



So Your Band Wants To Tour?
Giglt: DIY Digital Tour Management

Ian Lee

School of Communication Studies
Faculty of Design and Creative Technologies
Auckland University of Technology

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Abstract

The touring model, one of the oldest ways used by musicians to promote and monetise their work, has remained relatively unchanged despite the rise of digital platforms such as Spotify, Facebook and YouTube. These new platforms provide more opportunities to make musicians' output more accessible to a larger audience by helping to build their presence and profile online. However, for bands that are starting out that want to keep control of their work by self-managing, the do-it-yourself (DIY) model, where bands personally contact promoters and venues to book tours, positions promoters as gatekeepers and perpetuates a sense of distrust and uneven power relations between bands and those that can help them organise tours. This research analyses the experiences of musicians and promoters who have organised tours in New Zealand, through a series of online surveys, focus groups and professional interviews. This data was used to create an online platform, *Gigit*, which allows musicians to book their own tours in a fair, secure and transparent manner, disrupting the unfair power relations between musicians and the gatekeepers who traditionally controlled the key aspects of successful touring.

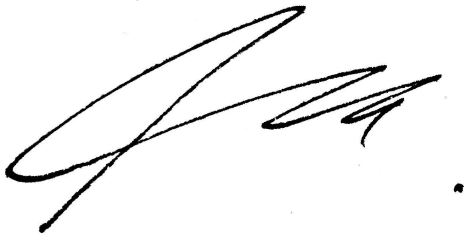
So Your Band Wants To Tour? Gigit: DIY Digital Tour Management	1
<i>An exegesis submitted to Auckland University of Technology in fulfilment of the requirements for the degree of Masters In Communication Studies, 2018.</i>	1
Abstract	2
Table of Contents	3
Attestation of Authorship	5
Acknowledgements	6
<i>Gigit</i>	8
Introduction	9
Literature Review	11
<i>Touring</i>	11
<i>Playing Live and Touring</i>	14
<i>The DIY Practice</i>	15
<i>Promoters and Venues</i>	16
<i>Digital Platforms</i>	19
<i>Sharing Economy</i>	22
Methodology	25
<i>Establish the Research Problem</i>	30
<i>Conducting Background Research</i>	33
<i>Revisiting my Research Problem</i>	35
<i>Conducting Contextual Research</i>	37
Research data from surveys, focus groups and interviews	41
<i>Musicians' Online Survey: Active Experience</i>	41
<i>Satisfaction Levels</i>	42
<i>Convenience Versus Uncertainty</i>	42
<i>Online Engagement</i>	43
<i>Promoters' Online Survey: Active Engagement</i>	44
<i>Perception Versus Reality</i>	44
<i>Online Engagement</i>	45
<i>Focus Groups</i>	46
<i>Beginning the discussion</i>	47

<i>External Support</i>	49
<i>Concerns of reliability</i>	49
<i>Community Support</i>	50
<i>Utilising Digital Platforms to Create Tours</i>	52
<i>What People Really Want</i>	53
<i>Interviews with industry professionals</i>	54
<i>What Promoters Look For</i>	55
<i>Word of Mouth</i>	55
<i>The Digital Change</i>	56
<i>Communication</i>	56
Discussion	58
Conclusion	81
References	83
Appendix	93

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signature:

A handwritten signature in black ink, consisting of a large, stylized 'J' followed by a series of loops and a final flourish.

Date:

12 July 2018

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Gigit is an online platform that allows musicians to securely book their tours with the appropriate promoter or venue. With the ever-growing number of musicians wanting to tour, what seems to be missing is a platform that provides a space where tours or shows can be booked securely and in a transparent manner. *Gigit* aims to make not only promoters or venues accountable for their actions but also musicians. This also takes away the risk that comes into play when booking an international tour, ensuring a digital footprint during the booking process.

This is a video link to the user experience journey of *GigIt* (crucial to understanding *GigIt*):

https://drive.google.com/open?id=1--qhMZMhuuz-og5aO6_HFTnoDCq5mAlv

These are still images of *GigIt*:

<https://drive.google.com/open?id=14cjDIEdWSEOVqXIWbIm5P4iq1ABWm2MI>

This link will provide a full high fidelity prototype of *GigIt*:

<https://xd.adobe.com/view/d4fcd101-a5c2-4bd0-4eb0-1cf4ca66611b-a2cd/?fullscreen>

Introduction

Less than twenty years ago, musicians had to tour in order to become well known and their live shows would determine their credibility as an artist or a musician. In more recent times, with the introduction of music streaming sites such as Spotify and live streaming features such as Facebook, YouTube and Instagram Live, the accessibility of music has become more apparent and drawn musicians closer to fans. More up-and-coming musicians are finding it easier to have their music heard and to be able to gauge where their listeners are coming from. Despite newer and more innovative ways of promoting music, as well as reaching out to places that were once considered impossible to reach, the touring model has remained relatively unchanged.

Having played in a number of bands and organised my own tours in the past, I understand that the process of booking a tour or a show would involve contacting the appropriate booker, promoter or venue. Although it seems like a straightforward process, it would often be long and tedious, involving many follow-up discussions and often people would not respond at all simply because they weren't interested. Furthermore, when booking an international tour with a promoter or a booker, there is no way of knowing in advance whether it would be a successful or terrible experience.

Given that there is no way to check the credibility of a promoter, booker or venue or even an organisation that can protect you from being exploited, it already makes touring a huge gamble even before a tour starts. From past experiences of organising my own tours, there have been instances when we have had to pay an upfront fee to the promoter to secure a tour only to have the promoter keep our deposit and not respond to us. The worst part about this is that there is no possible way to have them held accountable for their actions, perpetuating the promoter's, booker's or venue's power to dictate the process. To make matters worse, within the music industry many people accept it as "that's the way it works and it always has been".

While there appears to be awareness that booking tours is an especially tedious process, there is very little information that truly addresses a way to make it less overwhelming. Many online articles provide guidelines for utilising digital tools to help a musician become more professional and attractive to promoters, bookers or venues, and academic scholars provide guidelines on "how

to make it as an international superstar”, but they both fail to address that many of these musicians are already utilising many different digital platforms to create a presence.

In this research, I propose *Gigit*, a platform that allows independent musicians to directly book their own shows or tours with the appropriate promoter, booker or venue. In chapter one, I provide context around touring and the dynamics behind how a tour begins to why one should tour, digital platforms that are currently utilised, music consumption and the sharing economy. In chapter two, I highlight the methodology used to approach my research, giving an in-depth review of how I utilise practice-based research to gather data. In chapter three, I provide my data and findings through thematic analysis and finally in chapter four, I discuss my findings and how I conceptualised it into *Gigit*.

Through this research, I intend to address the major gaps found within the touring model and the perceptions musicians and promoters have of one another. As a result, the aim of *Gigit* is to close the gap held by musicians and promoters, having them work closer to one another and to provide a more realistic solution to the present touring model. *Gigit* has also attracted interest from an Auckland-based music licensing company called One Music which would like to see this research developed further. I hope this research can act as a starting point for more independent musicians as the road that lies ahead for live music is ever changing.

Literature Review

Touring remains an extremely important part for a musician or artist and a band. In a world where digital triumphs all, touring still has an important place in the musical experience. Nevertheless, from the perspective of a musician, touring can be seen as extremely daunting, given the amount of uncertainty that comes with touring, the investment needed, unofficial plans of playing different venues, the response from audiences overseas and performing to an unfamiliar crowd.

This literature review presents a summary of contextual knowledge relevant to the concerns of this study, including the concept of touring, digital platforms, and experiences. The chapter examines the concept of touring and provides an overview of the developments and its current state. The literature review aims to provide a general understanding of touring.

Touring

Before we understand the concept of touring, I will define the act of touring as a form of live music or a performance. The act of playing music live is done by performing at various venues such as pubs, bars or clubs. Shuker (2017) states that “music concerts are complex social phenomena, involving a mix of music and economics, ritual and pleasure, for both performers and audiences” (p.71). In saying this, understanding how to tour, how to book your own tours, where to tour, when to tour and why should one tour is extremely important.

Why do you tour?

Before starting a tour it is significant to know why you want to tour. Whether you are a musician that treats your music as a business or if you and a few friends decide to get into a van and play your music in different places, the key is realising that touring requires an extremely high level of commitment. Blink (2012) states that touring will be one of the “hardest and yet most fun thing[s] you will ever do, but if you attempt to proceed without establishing goals, you’re headed towards a messy and expensive disappointment” (p.8). It therefore leaves touring goals the responsibility of the ones going on tour, but requires that everyone involved in the touring process is on the same page. However, Marcone & Philip (2017) state that touring’s objectives are driven by making a connection with the audience and converting passive fans into more fanatical fans, by publicising the event and monetising all revenue streams, by making the artists’ performance “an event” on a

performance-by-performance basis and by making a profit. Although these are valid points, it is only applicable to successful bands, making these objectives rather elitist and non-inclusive.

Although Blink may not have provided specific points on why one should tour, he states a more important reason for making sure everyone is on the same page when it comes to touring and that is so everyone gives their highest level of commitment. In saying this, with the current global political climate, touring too is affected by this and it is important to realise that visa restrictions and tighter borders are a reality. Sackllah (2015) states that bands often find visa applications taking too long to process, with some even taking nine months. Going back to Blink's (2012) argument that attempting to tour without establishing goals would only result in a messy and expensive disappointment, Sackllah's (2015) point is therefore accurate, especially given that touring internationally requires visas.

However, Berry, Barnett, & Waddell (2013) provide a valid explanation that both Blink (2012) and Marcone & Philip (2017) fail to address, particularly during the early stages of their career, tour constantly, especially if they are not signed to a label, because this acts as the greatest opportunity for them to create new fans as well as building new "buzz" or "hype" that may attract the attention from labels and industry power brokers that may potentially lead to a recording contract.

When to tour?

When exactly is the best time to tour? Is there a fixed period to when touring would work best?

"The best possible time for a tour is the period between the end of September and the middle of May. In the summer most people don't want to go into clubs which are already hot and sticky. Furthermore, lots of music lovers are away during the summer festival season, or have already planned their concert budgets. Strategically, the best time for touring is directly after the release of your latest record. You can promote it on tour, and sell more than you would from home. However, you should start planning your tour at least three months beforehand – six months in advance is ideal, as venues usually plan their schedules between four and six months ahead of the shows" (IMusician, 2015).

This gives a clear indication of the most suitable timeframe to tour and when in your career as a band, musician or artist is the best time to tour. Blink (2012) further supports this recommended

timeframe to tour around big showcase events like *The Great Escape Festival* which took place from 17th to 19th of May, 2018. Blink (2012) also recommends remembering that touring the northern hemisphere runs seasonally opposite to the southern hemisphere and it is something to take into account, given the different weather conditions at specific times of the year.

How to book a tour?

Understanding how to book a tour is the most difficult task, given that it is written from various different experiences and people will only share what has worked for them. However, utilising all that the Internet has to offer is a crucial and valuable part when wanting to book a tour. Blink (2012) stresses the importance of utilising the Internet as booking tours will all be done online, so getting and building as much skills on utilising websites as possible is crucial. Some points that Blink (2012) draws attention to are making use of a variety of channels to raise your profile before going on tour, such as MySpace, Facebook, Bandcamp, Last.FM and YouTube. However, when Blink (2012) mentions MySpace, he encourages readers to “set up a MySpace page, no matter how punk or underground you think you are”. Encouraging readers to utilise MySpace is useful as it was the preferred platform of choice for bands from a decade ago but has since taken a huge downturn with the introduction of Facebook, hence making MySpace an outdated platform.

McDonald (2017) gives a basic rundown on how to book a concert tour starting with setting a tour budget, picking a touring area, choosing your touring window, writing your itinerary, being creative and flexible and remembering to double check your budget. However, Ducks (2013) gives a more detailed way of booking a DIY tour by getting an Electronic Press Kit (EPK) ready and polished to submit to venues or promoters that you are interested in working with, mapping out your tour, doing your research and reaching out to local artists. Although McDonald’s (2017) guideline is acceptable and does cover the basics of booking a tour, the guidelines are vague as opposed to Duck’s (2013) recommendation which provides a more realistic and helpful approach by recommending an EPK. A similar form of an EPK is called One Page which Blink (2012) describes as a “place online that shows off everything a potential booker/promoter wants to see normally consisting of one or two publicity/posed photos, live photos, MP3s, videos, tech rider, bio and available dates” (pp. 22).

Ensuring your One Page or EPK is presentable is extremely important when booking a tour but by far the most significant aspect of booking a tour is contacting the appropriate parties. Generally, in order to book a tour, you would need to email the appropriate promoter or if you do not intend to

hire a promoter, you would need to email musicians that might be relevant to your genre or directly email a venue in the city you intend to perform in. “These days, most bookers do the majority of their business via email so you’ll want to approach them with a simple message which includes everything they need to know without turning it into a full-on novel. Include your band name and the date you want to play within the subject of the email. In the body of the email, be sure to include your band bio, a link to your social pages, a SoundCloud or Bandcamp link, a link to a live video (preferably one showing how much the crowd adores you), and projected figures for audience numbers” (Stolpa, 2015).

This is, however, not as straightforward a process as it may appear to be where you simply email in advance and wait until you tour and then everything else falls into place. Blink (2012) explains that traditionally, you would need to email a number of promoters and venues from different cities expressing interest in playing these cities where you would normally need to send more than thirty emails for main cities before hearing back from any potential promoter. It does not get any easier either, as Herstand (2014) states there seems to be a lack of credibility when you book yourself as opposed to when an agent or promoter does it for you, making it a struggle to get venue owners to believe in you. This adds an unnecessary amount of struggle to those wanting to tour, making the communication process tedious and difficult and most of all potentially making the act more vulnerable to exploitation by promoters or those that you require to assist you in your tour.

Playing Live and Touring

The act of playing live and touring does not have a fixed set rules however, there are definitely some guidelines that can always come in handy. Atkins (2007) shares some advice when dealing with promoters as a musician that is playing live or touring. Atkins (2007) states to always look at it as a business plan, to bear in mind that there is a need to be dealing with the same people time and time again and to be constantly forming relationships and slowly building a base. Atkins (2007) further stresses to be as flexible as possible and to be ready for anything unexpected. Atkins (2007) also considers the perspective of promoters towards musicians advising “your attitude towards the bands sets in motion a chain of events from the moment they walk in and can either make the show or cause for a poor performance. The show must go on. If you make money or lose, it should not reflect on the treatment of the band. You must learn to relax and enjoy the show, then worry about it later” (p.66).

Equally as important in the process are contracts. Although these guidelines make playing live and touring a better experience for everyone, one can never be too safe in these instances. Given that the platform aims at making tour bookings more fair, secure and transparent, Atkins (2007) does really well in explaining the use of contracts, something that is still currently being used to date for touring bands. Atkins (2007) states when putting items in your contract, it is important to have things like performance length, day, date, time, location, venue address, ticket price and compensation. He furthers this by stating “don’t think that the larger or more complicated the contract the more you are protected. The reality is, unless you are at a \$5,000 guarantee level and above per performance— and sometimes even then— this is all based on relationships and leverage. If a promoter rips you off for \$2,000, you have to consider if you are going to hire an attorney in that city, and be prepared to have it cost you more than you might get, to get back that money” (p. 73).

The DIY Practice

The DIY practice has very commonly been associated with the idea of fixing a household item or working on a car project on your own. It comes as no surprise then that within the music industry, there are those who live by the do-it-yourself ethic when it comes to producing an album, arranging tours or designing merchandise. In Chrysagis' (2016) article on the visible evidence of DIY ethics in music, publicity and technologies, it states that this DIY ethic “opposes the exploitation of musicians and was geared towards self-determination and a positive attitude” (p.292). The article also explains the conflicts seen in DIY practice, considering it to be ‘unethical’ as the pay-to-play model was often used by local music promoters, whereby a musician or band are requested to sell tickets on behalf of a promoter to be eligible for payment, displayed a lack of care towards a band’s music.

This conflict displayed from the article informs us that the DIY ethic “offers an opportunity to investigate local, ethical alternatives to mass-production” (Curtis, 2016, p.236). The practice can be applied to almost any situation and context, allowing the idea of sharing and promoting accessibility to be used more frequently. We must consider that sustainability is key in this do-it-yourself ethic. Oliver (2010) states independent DIY artists that inhabit a local music scene have a strong ethic that relates back to the punk ideals of being creative whilst at the same time being self-sustainable. The essential part of supporting this ethic is to do it out of passion and not for financial gain. All three studies displayed that there was distrust placed in the respective parties as there was a common

narrative of exploiting for financial gain or for unethical reasons. Murphy (2016) states the majority of DIY efforts were motivated not because of pleasure or frugality but rather the wrongful distrust of markets.

Promoters and Venues

Once a band, musician or artist have finalised their touring plans and decided to book their tours with a promoter, they would need to work closely with a promoter to make sure their shows are promoted and advertised to the right audiences. Although some might argue that having a promoter can leave you in a vulnerable position of being exploited, they can play an integral role in tour planning. Finding the right promoter to promote your show to the right audience is also important in the planning process. “Ideally wherever possible you always want to work with promoters, the difference being that if you book a show direct with a venue—sure you’ll end up getting some sort of basic in-house promotion, e.g. submission to regular gig guides, venue website, etc. but you won’t get that true passionate personal push of putting on a show which only comes from a promoter” (Blink, 2012, p. 38).

We must ask, what is a promoter? What do they actually do? “A music promoter is someone who publicises and promotes events and shows. They organise gigs, book bands or artists and advertise the shows to bring in paying attendees and profits” (McDonald, 2017). However, it does not come that easy and often securing a promoter that aligns to a similar type of music could take quite a while. In contrast, Rutter (2016) states that artists who wish to approach concert promoters to further their careers should look to secure reputable concert agents first, who could then try to get the act on to a good concert bill; after the act has proven its ability to perform live and further built its reputation, it would then be the agent who could deal with the concert promoter to forge further opportunities (p.50).

Although this would act as a perfect guideline to an already established band that has large earnings from record sales and past tours, not many acts are able to reach such a state, let alone afford it. We must remember that not every musician or band will become the *Adeles* or *Green Days* of the world and make a profitable career out of music. In Novoa’s (2012) article, on musicians on the move, they use an example of a band from the United States called *The Stingers* that tour frequently and do not make a living from playing music despite already having released four albums in the United States and Europe. The band describe their living situation as complicated, as most of them have

children and even stating this “touring thing only works if you’re single” (p.352). Novoa breaks down the costs of touring and explains the tight timetable constraints and small earnings received by the band from touring: “Above and beyond these issues, the tour itself is a very tiring moment, since the entire endeavour is built in a DIY fashion, with no support from a professional structure. To return to the central question: why do musicians tour in circumstances like these?” (Novoa, 2012, p.356)

Going back to Rutter’s (2016) recommendation of “securing a reputable promoter”, this would therefore only apply to those that have made a substantial amount of money from their music career. This is not limited to just one case study. Breihan (2012) states the American independent band, *Grizzly Bear*, has not been making money, saying there is an inflated idea of what a band makes. Members of the band also point out that even though they make their money touring, “various expenses take big chunks out of that, and that ad licensing doesn’t pay as much as you might expect” (Breihan, 2012). As these arguments are written from different perspectives, completely ruling out the option of having a promoter as well as fully relying on a promoter is not helpful either. As this research aims at understanding experiences of musicians and promoters, it is therefore important to have a perspective from both views.

Although this research is aimed at musicians and promoters, venues too play a huge role in the act of touring. Without a venue, there would be no show for a band to perform at and a promoter would have no show to promote. According to Berry, Barnet, & Waddell (2013), at much smaller venues such as clubs the promoter may often be the owner of the club or the buyer of talent. What Berry, Barnet & Waddell (2013) have provided is therefore relevant and accurate as most smaller venues today tend to run with a similar model of playing the role of the promoter as well as operating a venue. Brennan & Webster (2012) add that these days, on top of the venue acting as promoter, they provide an empty shell for external promoters, either hiring the artist for their own event or leasing the venue to another promoter/promotion company. Even in the latter case income will be made from bar takings and catering.

What if you are a less established band that cannot afford to play a show at a club or if the available venues simply do not suit your music style? The DIY venue, also known as an “all ages venue” is not something to be overlooked. “In a nutshell it’s a non-commercial venue without a liquor license, which allows people of all ages to attend shows there” (Blink, 2012, p.41). Why then is it an

important aspect to touring? That is perhaps the key distinction between bars and DIY venues is because of how “precarious unlicensed venues are, patrons and performers are invested in the experience in a different way. The secrecy makes it harder for outsiders to infiltrate, which in turn makes the people there feel part of something special” (Boles, 2017). Seto (2017) also reinforces the importance of a DIY venue by saying “they’ll always be beloved in their local communities and within their own niches. They’ll always be playing an important and necessary role in the discovery and development of artists”. Blink (2012) also supports this by stating “DIY venues respect the difficulty of booking shows so at the very least you can expect a higher email reply rate and you’ll deal with real people who aren’t out to make a quick buck” (p. 42).

