Professionalisation in the up-and-coming DIY popular music scene in Budapest

“Without contacts, no career”

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Abstract

The DIY (do-it-yourself) music scene has been expanding in Hungary and in Budapest as well in the last few years. These up-and-coming artists have been developing new skills in order to stay up-to-date and build their careers in the popular or underground music industry. However, the changes in their personal lives need further research. This study investigates the connections between professionalisation, work-life balance, and livelihood options among Hungarian musicians. Based on semi-structured qualitative interviews, content analysis, and participant observations, this paper aims to discover tendencies in the lives of people who work in the local music industry. The thesis unveils similar patterns to the relevant international and Hungarian scientific literature. Namely, musicians feel the urge to develop more and more skills, and they are willing to invest time and energy into this, whereas they seem to struggle with finding balance between their professional and personal lives. Furthermore, many of them reported a conflict between their artistic freedom and meeting market demands. This topic could serve as the base of further investigation.
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1. Introduction

The thesis investigates the trends and the opinions of various actors in the DIY popular music scene in Budapest, with the goal of finding out more about the importance of professionalisation, entrepreneurial skills, and economic possibilities within the culture industry in capital city of Hungary.

The methodology will include individual interviews with music industry professionals – managers, promoters, producers, musicians, record label executives – from both well-known and less famous groups. These interviews will provide the backbone for understanding the various career paths, viewpoints, and situations in the Hungarian music scene. Also, participant observations will be conducted at networking events, in order to identify the different behavioural patterns of the artists and the most up-to-date issues within the industry. Analysis of the international studies on this topic will provide an opportunity to place the local tendencies within the global trends of the music industry.

Besides the main methods of data gathering, content analysis will be utilised in order to gain a better understanding of thematical focuses, genre orientations, and the general artistic freedom of the interviewees. Furthermore, this might provide an opportunity to shed light on successful strategies to gain popularity. By observing economic sociology, well-being, and the theory of culture industry, this study might explore the more personal side of this industry.

The up-and-coming DIY popular music scene in Budapest flourishes nowadays with various artists and genres, connecting people across the city. These musicians have similar values, and they interact with each other, that is why they can be considered a scene. But as this scene is getting bigger, competition increases as well, which has an impact on the personal abilities, opportunities, and attitudes of all actors in this expanding scene, providing a solid base for sociological observations.
2. Literature review

This literature review will focus mainly on issues which are connected to the music industry by assessing theoretical and empirical publications from the disciplines of sociology, media studies, and economics as well. The aim of this review is to get a general understanding of the underlying structures of this industry, and to make sense of the human behavioural patterns in this segment of the cultural world. Besides the international material, Hungarian sources will be processed in order to shed light on the local characteristic. Nonetheless, the listed books, articles, and paraphrases all focus on Western culture, especially on Europe and on the United States of America.

2.1 Theories about the Culture Industry

Firstly, theories about the culture industry should be observed, because these concepts possess the essential critical worldview of sociological thinking. Moreover, these theories provide a deeper understanding of the music industry, consumer society, and how this economic structure affects cultural values, habits, and individuals as well.

Horkheimer and Adorno (1944) heavily criticises the shift in the culture paradigm, arguing that this artform – besides many others – is being exploited by the capitalist culture industry. Further, the Frankfurt School argues that even aesthetic differences are becoming less prevalent with the uniformization of song writing formulas, and the process of creating art is just like an assembly-line, including the planning, the advertising, and the alienation of the workers. Moreover, works of art are becoming blindly consumed products by the masses who do not even recognise the merging of culture industry and advertisements. This way, pieces of art are very similar to political propaganda slogans which are repeated over and over, again and again.

Another key figure who influenced critical theory, and who applied Marxist theories to arts is György Lukács (1973). In his publication, he views capitalism as a force which dissolves the previous organic development of culture by the means of mass production.
And art becomes a victim of fashion, making it impossible for the people to digest the ever-changing, loud, and directionless fads.

We must keep in mind that these thoughts were described in the middle of the 20th century, and they are snapshots of the actual state of the world back then. But many of these criticism and concerns hold up even nowadays. For example, Bolaño (2015, p. 217) states that “Culture Industry is the most advanced, specifically capitalist form of the cultural production most typical of monopolistic capitalism”, on the other hand, he emphasises that culture industry is not very internationalised compared to information technologies and telecommunications, because this industry is very much dependent on the local audience, lifestyle, and culture. That is why all big corporations must take local factors into account, besides global trends, if we talk about the culture industry.

While Marxist critical tradition sees the driving force of history in production, critical cultural research argues that consumption is not only a phase of the economic cycle of goods, but a key stage in shaping individual and group identities, according to Vörös (1996).

Also, Enzensberger (1970, p. 28) criticises the authors of the 20th century – who were his contemporaries – as follows: “Marxists have not understood the consciousness industry and have been aware only of its bourgeois-capitalist dark side and not of its socialist possibilities. An author like Georg Lukács (1973) is a perfect example of this theoretical and practical backwardness. Nor are the works of Horkheimer and Adorno (1944) free of a nostalgia which clings to early bourgeois media.” With these statements, Enzensberger (1970) tries to show the general thinking of these philosophers; they tend to criticise current changes and tendencies with titling the previous ages as better systems. At the same time, they seem to fail at providing solutions to the problems that they investigate.

Furthermore, Bourdieu (1984) treats the fact that there is an economy of cultural goods as self-evident. Therefore, he rather tries to understand and explain the culture of consuming culture. He highlights that taste is highly dependent on economic and social factors, and it can be learned or changed. Also, this publication emphasises the importance of abolishing barriers between high aesthetics and ordinary consumption, in order to get a deeper understanding of taste, which can be the basis of a non-biased
observation of this whole topic. Moreover, Bourdieu (1984) states that aesthetic decisions and preferences are based on social class, which means that working class audiences tend to refuse artistic experimentation. This argument is a perfect example of Bourdieu’s theory (1984) about cultural capital.

Dowd (2007) gives further explanation to the previous statement by bringing up the situation of the middle and upper class. These people do not have to worry about their everyday concerns and needs, enabling them to spend more time and energy with developing their taste. Thus, they can enjoy the style and form of art, instead of the entertainment function of it. Consequently, these habits, views, and traditions pass on to the following generations, making children’s taste similar to their parents’ taste. As all other inequalities reproduce, this does as well.

