

University of Liverpool

The New Wave of Independent Labels

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1. Introduction

Throughout the history of popular music, various genres have been oded

Spencer, 2005). Simonelli points out that

‘The punk subculture in Britain was the most outspoken effort to restore working-class values in Britain rock and roll in the late-1970s. Punk rock articulated the

major labels have blamed illegal file sharing for their problems, various researchers have

beneficial to assess that how this could work and what its impact would be. Research will be developed through the evaluation of prior materials on indie music and music industry in

However, it was punk that counteracted the dominance of major labels. When Rough

traditional music industry hegemony. According to Hesmondhalgh, 'as the majors oriented

credibility, a particularly active audience is created' (1998, p. 237). Therefore, independent

5. Main Body

5.1.

5.2. Independent and Major Issues

outcomes, being dependent on the artists, belong to the musicians: the independent labels see themselves simply as aggregators.

A final product can be produced through collaboration rather than depending on one artist for an entire album. Internet based-labels recognise benefits of, and their own suitability

6. Discussion

This research, which has conducted seven interviews, shows how the music industry's independent sectors operate in new technological environments. In addition, it shows how recent trends are related to independent labels' experiences.

circumstances, in which independent music sectors have had difficulty securing their distribution channel.

Last, the interviewees suggested how concerned they are about the music industry's future. They predict that the Internet will produce extensive opportunities and that the market structure will move further toward the e-commerce arena. They also suggested that sales will

7. Conclusion

This research was initiated to see if past independent music experiences and aesthetics

First, S. (1997) 'Formalism, Realism and Leisure: The Case of Punk [1980]' In: G ilder, K.

Appendix (Interview Materials)

The Dejunair Project (Marc Ma2tinez and McStrum) - <http://www.dejunair.com/>

Attached is the document with responses -- had to edit with

Enough Records (Filipe Cruz) - <http://enoughrecords.scene.org/>

Organizing compilations of specific genres and organizing release parties helps thrive the

Fool House - <http://foolhouse.fr/>

1. Why did you set up your label?

Because we were doing a blog and were frustrated to just put some great tunes out in the

Peppermill Records - <http://www.peppermillrecords.com/>

1. Why did you set up your label?

Partially as a Winter hobby, back in late 2004. And partially so I could take the democratic