The age old question then becomes apparent, should I book the tour myself or do I get an agent? Atkins (2007) argues smaller bands can do much better using their own resources, friends and other bands as a smaller band cannot be a priority of a booking agent. In saying this, the goal of an agent is not to develop a larger audience nor is it making sure that your first show are in the right places. Atkins (2007) stresses that “do we need an agent or do we just think we need an agent?” Either way, a detailed record of your history— is essential . A good agent will point you in the right direction, suggest other bands for you to play with, and have good, almost managerial input for you.” (p.97). Atkins (2007) also emphasises that having an agent does not necessarily protect you in a situation if you don’t get paid rather agents are always contacting the same venue, hence they will not jeopardise a relationship they have had with a venue for years just for you.

When posed with the power relations in hands of a promoter, generally they do have quite a huge say in the outcome of a tour or a live show. Gallan (2012) states with the role of agents, they regulate access to venues as arbiters of taste but also play a crucial role in fostering a sense of belonging which translates into regulars, investing in the venue’s social and cultural milieu, positioning them as cultural gatekeepers critical for the evolution of the performances spaces. In saying this, Atkins (2007) states having no benefit to having an agent or promoter if the expected turnout on a Tuesday night is 200 people and only a 120 people show up, making it a failure. Gallan (2012) furthers this view by stating booking agents continuously have unspoken rules about who they would want to book in order to maintain the vibrancy of the local scene. This places promoters and bookers on an uneven power relation with musicians as they are the ones to dictate scenes within communities.

Digital Platforms

Facebook can be a great way to engage with a band's audience before going on tour and most of all creating events surrounding a tour, the creation of a platform where the organisation of tours to take place is the key aspect behind this research. The use of platforms as the appropriate tool to assist musicians would make the process of booking and organising their tours more streamlined. The use of a website to act as a platform would be most suited as there needs to be a way musicians, bands or artists can access such a service. However, the use of apps and a mobile website, when one considers a platform, is often a debate over which is most effective. Mobile websites will be the preferred mobile platform for these reasons. Sutherland (2011) identifies discoverability, cost, increasing performance and future safety as some key reasons as to why a mobile website would be preferred to an app. Sutherland (2011) states that people go to Google first when looking for information, building a mobile website is generally cheaper, mobile browsers are much faster and most of all the web will not be going away any time soon. Given that the platform in my research would follow an Airbnb model, where musicians would be able to organise their tours through selecting the desired city, followed by the dates and the available promoters and venues would appear, we need to consider Airbnb's sharing economy model and how it would align with the online platform.

Airbnb

Being that this research aims at providing an online tour management system for musicians and promoters, the closest online system which resembles the online tour management system but in a different context would be Airbnb. Airbnb is becoming one of the preferred choices of accommodation when going on holiday which is largely due to its interpersonal relationship with its users. "IT advancement has made interpersonal relationships closer and enabled people to leverage the features and benefits brought by the internet and thus create more efficient social activities. This has given rise to online platforms that have changed people's lifestyles and operating models in the business world" (Huey, Mei, & Min, 2017, p.39).

In their study on behaviour in the sharing economy, they mention Airbnb participating in this sharing economy. Huey, Mei & Min (2017) state "this new sharing economy has not been something recent and it means that organisations or individuals who own idle resources transfer the right to use such resources to others with charge and thus transferors gain rewards while sharers

create value by sharing idle resources from others” (p.39). This sharing economy comes in three forms:

“(1) based on sharing and renting of products and services; (2) based on recirculation of transferred secondhand products, which is in essence successively realised transfer of ownership of the same item among people with different needs; and (3) based on collaborative lifestyles of asset and skill sharing, which are in essence sharing of intangible assets such as time, knowledge and skills” (Huey, Mei & Min, 2017, p.40).

This article aligns well to an online platform for organising tours as it helps identify it as a sharing economy. The band seeking to go on tour will be able to perform and work with designated promoters, while the promoters in return will continue to build a portfolio of working with several artists.

What are bands using?

Taking into account that we live in such a digital age, the use of apps has become such an important part of the usage of our mobile devices. The use of apps for touring musicians is something that has helped make the process less stressful and more about focusing on the tour itself. Being that touring is predominantly travelling on the road, apps such as Google Maps and Waze have been extremely helpful for bands to get to the right place at the right time. Rebusini (2016) recommends the use of a management software called Master Tour where “musicians turn to this app for schedule management, booking, and logistics. The desktop program and mobile app come complete with the local time, weather, hotels, venues, and interactive maps to get you acclimated to the area. There’s even a guest listing feature that lets you send your guest list straight to box offices”. This allows for a more professional and streamlined manner that bands could utilise to avoid making mistakes when on tour. Hsu (2014) also recommends the app Road Trip that helps “track your fuel economy and costs, document maintenance records, organise and compare vacations and trip costs, and plan efficient routes and track mileage statistics”. Although there are recommendations for apps or software available online, no academic literature is available on studies of the app or software usage patterns amongst touring bands, but many that discuss travel apps such as Google Maps.

Presently, there is a platform known as Sonicbids that provides a service relating to touring or performing. According to Boston Globe (2012), Sonicbids is “an online marketing platform, it charges fees for bands to publicize themselves and for concert promoters to find artists”. Founded

in 2001, the platform has claimed to have booked more than 100,000 gigs worldwide in 2011 alone. The service provided by Sonicbids is an online submission site which hosts an EPK and lets its users submit to various music festivals, gigs and licensing opportunities. The platform charges its users a monthly subscription fee and then a per submission fee for selected gigs or in many cases festivals. “Their ‘unmatched network of opportunities’ allows paying subscribers to apply, sometimes for an additional fee, to play concerts, have their tracks played on radio shows, receive media coverage, and showcase at festivals like *SXSW*, *NXNE* and *CMJ*” (Avis, 2015). Sonicbids does then seem like a reasonable platform that provides opportunities to musicians but for a fee. However, the majority of musicians and artists from the online community express strong dissatisfaction towards this system. Sonicbids is very open about its pay-to-stand-a-chance-to-play business model and that in itself is problematic. Being that the band, musician or artist would need to pay to apply to be booked for a show is already in itself useless given that you are not guaranteed any placement. “Sonicbids isn’t exactly a scam, they do what they say... they take your money and submit your music to gigs and festivals. It is however an overpriced and under-effective way of submitting music. In my humble (but somewhat experienced in this arena) opinion, you are much better off trying to build your own connections” (Collide Entertainment, 2011).

Aside from this problematic pay-to-stand-a-chance-to-play model that they implement, it is clear that Sonicbids targets much younger and unexposed musicians. Avis (2015) states that with the endless opportunities that Sonicbids promises, much of its services seem rather questionable, for instance a subscription to the platform “buys you the right to apply to play at the Spin Dessert Cafe in Vaughan, Ontario. This chain outlet is located at the Woodbridge Square strip mall across the parking lot from the Party Packagers, a prime location, and the four Sonicbids bands who are selected to play this esteemed venue will split 100% of drink ticket sales”. Not only does it provide opportunities that do not amount to anything, but it also gives you the chance to have your music licensed in an unheard-of web series that has no relevant Google search returns. Another case pointed out by an online forum user, auditorylove (2007), “Apart from the fact that we are now open to a bunch of spam, it has also brought to my attention that sonic bids has collected the \$45 fee from at least 670 bands (\$30,450) knowing full well that you could never accommodate all of the bands”.

Sharing Economy

By proposing a platform that enables musicians to plan tours, it would sit perfectly well within the sharing economy. It doesn't necessarily mean that the platform intends to "share" anything, but rather provide a community where it enables the planning of tours, much like Airbnb's ability to provide accommodation for travellers. According to Constantiou, Marton and Tuunainen (2017), one of the main reasons why sharing economy platforms have a competitive advantage is because of the ability to exploit "boundary fluidity". User participation in these economies is high given that these platforms are designed to make it easier for members to casually participate in value creation.

Undoubtedly the sharing economy has brought with it disruptions. The form of disruption known as disruptive innovation theory is described by Guttentag (2013) as how "products that lack in traditionally favoured attributes but offer alternative benefits, can, over time, transform a market and capture mainstream consumers" (p.1192). In this case, the traditionally favoured attribute being the present touring model that requires emailing large volumes of people in the hopes that a handful of responses will soon be provided with the alternative of musicians directly booking their shows or tours, eliminating the long waiting process as well as providing more transparency. Guttentag (2013) also states "A disruptive product will generally underperform with regards to the prevailing products' key performance attribute(s), but will offer a distinct set of benefits, typically focused around being cheaper, more convenient, or simpler. Consequently, the disruptive product appeals to the low-end of the market or creates a completely new market. This initial market is limited in size and profit margins, so it is unappealing to leading companies that are content to focus on their more profitable markets and continue marginally improving their products through sustaining innovations" (p.1194). In this disruptive innovation theory, the ability to review, communicate and view an individual's profile has provided the opportunity more traditionally favoured attributes could not. Guttentag (2013) argues that in addition to Airbnb's review system, trust is fostered through the direct messaging communication between hosts and guests, and through users' profiles, which can display a photograph and descriptive personal information (p.1195). Although these disruptive innovations may seem like they provide a better deal for everyone, it is not seen to be a threat. Guttentag (2013) states that platforms such as Airbnb only appeals to a niche market as it operates in parallel with the more traditional accommodation sector and its size will never be large enough to affect traditional accommodation providers. The proposed platform will not plan to overthrow the corporate companies such as Live Nation and there is a certainty of only providing it to a niche market.

Nevertheless, the sharing economy has not always been a success story. There have been cases where it has not been so beneficial for some and it is extremely important to consider some of the reasons these failures in the sharing economy occur. There are many reasons why most sharing economy firms are less successful or in more severe cases, go out of business. Taeuscher & Kietzmann (2017) state managers of aspiring firms competing in the sharing economy frequently suffer from Survivorship Bias as they concentrate mainly on the strategies and business models of firms that are very successful and disregard those that are not. Taeuscher & Kietzmann (2017) also express their concerns that often sharing economy firms are associated with exceptional business opportunities and firms often overlook many surrounding aspects that contribute to these exceptional business opportunities. In saying this, considering the importance of a strong network effect and scalability, the market leader will become more powerful over time and eventually force its competitors into exit or niche strategies. “Whether a sharing-based business model succeeds depends on the specific market environment. It also shows that even if a firm succeeds in developing the market, the initial costs and efforts might not pay off if competitors can leverage their network size across markets” (Taeuscher & Kietzmann, 2017, p.259). Although operations are key and consistently staying relevant to the crowd is one of the reasons for staying afloat, public opinion of firms begins to shift as soon as people become more aware of the working conditions.

When considering the sharing economy within the context of the music industry, it is hard to imagine where it sits. However, music sharing has long been part of the sharing economy within the music industry. Shuker (2017) considers file sharing to be a circulation of compressed digital computer files over the Internet using an array of location and exchange software. Shuker (2017) furthers by stating, sharing the world’s culture by making mediated reproduction truly universal encouraged a de-commodification of informal goods, bringing network technology into a radical new direction.

According to Tschmuck, Pearce and Campbell (2013), it comes as little surprise that people have always shared music but rather the industry is concerned about music sharing and how it affects profit and sales. In a time where musicians are now sharing their music for free, it is now when the sharing economy within the music industry is beginning to take yet another turn. Tschmuck, Pearce and Campbell (2013) provide an insightful view stating, the free or sharing strategy moves the focus away from the music recording rather it redefines the market and understands music

consumption as a multifactorial experience, an experience in which is divided into scarce and infinite components. Scarce components include concert tickets, merchandise and physical CDs while infinite components are free and sharable music recordings, able to be shared rapidly and shared among fans accelerating the circulation process. Tschmuck, Pearce and Campbell (2013) further by stating ‘this creates a strong promotional effect raising the artist’s popularity and brand value, which positively influences other revenue streams. In other words, the music recording is used as a promotion tool to foster other monetisation opportunities. The more fans artists have, the more likely they will sell tickets, merchandising or special physical collector items. They also become more attractive to brand collaborations or sponsor deals with other industries sectors. As a result, the free strategy may generate more total revenues than a non-free strategy’ (p.103). This becomes evident that the free model can also be used as an image campaign establishing long term customer relationship as it aims to truly maximise the long term profits including revenue streams an artist can tap into.

What about where we are today in the sharing economy within the music industry? Walker (2017) states, a more interesting approach to the music meets sharing economy is what music veteran Maria Brunner is running at the moment, a progressive social venture by transforming backstage leftovers into a growing source of food for the needy. On top of this, Walker (2017) states Just A Bunch of Roadies, a music industry professional global humanitarian project utilising their collective skills, assets and relationships to quickly respond to critical needs worldwide, for example they airlifted medical professionals and health care supplies in and out of Haiti following the country’s devastating 2010 earthquake and after Typhoon Haiyan struck the Philippines in 2013. In terms of more service orientated platforms that resemble the AirBNB model, Sparkplug is a platform that is currently being utilised by musicians. According to Bandzoogole (2015) ‘Sparkplug is the sharing economy marketplace specifically created for musicians and audio pros. Sparkplug taps into musicians all over the world who have instruments, gear, and space (studios, rehearsal rooms, etc.) available for rent between sessions and shows. Through Sparkplug, artists rent out their gear to both make extra cash and connect with fellow musicians.’

Methodology

In this chapter I will discuss the methodological framework that was used to complete this project. The two methodologies are thematic analysis and practice-based research. As this exegesis engages with a process of practice-based research for a creative artefact, the final goal will be to propose an artist platform that provides a one-stop touring service that can be tailored to individual touring needs, models and publicity levels.

Practice-based research is understood as undertaking an original investigation to gain new knowledge (Candy, 2006, p.1). With the contribution of a creative artefact as the final goal and the aim of solving a problem, considering practice-based research as the ideal methodology was because of the ability of “identifying and clarifying barriers and problems in routine practices, testing program and improving initiatives, and evaluating process, adherence, competence, and effectiveness of evidence-based when delivered in real-world” (Trent & Codd, 2018, p.35). The process uses the elements of any scientific study: researching the questions that will address specific problems and rigorous methods such as collection, reduction and analysis of data that will appropriately answer the research questions. “The attraction of this form of research for creative practitioners is that by connecting closely to existing practice, it provides a means of exploration that extends that work in a personal sense as well as contributing to the wider picture” (Candy & Edmonds, 2018, p.63). To have a better understanding of the value on having practice-based research, Crooke & Olswang (2015) state four of its values: identifying of problems that arise in daily practice, perceiving its relevance by practitioners, utilising of a ‘real-world laboratory’ for testing whether system improvements in care are truly effective and sustainable and finally, fully engaging with stakeholders.

Practice-based research is not new and has been utilised by theorists such as Coulter (1917) to be applied into biology as a practical science, to more recent theorists such as Barter (2014) applying practice-based research on rural education, Crooke & Olswang (2015) applying practice-based research onto language and hearing research, Johnson, Black, & Jiak Chin (2016) promoting dietitian’s participation in research through practice-based research, Bacon, Eppelheimer, Kasamatsu, Lam & Nottingham (2017) documenting athletic trainers' perceptions of, and barriers to, patient care through practice-based research and most recently, Hilton, Ferracane, Funkhouser,

Gordan, Huff, Barna & Gilbert's (2018) associations of types of pain with crack-level, tooth-level and patient-level characteristics in posterior teeth with visible cracks.

Therefore, practice-based research can be applied to various disciplines. Practice-based research was found to be the most appropriate methodology for this research as the proposed platform would be considered as a creative artefact. Skain (2016) states that in a practice-based research, the artefact is the basis of the contribution to knowledge. On top of the creative artefact, this research required me to seek new knowledge in this field. Skain (2016) states this method is applied to original investigations seeking new knowledge through practice and its outcomes. With the outcome being a proposed platform, it is extremely important to consider that although theory plays a crucial part in the decision for this research, the practice aspect requiring surveys to be carried out, focus groups and professional interviews are equally as important. Bolt (2015) states "we come to know the world theoretically only after we have come to understand it through handling" (p.1). The creative artefact is accompanied by a critical discussion of the significance and context of the claims, and a full understanding can only be achieved through the cohesive presentation of the creative artefact and the critical exegesis.

At the beginning, I noticed a considerable problem surrounding the concept of touring and began positioning myself inside the "practice" of my problem. Hockey (2003) states that students predominantly expressed a way of describing themselves, which was central to their individual and collective biography, and which heavily influenced their experience of doing graduate research. From this position, I could address the problem, identify its causes and address ways of how this problem can be fixed. Finally, the methodology utilises a collaborative research model and as such, required me as a practitioner to be part of the process. Although the methodology had a specific structure, it allowed for more answers to be unravelled over time, making progress for my research and refining ideas a more natural process.

When I began developing ideas for my research, a key concern during the development of this project was the question of which methodology would be most suitable. It was an important consideration, because as Bullough and Pinnegar (2001) stress, methods should not prescribe problems; rather problems should prescribe the methods (p.14). Reason and Rowan noted this struggle in 1981 stating, "thousands of researchers down the years have started projects they really believed in and which embodied ideas they really cared about. But too often these projects got

pared down and chopped about and falsified in the process of getting approval...It doesn't have to be this way. Research doesn't have to be another brick in the wall. If we want to know about people, we have to encourage them to be who they are, and to resist all attempts to make them or ourselves into something we are not" (1981, p.23). Gibbs (2006) has suggested that the methodological appropriateness should be more important than whether the research methods selected can be classified within one paradigm or another.

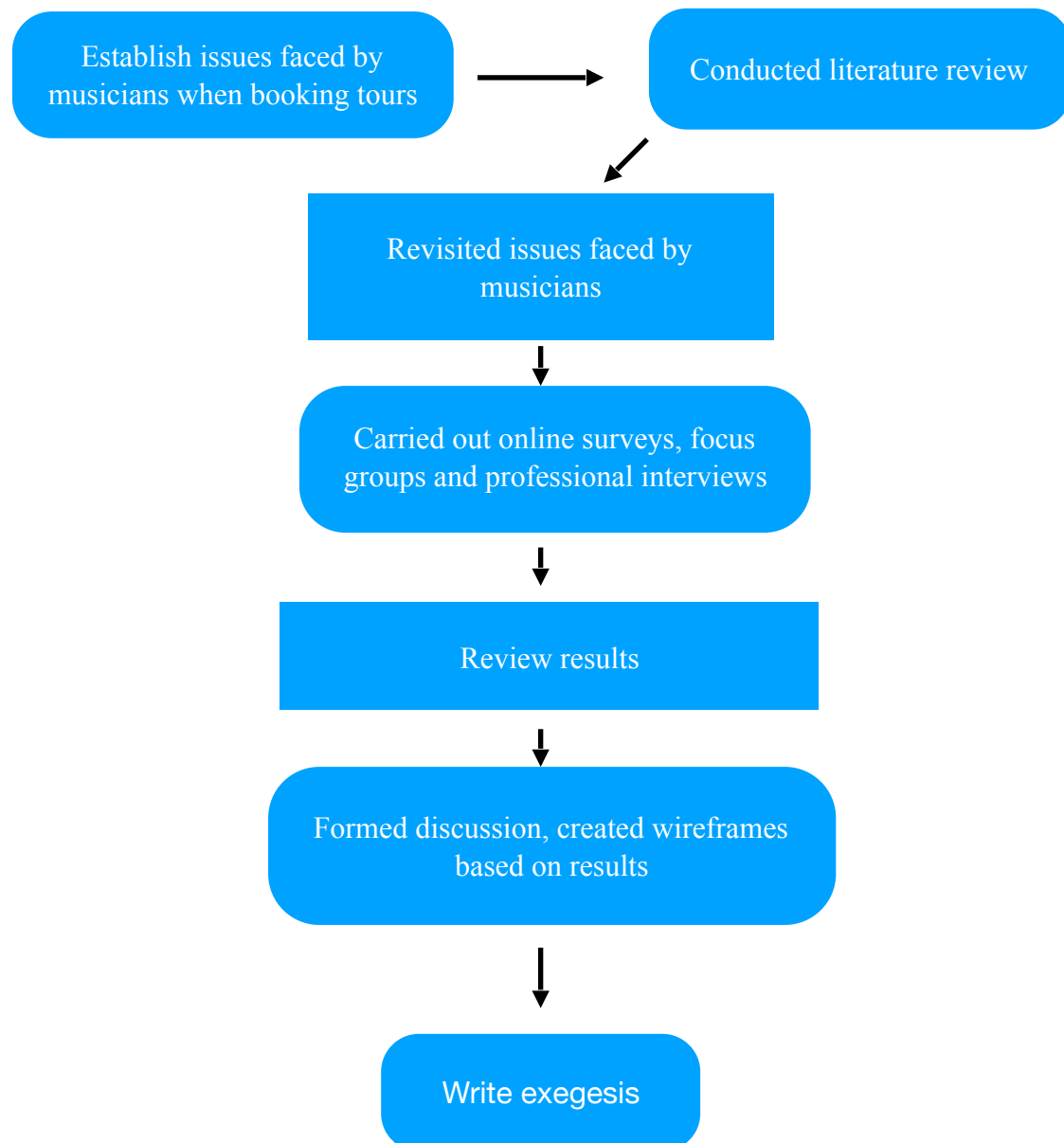
In this discussion, it is not an attempt to simply place my research process into any existing diagram, rather, I will attempt to explain my distinctive pattern in which it relates to a practice-based research diagram provided by Skain (2016) as shown in *Image M*. It will not only indicate how the methodology for my research is aligned to a practice-based research construct, but also how it acts as a system to meet the requirements of the research. I will now discuss them accordingly. In designing my research, there were specific orders that needed to be approached. I brought to the research existing ideas I had from my experience of working in the music industry as well as recent events which shed light on my argument. Being that my review of knowledge was not only limited to written texts, I used a journal to sketch any ideas and to gather any material which could be useful to the research.

