues or challenges?

C: Yeah. Issues, challenges, difficulties, you know, going up the ladder to reach success. Those issues, are they the same?

D: And the statement, says they are the same or similar?

C: Yeah, the statement says they are the same basically. So these issues could be, older bands struggled to make money through gigging, releasing self-produced merchandise, playing free festivals. Is it true?

D: Well the thing is that the issues they mention, vary. So, there are two types of issues, there are what I can consider generic issues could apply to both centuries and then more practical functional issues, which are completely different. So, the generic issues which would apply to both centuries, could be something like an artist is very successful on a first record and this can apply now or last century? They are very successful, they break their first record really big. Let's say someone like Lana Del Rey in this century or someone like Kate Bush in the last century. You know, you break a record and it goes really big, and then for whatever reason – and this isn't the case of Kate Bush or Lana Del Rey – fictionally the sales are never the same again. Right?

C: Yeah.

D: So, you find yourself as an artist who is pretty much famous for their first record and nobody really knows any of your subsequent records? You can make wonderful records, but people have just decided that they have the first one, they don't need anymore. That's a challenge for an artist, and sometimes they make amazing follow-up records but they just get stuck, and sometimes it can even be about a song. You can be famous for a song and you can write amazing records that you don't know, but for whatever reason you cannot get past that one record, or that one album or that one song. So that's a generic problem that could happen in the last century, and that could happen in this century. So it's challenge.

If you wanted to talk about more of a functional challenge. In the last century, when you did a recording deal, the conditions of the recording deal were usually extremely strict because, going to a record label was your only way to get your music to market, there was no way to do it yourself. So, when you were sitting opposite a recording contract, in the last century, the person was telling you that we are gonna "owe" you a master for life, and you're gonna get a percentage of the sales and it would be no higher than "x" and you'll be contracted to us to deliver five or six albums in this recording contract. Now, that does not happen in this century, I mean it still happens, but these days – if you went to a lawyer and took advice – you would be advised against signing such a contract. Because nowadays an artist has so many routes to put a record to market. They can find independent funding from a bank, and then go to an aggregator and put their record out on their own. Literally they [bands or artists] can press their own record and find a physical distributor and put them in the shops. They can hire their own marketing teams, freely available consultants everywhere. So, the conditions on functionality are very very different. Whereas the conditions on an artist connecting to an audience, that's human reaction, you can't control human reaction to music and that's similar. Does that make sense?

C: No, that makes total sense and that kind of leads me to my next question, because nowadays you can also approach crowdfunding, you can approach sponsorship. I know that Fender, some time ago, helped some bands with a little bit of funding. Basically what the band had to do was to play on stage with their guitars and they [Fender] would give them funding to pay for the van, to move from one venue to the other when they were touring in the UK. So there are many ways, as you obviously explained, for a band to afford making their music. Something interesting is also something that was said before, there is an oversaturation of possibilities in general. You can promote your music on social

networks, the Internet is so vast, but back in the days as you said, the only possibility for a band to really make it was through a record deal.

D: Yeah, or... If you developed your own live following before, this goes back to preparation and this applies now as it did last century. If you say, let's say someone like Bruce Springsteen, you know in America. When he was trying to get signed he already had his own following and that can give you leverage to do a better deal. In fact, he still got a bad deal and then had to get out of it, you know he managed to get out of it years later. The preparation is still relevant then as it is now, because like you said, there was only two ways to get to an audience back then: through a record deal or playing live. So you could go the live route, build up a following and then, when you went in to have a conversation with a record label you had a bit more leverage. Now there are hundreds of ways, where before there was like two ways.

C: Yeah, of course it is. Unfortunately or fortunately, depending on point of views. This is my question then, it kind of is very linked. Do you feel that it was easier or more difficult to break through the music industry then, in comparison to "the digital age" we live in today?