Contrary to Bourdieu (1984), Prior (2011) suggests moving on from the rigid ideas of the French sociologist, and think outside of the box, for example, by using statistics in the discourses about the sociology of music. On the other hand, sociology should not move far beyond itself, because scholars might get lost in the details with studying interdisciplinary fields, such as art history, musicology, or aesthetics. Besides the overly-detailed studies, it might happen that the debate becomes very traditional, unreconstituted, and reactionary, which is a not wanted scenario in the academic world.

2.2 Comparison of Mainstream and Underground

Musicians like to think of the music industry as if it were separated into two spheres: the underground and the mainstream. This categorisation gets manifested as independent music and popular music is different in style, messages, values, imagery, and genre. By studying this over-simplified relationship, we can look into the actual anatomy of the culture industry. However, it is important to emphasise that these two spheres overlap with each other, and they are in constant interplay.

The opposition between mainstream and underground music is described by Shuker (2017) as a prevalent view from the sixties, besides other opposites such as pop versus rock, commercialism versus creativity, or art versus commerce. In the same book, he outlines that the clear differentiation of professional roles is a typical trend in the
corporate music industry. Probably, this more structured system can be present here because mainstream groups tend to focus on generating profit, and the best way to achieve this goal is by dividing tasks between numerous professionals. This scheme is very similar to the corporate structure of big companies. In this sense the assembly-line metaphor used by Horkheimer and Adorno (1944) seems to be an appropriate parallel.

While, Tarassi’s study (2018) highlights the tendency that multi-tasking is usually more important for independent artists. Mostly, because this method is the only chance for survival in an unpredictable cultural environment. The need for developing these skills make underground musicians more similar to entrepreneurs, than those people who work in the popular music industry.

Bennett (2018) emphasises the importance of DIY (do-it-yourself) mentality within the underground sphere and views this behaviour as a counter-cultural lifestyle and identity, originating from rock’n’roll and punk music. But it is important to note that professionalisation is inevitable in many cases for musicians in order to build a career on the long term. Meaning that they must learn new skills and enrich their knowledge in order to ensure a cultural and economic sustainability. This process makes independent artists similar to the employees of mainstream music companies in a sense, because they surpass the amateur level of musicianship. However, people from the DIY scene might have a broader range of competent skills than music industry professionals, because these people do several tasks on their own, while professionals might be just smaller parts of a big machine in the corporate setting.

To get a general overview, Kretschmer et al. (2001) describe the structure of the music industry. Most times, music publishers and record labels are the ones who can intermediate between a piece of music and the whole market. Music publishers are usually responsible for talent sourcing, talent development, producing pilot products, promoting the final products, bringing them new media, and administrating royalty incomes. While, record companies are usually responsible for talent sourcing, producing recordings, manufacturing the physical products, distribution, marketing the artists or the products, and administrating royalty incomes. It is important to note that there can numerous variations for these functions. For example, independent labels rarely take care of manufacturing and distribution, or some publishing companies become just passive actors on the market under a bigger music corporation.
Besides these theories, Tarassi (2018) explored a more practical and more human-focused field: the hardships of independent music-making within the culture industry in Milan. For example, economic and financial stability, work-life balance, and self-exploitation can be problems for these people. Also, this study highlights that the independent music scene is not an oppositional term to corporate music industry, just a different approach to music production. Because both methods can be effective nowadays, and the independent music scene is getting more and more integrated into the music industry.

### 2.3 Flexibility and Networking

Certain habits, work methods, and traditions are present in all business sectors, and by understanding these patterns, we might understand the people working in the industry correspondingly.

Tarassi (2018) writes about the importance of flexibility and networking within the music industry in Milan. She observed that social capital plays a crucial role in gaining experience and becoming more professional within this given field. Additionally, this system provides the base of reputation, trust, and economic connections. This network of informal ties is very important from artistic perspectives as well, because they ensure the possibility of future collaborations with other artists and industry professionals. In this study, the main focus was on the independent music scene of Milan, and this begs the question whether the situation is similar or same in the corporate music industry as in the case of indie musicians or not.

This question can be answered by Bader and Scharenberg’s study (2010), which focused on the music industry of another key European city: Berlin. The authors emphasise that personal connection and trust are crucial elements of doing production-oriented services, such as creative business. Bader and Scharenberg (2010) call these ties the network of creativity, and they complement their observations with the statement that even spatial proximity is important for music labels in order to get in touch with other corporations, because musical knowledge is basically local, and these pieces of information are essential for being successful. So, we can confidently state that the corporate music industry relies heavily on networking and forming new personal contacts with other professionals. Regarding flexibility, these major label companies are way less flexible
than independent artists, and even they have realised this. That is why record companies try to integrate the advantages of indie labels and use them as parts of their innovation networks in a decentralised system.

Hirsch (1990) outlines the foundation to this theory by observing the organisational shifts within the music industry. Namely, the consumer demands and the taste of media gatekeepers is constantly shifting unpredictably. Hesmondhalgh (1996) completes this reasoning by saying that numerous independent record labels function as the outsourced Artist and Repertoire (A&R) departments of bigger music corporations; finding, developing, and guiding new talents.

These co-operations between major and independent labels can be understood as forms of outsourcing, according to Bader and Scharenberg (2010). This could happen because smaller record companies do not look at big corporations as threats or enemies, rather they see the economic opportunity in the major labels, while their artistic freedom can remain the same. The independent label provides artists, and the major label provides infrastructure. This situation – in which both parties benefit from the joint work – can occur because of the economies of scale.

Haenfler (2018) studies this situation from the aspect of the members of the DIY and straight edge culture. These people are socialised in a culture where core values differ from the value system of the majority in society. This difference sets the internal solidarity of this subculture high. According to the author, global economy forces these people to network frequently, market themselves, and create DIY careers with creativity and innovation. Globalisation, neoliberalism, and digital technologies push the members of the community towards inventing jobs for themselves and realising a career by self-employment. Moreover, social networks can be places of learning and developing new interpersonal skills, which can help entrepreneurs in their jobs.

To complete the whole picture, Dowd (2004) emphasises that only a small portion of musicians have stable, occupational careers. These careers are similar to most other professions, with moving from a given position to another one. Also, this observation sheds light on the instability of this particular sub-group of the music industry: the musicians in general.
We might find an explanation to this phenomenon in Bolaño’s book (2015), in which he divides the culture industry into three parts based on the economic models which they use. The first one is *Editorial* which consists of jobs related to albums, books, videos, and films. In this realm of the industry, jobs are temporary, and most of these people are paid through the royalties and the copyright system which is highly dependent on the actual sales of the product. The second one is *Wave* which contains broadcasting media: radio and television. In this case, jobs are regular with wage labour because the whole production is planned, and workers can be supplemented by temporary staff. The last one is *Press* which includes newspapers and magazines. The employees have regular jobs, and wage labour is the most frequent form of payment, but some piece-work can be present as well. If we take a look at this division, the general layout of the industry becomes very clear employment-wise.