The theoretical framework employed to conduct this research will be through thematic analysis and will be applied into this research to produce a creative artefact. "Thematic analysis is a method for identifying, analysing, and reporting patterns (themes) within data. It minimally organises and describes your data set in (rich) detail" (Braun & Clarke, 2006, p.6). Through the literature reviews, three different themes become apparent: touring, digital platforms and interaction, and music consumption. Touring is one of the themes found as the research aims to provide an alternative touring platform to musicians. The act of touring is performing live music at a range of different venues such as pubs, bars or clubs over a specific period of time. Johansson & Bell (2014) stated significant cultural differences among music audiences in different locations with geographic differences to consume new popular music that will have an impact on the choices artists and their managers make on where to perform next. Shuker (2017) builds on this argument stating, "music concerts are complex social phenomena, involving a mix of music and economics, ritual and pleasure, for both performers and audiences" (p.71). With a platform that allows younger musicians to organise their own tours, it create more opportunities for musicians to reach audiences from different parts of the world.

Being a digital platform that requires interaction from users, the use of understanding platforms and interaction comes as no surprise. Cousins (2015) considers digital interaction a process of connecting the digital world to the human one, making things that are screen-based, appear real and function in the digital realm as they would be in a physical space. As for digital platforms, Castellani (2016) states that a platform acts as a plug-and-play business model that allows multiple participants (producers and consumers) to connect to it, interact with each other and create and exchange value. The platform provides a space for musicians where they can plan their tours, promoters and venues can promote their service, and it will all be through a digitally interactive environment.

Washenko (2017) states that music consumption is currently at an all-time high, adding that despite declining sales, albums and artists that are currently following less traditional distribution paths are among the most successful. Understanding the consumption of music would therefore make it important for research as it indicates the consumption patterns of different genres of music, helping musicians identify their target markets.

Below shows a detailed outline of the practice-based method based on Skain's (2016) model that has been directly related to my research process and findings. This model was then adapted to fit my own work.



Establish the Research Problem

Skain (2016) states to establish the research problem, the researcher would need to ask what they are interested in exploring through their practice. Smith (2012) argues there are five ways to formulate the research problem which are to specify research objectives, review the environment or context of the research problem, explore the nature of the problem, define the variable relationships and the consequences of alternative courses of action. To provide some context to my research, having spent almost a decade playing in bands as well as working with bands, I noticed one of the biggest issues surrounding the touring model was the process of booking a show and tour. As mentioned earlier in the literature review, contacting or attempting to book a show or a tour is an extremely tedious process that requires countless emails with a very low response rate. Furthermore, once a response is given, there is no certainty either that the person replying is trustworthy or reliable. This in turn makes booking of tours or shows an especially difficult process to gauge with little to no way of finding out except for recommendations through word of mouth. This was not limited to my personal experiences of playing in bands and booking bands, but rather it was a regular occurrence that happened to international bands I liked that had tours or shows cancelled due to the promoters' irresponsibility. *Loma Prieta*, an American band, had their New Zealand and Australian tour cancelled due to an irresponsible promoter and *Sleep*, an American band, had booked an Australian and New Zealand tour through a promoter only to have their tour cancelled after finding out the promoter was an alleged sex offender. The screenshots below give a clearer insight.



LOMA PRIETA

May 17, 2017 · 🌐

...

The Loma Prieta Australia tour has been cancelled.

We hadn't been able to get in touch with the promotor for weeks now. We have only heard from him once in the past 2 months. We tried reaching out through email to find it bounce back. We tried with texts and phone calls and got nothing. We spoke with as many other promoters as possible and they all said the same thing. We tried getting in touch with him through his friends but had no response. We were completely at a loss of how to reach him and had no idea what was going on.

It wasn't until we messaged him on Facebook last week that he finally got back to us today from a new email address. He said that the tour is cancelled. Had we have known this months ago we could have figured out the logistics to get ourselves to Australia.

We have not seen any money to date and if you have purchased a pre-sale ticket to any of the shows, please contact the promotor, on his new email, for a full refund – kieranbrindley@msn.com

After 12 years as a band, we've been so lucky to be a part of this community. We want to thank all of our friends who have come through for us so many times in the past.

With that said, we wanted to also apologize to our friend Simon that had booked us a tour in New Zealand that has subsequently been cancelled as well.

Our apologies for these circumstances that were beyond our control.

Love always,
Loma Prieta



Sleep

December 15, 2017 · 🌐

...

We have learned today of allegations of sexual harassment and verbal and physical abuse by Dave Cutbush of Life is Noise. We cannot and will not tolerate this behavior with anyone. We cannot tolerate or work with those who are complicit in this behavior either. In light of this, and with utmost respect to those affected, it is with great regret that we must cancel our planned tour of New Zealand and Australia this coming January. We hope to arrange another tour with a new promoter or touring company, to be determined at a future date.

Stay safe and make your voices heard.

Sleep

LOMA PRIETA & Sleep, 2017

These two cases as shown above are not just instances of being unlucky. *Sunn O)))* an American experimental metal band known for their extremely heavy sound, was scheduled to perform in New Zealand in 2012 but cancelled its Australian and New Zealand tour dates due to unreliable promoters in Australia. Moses (2012) states that the Australian promoter Robert Macmanus / Heathenskills showed complete disregard for the basic requirements of the band's agreement together; in regard to pre-production, planning and structure of business at a professionally unreliable level. The band and the agent have done all they can to make this agreement work, including giving three extensions on the proposed deadlines over the last four months. These are not isolated cases either for independent bands, but even music festivals have had similar experiences of promoters being irresponsible. Earthcore, a music festival in Australia, was accused by numerous artists of not paying them. According to Wilson (2017) *Coming Soon*, an artist scheduled to perform at Earthcore, claimed organisers had threatened to cancel the gig if they weren't patient, and went on to say promoters had known of the financial issues for some time. *Coming Soon* also alleged that organisers knew they couldn't pay all the artists, yet made no indication of issues "in order to gain more ticket sales". Even more commercially successful groups such as the American rap collective *A Tribe Called Quest* have fallen victim to such instances. Scheduled to perform in Australia in 2010, their tour was abruptly cancelled due to fraud. Carr (2010) states despite meeting with artist management for the group in Australia, discussing the tour and undertaking a photo shoot relating to promotion and marketing for the tour, the fact that the tour dates were nothing more than an elaborate scam did not come to light until sometime later, when it became apparent that the 'agent' for the tour had embezzled over \$USD20,000 in tour deposits and defrauded Peace Music.

Possibly one of the biggest questions I had was given the developments in music recently, with Spotify reaching "70 million paid subscribers worldwide in 2018" (Statista, 2018), music consumption has taken a large shift towards converting consumers to subscription-based usage as opposed to the illegal file sharing in the past. It is however, extremely strange then that live music and its booking processes have stayed the same. Incidents such as the ones mentioned above raise various questions as to why these issues are still happening, how can they be resolved and why has no one done anything? I then established my research problem to be how the touring model can be improved, how both musicians and promoters perceive the touring model and how they would like it to be improved.

Conducting Background Research

“The background of the study is the key to introduce your audience to your research topic and should be done with string knowledge and thoughtful writing” (Sabnis, 2018). Once I had identified my research problem, it became very apparent then that my research would be quite specialised and given the nature of it, a more thorough approach to researching was required. While there is a significant amount of information on touring, especially on online blogs and web forums, ranging from how to start a tour to how to profit from a tour, these are almost exclusively subjective experiences reported by individual musicians or, alternatively, self-promotional material by industry professionals. Videos too can be found on YouTube that discuss issues surrounding touring and even how to go on tour. However, upon a closer examination, there appeared to be quite an extensive amount of written works for playing music live, touring and power relations of promoters/venues with musicians.

These findings online provided me with sufficient and up-to-date information needed for my research, but what was missing in these findings was academic theory. From there, I provided an in-depth literature review that would be able to back up my research with academic and theoretical arguments. USC Libraries (2018) suggests the analytical features of a literature review might give a new interpretation of old material or combine new with old interpretations. Being that my research was not focused in academia, the purpose of my literature review was to identify new ways to integrate prior research, reveal gaps in the existing literature, resolve any conflicts amongst contradictory previous studies, point to the need for additional research and most importantly to locate my own research within the context of existing literature. For my literature review, I presented my findings thematically and a comprehensive search of the literature encompassed the following online databases: AUT Library, AUT Library’s Interlibrary Loan service and University of Auckland Library, among others. Keywords included: live music/ touring promoters and venues/ music consumption and sharing economies.

As stated, I presented my literature review in a thematic manner. “In a review organised thematically, you group and discuss your sources in terms of the themes, theoretical concepts, and topics that either you decide are important to understanding your topic or that you have identified from reviewing the key studies on your topic” (Academic Coaching & Writing, 2013). I grouped them into five themes: Touring, DIY Practice, Promoters and venues, Digital Platforms and Sharing Economy. These were specific themes as touring, being the most important aspect, required an in-

depth analysis of why one should tour, when to tour and how to book a tour. These were some of the most common themes I found when I carried out searches online as many sites and blogs I came across gave tips and guidance based on these three questions, why, when and how. Given that the research and proposed platform is catered towards much younger and independent bands that often book their own shows or tours, it only made sense to cover and understand the DIY practice in music. Understanding why musicians chose to book their own shows as well and opposed the pay-to-play model gave a clear understanding of some of the dissatisfaction musicians all encountered. Although the role of promoters and venues were heavily covered during my research online, I needed to examine it through an academic lens. There was extensive research made in regards to touring, playing live and the power relations held by promoters/venues as well as the ways musicians can be better protected through contracts, planning thoroughly before making the next approach and building relationships. Digital platforms were needed as part of the literature review, given that the platform is aimed at incorporating existing elements used by present day musicians and promoters. Finally, the sharing economy—given the proposed platform aims at providing a space where musicians are able to directly book their own shows or tours with the desired promoter or venue, it would only make sense then to further understand the sharing economy and its offerings.

Revisiting My Research Problem

Soon after I had established the research problem and conducted background research, I then revisited the research problem to see if I had gained any new knowledge or insights. An especially outstanding aspect was the large gap that separates informal written works by band members or promoters of their experiences touring that could be found online, and the scholarly written works by authors such as Shuker (2017) and Rutter (2016) that would only discuss musicians and promoters from a successful standpoint. Upon closer examination, I came across authors such as Blink (2012), Gallan (2012) and Atkins (2007) that connect missing links of the informal information found online to a more academic context. This aspect of only discussing higher paying acts and only having a core focus on successful musicians and setting them as an example was highly problematic as it gave me a very limited idea of how musicians could work outside of these constraints which in reality were nearly impossible to reach.

Another aspect that I had noticed was the huge disconnect that bands had with promoters and venues and vice versa. Upon reading many articles online and seeing how musicians share their tips on booking the perfect show and finding certain booking methods problematic, it isn't that helpful either when coming to read about what promoters/venues want. Many articles written by venue owners or promoters often only highlight and reiterate the fact that they are a business and money needs to be made at their end. Although it is perfectly understandable that in order to sustain a business model, generating revenue is the most essential part, it isn't helpful to both musicians and promoters that these sets of rules have been implemented in each group and no one is willing to meet halfway. To make matters worse, there are no outlets online that address any of these issues surrounding these views and what can be done to make it better. Many approach their concerns by just reiterating the fact that parties from both sides are unhappy and expect either side to make a concession when there is no compromise to meet.

Finally, musicians and promoters have vouched for online tools that are not specifically designed for to assist in touring or show booking. Many of these platforms provide a space where they can interact with one another but it does not change the fact that the booking process continues to be quite a tedious one. Blink (2012) suggests utilising platforms such as MySpace, an outdated platform that was once used by bands which had to email at least 30-40 promoters or venues with an expected response rate of only 4-5. Although this is generally accepted as the way to book a

show or a tour, having to email this many people makes it difficult to keep track of the emails sent out and checking conversations and agreements can be quite cumbersome too.

Once I revisited my research problem, I was left with a number of questions. Why is it that the perceptions of musicians are completely different to promoters/venue and is the traditional touring model working for musicians, promoters and venues?

Conducting Contextual Research


Once I had revisited my research problem, I was presented with a number of questions that I believe would be the focal point to my research. I needed to also understand the perceptions musicians have towards promoters/venues and why booking a tour or a show was so difficult? With these questions in mind, I knew I needed to conduct contextual research to better understand my questions and how I can further propose a solution.


“Contextual Inquiry is an ethnographic research method that helps to understand what people do and why they do it. The method was created as a way of capturing work’s complexities: information flow, the cultural qualities of a working environment, and the sequence of routine tasks. Contextual Inquiry relies on three main principles: focus, context, and partnership” (Wicked Problems, 2018). Once I realised that it was established that contextual research would be used, I needed to decide how to gather data. Data gathering for the research would be through online surveys and focus groups. Given that the outcome of this research would be the proposed platform, the online surveys and focus groups will be used to develop a set of heuristics from the data findings. The heuristics aim to inform the conceptual design of this online platform.

Once these data collection methods were decided, it was apparent that ethics consideration would be required as the research has contact with humans. Walton (2017) states three objectives behind research ethics, the first is to protect human participants, the second is to ensure the research serves in the best interest of individuals, groups and/or society as a whole and finally it is to examine specific research activities looking at issues such as management of risk, protection of confidentiality and the process of informed consent. This process for ethics required approval from the AUT ethics committee and an EA1 form was required to be submitted by me before undertaking any research. The form was approved by the Auckland University of Technology Ethics Committee on the 15th of March 2018, with AUTECH reference number 18/111 as provided in the appendix. It was important to consider that this research would pose potential ethical issues that might surface when conducting focus groups given the relationship musicians have with specific promoters or venues.

As part of my data gathering method, I carried out an online survey as part of my quantitative research. The main characteristic of quantitative data is that it is quantifiable and can be translated into numbers, graphs or figures. “Quantitative research, on the other hand, is deductive: based on

already known theory we develop hypotheses, which we then try to prove (or disprove) in the course of our empirical investigation. Accordingly, the decision between qualitative and quantitative methodology will have a dramatic impact on how we go about our research” (Rasinger, 2013, p.11). Carrying out the research required first-hand information or existing information that can be quantified through a number of similar experiences of different people. When carrying out quantitative research, it required the online surveys that would be able to provide a pattern of responses from participants, therefore providing figures of similar answers. To put it simply, Rasinger (2013) states that qualitative data deals with the question of how something is as opposed to how much/many and quantitative data talks about text, patterns and qualities. For my online surveys, I decided to have two separate surveys, one for musicians and another for promoters/bookers/venues. The online survey was made available to anyone in the world to participate. In making these online surveys available to a worldwide audience, I would be able to get a wider perspective from different individuals around the world. For participants to take part in my research, I made my research accessible and easy to use. Qualtrix was the most suitable program to use as it allowed participants to rate their feelings towards a question with 1 being the lowest and 10 being the highest, and it gave participants the chance to type out an answer if they felt no answer was suited to them and most of all it was straightforward to use. I began sharing my online survey questions to various Facebook groups and had my research advertised in a New Zealand-based music magazine.

**Ian Lee** ▸ **Nz musicians trade and exchange** ...

March 22 at 3:15pm · 


Hi all, I'm currently running research for my Masters, where I want to better understand the present touring model amongst musicians and promoters, to outline the most prevalent limitations of the present touring model and to see how musicians and promoters would want to see it improved.


If you think this is something you'd like to be involved with, then I'd like to ask for you to spend 10 minutes of your extremely busy lives to participate in my survey.


If you are a musician, play in a band or are an aspiring artist, you can go here:
https://aut.au1.qualtrics.com/jfe/form/SV_bQLxC0JOyUrrqol

If you are a promoter, you can go here:
https://aut.au1.qualtrics.com/jfe/form/SV_dnxEdnp7AVFHJOZ





THERE ARE NO RIGHT OR WRONG ANSWERS!

 Like

 Comment



Write a comment...

When surveys took place, I needed to allocate a date for the focus groups to take place. The focus groups were only for musicians and promoters based in New Zealand as it would be impossible to accommodate a worldwide audience. The focus group was a qualitative research aspect as its key importance was to have a better understanding. Merriam and Tisdell (2016) states that qualitative researchers are interested in understanding how people interpret their experiences, how worlds are constructed and the meanings they attribute to their experiences. As the purpose of having this research was to better understand the experiences of musicians and how they would like to see touring work better for them, it was extremely important then to have it within a focus group setting. “Focus groups share many common features with less structured interviews, but there is more to them than merely collecting similar data from many participants at once. A focus group is a group discussion on a topic organised for research purposes. This discussion is guided, monitored and recorded by a researcher (sometimes called a moderator or facilitator)” (Gill, Stewart, Treasure, & Chadwick, 2008, p.293). It was also important to remember that the allocated amount for my focus group in my ethics submission would be 5 people per group. Mayhew (2011) states if the topics are controversial or hotly debated subjects about which employees are passionate, you may want to limit the number of participants to a smaller number. Topics such as wages and compensation tend to evoke emotional responses because they can impact an employee’s lifestyle and ability to meet financial obligations.

The same is true for topics concerning volatile workplace issues, such as mistreatment or discriminatory employment practices. In saying this, it was important to consider that the experiences of musicians have had in the past with promoters/venues would evoke emotional responses as it could potentially affect their performances, quality of music or even goals. The first focus group was conducted on April 17, 2018, with six participants, consisting of band members and artists, and the second focus group was conducted on May 8, 2018, with five participants, consisting of band members and an artist. The selection process for the appropriate participants of the focus group was key as it would heavily determine the results. RMS (2016) recommended the following steps when selecting the right participants: defining the purpose of the focus group, screen participants, picking the right location and offering an incentive. When I approached potential participants, I defined the purpose of my research to have them understand what their participation entailed, I screened them according to their participation within the Auckland music

community and how frequently they perform live. I did not rule out those that were only beginning to perform live as I believe they had perspectives about touring too. The location was already determined to be at AUT from the beginning, hence it was not really a concern. Finally, as part of an incentive, I provided \$20 petrol vouchers to those that participated. Once focus groups for musicians were completed, I then approached promoters/venues but was often told they were uncomfortable sharing financial and personal information with other promoters/venues as they saw it as conflict of interest. I was then told by promoters/venues that they would be happy to share their information if it was only an interview. From here, a decision was made to run professional interviews with promoters and venue operators. I managed to interview two promoters and three venue operators. With this, I will now provide my findings from the online surveys and focus groups that will go in further detail.

Research Data from Surveys, Focus Groups and Interviews

Using the tools of thematic analysis as described in the methodologies chapter, this chapter will examine the results of the online survey, the focus groups and the interviews with professionals that were collected during the data gathering phase of this project.

As mentioned in the methodology section, the first form of data gathering was through online surveys and they were separated into two different surveys. One was for musicians with 21 questions and another for promoters with 20 questions. Questions were formulated based on existing ideas I had and wanting to know more about the experiences of both musicians and promoters. The questions went through the ethics process and Qualtrics was chosen as the platform for gathering data and where participants were able to answer the questions. The online survey began on the 23rd of March 2018 and was left open for a month. At the end of the 1-month period, a total of 82 responses came from musicians and 14 responses from promoters, for a total of 96 participants. I will now discuss in further detail the data gathered for the online survey of musicians and then promoters that can be found in the appendix.

These methods have revealed unique and important insights into understanding the experiences, levels of satisfaction, the conflict of convenience versus uncertainty and engagement participants have online.

Musicians' Online Survey

Active Experience

An immediate theme that was noticed at the beginning of the survey for musicians was the experience of the type of participants. 78.48% of participants had been performing music live for more than 5 years, but were not full-time musicians. However, when it came to frequency of how often they played live, 63.29% of respondents played more than 10-15 times a year, with some playing 200 shows a year. Understanding that although participants were active and experienced, 44.30% of them still performed as part of a lineup of musicians, 13.92% of them only performing as a headlining act. In saying this, 87.34% of participants have been on tour locally/internationally, making it one of the clearest indications of the participants' involvement in touring. Upon closer

scrutiny of the responses, it was a noticeable theme that many of the participants in the online surveys relied heavily on booking their own tours. 59.96% of participants responded that they book their own tours, following the D.I.Y. ethic. Tours were also fully funded by themselves with a 67.53% response of fully funding their own tours. The estimated cost of tours was from the \$NZ1000 - \$NZ3000 range with 66.23% of participants responding with that figure. This indicated that tours organised were solely organised in a D.I.Y. fashion, where it was fully funded by musicians within a tighter budget.