D: Well, yes and no. One of the things, just going back to your last point... You have to take the good with the bad, and all roads point to the internet. What enabled you to put your music directly to your fan base via the Internet, was also the same reason why the album sales reduced. You have to really absorb that concept. So, many emerging bands are now nostalgic for the days when albums were selling.. If you look at the chart, if you look at the album charts – you know number 1 to a 100 or whatever you want to look at – let's talk about the top 50. If you look at the album charts, people were used to buying so many albums that, in order to get to the top of the charts, in the UK for example, it would vary week from week. You'd have to sell at least a 100,000 to get near the top of the chart. The number 2 was at 80,000 [record sales], the number 3 was at 60,000 and so on. A lot of bands today are sort of nostalgic for the days when the number one meant that you were selling a gold record of a 100,000 records. Nowadays, you could be number 1 with 5,000 records. The new generation are nostalgic for the days when the volumes were really big, people just bought more records. But, the previous generation are also envious of the new generation for having better contracts. So it kind of evened out, didn't it? So the money you were making back in the day, you were making a small percentage of a very large number. Now you are making a big percentage of a small number of record sales. Does it make sense?

C: It totally makes sense. It's just about being able to really answer to this, whether it was easier back in the days, you know..

D: Easier to what? To get on a label?

C: No, to just reach success.

D: To reach success, well.

C: To break through the music industry, to be known.

D: Like I said, it really comes down to the music. It's like a book, a film, fashion or anything else. If you look at somebody like David Bowie, who was closely examined recently, after his death. They looked at his career path, it's a very interesting and unique career path, because he came out, he started his career, he looked quite normal and he found a creative way to get attention through his image, and ultimately through his songs and he touched the chord with people and became huge. And so, was that easy? Could you call that easy? In the end of the day it was all about the fact that he connected with an audience. I wouldn't say it was easy. I think he tried three or four things before he broke. So then looking at a band called Suede, the example is because Bowie was their hero. They almost styled themselves as a new Bowie. They broke on the first record. So was that easy? Yes, that was easy, but they were one of these bands that never sold a second record, whereas Bowie sold many many many albums. It's very subjective the idea of was it easy? Was it hard? Sometimes you don't know how much effort somebody puts into it before they break. There could be five albums before they break, and you only noticed them from the fifth album. Comparing, was it easier then, is it easier now. How easy it depends on how you can connect to an audience. It's like politicians, people get elected because someone likes their face, or because they like the way they speak. It's a connection to an audience and that's why live shows are important, because that is your first start into connecting with an audience. And that's why videos are important, because on audio you can't see the passion in someone's face when they are singing a song. So it could be an amazing song and you might like it, and then you could watch a video and think "wow", that person is really cool, really passionate. That's why the visual aspect, whether you are on a stage or you are in front of a camera, can tip someone over into becoming a fan.

C: I guess it also depends on your role, on how you put yourself across. You could be very good at playing music, but not be able to transmit this passion, this amazing music repertoire that you built. I wrote a chapter of my thesis about the definition of success which, as you rightly said, is very subjective. Kiss, were interviewed some years ago by The Wall Street Journal and they said that to get to the top (so success, to be heard by everyone, to be in everyone's ears you know), to really become a heritage artist you really have to learn the craft of music, you have to play live and do it, and do it and do it. At the moment though, it seems like there are lots of fantastic heritage artists, you mentioned Bruce Springsteen, Beyoncé, Kiss, The Beatles, David Bowie.

D: The Rolling Stones

C: The Rolling Stones... there are so many [heritage acts]. I almost feel like heritage artists have learnt the craft, and will forever be known, but I also feel like there are just a few smaller artists who are managing to get to that level. What should smaller artists, even emerging artists do to really really get to that level and it takes years of preparation you know?