Based on this categorisation, the previously described situation of musicians should not be applied to all professionals working in the music industry, because musicians take up only one piece of the huge system. As Bolaño (2015) described, employment types and working situations can differ in these scenarios.

Turning back to flexibility, Hesmondhalgh (1996) applied the theory of post-Fordism to the state of music industry at the end of 20th century. With this economic view, the ideas of Horkheimer and Adorno (1944) fall in place, because basically, they described the culture industry as a Fordist industry, where everything is highly centralised and standardised, resulting in mass production. While, Hesmondhalgh (1996) characterises the recent changes as post-Fordist moves from the music industry, meaning that niche marketing, just-in-time production, and flexibility dominates the economic landscape. This paradigm shift in music production follows the general trends of globalised markets, where the same change happened from Fordism to post-Fordism. He goes on to explain the changes in labour force as well with this theory, companies are more likely to work with professional independent specialists rather than employing people directly as in-house staff.


2.4 Creativity and Innovation

One of the main driving forces of the culture industry is creativity. But how can this abstract skill be used? And how does innovation help musicians?

Wilson and Strokes (2006) have their own take on the topic of cultural entrepreneurs, by trying to distinguish or separate the concept of creativity from innovation. The main difference can be that creativity focuses on production basically, whereas innovation focuses on consumption. And it is very important for music entrepreneurs to understand this difference because they have a tendency on focusing on creativity more than innovation.

Furthermore, findings from Wilson and Strokes (2006) show that the music industry is a rather exclusive community, where people agree on the fact that collaboration nourishes creativity, but at the same time they do not accept voices outside of the music business. Secondly, music industry professionals show increasingly better entrepreneurial and managerial skills, but external stakeholders title them as unprofessional business owners. Lastly, music entrepreneurs usually turn to major corporations – instead of banks – when they are in need of financial support.

Contrary to these thoughts, Durham and Kellner (2006) observe innovation on a bigger scale, and they state that thanks to the globalised market innovative products and cultural forms now can grow and spread rapidly. This knowledge-based revolution can involve science, technology, economy, politics, and culture as well, this might help humanity, but it can increase divisions too. Innovation and globalisation can be a very promising combination and a dangerous threat at the same, the use of this double-edged sword is in the hands of the biggest network of people, the global community.

2.5 Globalisation and Digital Markets

Nowadays, the world is smaller than ever, thanks to globalisation. The process which shaped all cultures, politics, and economies, must have an impact on music too. In fact, music consumption is one of the most spectacular examples of globalisation shaping everyday habits, by incorporating digital markets.
Bennett (2001) makes the observation that the first movement which made use of globalisation was rock’n’roll. Artists from Great Britain and the United States – like Elvis Presley and The Beatles – could dominate music markets all around the world, gaining audiences far away from their home countries. Besides, it is important to note that rock’n’roll was not just a music trend, it was a youth culture with various forms of manifestation. Behind these spectacular fads, technological innovation was one of the main driving forces, because the opportunities in mass production made it possible to sell records worldwide, not just locally.

Moreover, Kretschmer et al. (2001) describe global markets as more integrated and transparent system than the previous ones, with the opportunity of better copyright monitoring, which is a very important factor for the entirety of the music industry because this is one of the main income sources for them. The downside of this shift towards globalisation can be the hardship of adaptation for established players on the market. It is important to highlight that this viewpoint represents mainly the interests of corporate entities.

According to Tschmuck (2012), the technological innovation of the period 1979-1998 was the CD, which made it the most successful period in the music industry. But with the emergence of internet, the whole market was forced to change, states Shuker (2017). Internet and global communication technologies added a whole new dimension to sales, marketing, accessing, and consumption as well. The next period that was characterised by piracy through free music distributors, which greatly reduced ownership, states Csoma (2015). In response to the wave of illegal activities, new business models have emerged: platform business models. With the emergence of online music platforms and streaming services, consumers nowadays are more likely to access music legally rather than opting for illegal online consumption. While, live music consumption has been expanding.

Carboni (2014) argues that all artist – whether independent or not – benefit from technological innovations and the establishing of the internet in the music industry because they provide new distribution tools for them which make reaching fans easier for everyone, theoretically. Furthermore, many services appeared on the market which can substitute the role of record labels, making the situation of independent musicians easier. Internet has become a platform where artists and businesses can target their audiences more directly than ever before. Kusek and Leonhard (2005, p. 161) puts this idea as:
“technology is empowering artists to communicate directly with their fans”. According to Carboni (2014), all findings suggest that internet is a platform where consumer choices are privileged, and all agents in the music industry try to act based on this model.

Additionally, Verboord and Brandellero (2016) found that pop charts contain more and more foreign music since the 1960s, with the only exception being the United States of America. This means that American creators benefit the most from globalisation because they can export their music the most successfully, and the likelihood of getting into foreign charts is increasingly higher for artists from the “central” countries, than for musicians from elsewhere. This tendency leaves a mark on language use as well: artists who would like to be successful internationally tend to favour English lyrics in their songs. On the contrary, these performers receive less local support, less marketing, and less media attention, than those who sing in their own languages. This begs the question for artists: whether they would strive for an international career with a less supported starting period because of the English language, or, they would prefer to make only a local career but with more support from the local community.

The musical relationship of the local and the global is becoming an increasingly researched topic in the 21st century, according to Shuker (2017). Notions like appropriation, hybridity, and syncretism shows that this relationship is based on rather conscious decisions. Whereas, the term glocalisation is used in the discourse about the culture industry to show that it is almost impossible to distinguish local from global sharply, because the art world is influenced from various sources and all these inspirational elements make a mixture of culture.

2.6 Local Tendencies in Hungary

The previous sections were concerned about global tendencies and universal rules. But how do they translate to the local market of a small Central European country?

In Hungary, the market is dominated by the subsidiaries of the major international record labels, according to Szolecki (2010). Their interests are mainly represented by MAHASZ, and the interests of artists are represented by the biggest two collective rights management firms: Artisjus and EJI. These organisations are responsible for distributing royalties
amongst their members, based on sales, plays, and their internal rules. For maintaining better visibility, these associations publish statistics and surveys annually. From their statistics, we can see that the evolution of the Hungarian music industry is practically the same as the international processes. CD sales have been steadily declining for twenty years, and digital sales have started to grow in recent years.