Satisfaction Levels

In my online survey, I gave participants the opportunity to rate their satisfaction levels when it came to their tour organisation with 0 being the lowest and 10 the highest. Musicians were generally quite satisfied with the organisation of their most recent tour with a mean of 6.93 out of 10 for all participants. The minimum rating given for their satisfaction level with the organisation of their last tour was 3 out of 10 with a maximum rating of 10 out of 10. However, when it came to their satisfaction level of the value for money of their last tour, the mean was 5.96 out of 10, with the minimum rating given dropping to 1 out of 10 for their satisfaction level of their value for money of the tour, but maintaining a maximum rating of 10 out of 10. Given the majority of bands booked and funded their own tours, it indicated that although bands were generally quite satisfied with the organisation of their most recent tour, they were not as satisfied with their value for money from their the tour.

Convenience Versus Uncertainty

In the online survey, there was also a section that allowed participants to write the single best and worst aspects of working with promoters. In these sections, the data revealed two themes that emerged when participants were asked to express the single best and worst aspects of working with promoters. Nineteen participants responded they did not have a single best aspect of working with a promoter and 19 participants responded they did not have a single worst aspect of working with a promoter. However, when it came to those that responded to the single best and worst aspects of working with promoters, 42 participants responded to each question, making it equal among those that responded and those that did not. In the responses, a theme that was noticeable for the single best aspect of working with a promoter was convenience and the noticeable theme for the single worst aspect of working with a promoter was uncertainty. Although participants felt working with a promoter was more convenient, participants felt that on average, they rated the importance of

working through a promoter when wanting to tour only a mean of 4.85 out of 10. Participants felt on average that it was more important to book their own tours, rating it a mean of 6.66 out of 10. Although working with a promoter provides convenience, it does not necessarily mean that participants felt it was better to work with one as it created uncertainty and felt it was more important to book their own tours.

Online Engagement

Related to the earlier thematic discussion of convenience versus uncertainty, participants were more inclined to book their own tours themselves. It was important to understand how participants preferred to engage in the booking process, making online engagement the next emerging theme. A majority of the participants, 42 out of 76, mentioned Facebook, Internet searches, Google, Instagram and other independent websites as places where they access information online about touring and locating the right promoter. 23 out of the 76 participants responded that they utilise personal connections, word of mouth recommendations, directly contact music venues or use existing connections from previous tours. Although participants responded about ways in which they engaged when booking their tours, 11 out of 76 participants responded that they were unable to access information online about touring and locate the right promoter and they were unsure where to access this information. For participants who gave details of where they accessed information regarding touring and locating the right promoter, 32.91% responded that they utilise Facebook to book their tours, 18.99% use Gmail and 3.80% of participants said they use Google Docs. However, 44.30% of participants responded that they use a variety of other online systems to have their tours booked, including a combination of all the above systems, Evernote, Under The Radar and WeChat, and others. Participants also found these systems to be very important in booking tours, rating them an average mean of 8.20 out of 10. Facebook was also the most preferred social media platform to be used on tour, with 73.42% of participants choosing it and rating it a mean of 8.61 out of 10 in importance. From this online engagement, 63.77% of participants were unaware of an online system dedicated to tours and show bookings but participants rated with an average mean of 7.50 out of 10 that they would be willing to use an online platform to book tours.

Promoters' Online Survey

Unfortunately, promoters were less willing to participate in the survey, with only 14 participants responding. However, there were themes that emerged in their answers to the survey that shared similarities to the survey carried out for musicians.

Active Engagement

Participants for the online surveys were predominantly independent promoters, 85.71% of the total, with 35.71% of them promoting shows on a weekly basis. 50% of participants have also been promoters for longer than 5 years, with 57.14% of them promoting musicians locally. A reason for this active engagement was payment arrangements for the band's participants would normally promote/book as 42.86% responded with split payments after the tour and only a small cost for promoting and booking shows. 50% of participants also covered booking all tour dates and venues as part of their service. This in turn explains how participants could actively engage with musicians given the nature of their services and conditions. Participants were also satisfied with the last outcome of their most recent tour rating it an average mean of 7.57 out of 10 and they were also generally satisfied with the value for money of the last tour with an average mean of 6.43 out of 10.

Perception Versus Reality

Responses given by participants truly shaped the theme of this section as it was similar to the questions asked to musicians except within the context of promoters. The questions were what was a single best opportunity and disadvantage of working with a promoter. In terms of the best opportunity of working with a promoter, participants gave positive responses that indicated potential opportunities that could be given to the musicians, some of which seemed very likely such as providing the opportunity of playing in a very remote part of the world with a unique culture and fan base and another being providing exposure. However, when they were asked what the single biggest disadvantage of working was, many responses were similar to what the musicians provided such as getting poor service, being unreliable and having very little control. On average, participants felt the importance of working with a promoter when planning to tour was only a mean of 5.92 out of 10 and felt on average, the importance of a band to book their own tours was only at a mean of 5.23 out of 10. This indicates that even if participants themselves were aware that they could provide convenience and opportunities, there was also the perception of uncertainty that came with it.

Online Engagement

A similar theme to the survey for musicians was identified as participants of the promoters' survey also utilised online tools. 42.86% of participants accessed information about a touring band that wanted to go on tour and was looking for a promoter all online. When it came to online systems participants have used to book tours for musicians, 50% chose Facebook as the main online system they used. Participants also ranked the online systems used to book tours quite highly with an average mean of 7.29 out of 10. However, participants responded with a 92.86% that they did not have their own online system to book tours for musicians, with 7.14% stating the online system they utilised was just really just a procedure to follow. Regarding social media outlets that participants utilised, Facebook again was the most preferred with 78.57% of participants rating it as their most important outlet, ranking their use of social as part of the booking process for tours quite highly at an average mean of 8.43 out of 10. However, despite participants' eagerness for utilising online tools to engage in the booking process of tours, 85.71% were unaware of any existing platforms that allows tour bookings to take place and gave an average mean of 6.38 out of 10 for their willingness to use an online platform that fully allows participants to book their own tours.

Focus Groups

Once the online surveys were completed, I then carried out my focus group sessions. My first focus group session took place on the 17th of April, 2018, consisting of six participants and the second focus group took place on the 8th of May, 2018, consisting of five participants. As focus group participants were meant to be anonymous, I have named them accordingly: **P1, P2, P3, P4, P5, P6, P7, P8, P9, P10, P11**. Participants are the following:

P1: Plays in a duo - toured Canada and America

P2: Solo artist - toured New Zealand

P3: Plays in a 5-piece band - toured Europe, Australia and Asia

P4: Solo artist - never toured but has plans to tour soon

P5: Solo artist - performs frequently but never toured but has plans to tour soon

P6: Plays in a duo - toured Australia, America, Europe, Asia and booked a festival

P7: Plays in a 5-piece band - tour Australia and New Zealand frequently

P8: Plays in the same band as **P7** - tour Australia and New Zealand frequently

P9: Plays in a 3-piece band - recently toured Asia and New Zealand and are touring Europe soon

P10: Solo artist/DJ - tours Australia and New Zealand frequently

P11: Retired crew member of heavy metal bands - toured America and Europe frequently in the past

Participants of the focus groups came from a range of backgrounds – some were just starting out as musicians and had never gone on tour but were playing shows frequently, and some had just

completed several tours around Asia. During these focus groups, common themes emerged and will be discussed in this section.

Beginning the discussion

At the beginning of each focus group, I asked what the entire process was like when booking a show – a relatively straightforward question but which elicited a variety of responses. In the first focus group, P3 mentioned first checking the availability of their band members – given that they are in a band with five people, booking far in advance was crucial. P3 states:

“I kind of write it all out myself first and my kind of wish-list of where I’d like to play on certain dates. And then it’s just contacting local people and getting the dates first. And then after I’ve got dates, then I find support acts, and then yeah, posters, then play the show” (P2, 22 April 2018).

P2, a solo artist, felt it was much easier given it was only them travelling hence the booking process was more towards figuring a travel route and locating some good places to stay. From there, P2 would reach out to venues as well as local advertisers. P2 also considered reaching out to a promoter but simply did not have the budget to do so.

Likewise, P6 would make a spread with dates and start routing tours by working out where to go, what timeframes to aim for, and looking up venues and bands to play with. P6 states: “But often something that could be better if you pick the wrong venue the first time but if there was a way to more easily get to the right venue straight away, because you turn up at a show and it’s like ‘oh this is a great show, but why didn’t you play at this place?’, that no one has mentioned to you before.” However, for participants P1, P4 and P5, their starting points were a little different. P1’s bandmate is from Canada, hence they have toured Canada three times and the United States three times. Upon his bandmate moving to New Zealand seven years ago, many of his past friends had put on festivals around Canada, making their chances of touring Canada and the United States much easier. P4 is still quite new to the music business and would just normally get invited to perform but has plans to tour. P5 utilises a booking agent that arranges many of his shows and tours. For the second focus group, participants were more experienced and gave some consideration when thinking about their starting points. P7 and P10 both stated it all depends on where you want to go and if there is a reason to tour. P7 also mentioned considering having enough money to go on tour. P7, P9 and P10 also considered reach of audience. P7 states: “Looking at it like if you actually have people that will

buy tickets to your shows up there, like having that kind of gauge before you actually go. Because some bands go over and think that, yeah they're going to be sweet, and then it's just like, not." P10 also states it also depends heavily on the music you make and to consider when playing in your home ground, "why would you play like once every six months to like 100 people if you can play to 500 once a year and have it be talked about next year?" Although these two focus groups have participants at different stages of their music careers, their starting points are what truly determines the process of going on tour.

Given that participants of the second focus group were more established, it is understandable that they have used representation in other territories such as P7 and P8 have currently, stating: "I mean a big part of it is the fact that we've got representation in Australia as well, so they're the ones that actually put it on. So they set it up and just went just come over and just play the show, like that was it. So it was just so much ease on our part." P9 and P10 have utilised booking agents and help from their labels. P10 states:

"They handle all our bookings and stuff, and they have their own contacts over there, like you know, they've got their contacts wherever. Which might not necessarily be as strong as the label's contacts but we trust their, like they know our music and they know our reach and our fan base in that kind of sense. So like with us, like we definitely look to them for bookings." (P5, 8 May 2018)

P10 considers the best way of looking at their booker as a bank stating that "they provide you with something but they definitely want their return and interest". P9 on the other hand has utilised help from the label as the label is booking tours through their contacts and PR and then "telling booking agents that they know we'll go to the shows if they get asked to, but it's a matter of us having to go over there and convert people". P10 states that while there is also label support, it is important to consider support from governmental bodies. An artist that works closely with P10 has utilised an exchange grant that allows two artists from China to be sent to New Zealand and two New Zealand artist to be sent to China. These grants have allowed him to perform at large festivals with attendees of 5,000 to 6,000 people. P10 also states using tools such as Spotify to understand where your biggest reach is and capitalising on it is a great way to indicate how you can plan the next tour.

External support

The second focus group utilises external support for the planning process of their tours or show bookings, and they also mentioned some of the reasons in which external support such as promoters and bookers could be helpful. Although the first focus group was less inclined to use external support such as promoters, it could give a good indication as to why this help is often needed. P10 states that “it’s really nice to have a sheet in my email that’s like be here at this time, be here this time, be here at this time”. Not only is there convenience that comes from external support, P9 states “a promoter will be like ‘this is the band’s guarantee, it doesn’t matter what the turnout is, you’re going to get paid and you’re going to have all these drinks that you wouldn’t have if you just booked the show with the venue or whatever’. And it’s all set up, you just show up, you do your sound check, and you play, and you’re looked after.” This is solely because they’re taking a cut or they’re having a fee from the venue, they’re motivated to work for the venue and for you. P10 further advises when might be the best time to use external support and when not to:

“The club sets I just handle myself, it’s so easy. It’s just like one, it’s a three-hour set on a certain night, I put it in my calendar, boom, done. But with tours there’s just so much logistics involved like flights, pick up time, drop off, lobby calls, sound check, you know. Getting to the venue, from the venue, all that kind of jazz, and especially when your mind’s on the show you don’t want to have your mind on what time check out is tomorrow” (P9, 8 May 2018).

Concerns of reliability

During these focus groups, one of the most common themes that emerged was concerns of reliability that musicians had when going on tour. Regardless of whether participants were more established having worked with promoters or whether they were doing it all on their own, there were major concerns expressed. An evident concern that participants shared was whether or not people were trustworthy enough. P1 and P3 shared similar concerns of being able to find a way of discovering who is reliable and who isn’t, wondering if there was “a Zomato version for promoters or tour promoters”. Even more established participants such as P7 and P10 that have worked frequently with promoters raised concerns over people that sell you ideas and lure you into thinking their ideas are worth it. P10 states: “I know certain promoters that, like they don’t do promotions now, but they were working as a promoter, they were doing relatively well and then they used that sense of trust by the community to totally flip and just essentially screw everyone over and just dip out and leave.” P7 and P10 gave an example in which places such as bars have refused to pay them:

“Bars that have just refused to honour their agreement, you know, for whatever reason. And because they feel like they’re an establishment and you’re a contractor that they can essentially just be like we’ll put you to the backburner, you know.” P7 explains that once you’ve received a specific amount of power, it changes you in either good or bad ways.

P6 mentions underpaying as being quite a common trend and a regular occurrence, especially when you are unfamiliar with people within the community. “It’s varying – different scales of promoters as well, it’s people who are in band and happen to promote shows or people who do club nights, but like underpaying is really common. People like ah come to Brisbane and we’ll give you \$500 and not many people came and he was like oh \$50 or whatever”. P1 too has experienced instances of not being paid on tour. Part of a sold-out tour, P1 and his band member were not paid after having to go back on forth with the touring band and the promoter. “He was like talk to Lucy and I talked to Lucy and she was like talk to Ben, so I went back to Ben and he was like I got no money, sorry”. Participants also said it wasn’t easy either to have a “reliability check” on promoters. P10 states: “If you haven’t heard of an artist, one of the first things you do is go check them online and be like oh yeah, cool, they’ve done this, this and this.” Even when it came to grants, P10 says “when you apply for grants, like a music grant, it’s like do you have 1,000 likes on Facebook, it’s one of the requirements. It’s like yeah, so just the fact that it’s implanted into the community”. These were so heavily embedded into the community of musicians that promoters were often overlooked. As P3 mentioned earlier on reliability, a question of ratings was raised asking if ratings would help. P3 states “it seems right but wrong at the same time”. P7 highlights the importance of ratings stating that “all businesses are scared of approval ratings now on social media”.

Community Support

Going back to the earlier theme of concerns of reliability, something that ties in closely is receiving community support. P2, P3 and P6 shared similar concerns on understanding the built-in audience. P2 gave an example of “having an idea of what kind of clientele places usually get, like what kind of demographic of walkthroughs are usually like. Do people turn up locally to play the music” and P3 made the point that there’s definitely different genres within a sub-genre that will have different venues. “They’re both like the same kind of punk rock or rock venues, but they’re very different. And it’s just like, how do you know which one’s right for you without local knowledge?”

Through these experiences, it was then noticeable that receiving support from the community is extremely important when it comes to booking a show or touring. P3 states that often people tend to neglect the realisation that if you play a certain type of music, you would need to build in your own audience. Understanding that certain genres of music have a built-in audience which can translate into a built-in audience at a bar is extremely important, as is knowing what kind of audiences you play to. P3 and P6 state that something to be cautious about even with the use of community support, is that the community stays relevant to continue supporting and making it sustainable. P3 states that “when I’m dealing with punk rock, so many of those venues get shut down and they don’t exist anymore” and P6 too reinforces this point by saying “directories never work and I’ve tried them so many times and there are a thousand venues and like half of them are gone and like half of the bands are dead”. P1 suggests that “you could be like this is my band, this is where I’ve toured and you put down the contacts of everybody you’ve met, and then everybody else can be like oh if you’ve toured Canada, I’ve got this place and this place”. P6 also gave a recommendation of making stamps of playing at specific places most recently to keep information updated stating “if there was like bands similar to your band that have played at *Whammy Bar*, in the last 3 weeks”. P2 agreed with these points by suggesting the best recommendations are always from other bands and it adds a layer of vetting, giving more confidence going into it.

However, starting out can be especially daunting and getting the community to support you does take time. P9 states that “people hear you and they’re like ‘oh cool, we’ll vouch for you to do this gig’ or whatever. But you just have to play that first show”. P10 states when it comes to the support from your community, word of mouth plays a huge role: “Especially in New Zealand, it’s so small and word of mouth actually goes a long way.” P10 also further mentions that 70% to 80% of word-of-mouth interactions happen from just seeing someone play live and having the word go around. P9 also shares their experience that they were able to trace a very distinct line of every big, exciting thing that has happened to their band from one person saying to another person that caused something to happen. P11 states one of the reasons word of mouth is so important in New Zealand is because there is no music or entertainment media, making word of mouth play a more important role in discovering music. When asked if it would be imaginable if word of mouth and community support never played a role, P9 responded that it would be impossible and simply not feasible:

“Say you reach out to a band you’d like to play with, either you’d like to support them or you’d like to ask them to support you, whichever way round. And then they’re like, I’ve got three tracks

online, and they've never seen you live, they might go on Facebook and see who are your mutual friends. And they might go and see what people have clicked like, and they'll see if their mates have liked your band, or you know. And then they'll be like oh yeah, and you know, there's that sort of weight given, if your friends like these people and their music then surely, cause our community's so small that that carries so much weight" (P13, 8 May 2018).

Gaining the appropriate support from your community is definitely able to bring you further as it helps you progress into touring or future show bookings.

Utilising Digital Platforms to Create Tours

This research would not have been possible without the aid of Facebook, especially in discovering the appropriate participants. It came as no surprise then that participants utilised digital platforms to assist the process of tour bookings or even show bookings. P3 and P10 both state social media plays a huge role as a band, artist or performer. Facebook and Instagram were considered to be the two most important platforms. P7 states Facebook is important because a lot of events are often found through Facebook, with all their events being shared on Facebook giving details of their gigs, times, location and promotional material. P7 felt Instagram and Twitter lacked these abilities to have event pages where it has detailed descriptions of shows or tours. P5 states it is slightly different if you're involved in hip hop as Instagram is often the preferred choice. "I've found it more effective than Facebook, because Facebook tends to be more cluttered with a lot of content whereas Instagram is a lot more photos and if you get the right photo, it grabs attention easily." P1 agrees too with this view stating that "with Instagram, you can quickly check and see something on your feed rather than on Facebook where if you say 500 friends, it makes it harder to discover events on Facebook". Utilising Instagram has allowed P1 to pay closer attention to what is happening within a short time span as opposed to Facebook where it often gets lost due to the sheer volume. However, P6 and P1 have found that although these platforms have helped tremendously, the changes in social media are so fast. P6 states "Facebook events used to be different like more of a gauge on how to see a show was going". P1 agrees with this point stating "but now you have like 500 people interested and 16 people going and you're like I don't know, am I going to get half of the interested people?" P10 mentions although these are social media platforms utilised, different regions may not even use these platforms. "Like Raiza, going back to his Chengdu shows, they don't even have YouTube or Facebook, they've got their own socials in China. To them it's like we don't see any of that stuff, like if it's big, that's cool. That goes back to not knowing what different communities use, like we

just assume everyone uses the same as us.” P9 states that in places such as Europe and America, people often use platforms such as *Songkicker* to promote gigs or tours.

What people really want

As the focus groups were coming to an end, participants described what they felt could be addressed. P6 is interested in “getting the right venue, right promoter, the right bands so that all of the people who want to see your band will care about your band, will know about it and come even if it’s not that big”. P5 too agrees if there was a way in which “it could actually drive people that were potentially interested in my show would actually come to my shows”. A wireframe of the proposed platform was shown to participants of the focus group and many responded accordingly. Participants were generally in favour of rating a promoter, but there were some questions raised as to how the ratings work if it were to rate a band. P10 questioned “it gets trivial if it gets to a point where if say you hate his manager, but you love the bass played, am I’m only going to rate you a three?” P9 then suggests that “you can rate people purely on their professionalism, like did they show up to sound check on time.” P9 also suggests generally a better way to have ratings is where there are different things to rate them on for instance service and price. However, P3 expressed concerns over whether it was mandatory to give these reviews as some people could not be bothered and if the reviews given were then accurate. P6 advised that the platform “should seem like a community the whole way through and steer away from being similar to platforms such as Sonicbids that you pay to stand a chance to play at these name festivals”. Having used Sonicbids in the past, P6 revealed that it costs \$50 to apply to play for festivals such as CMJ, \$30 or \$40 to apply to play at Big Sound and having to pay a membership on top of the individual application fee. P2 agreed with this point and stated “anything that you don’t have to keep paying for. I mean we’ve all talked about it before, we all don’t get paid very much or we always end up getting you know shat on”. Participants of the focus group felt it would be more valuable if they could be treated better and have fewer opportunists take advantage of them.