D: It comes with the work ethic, because, as you say this in the beginning, doing this [being an artist/musician] isn't easy. It is their job to make it look easy, but it's not easy and the bands that will have strong ethic will have a better chance, doesn't mean that they'll become heritage or icons, like Bowie or The Rolling Stones or Bruce Springsteen. That is about a fan base staying with you. It always intrigued me this concept, it really did. The fact that some artist can be famous for one song and be so famous for one song. You know, Nancy Sinatra, she was famous for one song, and nobody could name a second Nancy Sinatra's song. "These boots are made for walking", she was famous for one song. It happens, and then other bands have ten, fifteen, twenty albums under their belt. In between there are hordes of artists that, you know, they give up after a while. I know so many bands and musicians here in London, that started a band in their twenties, had a record deal, toured in their thirties, broke up, reunited in their forties and now, you know, they occasionally come out and do a show on festival circuit just for the money (or maybe because they want the experience again). So many bands do it that way, bands who consistently sell out large arenas and stadiums. You know, they have something, they're connecting somehow. So you know, what can they do? Well, work ethic can help you, but it will only get you so far. The connection to the audience, there is nothing you can do about that. And you have also touched on what is success. Well, when I worked at Mute

Records for many years, and there was a lot of very very specialist artist on that label. Success to them [specialist artists], does not mean the same as someone who wants to play in stadiums and arenas. Success to them was: they made a record they were creatively happy with, it gave them enormous pleasure. A record that the label boss was also happy with and gave him enormous pleasure, and our job was to get this record not to hugely wide audiences – because a wide audience wasn't really going to understand it. But, our challenge was to get that record to the widest audience of people who would appreciate such music. And, if we did that, if we managed to do that, that was success to them [for the specialist artists]. That was it, they knew. If it's all, 500 copies around the world, or a thousand copies around the world, but they were over the moon, happy with its creativity. Over the moon and happy that there was a thousand fans and 50 people to come to each gig in town. To them, that was success and so, that made them happy and that taught me a big lesson. Prior to that, I was working at major labels and they are not so interested in those kind of stories, because they're corporations and they've got stock holders, and they can't really spend the staff time. It's not financially viable to have a large promotion and marketing team that costs £10,000 to only sell a thousand records. So when you go into the independent sector where the label's boss owns the company, it's up to them how they spend their money, and if they want to put out a specialist record – that only sells a thousand copies and that makes them happy – to them that's art. They're not in it for the money, they're in it for the art. But what the label has to do, is to make sure that the other records sell enough to pay their rent, so that they can make more art. So success means different things to people.

C: I completely agree with you. I mean, just recently, when I was doing my research for the write-up of my chapter, the "Definition of Success", I found two different articles and I compared them. For one band, success meant having a comfortable living, you know, being able to play music and being in it for the love of performing in front of people, having an audience and just playing the music that you write, that you love. Whereas the other band, was talking about successful, but being a "million dollars" band – you know what I mean? So money and music, whereas the previous band was more interested in having a comfortable living, but the most important thing was to communicate their art and distribute that art to as many people as possible. The meanings are different.

D: There are some artists that are even more extreme than that. They don't want for their art they think their money is evil so they don't want [money] to corrupt them.

C: Do you have an example for this?

D: Well, you know, there's people like Leonard Cohen, who is an amazing singer-songwriter but didn't really put himself out there for the money. Other people covered his songs, and through the publishing made a good living out of it. I don't think he did that on purpose, I think it just happened. And then you know, I worked for a long time with Nick Cave. You know, he put out a lot of records and then, decided to do something quite different at one point. He put out this record called "Murder Ballads" and he wanted to creatively do something different and he asked his friend, Kylie Minogue, to sing on it. He didn't do it purposely to make a hit, he did it because he wanted to do something different creatively and it became a hit. And for Nick it was a whole new experience, he never experienced a hit of this size before. He was invited to do Top of The Pops, which he was very unsure about, whether to that or not. Kylie took by the hand and she said "let's do this, let's let a lot of people hear this song". And then, I remember he was nominated for an MTV Award and he sent a polite note back to MTV saying: "Thank you for the nomination, but I'd like to decline being nominated", because he didn't believe in awards. He even said something along the lines of, he didn't want awards to affect his muse. If you see what I mean.