Jámbor (2017) makes the observation that the loss of revenue from these traditional sources is still not compensated by the revenue from digital sales, but 2015 was the first year of growth in revenue for the global music industry. While music streaming services are already stable sources of revenue for global artists, it increases the difference in royalties by the fact that performers with a smaller fanbase or catalogue are also affected by the most listened performers, and vice versa. Therefore, streaming revenues in Hungary – although they now account for half of the revenue from digital sales – often generate only a minor income per musician.

In 2016, there was a small – 8 percent – increase in the physical segment of the Hungarian voice recording industry, contrary to international trends, based on the results of ProArt (2017). It was due to vinyl sales, which doubled compared to 2015 and accounted for 17 percent of the physical segment. The vinyl renaissance is a global trend, and the Hungarian peculiarity is that CD album sales could remain stable and did not decline further in 2016. This is probably due to alternative sales channels, for example, large volumes of CDs at petrol stations (often at the price of 999 forints). The growth of the digital segment of the Hungarian recording industry is due to streaming, as all around the globe. Subscription and advertising-based streaming receipts also increased by a total of 25 percent. So, these numbers could offset the 41 percent drop in downloads. By 2016, 87 percent of the Hungarian digital segment was streaming.

As a result of the decreasing income of musicians because of the challenges of the 21st century, live performances are increasingly emphasised, Jámbor (2017) goes on. So, the proper support of the Hungarian concert organising infrastructure is crucial from the state and music industry as well. In the last few years, the Hungarian music industry has been gaining revenue from royalties, which could happen thanks to the efficient collective rights management. But with increasing revenues, all agents seem to verbalise the growing demand for transparency from these associations.
In addition to this, the state has an essential role in developing the right level of art education, because the music industry is influenced primarily by people who are music-minded and who are engaged in music themselves. A successful initiative is the Hangfoglaló Program, which supports the actors of Hungarian music industry by providing grants. On the contrary, many people criticized the fact that financial framework of Hangfoglaló Program consists 25 percent of the annual blank media tax.

It is worth mentioning that ProArt (2017) found in their survey that Hungarian musicians love their work: for the majority of the responding musicians, music is both relaxation, recharging, and a mission. Additionally, it seems to be almost independent of the fact of how much time they have for music, whether they have a job or not. Most Hungarian musicians work besides playing music, and it seems to be justified by the fact that, a career based on music is partly unpredictable, partly scarce source of income for living, especially when compared to other civil jobs. The overwhelming majority – 87 percent – feel that if they could afford, they would only deal with music.

Finally, Barna (2014) argues that in the discourse of the lo-fi scene, the emphasis is on the lack of professionalism, formal or traditional musical knowledge, or socialization on its own. Furthermore, this can be regarded as a common feature of the DIY and underground scenes. In fact, the scene in Budapest tends to admire the aesthetics of the lack of professionalism, and people seem to enjoy the wide accessibility of underground music, thanks to the spread of online platforms.

In her later study, Barna (2017) explores the characteristics of the local networks in the lo-fi scene. She declares that creative networks are typically based on social capital, so building relationships is also necessary for enforcement, and it also functions as a resource for artists. Strengthening and expressing friendship is partly through online interaction, and partly in real spaces: concerts, parties, and in pubs. Contrary to these behaviours, the subcultural ideology follows the logic of distancing themselves from professionalism, and musician career building does not appear as a legitimate goal. Rather, the emphasis is on being part of a community.
2.7 Policies

The most important field of policies which influence the music industry is copyright law, and this a very controversial topic because it affects internet culture as well. Article 13 – the law which focuses on the issue of copyrights – has been approved by the European Union, and now it is time to negotiate about the details and the execution. Kugyela (2018) describes the situation quite frankly: “European music publishers, and composers want to see a decent profit from their own creations, so they have been trying to change the law for years. They are right to say that it is not fair that the turnover of the creative industries is falling, while big internet companies are doing well. They want to agree with Youtube and others to pay for their content in proportion to their market power. And if they cannot agree, they would like to force these companies to filter out the illegally published music. Even before they are published. And here is the fear of censorship coming into the picture.”
3. Methodology

3.1 Research Questions

Which skills are necessary for building a career in the music industry?

Can musicians make a living only from music?

How does the music scene affect the private and professional life of people working within it?

3.2 Research Methods

The most important method of data collection will be qualitative interviews (Kvale, 1994) – a conversation between two people where questions are asked to gather information from the interviewee – with mainstream and underground producers, record label managers, musicians, and concert promoters. Making interviews with people from different backgrounds will allow me to observe various perspectives from both bigger and smaller actors in the music scene. The interview questions will try to support the identification of personal viewpoints, experiences, and opinions. Therefore, the interviews will be conducted with a semi-structured approach – an interview type which is open, allowing new ideas to be brought up during the interview as a result of what the interviewee says – which will result in a more flexible attitude, giving more space to the interviewees to describe their ideas on the topic.

The strength of this method is the personal, professional, and deep understanding of the topic, by gathering data from relevant people in the Hungarian music scene and listening to opinions from various situations. The weakness of this method is the limited amount of people who can be interviewed; therefore, the outcomes will not be representative. There might be opportunities during this method, namely, the possible access to the networks of interviewees which might result in the application of the snowballing
method. The threat during the qualitative interviews can be shortage of time because these industry professionals might have a very busy schedule.

Secondly, content analysis about the artworks of the interviewed musicians will provide a different viewpoint than the subjective descriptions of the various professionals. Content analysis – a research method for studying documents and communication artefacts, which might be texts of various formats, pictures, audio, video, lyrics, communication, dressing style, marketing strategies, and overall image of these formations can shed light on the detailed differences of independent and corporate mentality. With this approach, some conclusions can be made on the artistic choices, professionality, and general intent of the different musicians.

Here, the strength can be the extensive analysis of the different musicians, which will provide case studies (Giddens, 2009) – a research method that is based on a single case rather than a whole population or a representative sample – for more general conclusions. The weaknesses of this method are the interpretations themselves because they can become highly subjective, even more so if we do not know the artists’ exact intent. The opportunities of this method can be the discovery of underlying patterns in opinions and artistic freedom. Contrary, a threat can be the difficult accessibility of some materials.

Also, participant observations – where the researcher observes a group from the inside by participating in their usual practices – will be conducted at formal and informal networking events, in order to identify the different behavioural patterns of the artists, both at underground and mainstream shows because different music scenes might have their different traditions and patterns.