Interviews with industry professionals

After focus groups were carried out, I attempted to recruit participants for my promoters' focus group and surprisingly, many promoters were unwilling to participate. Many of them responded that given the setting of a focus group, it would potentially reveal commercial information to competing promoters. However, potential participants suggested that they would be happy to be interviewed individually in person as it made them feel more comfortable to discuss more topics relating to my research. It was decided then to do one-off interviews with industry workers which focus on their skill and knowledge as professionals. This was chosen to be the case as AUT's Ethics regulation allows researchers to interview professionals stating:

“A one-off interview of limited scope and depth with professional persons, authorities or public figures, (for example. politicians, scholars, prominent authors) in the area of their expertise” (AUT, 2018).

There were four professional interviews carried out on the 17th of May 2018, 21st of May 2018, 22nd of May 2018 and 23rd of May 2018. Just like the focus groups, participants of the interviews were all made anonymous, and I have named them accordingly, **IP1**, **IP2**, **IP3**, **IP4** and **IP5**.

IP1: Independent promoter - has hosted bands from overseas, gone on tour with bands overseas and locally and has ran a music festival

IP2: Independent promoter - hosts music festivals on a regular basis, works with independent bands and promoter's local gigs and tours

IP3: Owner and promoter of a local music venue - hosted a variety of international and local bands performing at their venue, promotes and books international and local shows.

IP4: Independent promoter - booked and promoted a variety of international and local bands, gone on tour with a variety of bands as a promoter or booker

IP5: Promoter and booker of a local music venue - hosted and booked a variety of international and local acts for their venue

Participants came from a range of backgrounds, having promoted and booked bands and artists from a variety of genres from rap and punk rock to R&B.

What promoters look for

Very much like the focus group participants, the starting point for participants of the interview was crucial in determining how planning of a tour or booking of shows work. The promoters had a range of experiences, but they all shared a common theme of what they look for. IP1 and IP2 share similar experiences of curating tours or shows they want to personally enjoy. IP1 states they often approach a band they would potentially like to work with and it needs to be a band that they like musically and would want to spend time with. IP2 too shares this eagerness to work with bands that they like stating “if I risk the money, I at least want to see the gig myself”. IP2 also believes in giving less well known bands chances to perform by allowing higher ranking acts to help attract more people to help smaller bands be seen. Some ways of including more opportunities for bands is by striving for diversity when booking or promoting a show. IP3, on the other hand, believes that if less experienced bands intended to tour, they recommend playing in your hometown and putting on shows yourself first and begin to approach local venues.

Word of mouth

In the focus groups, it was apparent that many of the participants felt word of mouth was a crucial part of being able to tour or to book shows. In the role of a promoter, word of mouth is definitely crucial, especially in places like New Zealand. Having promoted for international tours, IP1 states word of mouth is only applicable to New Zealand given that there isn't any available press.

However, in places like Europe, venues have built-in audiences and shows are often free. However, IP1 states in China, the role of word of mouth comes from the promoter, community and fan base but there needs to be a strong connection with key record labels or promoters. IP2 agrees that word of mouth is critical in New Zealand and felt there were not many bad experiences of placing trust in someone's opinion. IP2 believed that word of mouth recommendations made a community feel more involved as the more people that are involved, the more people will get behind it. IP3 and IP4 state that when it comes to credibility, the role of word of mouth is extremely crucial. IP4 states: “If you are reliable and not a prima donna, people will be more inclined to put you on an international

show”. With the role of word of mouth only being a New Zealand trait, IP1 states it helps build relationships with the venues whereas in the United Kingdom they don’t care much for you.

The digital change

Changes within the industry are inevitable, and these are some of the biggest changes that promoters have come to realise. IP5 suggests that Netflix is one of the core contributing factors of change in recent years as it makes people less inclined to attend a show. IP5 states “you really need to draw people out now, it’s a lot harder than ten years ago when people would come out for anything”. Possibly one of the most obvious changes is the use of social media in connecting people. IP4 gave an example where “in the past, a major undertaking was to play a show in Auckland or Wellington as it required you to know someone whereas now, you are able to message venues on the other side of the world on Facebook and ask to play there”. IP3 too states that even New Zealand bands that are currently touring overseas have promoted all their tours and music through social media. However, with all these contributions and changes, IP1 states it has been much harder to reach people that would be interested in the kinds of music you intend to promote given the changes made on Facebook and Instagram which are solely directed towards existing communities.

As compared to the past, social media connected newer communities but now it has only isolated themselves from other communities, playing to the same kinds of people all the time. This has also made it more difficult for IP1 as fewer people come out to see bands perform now. “I would feel bad if I couldn’t get 250, 300 people whereas fast forward to now, I only aim for 80 to 100 people”. IP2 further reinforces this point that with much lower turnouts for shows, promoting shows requires more money now than it used to. Posts regarding shows need to be more engaging and need to go across various social media channels, which required a higher budget to work more in your favour. “In the past, you could just book a poster campaign and that was it, there would also be fliers spread around town”.

Communication

Finally, communication. Being a key process of booking a show or a tour, communication is such an important factor and promoters are aware that it is extremely important. As mentioned in the literature review about emailing a large number of people, IP1 states “if you’re a low-profile artist, you can’t expect an instant reply from a venue across the world, they don’t owe you anything”. IP1

states that as a promoter and working with bands, routing a tour can be the toughest part as confirmations are often a key problem and it would be nice to have an obligation to reply to an artist. IP1 states that pestering people can be an issue too as it may leave them annoyed and in turn refusing to work with them. IP2 stresses that communication takes the most time adding that “I find myself, with the last gig, sometimes you chase people for weeks and all you want to hear is a yes”. IP5 too states there are holes in the system that add a bit of back and forth in communication between the venue manager and between bands and artists as often people get confused with how the venue operates and what the venue is exactly. This lack of communication between promoters and venues needs to be addressed as IP2 states “they need to talk more closely to each other sometimes, so that venues would do better if they had a certain type of music they catered more in favour to”. Possibly a way to assist communication is by being more upfront when dealing with bands or artists. IP1 gives the example that when it comes to money and paying someone, there needs to be a point of being very upfront with someone, especially if you can pay someone or not, it should be the first thing you tell them. IP5 too shares a similar view on this stating that when promoting a show or a tour, they often communicate very clearly to the band or artist that they need to plan their own promotions and marketing. With these gathered data and findings, I will now proceed to the discussion chapter that will discuss how the data and findings will be integrated into the proposed platform.

Discussion

With the provided data and findings in the previous chapter, I will discuss how the data and findings gathered from the online surveys, focus groups and interviews with industry professionals have determined the outcome of the platform. USC Libraries (2018) state “the discussion is considered to be the most important part of the research as it effectively demonstrates the ability as a researcher to think critically about the issue, to develop creative solutions to the problems based upon a logical synthesis of the findings, and to formulate a deeper, more profound understanding of the research problem under investigation”. The themes of the findings will also inform the platform and will show reflection on how it can provide context.

From the beginning, an idea was envisioned as to how the landing page of the proposed platform would look and a quick sketch was made based on the most important needs to consider when going on tour.

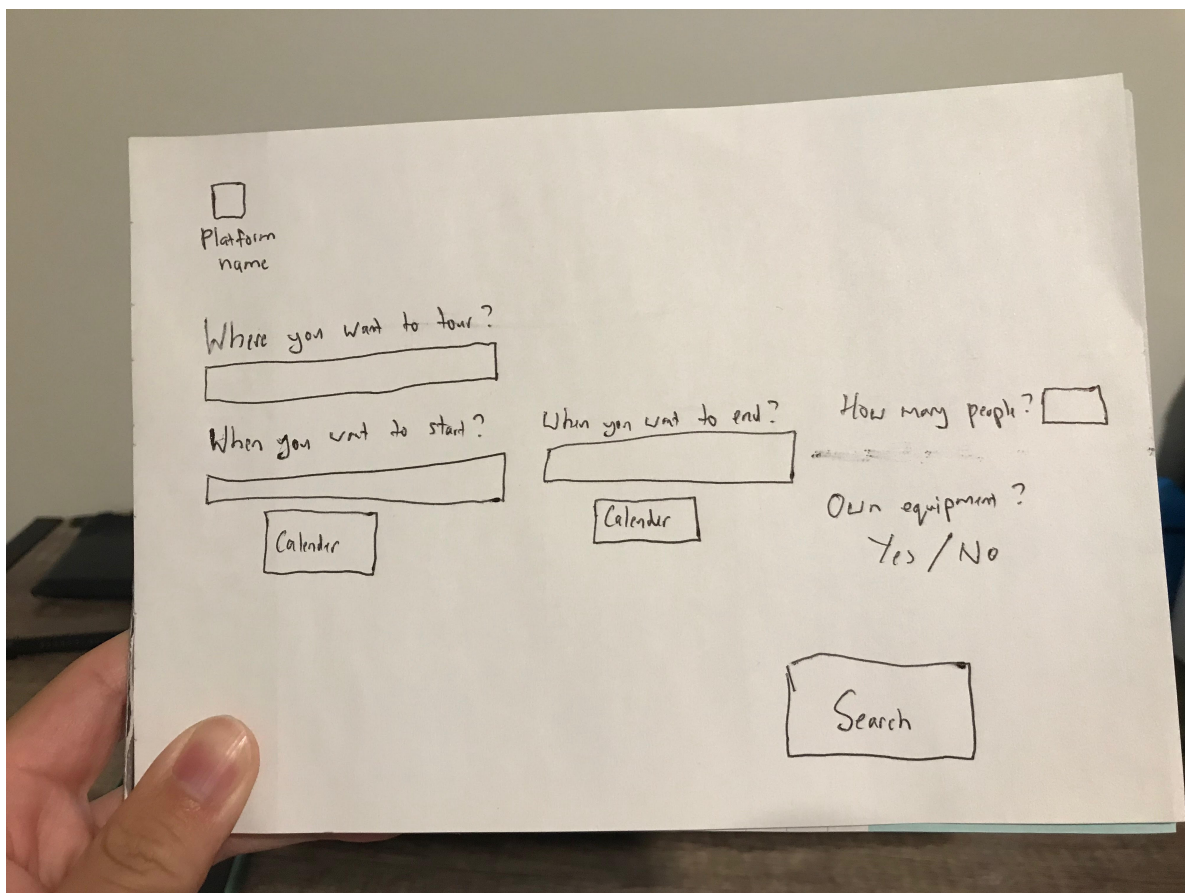
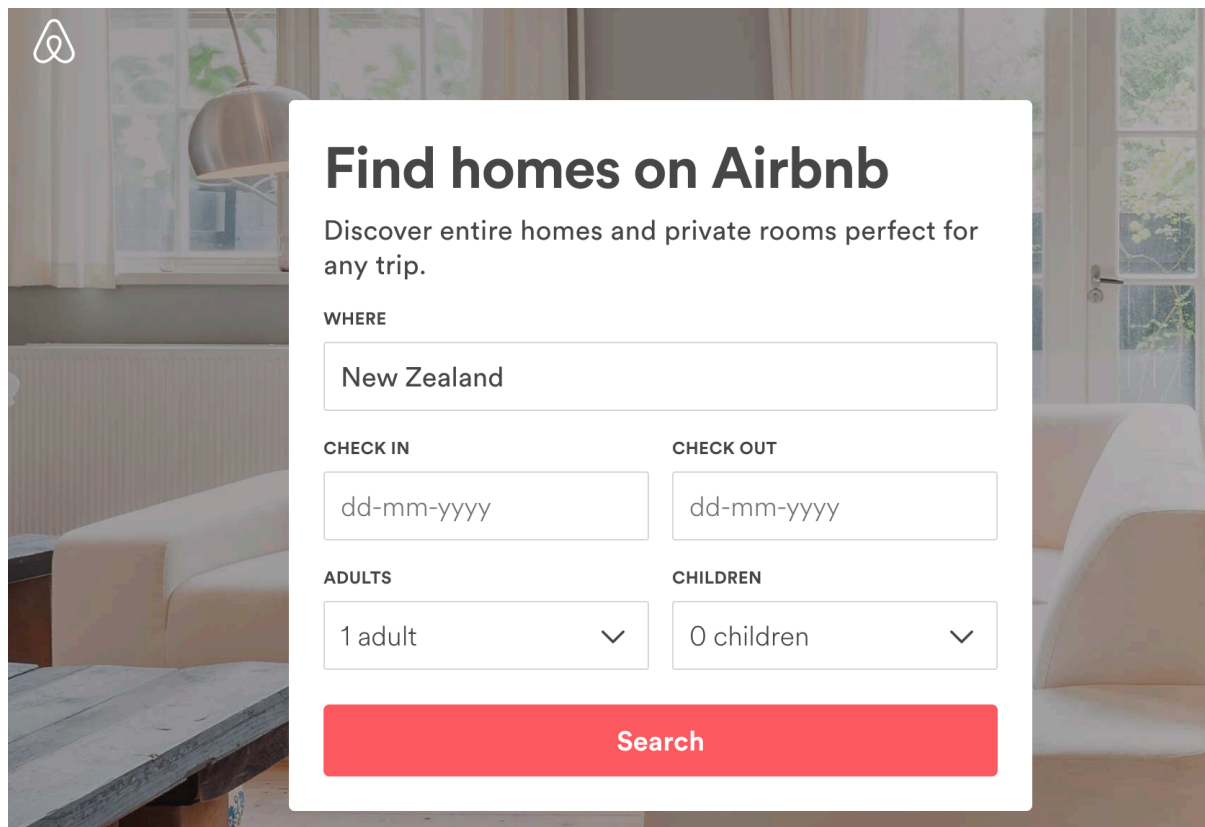


Figure 1: Early conceptual drawing for *Gigit*

Important questions when going on tour or booking shows include where does the band/musician/artist want to tour, how long do we want to play for if it's a tour, how many people would normally be coming and if they were a band, are they planning to bring their own equipment? These laid out the basic fundamentals of the landing page as I felt they were the most important questions that needed to be answered at the beginning to establish what will happen from here on.

Further inspiration was drawn from Airbnb's landing page that shared similar details needed in order to book dates for the desired accommodation as shown below:

A screenshot of the Airbnb landing page search form. The form is white and centered over a background image of a modern living room with a white sofa and a large window. The Airbnb logo is in the top left corner. The form has a title 'Find homes on Airbnb' and a subtitle 'Discover entire homes and private rooms perfect for any trip.' Below this are input fields for 'WHERE' (containing 'New Zealand'), 'CHECK IN' (containing 'dd-mm-yyyy'), 'CHECK OUT' (containing 'dd-mm-yyyy'), 'ADULTS' (containing '1 adult' with a dropdown arrow), and 'CHILDREN' (containing '0 children' with a dropdown arrow). A red 'Search' button is at the bottom.

Airbnb, 2018

“Airbnb removes all unnecessary distractions and focuses on a primary goal. It gives the visitor a nudge towards a certain action that Airbnb wants them to take” (Babich, 2017). This was also the aim of my home page for my proposed platform as it was meant to be focused on the primary goal of allowing musicians to book their own tours or shows without distracting them with other suggestive ideas.

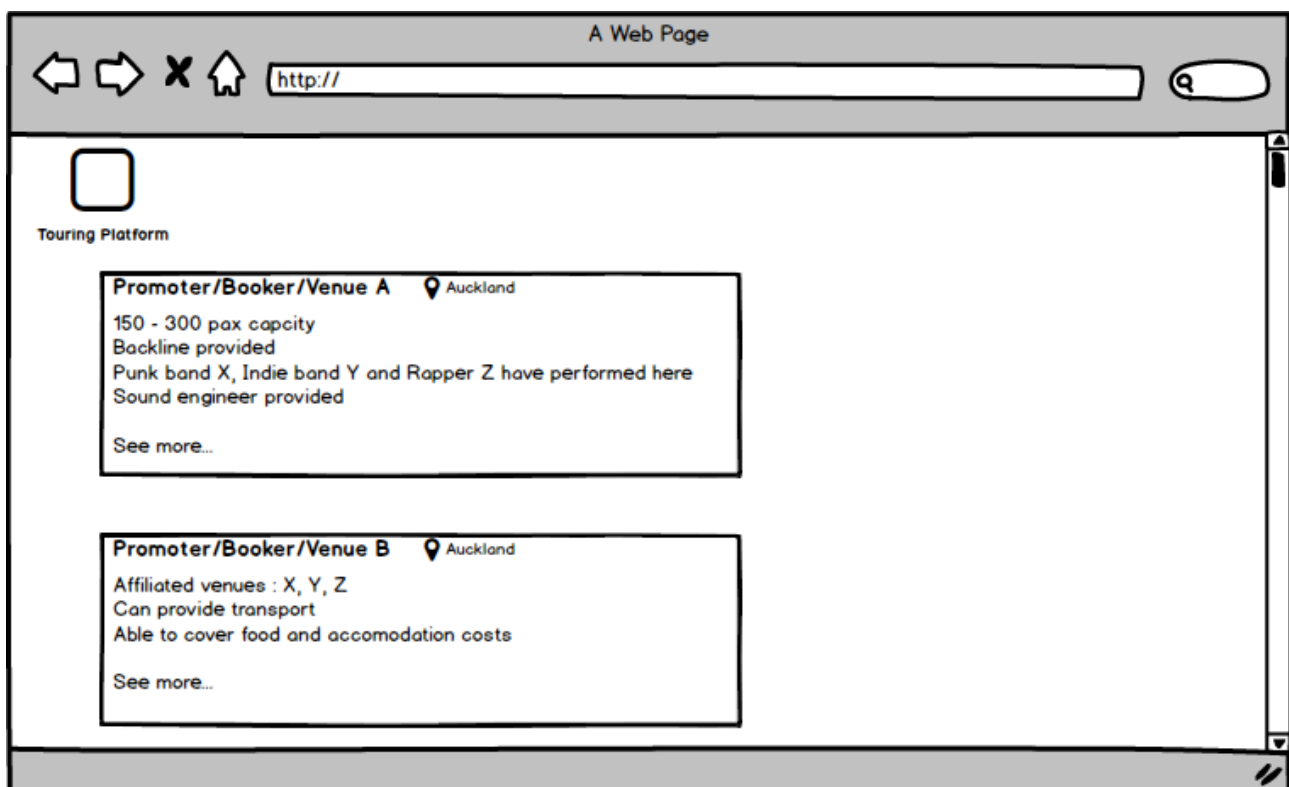
Once the idea was sketched, and the inspiration of the Airbnb layout began to provide better understanding, I brought the idea into Balsamiq, a web-based mock-up tool to turn the sketched idea closer into a reality.

It became clearer on Balsamiq as it provided for the first attempt on how I would potentially provide the opening page of the platform. Upon completing the first attempt, I realised if the platform was aimed at facilitating tour bookings and show bookings, the platform needed to have a ‘where do you want to end?’ From here, I decided to revamp the design of the home page.