C: Yeah, sure.

D: Some artists think deeply about what success can do to them, and they don't want success or money to corrupt them. The average artist or musician want to make a comfortable living, some of them want to be reach and the biggest superstars in the world, and then there are the others that really are cautious about any fame or success, because they don't want it to corrupt them.

C: Yeah, of course. The last very question, this is something I have been told is slightly vague but, a definition I suppose can be quite subjective. But, I want to ask you this anyway. What does "breaking into" the music industry mean for an emerging band? What does it mean? How can they "break-through"? What is this all status around it?

D: It means different things to different people. But I think, if you are a young band, let's say you are playing the University circuit, you're playing gigs for students. Before I continue, you should also consider life of a student. The transition that a student goes through, from being a University student to going into the big world, and having a real job and being an adult. So if you are talking about young bands, this process is similar to that.

You're at University, you're studying. Let's say you might be a business major, you're studying your internships and then you finally get that first job. And there you are, you are in it. It's the same thing for a musician, for a young musician. Now, I'll talk about an older musician in a minute, but a young musician is at Uni, making music and suddenly, what would you assign that they're actually in the business? Let's say this student went along to all these things that we spoke about, where there's funding, there's the British Council who helps fund new music. There's radio stations that "In New Music We Trust". So if you find yourself networking in that world, if you're a student who has a band, and you find yourself up at BBC Radio One "In New Music We Trust" [Radio programme conducted by Huw Stephens] or you get offered to open at Glastonbury, then suddenly you feel like you're in the business. Then, you start meeting people who are in the business, and then one day you wake up and you say "wow, I am in the business". If that doesn't happen to you as a young musician, then you have to make some hard decisions like: how long do you pursue this? Some artists pursue it for quite a long time. When you say breaking in the music business, I think it's probably a phrase that most young people use and it is a correlation to the same way someone might want to break into the business world. So using that phrase, "breaking in", is something I would say really more for quite a young musician. A musician who has been in this century, let's say, who has recorded music with their own money, and promoted it with their own money for couple of years, they would consider themselves in the business. So that's the equivalent of someone not getting a job but starting their own company. If you are an artist and your mission plan is not to sign to a record label, your mission plan is to put your own music out through aggregators and hiring your own PR companies. Well there you are, you are in the business. You have started a little company, hired a PR company and you are meeting people. Maybe you don't have success yet, but you're in the business. Or the day you get signed to a label, you're in the business. That's what it means really. It has the same meaning of an intern working for a label, or someone who got their first check because they put a video on iTunes and they get a royalty check. Sometimes you see it in old restaurants, they save the first bank note that went over the counter. And they say "We are a business, we sold our first pizza". So that's really what it means. There are a lot of musicians that have a B plan, many of them go into running record labels. Or sometimes a band will have a career like twenty years long, and then they become lecturers, or record label producers.

Appendix L: Interview Transcript Number 11

Katie O'Neill

Skype Interview, Milan, Italy, 25 May 2016

C: Hello Katie, would you mind telling me a little bit about your experience in the music industry?

K: I was making a like fanzine when I was in the last couple of years of secondary school, because I really hated school. Through that I met Caius Pawson, who started the Young Turks label. He was promoting club nights and stuff around London, so I got into advertise his club nights in my zine so that I could afford to photocopy more of them. I then started scouting for him, and I found The XX when I was in school. So then, when I finished school we started managing them together, just because it was kind too early to ... He hadn't managed bands before. He had just started this label, but they [The XX] only had three songs and it was too early to sign them to a record deal (they were just so young). So, we decided to try and managing them, and then that was kind of it. It was like eight years ago. We managed The XX for the first four years, and I guess my role was kind of day to day manager and then I decided that I wanted to manage Sampha full time. It was a bit too hard or too much to do both, so now I just manage Sampha and I head up the A&R department.