The strength of this method is the ethnographic approach which is not usual studies related to this field. But the weakness is that most probably there will not be many previous studies which could function as a base of comparison. An opportunity here can be the identification of different behavioural patterns. And the threat in this case is that the observer might become distracted during the observation.

Additionally, analysis of the international studies will be a core source of information in this topic. This will provide an opportunity to make a comparison and place Hungary within the global trends of the culture industry. Furthermore, local and global data will
provide an empirical base for comparison, in order to place this study into the international context of findings about the music industry.

The strength of this method is providing a deeper and more general understanding of underlying processes within this field. The weakness of this method is that the pieces of information might not be completely relevant for the given topic. An opportunity can be the incorporation of data from social, economic, and communication studies, which might provide a complex base for the study. Nonetheless, a threat can be here the disproportionate usage of theory, instead of practical approaches.

Last but not least, my personal experiences will be analysed as a form of reflexivity (Okely and Callaway, 1992) – a method used in anthropology to describe the author’s own situation regarding the relevant findings. With this form of self-analysis, even more nuances might emerge in some of the observed topics in this study.

Generally speaking, the methodology will incorporate various different social science methods, utilising mainly qualitative observations. In order to synthesise a practical and meaningful conclusion, a mix method research design will be used in this study.

The whole study will follow the ethical framework of the International Sociological Association's (ISA) Code of Ethics. This provides more safety for interviewees with ensuring their anonymity through the informed consent, and this makes researchers use data ethically, for the purpose of only for this study. (See appendix for consent letter and questions.)
4. Research Findings

This part of the thesis is divided into numerous sections, focusing on different issues within the more general topic. These issues are distinguished according to the most commonly mentioned points by the interviewees. Firstly, it is inevitable to provide some background information about the participants of this study in order to understand their viewpoints better, therefore, basic characteristics should be presented with regards to their anonymity. Secondly, this chapter deals with the skills which were mentioned during the interviews, exploring numerous competences. Later on, the question of “making a living from music” is discussed as it can reveal the deeper economic patterns in the activities of musicians in Budapest. The fourth part is about the lifestyles of these people are being analysed, providing an insight into the everyday lives of people working in the music industry.

To complement the findings from the qualitative interviews, content analysis was utilised for the songs, videos, and social media channels of the interviews with the aim of gaining a better understanding of the connection between artist, art, and audience. Besides this method, additional data was collected by participant observation at networking events. Furthermore, some interesting remarks could not be incorporated into these sub-topics, hence they can be found in a separate section. Lastly, I will provide personal information about my own background in the music industry, and the main observations about my closest surroundings.

In this analysis there can be found numerous direct quotations from the interviewees for the sake of presenting the original ideas. These sentences are translations from Hungarian which try to deliver the messages, tones, and reference authentically. In some cases, these quotations are compressed, in order to present the ideas coherently without pauses or divergences from the topic.
### 4.1 Figure 1 – Background of Interviewees

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<tr>
<td><strong>Active years</strong></td>
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4.2 Skillsets

All industries have their special needs concerning the skillset of people working within it. The music industry is no exception. With the emergence of globalisation and digitisation, people in the music industry must develop new skills besides the traditional ones. During the interviews, the general picture crystallised that musicians have a very broad set of skills nowadays and “they are required to be up-to-date and develop constantly”.

They all agreed on the point that the most elementary knowledge in this profession is the understanding of music itself, whether on an intuitive or on a scholarly level. In order to be able to write music, they must have a sense of song structures, role of instruments, and some music theory as well. Many of the interviewees participated in formal music education, but it does not seem to affect their reputation or success because many of these skills can be learned in an autodidactic manner. Compared to Barna’s study (2014), pop musicians seem to admire the aesthetic of the lack of professionalism less than the people in the lo-fi scene.

Paired with this skillset, most of the interviewees know how to play one or even more instruments, besides understanding music. However, instrumentalism is not essential, as we can see. For singers and rappers, the understanding of music industry processes and music itself seems to be enough to ensure their role within the scene, based on their opinions. Focusing on industry professionals who do the background work, like managers, PR agents, and concert promoters, “musical skills are not disadvantages, but they are not obligatory” for them.
Furthermore, many of the creators have acquired music production skills besides the basic ones. Meaning that they can work seamlessly in DAWs (digital audio workstations), and they are familiar with the concepts of recording, mixing, and mastering to some extent. With this knowledge, these artists do not depend heavily on other producers, composers, and studio engineers, meaning that they can supervise music production more closely, even from the first-hand. This can be associated with Bennett’s (2018) observations as well. To contrast these ideas, industry professionals claim that “the essential technology is present in Hungary, but the know-how is missing”.

Another clear tendency is that a significant portion of these people are not only musicians, but they are familiar with other forms of art. This is also represented in the table above. Understandably, they professionalise in fields which are historically connected to the music industry and music promotion, but these technical skills can be applied to other industries easily. For instance, musicians might learn the jobs of graphic designers or video editors, based only on this sample.

Besides these skills, the interviewees said that other ones have become important to them as well which are not so closely related to music making. For example, many of them brought up that they must know certain business skills for the sake of getting more favourable chances within the industry. More specifically, they have learned how to manage themselves, how to negotiate, how to do their own marketing, and how to stand on their own financially. With the emergence of digitisation, it has become almost compulsory to be able to manage their social media sites and understand marketing strategies which can support them in growing audiences on digital platforms. This can be connected to the previous remarks from Carboni (2014).

Additionally, there are formal and informal networking events in the scene where people can gather, share opinions, and form new relationships with their peers. This activity heavily requires networking skills. To put this into context one of the interviewees highlighted that “networking – the ability to build and retain relationships – is just as important in the music industry as in all industries, for instance, in the construction industry or in the financial world.” This idea seems to support the explanations from Bader and Scharenberg (2010). But if one compares networking in the music industry to other sectors, it stands out that building relationships is less formal among musicians than other people. For example, they do not have business cards usually. Also, networking
between musicians happen mostly during informal events: at parties, at concerts, and in bars. Contrary to this, people who work behind the curtains are much more professionalised in this sense than musicians, and they adopted business practices which are similar to other industries. Generally speaking, networking is very important because “if you know people, you can arrange things more easily”, or more extremely put “without contacts, no career”.