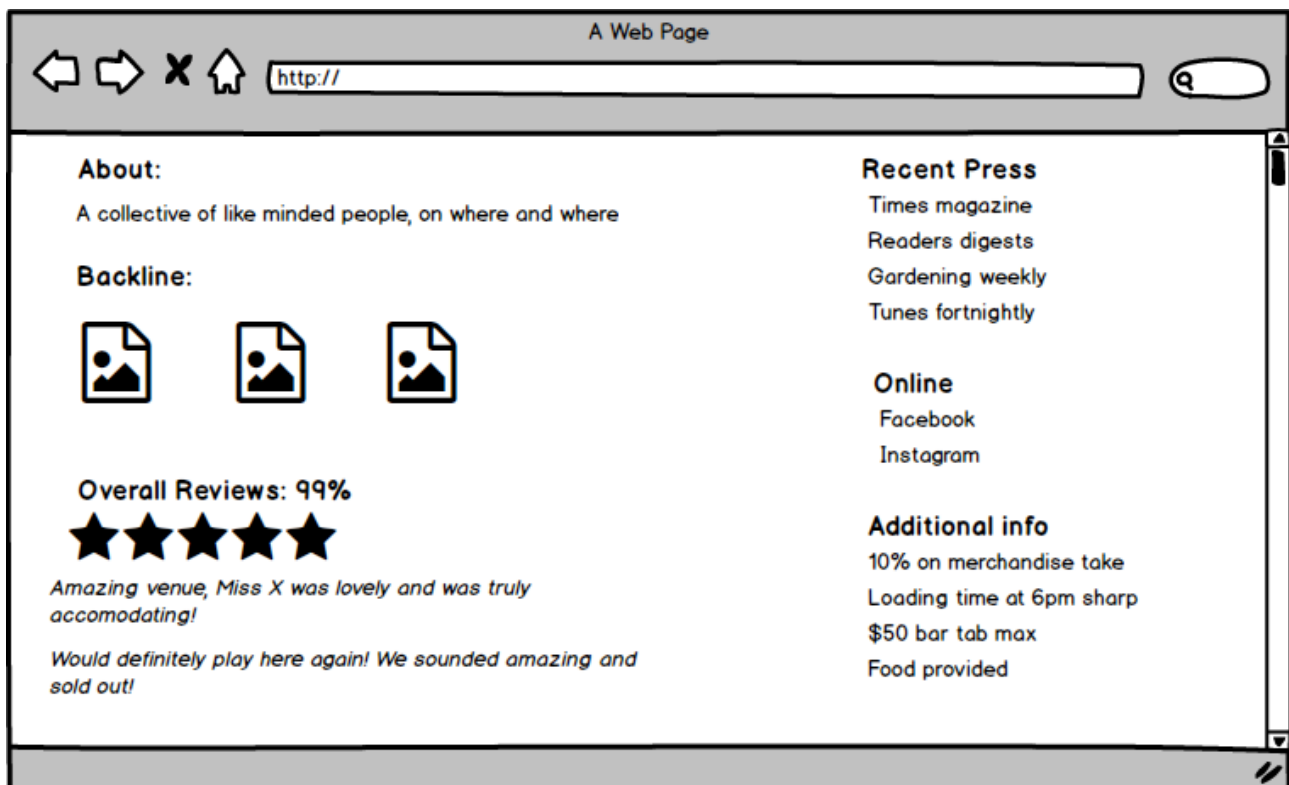
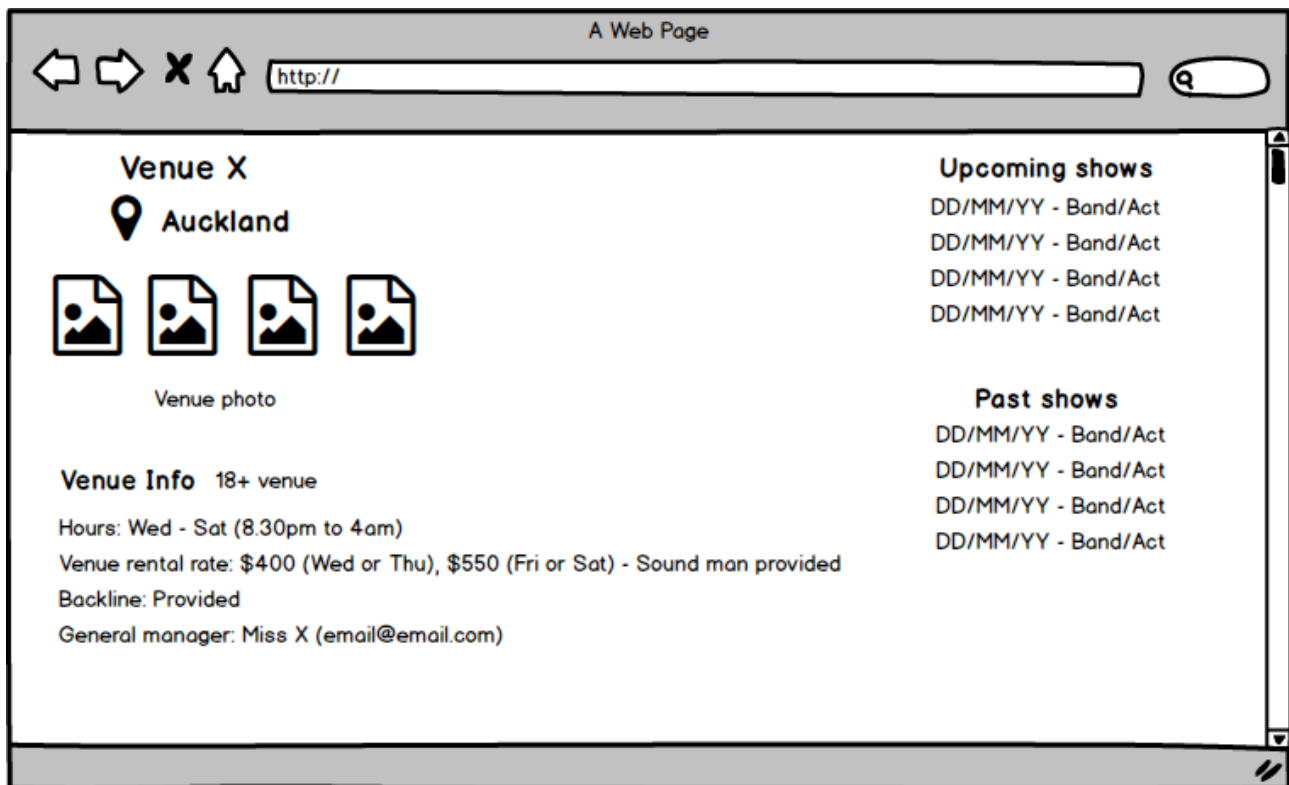
Although the first attempt shared almost identical content, placing them according to a clearer focal point was crucial. “Most designs benefit from a clear focal point. Whether an image, typography, or

something else, a focal point gives viewers a place to start exploring your design and often points out important information” (Kliever, 2018). For this second attempt of the platform’s home page, I decided to place an additional section on “where do you want to end your tour” and replaced the full pop-out calendar feature with a simpler one where you are able to key in the specific dates. All required points of interest were aligned to the left, giving a clear point of focus.

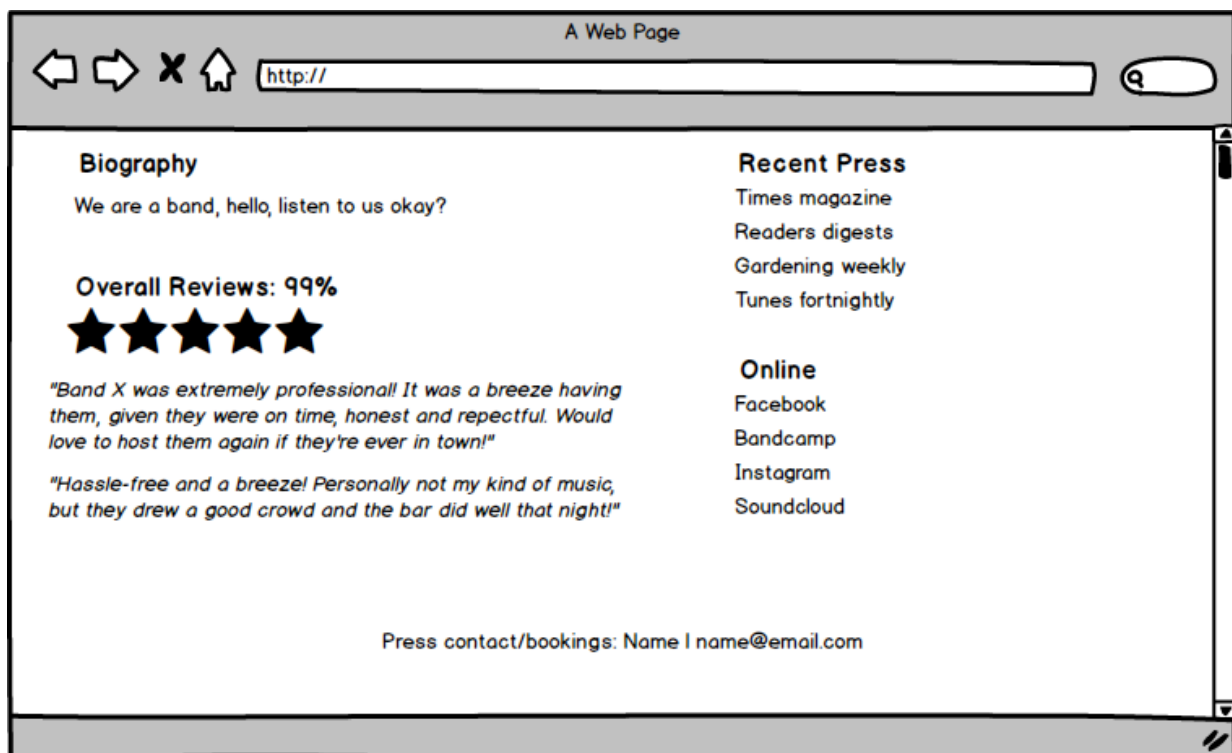
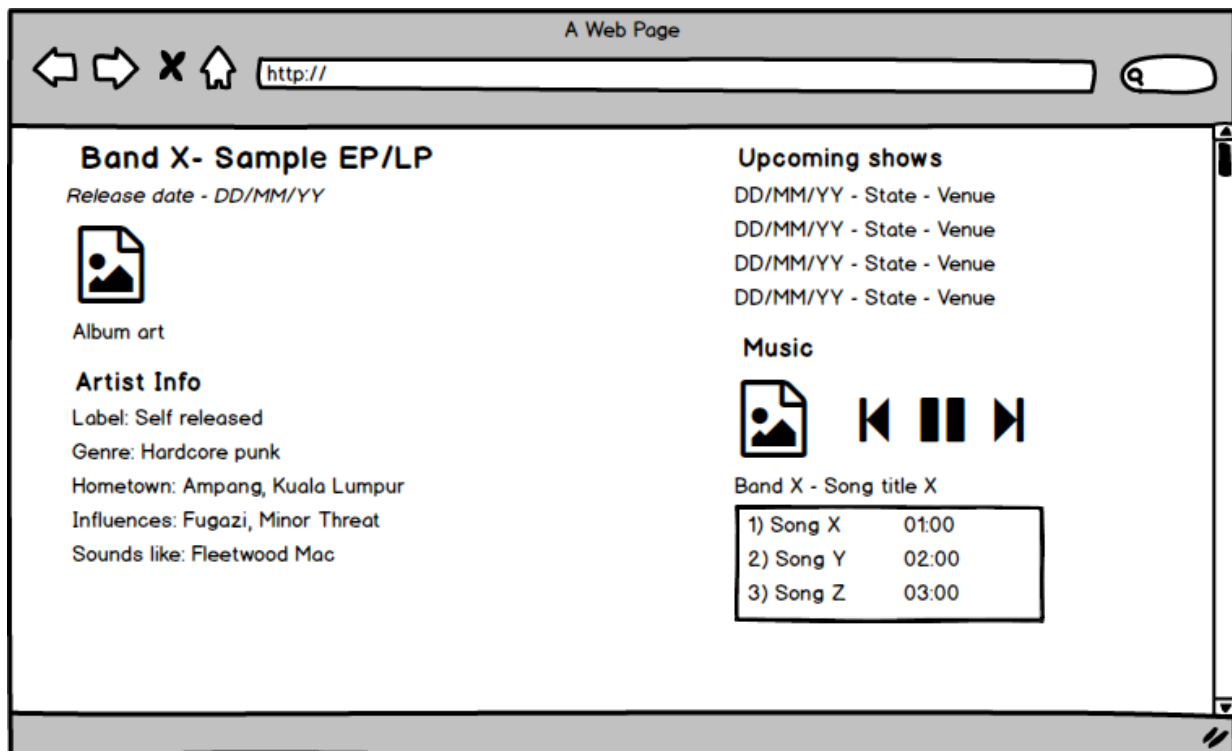
Once online surveys were completed, further development of the idea of the platform based on the findings found that from the 87.34% of participants that answered they have toured locally/internationally, 59.96% booked their own tours and 67.53% funded their own tours with an estimated cost from \$NZD1,000 to \$NZD3,000. This gave an indication of how I could further present my platform.



When the user of the platform has entered the necessary details from the home page, it will redirect them, as musicians, to this page where it displays a list of suitable venues or promoters that can accommodate the dates and locations. From those that responded that they frequently booked their own tours, it was reflected in being able to choose a suitable promoter or venue as part of booking a tour or a show. This could ease the process of having to individually search all potential promoters or venues. Most importantly, as the largest number that responded were those that have toured locally or internationally, a platform that offers a service such as this would be beneficial.



With 78.48% of participants that had already been performing music for five years or more and 63.29% of them playing more than 10-15 times a year, it was apparent that participants already knew what they wanted when they went on tour and what to look for. This translated into the pages as shown above that provide all the necessary details of the selected venue or promoter to the band/ musician or artist. Although the majority of data gathered was from participants with more experience, the data that was translated into these pages would be helpful to younger musicians as they would not need to do such thorough research of a venue or send countless emails asking for the information as provided above. It can all be seen and placed on one consolidated page. The rating reviews were translated from the responses of participants in the 'Satisfaction' theme. With an average mean of 6.93 out of 10 for participants that were generally satisfied with their tour organisation and a mean of 5.96 out of 10 for satisfaction levels for the value for money on their last tour, it was rather a waste that such information was not being put to use or at least contributing to making future encounters better. This is where the idea of rating a promoter or a venue came from. With shared reviews and the ability to rate a promoter or venue that the user has worked with, it would give other users the opportunity to gauge and see if these promoters or venues were suitable for them, giving a better sense of security. It was also evident that the rating mean for participants to book their own tours was 6.66 out of 10, making it important to note that when booking your own tours or shows, ratings could be helpful in the process given that there are no avenues for finding out if the promoter or venue you intend to work with is suitable for you or not as it comes solely from word of mouth.



Forty two out of 76 participants responded largely in favour of social media platforms as ways to access information online. Rating an average mean of 8.20 out of 10 for Facebook as the most preferred social media platform to be used on tour and rating a mean of 7.50 out of 10 for their willingness to use an online platform to book tours, it only made sense then that participants were in need of a platform that was dedicated to working with the appropriate promoter or venue. As shown above, these were profiles that users would need to make to be able to book the appropriate

promoter or venue. This is like an EPK that features all of the important information needed for a band/musician/artist to share with those that they intend to work with, allowing promoters or venues to understand the kind of music you play and the type of crowd you would attract. An example EPK is shown below:

Vandella - *Strange Calls* EP

Release date: 4.29.16



Artist Information

Labels: self-released

Genre: indie rock / soul

Hometown: San Francisco, CA

Influences: Fleetwood Mac, Rolling Stones, Band of Horses

Sounds like: Alabama Shakes, Jenny Lewis, J. Roddy Walston & the Business

Biography

Fronted by the dynamic male + female duo of vocalist Tracey Holland and guitarist Chris Tye, **Vandella** delivers an eruptive amalgam of *Rolling Stones* rock n' roll meets *Alabama Shakes* soul.

A modern-day *Buckingham Nicks*, Holland and Tye began their journey as songwriting partners nearly a decade ago in music school and have spent the years since following each other around California, finally planting roots in San Francisco in 2009 to form Vandella. Since then, they've cultivated and perfected what has become their own unique brand of bold, sexy, sweaty 70s-era rock 'n' roll. Garnering comparisons to Stevie Nicks and Janis Joplin, Holland simmers with the tenacity of an evocative frontwoman and monster vocalist. Tye is the perfect foil of easy delivery, cool-headed counter vocals, and guitar work that plays off, and around, it all.

The band will celebrate the release of their new EP - *Strange Calls* - April 28th at *Bottom of the Hill* in San Francisco with *Lower Brite* and *We Arsons*.

Upcoming Shows

July 20th // San Francisco, CA - *Milk Bar*
July 21st // Eugene, OR - *Sam Bond's Garage*
July 22nd // Bend, OR - *Volcanic Theatre Pub*
July 23rd // Portland, OR - *Laurelhurst*
July 24th // Redding, CA - *The Dip*
September 15th // San Francisco, CA - *The Independent*

Music



Strange Calls
by Vandella

buy share



100%

1. You Should Know	03:48
2. The Love You Want	04:59
3. A Feeling I'd Forgotten	04:05
4. Finally	03:23

Recent Press

Crave
Huffington Post
Global Texan Chronicles
Register Guard
Death and Taxes

Photos



Online

Facebook
Twitter
Instagram
Soundcloud
Bandcamp

Press Contact: Alex Haager | alex@publicdisplaypr.com | 503.720.4047

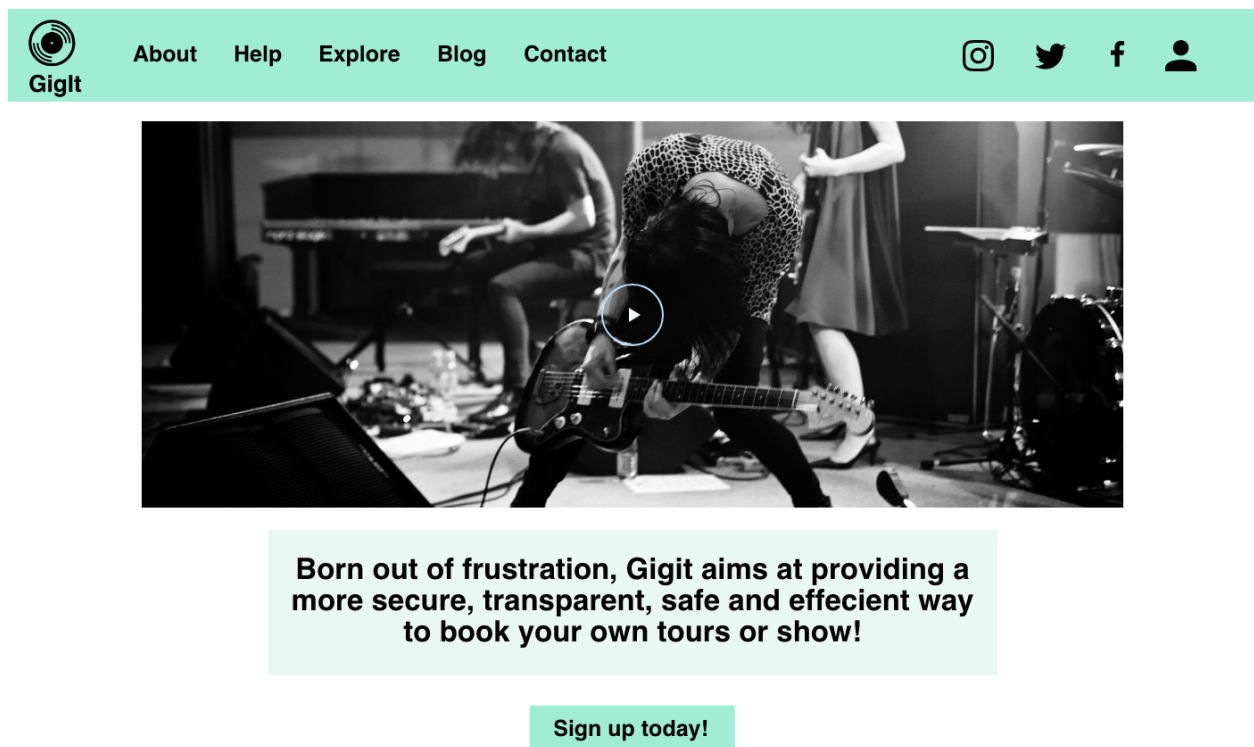
PUBLIC DISPLAY PR | Portland | Oakland | The Internet

Public Display PR, 2018

These were the pages of the prototype that were made solely from the themes gathered from the online surveys, and, although it is not a complete wireframe, it does provide the structural experience of what the user would potentially experience. To have a better understanding of a wireframe, Experience UX (2018) describes a wireframe as:

“Wireframing is a way to design a website service at the structural level. A wireframe is commonly used to lay out content and functionality on a page which takes into account user needs and user journeys. Wireframes are used early in the development process to establish the basic structure of a page before visual design and content is added” (Experience UX, 2018).

From here, a further discussion of the high-fidelity prototype based on the feedback and themes at the focus group is necessary. With the information gathered from the online surveys, I will discuss how data gathered from the focus group and professional interviews has influenced the design and final touches of the platform. These designs were made possible with Adobe XD as shown below:





Hans.

Label

Genre

Hometown

hansnz@gmail.com

Something is wrong

Influences

Option selected



Facebook



Bandcamp



Instagram



Spotify



Soundcloud



iTunes

I am an Auckland based rapper..

I have performed alongside Billy Ellish..

Upload Photo

Upload Press

Upload Music

Submit



Where to play?

Where to start?

Where to end?

Dates

17/07/2017

23/07/2017

How many people?

4


Are you bringing your own equipment?





Yes

No


Search

In the design phase, I named the platform *Gigit* due to its ‘let’s do it’ idea, combining the act of playing a gig and turning the name into *Gigit*. Similar to the previous wireframe, this high fidelity prototype shares a similar layout with the difference of moving the ‘bringing your own equipment’ section to the right. An additional image with a play button was also provided to act as a video teaser on what exactly *Gigit* is and what it has to offer. The font chosen for this page was Helvetica. WDD Staff (2010) state when it comes to designing with Helvetica, “one of the best things about [it] is its neutrality. It was designed specifically not to give an impression or have any inherent meaning. And because of this, it’s very adaptable to use for different design projects”. As for the colour scheme, pestle green with the colour code #A1EDD3 was chosen as it could resonate a sense of calmness and stability for users. Cao (2015) states that the colour green promotes growth, stability, financial and environmental themes and that it bridges the gap between warm and cool colours.


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NECK of the WOODS




Auckland


\$400 - \$600

150 - 300 pax capacity
Backline provided
Sound engineer provided

Past shows







4.7/5

[View More](#)




WHAMMY!