C: Thank you very much for that. I guess what I really want to find out is how a band literally becomes from 'unsigned' to 'signed'. There are lots of books that talk this, lots of interviews, lots of academic research that has been conducted but there always seems to be gap about this situation. Nobody really seems to have answered this question: what makes a new act 'different' and worth the investment a label will put in?

K: I guess I can only speak from personal experience and I would only want to sign a band or an act that I just really love. And I think a lot of people say – you know like – 'no music is original anymore, it's all been done before'. I don't think that's true personally but I think, even if like "sonicly" that bands have quite obvious influences and stuff, I think what makes them stand apart is just having kind of a unique spirit or energy that sets apart from other acts. One thing that we really look for, unless someone has or like an act has just such a singular talent that you can not try and develop that with them. I think what you look for is

an act that has a really distinct vision for what they wanna do. Then, we come along to just propel that into or kind of get that message to as many people as you can.

C: Absolutely. Acts have been discovered in from chance encounters of live performances to videos on YouTube. This is how they have promoted themselves since the arrival of the Internet, through social networks and many other digital platforms. Is it true to say that industry professionals place a high premium on trusted sources? For example, if the manager who brought the label (say) The XX says "I have this new band", they are more likely to take it seriously than a posted CD from someone random claiming to be the managing director of the next Kanye West.

K: Yeah, I mean I think that's fair to say. I think that's kind of human nature you know, like you are more likely to listen to your friends or whatever. There are just so many people making music and so much of it. It's really bad. It's just such an over saturation of someone, unless they obviously have an ulterior motif to like pitch you the band. Then you are definitely more likely to give it time, than just some random email that you receive from like, some kid.

C: How many random kids contact you? How many demos do you receive?

K: We have demo's email address and we receive a lot to be honest. And I definitely read every email and I listen to some that pick my interest. We also have an A&R department of 5/6 people and we try to have like a regular A&R who listens to absolutely everything, and then forwards good stuff onto me. It's definitely quite a lot, and I feel a little bit conflicted about having the public email address, just because I have never signed anything from the strength of a demo. I just don't really believe that's the way that I ever would, because I think it's far more important for an act to kind of establish their own thing. And for you to be drawn to them, rather than them kind of soliciting your attention, directly like that – you know.

C: Of course. With regards to like, selecting talent, you said that you were scouting talent when you were young and when you met the CEO of your record label. (Well CEO is a very formal way of defining him). How much is invested nowadays when selecting talent? Perhaps much less than the days when companies had entire A&R departments, and scouts all over. Has the internet made this less essential?

K: Well, I think with the Internet it's kind of more apparent whether you are, you know you find something and you can really investigate it relatively deeply. You can kind of see what image they're portraying, you can listen to the music obviously. You can find quite a lot about a band, whereas before maybe you have to, you hear of them, you have to travel like thousands of miles to go and see them play a show. So I think you can kind of glean quite a lot from someone's online presence. We definitely do still have quite a big A&R department, and it's definitely something that we kind of put a lot of time into. We have a weekly A&R meeting, where kind of six or whoever is around, sit down really and for two hours listen to new things that have picked our interest, and we discuss our current roster.

C: Artists have to do for themselves much of the legwork that the label did in past days. What general management tasks do artists employ nowadays?

K: I guess it entirely depends on the artist. I mean, that's definitely true to say for some, but I think other artists definitely rely quite heavily on their labels and their management teams. It kind of just depends on what their interest is, and like what their kind of business sense is. Some people are a lot more business savvy than others, and some people really just focus on their art. I don't think that either is better than the other. I think that it's just different artists you know.

C: I suppose in that, then getting signed, if you have more of an artist view on things, if you are more musical, then I suppose a record label can support you in the sense of promotion. How to really get yourself out there, through social networks, through press, through outdoor media in general. The next question is kind of tricky, because it's something that not many people really justify or really describe either. It's kind of a mixture in between records (producing records) and live performance. Really, it's about understanding which one is the most important. With regards to the balance between recording and live performance, where do you think lies the most important aspect of being an artist? Is it the music produced in the recording studio or a live performance in front of a huge crowd?