One could assume that the relatively large independence which comes from these broad set of skills can enable artists to have more artistic freedom as well. Nevertheless, when they were asked about this topic, they mostly refused to agree with this theory. The majority of artists claimed that their skillsets make them more competent in the music sphere, but their artistic freedom is not influenced by their knowledge and skills. Rather, they are concerned about the market. Most of the interviewees believed that market demands, and the latest trends shape their art. Furthermore, they often worry about whether they should make music according to the market demand, or they should follow their own instincts and write songs which fit their artistic direction. That is why, the general tendency is that these musicians seem to be torn between paving their own path or going mainstream. From their aspect, this issue could be rephrased as the decision between being a leader or a follower. It must be emphasised that there was one exception who told me that he does not care about market trends and he makes music without thinking about compromises.

In connection to this, lyrics came up as a main issue. Artists seem to struggle to find the balance between whether they should be frank, explicit, and edgy, or should they conform to expectations of the market, which is a more politically correct language and message. Interestingly, even underground musicians hesitate about being counter-cultural. These tendencies show the prominent role of post-Fordist thinking among musicians, as Hesmondhalgh (1996) described earlier.

With regards to the previously mentioned concerns, it becomes clear that people in the music industry do not learn skills from such a broad spectrum, ranging from finance to graphic design, for the sake of increasing their level of artistic freedom. Rather, they have something else in their minds when they acquire newer and newer knowledge.
4.3 Making a Living

One of the key questions among musicians is whether they can make a living from their music, and the previously mentioned skills can be means to building a career in the music industry, or just finding a profession which can provide financial stability. Through the examples of the interviewees, an interesting situation seems to be outlined. Two categories of people can be distinguished according to this sample.

The first group can make a living from creating music, but they must do this for other artists, companies, or organisations as well besides their own art. For example, composing music for commercials or working as a music producer. It is important to emphasise that these works are occasional ones. Therefore, these artists usually professionalise in other fields too, such as video editing or graphic design, enabling them to have various sources of income.

The second group is the group of people who chose to have standard wage jobs, and they make music besides this obligation. They might work in totally separated fields from any kind of music, such as the construction industry or the pharmaceutical industry. One of these people viewed his situation very positively: “it is good to do this at a hobby level because it is very difficult to make a living from quality music”. Although in this sample, there are several people as well who work directly in the music industry as managers or promoters – and this might benefit them in their own musical career if they can utilise their professional connections. According to them “these relationships are priceless because of the know-how”.

There could be a third group besides these two, which consists of musicians who can make a living solely from their own music, image, and brand. But these people are just a small percentage of musicians in Hungary. According to ProArt (2017), this group can make a living mostly from playing live music, signing sponsorship deals and collecting copyrights, which come from radios and televisions in the first place. These characteristics suggest that this model can be applied mainly to mainstream musicians.

Interestingly, those who want to become full-time musicians are more concerned about market demands and tailoring their art to these needs. As one of the interviewees declared: “those who do not follow the trends, or do not feel the trends, or who are stubborn, and cannot pursue a career, they will starve to death if they stick to what they say”. With this
rather dark remark, the situation becomes clear that artistic freedom is not just a simple decision because it can affect livelihoods directly.

On the other hand, those who can establish financial independence based on other jobs feel this pressure less intensely. As one of these people reported: “I know a lot of people who live from music. And I see that they envy me that I have a civil profession that makes me free at my musical decisions. I envy their success, but I often think about how they are going to support themselves when they grow old.” Additionally, these financially independent people can see the struggles of the others by “being enjoyable and original at the same time is very difficult”.

As these two or three groups represent, making a living from music is rather hard nowadays, which can be traced back to the fact that “there is very little money in music in Hungary” because of the size of the local market. Compared to the international Western music industry, Hungary has very limited resources in terms of consumers.

The local situation seems to be even more difficult if we observe the relationship between mainstream and underground. The industry professionals described this issue as “everyone is trying very hard but getting out of the underground is amazingly difficult” because “the underground and the mainstream is immensely separated” but there are a few positive examples in this topic. At the same time, they claimed that “you cannot catch anyone’s attention with purely mainstream music. You must play for a smaller audience first.”

### 4.4 Private and professional life

Based on Tarassi’s study (2018), the aspects of private life were investigated besides the questions of professional life, more specifically, the connection between the two – or three – spheres. Namely: work, free time, and music.

With the exception of the oldest – and only retired – interviewee, all of them stated that their work-life balance is not in the desired state. Musicians usually have ever-changing daily and weekly routines. And even those who have office jobs say that “it is very difficult to find balance nowadays. Everyone works more than 10 years ago”.
As for managing workload and meeting deadlines, there are two paradigms, which are opposites. One is the stereotype mostly associated with musician. Namely that they focus on the moment, and they are not well organised, demonstrated by this quote: “it never happens as I plan, and many things are procrastinated until the last moment. This has psychological outcomes. It is a tiring thing to work in art because it requires creative energy that does not always come from itself. It also requires a mental and physical presence that does not always work, so the deadlines are postponed”.

Contrary to the present-time orientation – where people do not work and strive for future advancement and do not conform to the rules – the other time management method is prioritising work because “on a professional level you cannot wait for motivation or inspiration. You need discipline”. One of the interviewees went even further with this philosophy and said that “I deal with my own things when I stop working. The deadline determines what I'm doing”. This level of flexibility can be unhealthy on the long term because self-exploitation might lead to “burning out” – a colloquial term used to describe extreme exhaustion induced by too much work – which means even more risk in the case of creative work.

The phenomenon of irregular work schedules can be observed in many cases among these people. One of them said that he works 8 hours a day, and he spends 5-6 hours with music additionally, but sometimes these tasks accumulate. As he explained: “You have to be up-to-minute all day, checking emails and Facebook. Sometimes you have to sit down with your laptop and do the things for the band.”

Furthermore, even those people report problems with their time management who try to develop an organised schedule, and they are concerned about experiencing “biorhythm changes”, and whether they “have a good work-life balance at all”. That is why, it can be concluded that all interviewees struggled with time management and work-life balance in the music industry to some extent.

Time management could be understood as a form conformity or non-conformity. It has become clear during the interviews that the music industry requires very high levels of flexibility from all people within it. Meaning that this industry might have a non-conformist tendency. Further, musicians, who constitute this sub-group of society, might have this internal non-conformist tradition within their own community which is
reproduced from generation to generation. Moreover, if we apply organisational sociological terms to this issue, psychological ownership (Pierce and Peck, 2018) – the “state in which individuals feel as though the target of ownership or a piece of that target is ‘theirs’” – could be a possible explanation to this phenomenon. These people are devoted to what they are doing, and they love their work because it stems from their hobbies, and that is why they do not hesitate to take any time from their lives to complete any new task. They are dedicated to music, and they are willing to make sacrifices for success.