Auckland


\$250 - \$450

150 - 400 pax capacity
Backline provided
Sound engineer provided
5% cut from merch table

Past shows


4.7/5

[View More](#)

From the focus group, P6's point of being able to more easily secure the right venue straight away was the determining factor of this page as was P7's point of being able to gauge if people would buy tickets for a tour. Following the first page, once participants have filled out the necessary details, the search tool would redirect them to this page which allocates a list of potential promoters or venues. Users would then be able to gauge and have a better understanding of the promoter or venue, giving users the opportunity to choose the most appropriate one, and making it easier to secure the right venue and know if the type of music is suited for the promoter or venue with the ability to see past shows, hence being able to gauge from there the potential ticket sales. P7's point of having sufficient funds to go on tour was also considered here as this page provides a price indication that users would be able to know when planning as opposed to guessing how much each tour would cost and worrying later during a tour if any money can be recouped from ground costs. As mentioned by P1, if there was a Zomato version for promoters or tour promoters. This was apparent in the ability to see the ratings of promoters or venues in this page. I will go into further detail on the ratings section in the following page.

NECK of the WOODS



Auckland

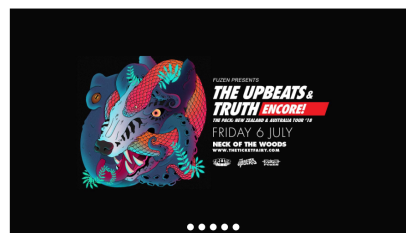
Wednesday - Sundays (9pm - 4am)

155B Karangahape Road, Auckland, 1010

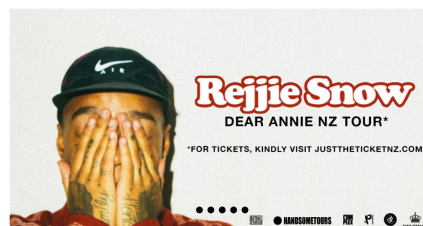
Auckland's premier music venue. Art - Music - Culture

Located in the heart of K'Road.

Upcoming Shows



Past Shows



Basic	Normal	Premium
\$ 400	\$ 500	\$ 600
Sound Engineer Provided	Sound Engineer Provided	Sound Engineer Provided
Backline Provided	Backline Provided	Backline Provided
Ticket sales cut 20%	Ticket sales cut 10%	Ticket sales cut 0%
Transport -	Transport -	Transport Provided
Merch cut 10%	Merch cut 0%	Merch cut 0%
SELECT	SELECT	SELECT

Ratings

4.7/5

Best venue to date! Everything was top notch and Becky was really helpful when we played our show here. We sounded great here too!
-Yoko Zuna-

Amazing! Becky was really helpful and accomodating with our needs even though we paid less. Would recommend everyone playing an Auckland show to play here!
-Dirty x Eno-






Once users have selected their desired promoter or venue, they will be redirected to this page which provides more details on the selected promoter or venue. This page is heavily influenced by the theme of concerns of reliability found in the focus groups. One way of overcoming this hurdle

where establishments are held responsible is that pricing packages are offered in the platform where each promoter or venue can charge you based on additional services. This goes back to P7 and P10's argument where bars have simply refused to pay them and honour their agreement because they feel like an establishment and where bands/artists are simply contractors being hired solely to perform. The pricing packages can be used as evidence of the service the promoter or venue provides, hence being able to trace if establishments have actually lived up to the agreement. It provides for better transparency and security on both sides, making it a more convenient and pleasant experience. Pricing packages also allow users to have the ability to choose based on their budget as opposed to having to resort to only one price point.

P1 and P6's concerns of constantly being promised to be paid at the end of each tour also influenced the ticket sales percentage cut in the price packaging section. As P6 states, being underpaid is a common occurrence and they have also been in situations where they were promised \$500 for a show but were only paid \$50 at the end of the night due to the promoter's inability to pay. By providing a percentage cut for ticket sales, it would again provide certainty and transparency to users as promoters or venues would have to pay them as agreed as opposed to changing suddenly. Promoters too felt communicating clearly about finances plays an important role. IP1 for example states money should be the first thing to agree on, hence by providing an upfront pricing point, it not only avoids confusion but establishes at the beginning the financial aims. By providing a full-page description of the service promoters or the venues provide, it makes communication more effective. IP2 supports this idea by stating venues would do much better if they communicated better about what type of music they were more in favour of. With a full-page description of all the necessary details too, it eliminates IP5's concern of generating confusion of how the venue operates and what kind of venue it is too. I will now highlight the role of ratings and reviews and how it was informed by various themes from the focus groups.


Ratings have been well received by bands with many participants expressing concern about reliability and the need for constant community support. The best example that expressed the need for a rating system came from P1 and P3 where they desired a Zomato version for promoters or tour promoters. Even the more experienced participants that have toured frequently felt the need to know who was reliable or not. This way of rating a promoter or venue you have worked with and having their ratings and comments seen publicly would potentially curb concerns of reliability. Comments that users would be able to leave on their experiences of working with promoters or venues on the


platform goes back to providing community support. It helps future musicians understand better what the promoter or venue offers and promoters or venues would continue to strive for better service, allowing for a more sustainable business.


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Payment

Choose payment method below







Billing Info

FULL NAME


ADDRESS

CITY ZIP CODE

COUNTRY

Credit Card Info

CARD NUMBER



CARDHOLDER NAME

EXPIRE DATE

CVV

Submit

 [About](#) [Help](#) [Explore](#) [Blog](#) [Contact](#)    


Payment Completed!





Your payment will go through once Neck Of The Woods confirms within 24 to 48 hours


A confirmation email has been sent to abcde@email.com


[Help](#)[Review Request](#)


When users have selected the appropriate promoter or venue, they would come to the payment page where it acts as a generic checkout page. Details such as credit card and billing addresses would be required. Once payment is made, users will then be redirected to a confirmation page stating a confirmation email will be sent to the assigned email that was used to register a *Gigit* account.


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Hans.

Auckland





go
Hans.

go
Hans - Lagoon EP

sparkles
Hans - Lagoon EP

you
Hans - Lagoon EP

1995
Hans - Lagoon EP

Label

Self Released

Genre




Hip Hop

Hometown


Auckland

Influences


**Chance The Rapper
Isaiah Rashad**


Press



ASIAN SUPERMARKET
On Korean Grocery Shopping With Emerging New Zealand hip-hop MC Hans.
[Learn More](#)





Hans, shows why he's New Zealand rap's best kept secret on new EP
[Learn More](#)




HANS BRINGS THE BMW FILM AESTHETICS IN HIS LATEST VIDEO FOR FROYO
[Learn More](#)


Past shows







Reviews



5/5

Hans was great! Was a breeze working with him, was really responsible and respectful!


Neck Of The Woods

Been wanting to Hans to play for us since last July, have not regretted having him at our show. He was extremely professional and humble. Would love to promote for him more!

Robin Fernando Promotions



Accept Now


As a user of the platform, you would need to create a profile that provides sufficient information for the promoter or venue the user intends to book with. Information such as a profile photo, music, basic information, links to social media, press, past shows and reviews on the user's profile would also be able to act as a sample electronic press kit. With the use of press and past shows, it acts as a tool to inform the promoter or venue the type of built-in audience you would potentially have. As P3 states, people often neglect the realisation that if you play a certain type of music, there is a built-in audience. Built-in audiences also reflect clearly in the type of support you receive from your community and how well you interact with it. With the support you receive from your community, it reflects in the shows you have played in the past and the type of press that approaches your music. From here, it adds a layer of vetting from those involved in the music scene to act as recommendations, providing more confidence to the promoter or venue. If you were booking a tour or a show, receiving positive reviews from people within your community adds weight. P6 states although users would receive ratings and reviews, it was important to remember that it should seem like a community the whole way through and steer away from being like platforms like Sonicbids. The addition of the Facebook, Instagram and Soundcloud feature was important as many participants from the focus groups felt these were the most utilised platforms for them. The Facebook thumbnail could also add as a plug-in that shares future tour dates or show dates.



Unknown Mortal Orchestra on Gigit



Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim.


 609
  120




Dad Jokes to tour U.S with Gigit

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim.

 609
  120




Dinosaur Jr joins Gigit!





Raiza Biza announced for Gigit Live 2019


Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim.



Swidt at Gigit's party

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim.

 609
  120



Yoko-Zuna joins the Gigit family!

Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim.

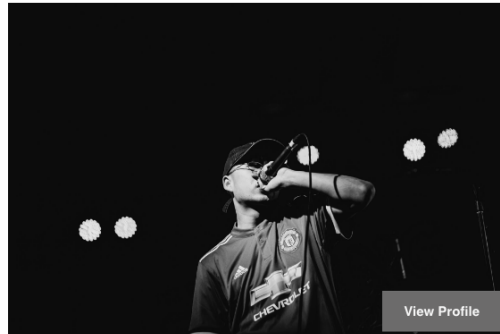
This page is the blog page where I envision users of *Gigit* would contribute their experiences and be able to share their tips. From the focus groups, it was apparent that the idea of supporting a community was shared amongst them. With blogs, it would be able to bring communities closer as a blog would enable them to share more about how things could be done better, and things to be aware of when touring or using specific services.



[About](#) [Help](#) [Explore](#) [Blog](#) [Contact](#)



Booking Request from Hans



Hans requested to book with you on the
31st of August 2018

[Accept](#)

[Discuss](#)

[Decline](#)



[About](#) [Help](#) [Explore](#) [Blog](#) [Contact](#)



Artist Accepted

A confirmation email has been sent to
abcde@email.com





[Help](#)


[Review Request](#)

This page reflects the needed improvements in communication that promoters have requested. A point that IP2 states – “sometimes you chase people for weeks and all you want to hear is a yes” – was a key message taken into consideration when designing this page. This page was designed with promoters in mind, giving them the chance to view the user’s profile first to be able to understand if they would be suitable for them. This way, it eliminates the need for promoters to have to request an electronic press kit from users, spending even more time having to wait for the user to respond. Everything is then consolidated onto the page giving all the necessary information and once they have seen their profile, they can choose to accept, discuss further or decline the request. The discuss feature allows users and promoters to negotiate should there be no suitable dates, making it an easier process. The following are the user journeys for musicians, promoters and venues:

Musicians

GigIt About Help Explore Blog Contact





   



Born out of frustration, GigIt aims at providing a more secure, transparent, safe and efficient way to book your own tours or show!

[Sign up today!](#)

GigIt About Help Explore Blog Contact

First Name

Last Name

Stage

Instrument

Email

Something to write

Instagram

Other website

☒ Facebook ☐ Bandcamp

☒ Instagram ☐ Spotify





☒ Soundcloud ☐ iTunes

I am an Auckland based rapper.

I have performed alongside City Club.

[Upload Photo](#) [Upload Press](#) [Upload Music](#) [Submit](#)

GigIt About Help Explore Blog Contact

Where to play?

Where to start?

Where to end?

Dates

11/01/2017 23/01/2017

How many people?





4

Are you bringing your own equipment?

[Yes](#) [No](#)




[Search](#)

GigIt About Help Explore Blog Contact

Payment

Choose payment method below

☒  ☐  ☐ 

Billing Info

Full Name

Address

City

Region

Country

Credit Card Info

Card Number





Cardholder Name

Expiry Date

CVV

[Submit](#)

GigIt About Help Explore Blog Contact


Payment Completed!

Your payment will go through once Neok Of The Woods confirms within 24 to 48 hours

A confirmation email has been sent to abcde@email.com

[Help](#) [Review Request](#)

NECK of the WOODS



Auckland


Wednesday - Sundays (9pm - 4am)

155B Karangahape Road, Auckland, 1010


Auckland's premier music venue, Art - Music - Culture

Located in the heart of K'road.

Upcoming Shows



Past Shows



Ratings

4.7/5

Best venue to date! Everything was top notch and Becky was really helpful when we played our show here. We sounded great here too!

Amazing! Becky was really helpful and accomodating with our needs even though we paid less. Would recommend everyone playing an Auckland show to play here!

-Dirty x Eno-

NECK of the WOODS

Auckland


\$400 - \$600

150 - 300 pax capacity

Backline provided

Sound engineer provided

Past shows



4.7/5 [View More](#)

WHAMMY!

Auckland

\$250 - \$450


150 - 400 pax capacity

Backline provided

Sound engineer provided

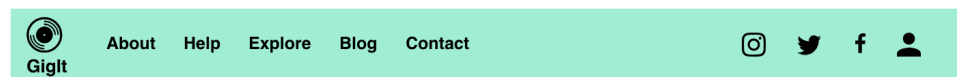
6% cut from merch table

Past shows

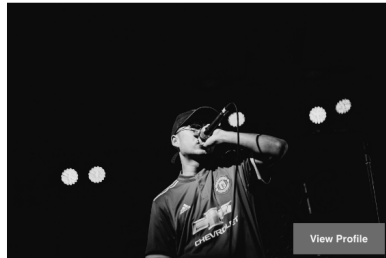


4.7/5 [View More](#)

Promoters/venues



Booking Request from Hans



[View Profile](#)

Hans requested to book with you on the
31st of August 2018

Accept

Discuss

Decline



Hans. Auckland

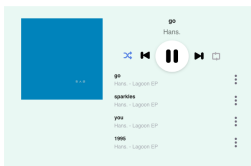


Label
Self Released

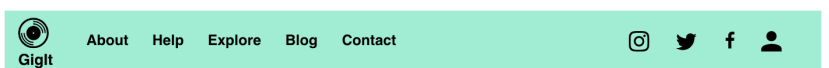
Genre
Hip Hop

Hometown
Auckland

Influences
**Chance The Rapper
Isaiah Rashad**

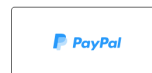
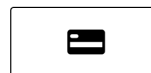


Press



Payment

Choose payment method below



Billing Info

FULL NAME
John Doe

ADDRESS
497 Evergreen Rd.

CITY ZIP CODE
Roseville 95673

COUNTRY
United States

Credit Card Info

CARD NUMBER
1234 5678 3456 2456

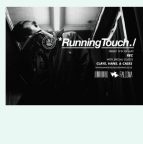
CARDHOLDER NAME
John Doe

EXPIRE DATE
05 / 21

CVV
123

Submit

Past shows



Reviews

5/5

Hans was great! Was a breeze working with him, was really responsible and respectful!

Neck Of The Woods

Been wanting to Hans to play for us since last July, have not regretted having him at our show. He was extremely professional and humble. Would love to promote for him more!

Robin Fernando Promotions

Accept Now

Conclusion

Technological and communication advances have made touring significantly easier for more musicians, not just commercially successful musicians. However, the touring model requires adaptation and development in the digital age as musicians still rely on touring as a critical way to spread their music into different markets. In chapter one, I discussed the role touring plays for musicians, focusing on the reasons for touring and what issues should be considered when planning a tour. I argued that the communication process between promoters or venues with bands, musicians or artists is an extremely tedious process, provides no form of support for either party and offers no proper solution to making it better. I further discussed the digital platforms utilised by musicians and promoters, the limitations that these platforms have in the process of tour bookings and platforms that exploit the eagerness of musicians to tour through promises. In chapter two, I provided an in-depth explanation of the practice-based methodology utilised for this research and how the online surveys, focus groups and professional interviews were utilised in gathering data for the research. In chapter three, I analysed the data and findings from the online surveys, focus groups and professional interviews using thematic analysis. Finally, with the data and findings gathered, I provided a discussion that explains how the findings informed the platform's needs and design.

This research is significant because the key findings from the online surveys, focus groups and professional interviews were by actual band members, musicians, artists, promoters and venues. Given *Gigit* started out as an idea and ended up as a prototype was pivotal throughout this research. It is also able to inform scholars how limitations within the touring model exist, how these limitations are not addressed and how participants of the research have raised concerns. *Gigit* can address these issues regarding the touring model as it was designed with the band, musician, artist and promoter in mind. With the findings, it provides an in-depth understanding of how the touring model can be improved. Furthermore, being a musician and a promoter in the past, I understand the importance of this much needed change in the music industry. *Gigit* could also contribute to the bigger picture of combining digital media strategies and the music industry whilst addressing an issue faced in the touring model. In saying this, it is worth noting that given *Gigit* was carried out under the grounds of research and participant identities were left anonymous, a considerable amount of participants were in favour of it given there was no obligations attached. Bringing *Gigit* into the critical mass would require extensive marketing and promotion to succeed. Some possibilities of potential marketing and promotions is by collaborating with local artists with a

relatively medium audience presence to use *Gigit* as their official booking platform. This creates brand awareness as well as an early trial test for users where it can provide data for future improvements.

Earlier at the beginning of the professional interviews, I identified an issue that promoters/venues were not willing to speak anonymously at a focus group due to commercial sensitivity. It prompted the question would promoters/venues then be willing to post explicit information on their *Gigit*? A possibility to remedy this is by providing the alternative to discuss a price using an in built chat for *Gigit*. Although there are existing platforms that provide a relatively similar service, such as *Prysim* and *Gigrade*, these platforms were not designed to solve key problems with the current touring model that my research has uncovered here as they exist with profit as the main goal.

This is a video link to the user experience journey of *Gigit* (crucial to understanding *Gigit*):

https://drive.google.com/open?id=1--qhMZMhuuz-og5aO6_HFTnoDCq5mAlv

These are still images of *Gigit*:

<https://drive.google.com/open?id=14cjDIEdWSEOVqXIWbIm5P4iq1ABWm2MI>

This link will provide a full high fidelity prototype of *Gigit*:

<https://xd.adobe.com/view/d4fcd101-a5c2-4bd0-4eb0-1cf4ca66611b-a2cd/?fullscreen>

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Appendices

Appendix A:

15 March 2018

Gudrun Frommherz
Faculty of Design and Creative Technologies

Dear Gudrun

Ethics Application: 18/111 **So, your band wants to tour? Investigating digital tour management**

I wish to advise you that a subcommittee of the Auckland University of Technology Ethics Committee (AUTEC) has **approved** your ethics application.

This approval is for three years, expiring 13 March 2021.

Non-Standard Conditions of Approval

1. The committee observes that this research seems disproportionately large in relation to the qualification being undertaken.
2. The Information Sheets need to state the benefit of obtaining a degree in the 'benefits' section;
3. Advice in the Information Sheet that limited confidentiality only can be offered for focus groups;
4. The introduction about the focus groups at the end of the survey should state that these are to be held in Auckland
5. Please ensure that recruitment advertisements include an AUT logo - they would benefit from a thorough review for typographical and grammatical errors too

Non-standard conditions must be completed before commencing your study. Non-standard conditions do not need to be submitted to or reviewed by AUTEC before commencing your study.

Standard Conditions of Approval

1. A progress report is due annually on the anniversary of the approval date, using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>.
2. A final report is due at the expiration of the approval period, or, upon completion of project, using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>.
3. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form: <http://www.aut.ac.nz/researchethics>.
4. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.

Please quote the application number and title on all future correspondence related to this project.

AUTEC grants ethical approval only. If you require management approval for access for your research from another institution or organisation then you are responsible for obtaining it. You are reminded that it is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard.

For any enquiries please contact ethics@aut.ac.nz

Yours sincerely,



Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: ianleeyusheng@gmail.com

Auckland University of Technology Ethics Committee (AUTC)

EA1

APPLICATION FOR ETHICS APPROVAL BY AUTC

For AUTC Secretariat Use only

Please print this application single sided in greyscale and do not staple. Once this application has been completed and signed, please read the notes at the end of the form for information about submission of the application for review.

NOTES ABOUT COMPLETION

- ❖ Ethics review is a community review of the ethical aspects of a research proposal. Responses should use clear everyday language with appropriate definitions being provided should the use of technical or academic jargon be necessary.
- ❖ The AUTC Secretariat and your AUTC Faculty Representative are able to provide you with assistance and guidance with the completion of this application which may help expedite the granting of ethics approval.
- ❖ The information in this application needs to be clearly stated and to contain sufficient details to enable AUTC to make an informed decision about the ethical quality of the research. Responses that do not provide sufficient information may delay approval because further information will be sought. Overly long responses may also delay approval when unnecessary information hinders clarity. In general, each response should be around 100 words.
- ❖ AUTC reserves the right not to consider applications that are incomplete or inadequate. Please do not alter the formatting or numbering of the form in any way or remove any of the help text.
- ❖ Comprehensive information about ethics approval and what may be required is available online at <http://aut.ac.nz/researchethics>
- ❖ The information provided in this application will be used for the purposes of granting ethics approval. It may also be provided to the Graduate Research School, the Research and Innovation Office, or the University's insurers for purposes relating to AUT's interests.
- ❖ The Form is focused around AUTC's ethical principles, which are in accordance with the *Guidelines for the approval of ethics committees* in New Zealand.

To respond to a question, please place your cursor in the space following the question and its notes and begin typing.

A. Project Information

A.1. What is the title of the research?

So, Your Band Wants To Tour? Investigating Digital Tour Management

A.2. Is this application for research that is being undertaken in stages?

☐ Yes ☒ No

If the answer is 'Yes' please answer A.2.1 and the following sections, otherwise please answer A.3 and continue from there.