K: Well, I guess only a certain number of people can see a band live, whereas millions of people can hear their recordings. If a band is good live, it's generally about finding the best way to capture that, which can be really hard, but I think with the right engineering it's quite possible to get a very exciting recording of a band playing live. It's harder for bands that maybe excel at recording, but hate playing live. It depends on what they [bands] want to

do really. I think that you can have a really captivating live show without being necessarily like, charismatic individuals, or like brilliant musicians because there's just so much scope for what you can do as a performance. It doesn't have to be four boys playing guitars or whatever.

C: Yeah, absolutely. And, what would you say is the mark of a good musician in relation the previous question?

K: I guess maybe someone who uses their instrument or their voice in a way that you haven't quite heard before, would the mark of a good musician. Like someone that really kind of distills like a part of their personality into their playing – or something like that.

C: Of course. And authenticity has been mentioned many times with regards to fans preferring attending a gig over buying a record, because the experience of seeing the band that you love the most in front of you is – I suppose – more authentic. What would you say is your definition of authenticity?

K: I guess maybe it depends on just what the artist is nailed the most, like if they have made this incredible studio album that's like a production masterpiece or something and they've obviously toiled over it, and it's truly brilliant... I guess that is the most authentic. But then, it also can just be like a super raw or like an incredible DJ set. It sort of depends where the individual excels and where they put most of their spirit or energy into.

C: Spotify UK genre/taste map placed against magazine distribution data and independent venue data can provide accurate geographical information for bands to target their social media marketing and live performance. Is this something that yourself and your team look after?

K: Yeah, working from a management and label perspective it's definitely something that we are involved in. I think it's super important in this day and age for bands to have a direct communication with their fan base, because with the internet - I guess – so many barriers have broken down that it would just seem super weird. I mean for some people it worked not to really have any online presence. But, I think most successful artists have at least one kind of way that they use to communicate with fans. Whether it's like Frank Ocean's Tumblr or you know some people just, like Mike De Marko is like the goofiest guy – I love him – but I think it's finding the right medium for what your message, your vision is. Definitely selling tickets, and selling records, it's definitely important to build up the biggest

sort of mailing list that you can, so that you can directly reach the people that want to know about what you are doing.

C: Have you ever done any sort of monitoring on Spotify? Like, for example, your artist that you look after, have you ever monitored how many people listen to your artist on Spotify or other social/ music sharing platforms? Have you ever done any work, any sort of studying the data of these platforms?

K: I have had like a brief look. I haven't really gone as in-depth as maybe I would like to. I mean, in the case of Sampha, we just put out a track last week. He [Sampha – artist] has been working on a body of material, and the thinking behind putting out a track - vaguely in isolation kind of without the mention of a longer campaign- was sort of to gauge who's out there and who's listening and who we need to be targeting with like, future announcements and tickets sales, stuff like that. We definitely have a really great team, through XL and through Beggars Group, who monitor all of that data.

C: Of course. I'd be interested in knowing as well, you said it yourself before: if you don't have an online presence, unless you are established and people have known you for decades and you can afford not (to have an online presence), for bands who are emerging or are aiming to reach success of some sort ... The role of social media is just fundamental, for a band's identity and to reach fans, but also to promote records. Are these social platforms managed by the record label, by the band itself? How can bands optimise their presence on social networks? Is there anything specific that they can do to double their followership?

K: Again, it depends. Sometimes it's the artist that does everything, where sometimes it's the label that does everything. Some people just have natural interaction with those platforms, whereas some kind of need, they just don't really know what they want to be doing. In that case, maybe the management or maybe the label will kind of step in and just share news rather than kind of sharing personal messages or photos. Sorry what was the last part of the question?

C: Sorry. How can bands optimise their presence on social networks?