4.5 Content Analysis

To obtain a deeper understanding of the art of the interviewees, their music, image, and social communication is analysed in this part. As this method can be rather subjective compared to the other ones, interviewees were not asked about the main topics in their art deliberately.

From the ten interviewees, only two of them represent any kind of anti-establishment lyricism in their songs. Both of them sing in English, not in Hungarian. Moreover, only one of them sing about social political issues, but this is a key point in his art, and many of his songs include anti-governmental messages. The other artist focuses on the criticism of the music industry, which is somewhat unusual in the Hungarian context. But this might be an appeal for listeners who are involved in the local music scene.

Interestingly, there is one interviewee who makes very much underground music if we concentrate on instrumentation and song structures, and he describes himself as an underground artist, but he does not incorporate anti-establishment lyricism in his songs. More generally, it can be stated that lyricism, which include blatant criticism, is not in strong connection with musical artistic direction. Many of these artists make underground music with mainstream lyrics.

Lastly, it is important to note that all of the interviewees are present on social media sites, and they use it consciously for building an image, a brand, and a following community. They all post frequently on various platforms. Also, they have their unique visual styles
and brand elements, and the wording of their posts reflect the needs of the target audiences.

4.6 Participant Observation

As another form of data gathering, participant observation was utilised as well. The chosen events were two occasions from Hangfoglaló Program’s “Backstage” event series, which were organised with A38 and Majdnem Híres Rocksuli, and these happenings were funded by the National Cultural Fund (NKA). Therefore, these could be regarded as formal gatherings.

The main target group for “Backstage” events are up-and-coming musicians, DIY artists, music industry managers, concert promoters, and journalists too. A usual occasion consists of three panels which focuses on one topic – for example “Brand and Image” – and between the talks, participants have a chance to meet one another, start discussions, and do networking. With these events, aspiring musicians can learn more about the professional techniques, relevant trends, and industry standards for free by some of the people who are prominent figures in the local music industry.

However, the backside of these gatherings is their accessibility. They are organised only in Budapest, usually on Wednesday mornings, and they are advertised for people who are subscribed for newsletter from Hangfoglaló Program, NKA, or Artisjus. Therefore, only those DIY artists will attend “Backstage” events who have started to build their career more consciously.

4.7 Additional Remarks

Some topics could not be fitted into one of the previous categories, hence I decided to have a separate section for these issues which are related to the general topic of this study, but they are a bit different from the main focuses.

Interviewees in various positions criticised the taste of the Hungarian masses. And they were thinking about whether they should conform to a “dumb market”. One of them used
a metaphor to illustrate this problem: “I often use a mathematical comparison. The market is like multiplication: the product of two negative numbers is positive. A weak audience and a poor production can be a big success by accident. In order for a valuable production to be successful, it must have an intelligent audience. This is painfully reducing in today's world.”

It is important to note that based on this sample the Hungarian music industry is very gendered even nowadays. There are just a few female acts. And women usually take the role of singer, songwriter, bassist, or some of the background jobs. But this tendency seems to show the slow pace of emancipation of women in the world of music.

Besides gender issues, education and class seem to be important division lines between the people in this scene. As a general tendency, one can make the observation that most musicians have diplomas from the secondary education, and only just a portion of them attended university. Also, there might be some correlation between musicians’ social class and the need of meeting market demands. Moreover, this may affect artistic freedom indirectly.

Another significant issue is the use of alcohol and drugs. As I mentioned earlier, informal networking events play a central role in forming new relationships, but during these events the social standard is to drink alcoholic beverages, and even take drugs in certain scenarios which some might deem a rather unprofessional mentality. As one of the interviewees declared: “networking is all about who you party with, who you drink with, and whether you can say funny things while you are drunk”.

4.8 Reflexivity

The main motivation in choosing this topic was that I am an active member of a pop-rock band, called The Palace, and I wanted to go after the sociological processes which shape our art, opportunities, and everyday lives. With almost 10 years behind our backs, we grew into this world with my bandmates, who are also my childhood friends, but I never viewed the mechanisms behind our actions from the sociological aspect.
Concerning skills, we are representing most tendencies well because all of us have learned to play instruments and we have familiarised ourselves with the processes in the music industry. For example, we had to learn how to do soundchecks before concerts at the age of 12, because we were playing small shows at our local clubs. However, we have never studied music theory on higher – or even a middle – level, and this keeps bothering me, and I am starting to realise that it would be useful to know more than just the basics.

For many years we paid professional studio engineers and producers to record our songs, but in our late teen years, we started learning the handling of DAWs. This process led to the favourable situation which we are in nowadays. Namely, one of my bandmates has become a producer, and he can record, mix, and master our tracks which is a very convenient condition for us financially, and artistically as well.

Besides, learning to use digital audio workstations, we can all work with photo and video editing software packages, such as Adobe Photoshop or Premiere Pro. With this knowledge, we can make album cover arts for ourselves. Even more, lately we started to make the music videos for ourselves, from brainstorming, through directing, to editing, we keep track of everything. This way we need only a very few outsiders – for example cameramen – in the whole process of releasing a song with a music video.

Regarding business skills, we learned to use social media professionally, learned to build our own image, and learned to make marketing plans for ourselves. Also, we developed in networking, but this area needs improvement within our group. Three of the four people in the band are introverts which makes it a little hard to form and maintain relationships with relatively unknown people in the music industry. Also, we do not drink and do drugs, which seems to be an odd decision in this industry which makes networking even harder. Nevertheless, last year we signed to a major label which can help in bridging these problems.

In terms of lyricism, we realised that it is essential to write songs in Hungarian, and counter-culturalism should be included very lightly in the lyrics in order to get radio and television coverage. We learned this from the first hand, because many of our songs were about radical environment protection and veganism, but we had to adjust the tones of the messages.
As we are at the beginning of our adult lives, we are experimenting with the possibilities of making a living from music, yet at the moment it seems that our band cannot cover our private spending. Luckily, we developed skills during our musical career which have market demands. As I mentioned, one of my bandmates works as a music producer, another one works as a graphic designer, and I work as a marketing intern. This shows that three of the four of us could find jobs which build upon the previously acquired knowledge in the music industry. Because of this, we are not in financial need of the success of our band.

Otherwise, we often argue about which path we should take: being underground, or going mainstream. At the very moment, our artistic direction is to write mainstream music with mainstream lyrics, but after conducting this study, I might recommend to start experimenting with more underground elements because it seems to be a more realistic way, according to the industry professionals.

Finally, our lifestyles are a bit different from the previous ones. We attend universities; therefore, we have regular schedules, but at the same time, we feel the need of being flexible and we usually organise our lives according to this. For example, as I was conducting interviews and I was writing my thesis, I was playing shows all around Hungary in the weekends because our band was on tour, which meant that we arrived home in the middle of the night after the shows. Paired with the constant tasks for university and my job, this phase has been a rather difficult one in my life.
5. Conclusion

This thesis aimed to explore the various experiences and opinions about professionalisation in the DIY music scene in Budapest, more specifically the most significant skills, the livelihood options and the lifestyles by observing mainstream and underground professionals as well.

The research provided insights to central themes of the literature review by focusing on the personal aspects of the Hungarian music industry. Connecting the theories of culture industry, well-being, personal networks, self-exploitation, and economic stability led to a better understanding of the local situation, where the individuals are in the centre. With the help of qualitative interviews, content analysis, and participant observation, it became visible how do structural phenomena affect personal opportunities for musicians.

Having gathered the relevant literature, I studied the different approaches to the concept of culture industry, the differences between mainstream and underground, the role of networking, flexibility, and multi-tasking, the most important global and local tendencies, and the policies which affect the situation of the people in the music industry. The most closely related topics were the theories of networking, flexibility and multi-tasking, which were worked into the three main focuses of this thesis.

Regarding the skillsets of active people in the music industry, the study discovered that they developed a very broad set of skills in order to stay competent within the sector. A very diverse compilation of musical, technical, and business skills was aggregated from the answers of the interviewees which showed that these people must be truly up-to-date. Additionally, they must know their peers in the industry personally because they can get new opportunities by the process of networking which seems to a general phenomenon if observe glocalisation trends.

Stemming from these observations, one could make the assumption that multi-tasking provides larger artistic freedom for musicians who had developed these skills, but they claimed that there is no connection between the two in fact. Rather, the interviewees were concerned about market demands, and conforming their art to the mainstream trends. This sheds light on the relationship between artistic choices and their financial consequences. Moreover, this suggests that financial success relies on technical, business, and soft skills.
as well besides musicianship, which might lead to the marginalisation of musicians with less social or cultural capital. Also, musicians with steady jobs reported that they have a higher level of freedom in music, than those who depend solely on their art.

Lastly, I studied the effects of this industry on the lifestyles of the people working within it, and it became clear that flexibility is just as important as in the other international investigations. As a consequence, self-exploitation emerges in the case of these professionals as well, that can be even more dangerous if we consider that people working in creative industries have even higher chances of burning out.

I believe that this study might provide useful insights into the more personal territories of the music industry. Further, it may function as a base for extending quantitative questionnaires in Hungary with the issues of well-being among music industry professionals. With the help of conducting such research, unwanted pressure could be localised inside the sector, enabling a more efficient workflow for all people involved in it.
6. Bibliography


7. Appendix

Broad set of Interview Questions

I. How old are you?
II. Where are you from?
III. What is your highest degree of education?

1. What do you do in the music industry?
2. For how long have you been active in the music industry?
3. Do you consider this a job?
4. Do you have any other jobs besides this?
5. Do you consider yourself an entrepreneur or an employee? Or both?
6. How can you balance music making, work and your private life?
7. What is your main source of income?
8. How can artists make a living nowadays? (concerts, copyrights, other jobs)
9. Can you tell me the story of how you got into the music industry?
10. Have you developed any new skills since then? (technical, musical, media, marketing, financial, or soft skills)
11. Which were the most important ones?
12. How do these skills influence your art?
13. What advantages or disadvantages do you have because of your skillset?
14. Can you mention artists who are similar to you?
15. How did networking help your career?
16. How can independent musicians get into the mainstream?
17. Do you work with/for a music label?
18. How do music labels help up-and-coming artists?
19. If you could go back in time, what would you suggest to your younger self?
20. What do you think about the relationship of mainstream and underground?
21. What do you think about the current state and the future of the Hungarian music industry?
22. Is there anything else that you would like to mention in these topics?
Information Letter and Consent Form for Invitation to be Interviewed

Date:

Dear ……………………………

This letter is an invitation to consider participating in a study I am conducting as part of my BA degree in the Institute of Institute of Sociology and Social Policy at the Corvinus University. I would like to provide you with more information about this project and what your involvement would entail if you decide to take part.

This study will focus on the professionalisation within the music industry in Hungary. My thesis will investigate the trends and the opinions of various actors from the Hungarian music scene, with the goal of finding out more about the relationship and differences between the mainstream and the underground culture industry in Hungary.

Participation in this study is voluntary. It will involve an interview of approximately 30 minutes. You may decline to answer any of the interview questions if you so wish. Further, you may decide to withdraw from this study at any time without any negative consequences by advising the researcher. With your permission, the interview will be voice-recorded but if you are unhappy with this, I can make written notes. Only I and my examiners will have access to the recording. All information you provide is considered completely confidential. Your name will not appear in any report resulting from this study, however, with your permission anonymous quotations may be used.

If you have any questions regarding this study or would like additional information to assist you in reaching a decision about participation, please contact me at +36-70/612-2212 or by e-mail at balint.wittinger@gmail.com. You can also contact my supervisor, Andrew Ryder (Institute of Sociology and Social Policy at the Corvinus University) at e-mail andrew.ryder@uni-corvinus.hu.

I very much look forward to speaking with you and thank you in advance for your assistance in this project.

Sincerely,

Bálint Wittinger
Consent form

I have read the above information presented in the information letter about a study being conducted by Bálint Wittinger of the Institute of Sociology and Social Policy at the Corvinus University.

I am aware that I have the option of allowing my interview to be voice recorded to ensure an accurate recording of my responses.

I am also aware that excerpts from the interview may be included in the class hand-in and/or publications to come from this research, with the understanding that the quotations will be anonymous.

I was informed that I may withdraw my consent at any time without penalty by advising the researcher.

With full knowledge of all foregoing, I agree, of my own free will, to participate in this study.

☐ YES ☐ NO

I agree to have my interview voice recorded.

☐ YES ☐ NO

I agree to the use of anonymous quotations in any class hand-in or publication that comes of this research.

☐ YES ☐ NO

Participant’s Name _______________________________

Participant’s Signature ___________________________ Date _____________

Researcher’s Signature ___________________________ Date _____________