K: I think it's just about finding what's natural for them, so that it doesn't feel forced and it doesn't feel like it's the label ... or I think it's a combination, it's about trying to find a common way of delivering the message, so it's not like super obvious when the manager

is trying to flog something, and then the band is trying to say something poetic. It's about finding the kind of, a single language I guess.

C: Yeah, of course and then sometimes bands like, run marketing campaigns, which try to differ from the masses. Have you ever employed anybody or have you ever like thought/brainstormed a really good marketing campaign that could make your artists stand above the others?

K: Do you mean specifically on social media?

C: Yeah, on social media, on the Internet.

K: I guess we always try and do something that's a little bit different. I mean sometimes it's just so cheesy when bands are just obviously using their social medias to kind of, just sell something, but I think that is kind of the point. All musicians are just trying to promote themselves, sell records so they can make more records you know. It's just about finding a nice way of doing it.

C: Do you think it's still important to be 'signed' or to 'break through'?

K: I mean, I guess it's important to break through. As I said, the only way of kind of continuing to make your art, is for your art to have some level of success and whether that's like, financial success or whatever like... I think, the only way that people will want you to keep making music as if people like your music, as obvious as that sounds. Whether or not, you need to be signed again it just comes down to the artist and what their strengths are. Because someone like Skepta has come pretty far without a label, but some people are really just heavily reliant on that infrastructure and sometimes the funding that the label can offer.

C: Absolutely. I mean, I suppose the example that you brought up, Skepta, he must have been just a really good case of being business savvy, just like you said before, but I suppose this is a very generic question. Would you say that in order to break through, the only way to really make it is to be supported by a record label?

K: I don't know, I'd have to think about it. I would like to say now, but I would like to think that you don't absolutely need one in this kind of climate of the Internet and stuff but... I'd have to think a bit more about it.

C: I suppose it's a difficult, because that's where my next question leads to. How artists promoted themselves back in the days, it was kind of more limited but not in a negative way. They just had certain platforms to really apply to, and you know to approach. Whereas nowadays the Internet is "infinite" almost, you know. I almost feel like, for an artist to really break through is a lot harder than it was, in an emerging band's case for example, than it was back in the days. Would you agree with that?

K: Yeah, to a certain extent. Although, I do think that traditional kind of promotional outlets are still valid as they were, like things like: being on the radio is one of the single most important factors in driving sales, but maybe not in kind of establishing yourself you know, because you don't get played on the radio unless you have a certain amount of... a team or of momentum behind you. Definitely like, the printed press is still going strong and can definitely be hugely important. Thinking back to The XX, they just did so many interviews all around Europe and they think that definitely helped in establishing the success of their first record and their fan base going forward you know.

C: Where does the current music status stand: fame or fortune?

K: I guess through fame you can find fortune maybe? I mean obviously people are buying less / fewer records, but they are streaming more, there are definitely a lot of revenue streams out there. You just kind of have to maybe use your imagination a little bit more, but I think kind of establishing your fame certainly will maybe make those opportunities a little bit more accessible to you.

C: The last question and then we are done. What does breaking through mean for different bands? Is it just about being musically talented?

K: I guess it depends on what sense you mean, because maybe you could argue that like , breaking defining your own kind of sound in a way is breaking through. I am thinking more in a traditional way of breaking through is sort of breaking through from kind of more an underground placed into the mainstream, and just into more people's conscious.

C: Yeah, of course, because I am interested in knowing what professionals like yourself, you know, people who have worked in the music industry for many years think what really "breaking through" means. I mean I interpret it as moving from one area into being in everyone's ears. You know, your music goes not viral but everyone knows you, and when

everyone knows you, I mean do they know you because you are musically talented or because the press has been going viral?

K: I guess it's just a super case by case basis. I mean some people draw attention to a lot of things apart from their music like, Azealia Banks makes a lot of noise without people actually listening to her music sometimes. Yeah, I think it just kind of depends on a case by case basis.

C: Well, that's brilliant. Thank you so much for your help.

K: No problem. Bye.