A.2.1. Does this application cover all the stages of the research?

☒ Yes ☐ No

If the answer is 'No' please provide details here of which stages are being covered by this application, otherwise please answer A.3 and continue from there.

A.3. Who is the applicant?

When the research is part of the requirements for a qualification at AUT, then the applicant is always the primary supervisor. Otherwise, the applicant is the researcher primarily responsible for the research, to whom all enquiries and correspondence relating to this application will be addressed.

A.4. Further information about the applicant.

A.4.1. In which faculty, directorate, or research centre is the applicant located?

DCT, School of Communication Studies

A.4.2. What are the applicant's qualifications?

BFA Visual Communication

MFA New Media

PhD Communication Studies

A.4.3. What is the applicant's email address?

gudrun@aut.ac.nz

A.4.4. At which telephone numbers can the applicant be contacted during the day?

09.9219999 x 7394; 021.1244426

A.5. Research Instruments

A.5.1. Which of the following does the research use:

- ☒ **a written or electronic questionnaire or survey** ☒ **focus groups**
- ☐ **interviews**
- ☐ **observation** ☐ **participant observation** ☐ **ethnography** ☐
- ☐ **photographs**
- ☐ **videos** ☐ **other visual recordings** ☒ **a creative, artistic, or design process**
- ☐ **performance tests**
- ☐ **some other research instrument (please specify)**

Please attach to this application form all the relevant research protocols. These may include: Indicative questions (for interviews or focus groups); a copy of the finalised questionnaire or survey in the format that it will be presented to participants (for a written or electronic questionnaire or survey); a protocol indicating how the data will be recorded (e.g. audiotape, videotape, note-taking) for focus groups or interviews (Note: when focus groups are being recorded, you will need to make sure there is provision for explicit consent on the Consent Form and attach to this Application Form examples of indicative questions or the full focus group schedule. Please note that there are specific confidentiality issues associated with focus groups that need to be addressed); a copy of the observation protocol that will be used (for observations); full information about the use of visual recordings of any sort, including appropriate protocols and consent processes; protocols for any creative, artistic, or design process; a copy of the protocols for the instruments and the instruments that will be used to record results if you will use some other research instrument.

A.5.2. Who will be transcribing or recording the data?

If someone other than the applicant or primary researcher will be transcribing the interview or focus group records or taking the notes, you will need to provide a confidentiality agreement with this Application Form.

The primary researcher.

A.6. Please provide a brief plain English summary of the research (300 words maximum).

With all that the internet has to offer comes a new wave of artists who have been utilising platforms such as YouTube as their proving ground to gain popularity. “While the creation of an artist can be made online or in a studio, the proving of the authenticity and longevity of a career for an artist is born solely in touring and the live show. Simply, if an artist expects to make money and become a legitimate force to be reckoned with, touring must be the goal” (Hess, 2014, para 4).

In 2016, Erico stated that touring remains an extremely vital part of the musicians’ careers despite being the most ancient business model available to a musician or an artist. Despite technological changes, the process of booking a tour has remained tedious. As Blink (2012) explains, traditionally, a band would need to email a number of promoters from different cities expressing interest in playing these cities; artists would normally need to send more than thirty emails for main cities before hearing back from any potential promoter. Not only does the process of booking a tour become a tedious process, but communication with promoters can be difficult. “Most promoters prefer email, some still use MySpace, some use the phone, some have a contact form. Whatever it is, find out their preference and stick to it” (Tam, 2012, para 6). This in turn leaves the promoter at a more advantageous position, determining the choice for touring.

This process of having to email a large number of potential promoters creates a situation of uncertainty for bands, musicians and artists and making it hard to proceed with other plans as the reply from promoters will only determine the outcome of whether or not a tour will take place. This research is to better understand the present touring model between musicians and promoters, to outline the most prevalent limitations of the present touring model - the impact on the present touring model and how musicians and promoters would want to see it improved. This research will suggest criteria and a strategy for improving the existing touring model. The research will aim to develop a proposal for an online based tour self-management system for bands, musicians, artists and promoters. The guidelines for this proposal will be informed by data collected via online survey and focus group.

A.7. Additional Research Information

A.7.1. Is this research an intervention study?

☐ Yes ☒ No

For research in general, what is the difference between intervention, interaction, and observation? Intervention includes both physical procedures by which data are gathered and manipulations of the participant or participant's environment that are performed for research purposes. Interaction includes communication or interpersonal contact between the investigator and participant that are performed for research purposes. Observation is neither an intervention nor an interaction. (cf <https://www.gvsu.edu/hrrc/faq-definitions-35.htm>).

Within health and disability research, ‘intervention study’ has the meaning given to it by the National Ethics Advisory Council’s [Ethical Guidelines for Intervention Studies](#); namely, a study in which the investigator controls and studies the intervention(s) provided to participants for the purpose of adding to knowledge of the health effects of the intervention(s). The term ‘intervention study’ is often used interchangeably with the terms ‘experimental study’ and ‘clinical trial’ (s.24 Standard Operating Procedures for Health and Disability Ethics Committees).

A.7.2. Is this Health and Disability Research?

☐ Yes ☒ No

Health and disability research is research that aims to generate knowledge for the purpose of improving health and independence outcomes (s.21 Standard Operating Procedures for Health and Disability Ethics Committees).

A.7.3. Does this research involve people in their capacity as consumers of health or disability support services, or in their capacity as relatives or caregivers of consumers of health or disability support services, or as volunteers in clinical trials (including, for the avoidance of doubt, bioequivalence and bioavailability studies)?

☐ Yes ☒ No

B. The Ethical Principle of Research Adequacy

AUTEC recognises that different research paradigms may inform the conception and design of projects. It adopts the following minimal criteria of adequacy: the project must have clear research goals; its design must make it possible to meet those goals; and the project should not be trivial but should potentially contribute to the advancement of knowledge to an extent that warrants any cost or risk to participants.

B.1. Is the applicant the person doing most of the research (the primary researcher)?

☐ Yes ☒ No

If the answer is 'No' please answer B.1.1 and the following sections, otherwise please answer B.2 and continue from there.

B.1.1. What is the name of the primary researcher if it is someone other than the applicant?

Ian Lee

B.1.2. What are the primary researcher's completed qualifications?

BA in English and New Media Studies

Postgraduate Diploma in Communication Studies (Digital Media specialisation)

B.1.3. What is the primary researcher's email address?

ianleeyusheng@gmail.com

B.1.4. At which telephone numbers can the primary researcher be contacted during the day?

021931886

B.2. Is the primary researcher

☐ *an AUT staff member* ☒ *an AUT student*

If the primary researcher is an AUT staff member, please answer B.2.1 and the following sections, otherwise please answer B.3 and continue from there.

B.2.1. In which faculty, directorate, or research centre is the primary researcher employed?

If the response to this section is the same as that already given to section A.4.1 above, please skip this section and go to section B.2.2.

B.2.2. In which school or department is the primary researcher employed?

B.3. When the primary researcher is a student:

B.3.1. What is their Student ID Number?

1119018

B.3.2. In which faculty are they enrolled?

DCT

B.3.3. In which school, department, or Research Centre are they enrolled?

School of Communication Studies (Digital Media)

B.4. What is the primary researcher's experience or expertise in this area of research?

The primary researcher has professional experience in music promotions, tour management, radio broadcasting, digital interaction and user experience. He has also completed the PGdip CS in Digital Media.

B.5. Who is in charge of data collection?

The primary researcher

B.6. Who will interact with the participants?

The primary researcher

B.7. Is this research being undertaken as part of a qualification?

☒ Yes ☐ No

If the answer is 'Yes' please answer B.7.1 and the following sections, otherwise please answer B.8 and continue from there.

B.7.1. What is the name of the qualification?

Master of Communication Studies

B.7.2. In which institution will the qualification be undertaken?

Auckland University of Technology

B.8. Details of Other Researchers or Investigators

B.8.1. Will any other people be involved as researchers, co- investigators, or supervisors?

☒ Yes ☐ No

If the answer is 'Yes' please answer B.8.1.1 and the following sections, otherwise please answer B.8.2 and continue from there.

B.8.1.1. What are the names of any other people involved as researchers, investigators, or supervisors?

Gudrun Frommherz

B.8.1.2. Where do they work?

School of Communication Studies, AUT

B.8.1.3. What will their roles be in the research?

Primary supervisor

B.8.1.4. What are their completed qualifications?

PhD

B.8.2. Will any research organisation or other organisation be involved in the research?

☐ Yes ☒ No

If the answer is 'Yes' please answer B.8.2.1 and the following sections, otherwise please answer B.9 and continue from there.

B.8.2.1. What are the names of the organisations?

B.8.2.2. Where are they located?

B.8.2.3. What will their roles be in the research?

B.9. Why are you doing this research and what is its aim and background?

Touring plays an important role in the sphere of live music and performances. Marcone and Philp (2017) state that the main objectives of touring are “to make connections with the audience and convert passive fans into fanatic fans, to publicise the event and monetise all revenue streams, to make artists’ performances ‘an event’ on a performance-by-performance basis and most importantly, to make a profit” (p. 156). Although these objectives are also relevant to already established bands, they are difficult to achieve for younger bands in the given touring landscape. From personal experiences of being a promoter and playing in bands, the touring model still relies heavily on word of mouth to connect with an appropriate promoter. Contracting a suitable and reliable promoter can be especially difficult for overseas touring. Owsinski (2011) reinforces the point that one way to become a touring musician is by referral from an experienced friend who also happens to like your music and, because of this will refer to you a promoter. These chance referrals allow very little room for younger or less established bands or artists who as yet, have no substantial professional networks. An alternative to word of mouth has been online touring networks, which however are limited to date. Some relevant artist networks are in place but they use different platforms, provide incomplete or ad hoc service for touring and are generally not dedicated to directly booking tours. What seems missing is a consolidated artist platform that provides a one-stop touring service that can be tailored to individual touring needs, models and publicity levels. This study aims to capture and outline the experiences of bands, musicians, artists and promoters, understand how especially younger bands would like to see their first tours managed, and then provide a proposal for an online based tour self-management system.

There is a notable gap in the scholarly understanding of band promotions and especially of touring. While there is a significant amount of information on touring, especially on online blogs and web forums, ranging from how to start a tour to how to profit from a tour, these are almost exclusively subjective experiences reported by individual bands or musicians or, alternatively, self-promotional material by industry professionals. Videos too can be found on YouTube that discuss issues surrounding touring and even how to go on tour. However, content relating to touring found in an academic context almost exclusively relates to bands/musicians who have achieved high levels of success. Rutter (2016) states that when looking for a promoter, having a reputable concert agent first to assist in securing a decent concert bill would allow for bigger opportunities after the act has proven its abilities, making future deals with the concert promoter better. The theme of securing an appropriate promoter is very commonly found in academic literature, but it does not address the younger and more inexperienced bands which often have not worked with a promoter before.

From my personal experiences, a band might encounter situations where promoters fail to take responsibility for their actions. In May of 2017, an American hardcore punk band, Loma Prieta, was scheduled to play in Australia and New Zealand, and recruited a promoter for managing their tour. The band was scheduled to play three shows in New Zealand. A month before the tour began, the band announced via their Facebook page that the tour has been cancelled after their promoter failed to communicate effectively with the band and left the band hanging with uncertain plans. “It wasn’t until we messaged him [the promoter] on Facebook last week that he finally got back to us today from a new email address. He said that the tour was cancelled. Had we known this months ago we could have figured out the logistics to get ourselves to Australia” (Loma Prieta, 2017). From personal experiences, this is not an isolated case. Often, bands or musicians find themselves dropped by their promoter without notice or abandoned halfway through the tour. Because they have no alternative options, younger bands may become vulnerable to being exploited by promoters. On top of feeling vulnerable at the hands of a promoter, touring does not come cheap. Conte (2015) provided an example where an independent band lost a substantial amount of about US\$12,000 on their 28-day tour because of their promoter’s mismanagement. For a young upstart band, this can be a significant amount of money that might seal their early bankruptcy.

This is a creative practice-based research, meaning the practice constitutes a critical part of the thesis (Candy, 2006). “In this practice based research, the researcher becomes involved in an ongoing, self-reflective engagement with the work, making the practice based research a unique paradigm, in which creative practice serves as the driver of the research process, as well as its outcome” (Hamilton & Jaaniste, 2009). The practice-based research consists of the creative proposal for an online system. In order to achieve this creative proposal, 2 online surveys (1 for bands, musicians or artists and 1 for promoters) and 2 focus groups (1 for bands, musicians or artists and 1 for promoters) will be used to develop a set of guidelines for the design of an online touring self-management platform.

B.10. What are the potential benefits of this research to the participants, the researcher, and the wider community?

Participants being bands, artists, musicians and promoters will benefit by being able to contribute to the development of the music industry, taking an active role in improving tour management, to access a possibility of improvement in the touring industry that is not widely available and to exercise one’s autonomy and take an active role in touring.

The researcher will gain a Masters in Communication Studies and further his knowledge in this area and hopefully understand more on the current touring model and what works and what does not work, how the touring model can be improved, providing evidence on the current touring model patterns and perhaps predicting touring patterns in the near future.

Bands, artists and promoters will have access to information on what works and what does not for touring and how it can be improved. This research will also be offered to high profile band managers, high level tour promoters, bookers and even high level artists, bands or musicians.

B.11. What are the theoretical frameworks or methodological approaches being used?

This study is of a qualitative focus with some quantitative data involved in order to support the qualitative research. Data consist of quantitative online survey and qualitative focus groups. The

main research paradigm is practice-based, as the study aims to deliver a creative proposal for an online touring system based on the findings from the survey and focus groups.

A creative practice-based research will be employed for this research. According to Candy (2006), a creative output can be “produced as an integral part of the research process. However, the outcomes of practice must be accompanied by documentation of the research process, as well as some form of textual analysis or explanation to support its position and to demonstrate critical reflection” (p. 2). Data for this research will be gathered through online surveys and focus groups. In order for the creative proposal to take place, the online surveys and focus groups will be used to develop a set of heuristics from the data findings. These heuristics aim to inform the conceptual design of the online touring platform. Scrivener (2000) describes creative production projects as being inventive, original works where multiple ongoing issues, concerns and interest are explored and realised through production of creative artefacts. In this case, by conducting online surveys and focus groups, it would inform the ongoing issues, concerns and interest will be explored and realised. The creative artefact that will be invented in this case will be the proposed online touring self-management system.

B.12. How will data be gathered and processed?

The data for the 2 online surveys will be gathered by an online electronic survey program, Qualtrix. Data gathered in the focus groups will be audio recorded.

Online survey data will be statistically summarised and represented as visual charts. Focus group data will be transcribed for a thematic analysis. The creative component of this study will rely on the processed of practice-based research, especially heuristic research (Moustakas, 1990).

B.13. How will the data be analysed?

The 2 online surveys will be analysed by a statistical summary. The focus groups will produce qualitative data that will be analysed thematically. This method used to analyse data is known as a thematic analysis. “Thematic analysis is a method for identifying, analysing, and reporting patterns (themes) within data. It minimally organises and describes your data set in (rich) detail” (Braun & Clarke, 2006, p. 6). “The themes can be categorised for analysis and can be processed into six phases of classic thematic analysis: familiarising with the data, generating initial codes, searching for themes among codes, reviewing themes, defining themes and producing the final report” (Braun & Clarke, 2006, p 11). The practice-based component of the research does not employ an analytical framework but synthesises the insights from survey and focus group data into a creative proposal for an online tour management platform.

B.14. Has any peer review taken place?

☒ Yes ☐ No

If your answer is ‘Yes’, please specify and provide evidence e.g. a letter of confirmation.

☐ **AUT Competitive Grant
Competitive Research Grant**

☐ **E x t e r n a l**

☒ **PGR1
Peer Review***

☐ **PGR2**

☐ **PGR9**

☐ **Independent**

Optional exemplars for evidencing peer review are available from the Ministry of Health (HDEC) website (<http://ethics.health.govt.nz/>) or from the Forms section of the Research Ethics website (<http://aut.ac.nz/researchethics>)

C. General Project Details

C.1. Likely Research Output

C.1.1. What are the likely outputs of this research?

- ☒ *a thesis* ☐ *a dissertation* ☐ *a research paper* ☐ *a journal article*
- ☐ *a book exhibition* ☐ *conference paper* ☐ *a documentary* ☐ *a n*
- ☐ *a film* ☐ *some other artwork* ☐ *other academic publications or presentations*
- ☐ *Some other output, please specify*

The creative component of the research will be an output in form of a user-testable prototype of an online tour management application, which post-research, may result in the production of a fully functional application.

C.2. Research Location and Duration

C.2.1. In which countries and cities/localities will the data collection occur?

New Zealand

C.2.1.1. Exactly where will any face to face data collection occur?

At a booked venue at AUT

C.2.2. In which countries and cities/localities will the data analysis occur?

Auckland

C.2.3. When is the data collection scheduled to commence?

As soon as ethical approval has been granted.

C.3. Research Participants

C.3.1. Who are the participants?

Online survey participants will be independent band members, artists, musicians and promoters anywhere in the world.

Focus group participants will be younger and independent bands, artists and musicians from Auckland and promoters from Auckland.

C.3.2. How many participants are being recruited for this research?

The online surveys aim to have as many participants as possible as the questionnaire will be conducted online. Focus groups will be split into 4 sessions and have 5 participants in each session with a total of about 20 individual participants.

C.3.3. What criteria will be used to choose who to invite as participants?

For the surveys, independent bands, musicians or artists who have toured or want to tour either locally or internationally, bands who perform regularly but have not yet toured, are invited to partake, and all promoters are invited to partake too. For the focus group participants, both bands/musicians and promoters, need to be available in Auckland. All participants need to be 18 years or older.

C.3.3.1. How will you select participants from those recruited if more people than you need for the study agree to participate?

All forthcoming participants will be accepted in partaking the online surveys as long they fulfil the selection criteria in C.3.3. As for focus groups, if there are too many expressions of interest (>25), selection will be based on first come, first serve.

C.3.4. Will any people be excluded from participating in the study?

☐ Yes ☒ No

Exclusion criteria apply only to potential participants who meet the inclusion criteria. An exclusion criterion is any characteristic that ought to disqualify any potential participant from recruitment into the study. Consider exclusion criteria when there are heightened risks due to power differences in the relationship, recent injury, or other characteristics that might place potential participants at unreasonable risk of harms.

If the answer to this question is 'Yes' please answer C.3.4.1 and the following sections, otherwise please answer C.3.5 and continue from there.

C.3.4.1. What criteria will be used to exclude people from the study?

C.3.4.2. Why is this exclusion necessary for this study?

C.3.5. Recruitment of participants.

C.3.5.1. How will the initial contact with potential participants occur?

Initial contact of participants of the online surveys will be contacting them through public Facebook groups. Online survey participants will be recruited from music and touring related Facebook groups, such as Chicks That Scream, Auckland Music, NZ Pop Punk/Hardcore/Metal/Emo Discussion Group, Bedroom Music Producers NZ, Nz musicians trade and exchange, NZ Music Business Network, DIY Booking Asia, Auckland Underground, DIY Indie Touring in Asia and DIY Touring UK/Europe.

Further, at the end of the online survey, participants will be asked if they wish to participate in the focus group. Focus group participants will also be recruited by Facebook messaging personal friends who are currently in bands, are musicians or promoters to participate in the focus group. Additionally, there will also be an invitation posting on Facebook groups such as Bedroom Music Producers NZ, NZ Musicians trade and exchange, NZ Music Business Network, Auckland Music, Auckland Underground, Chicks That Scream and NZ Pop Punk/Hardcore/Metal/Emo Discussion Group as the focus group requires participants from Auckland. There will also be a magazine advertisement on The NZ Musician magazine seeking potential participants to participate in the focus group.

C.3.5.2. How will the contact details of potential participants be collected and by whom?

When participants of the online surveys begin the survey, there will be no contact details that will be collected. Once they have completed the surveys, a question asking if participants would be interested in participating in a focus group with the option of 'yes/no'. Should participants choose yes, they will be asked to provide their contact details to be contacted further regarding their participation in a focus group. The researchers email will also be provided, should the participant want to know more about the focus group before agreeing to participate further. If participants choose 'no' to participating further in the focus group, they will be sent to the final page thanking them for their participation in the online survey.

C.3.5.3.How will potential participants be invited to participate?

For the online surveys, there will be an advert created which will be placed on the different Facebook groups. If the potential participants wish to participate in the survey, they would need to click on the link provided for the survey and will be redirected to the survey page.

At the end of the online surveys, there will be a final page that will ask the participants if they wish to be part of further research and interested in attending a focus group. They will be asked to leave their email address or alternatively they can contact the researcher, whose email address will be provided. There will also be an advert created which will be placed on the different Facebook groups. If the potential participants wish to participate in the survey, they would need to private message the researcher or email the researcher, where the email will be provided on the advert for the different Facebook groups. There will also be a magazine advertisement on The NZ Musician magazine inviting potential participants and should they be interested in participating, they would need to email the researcher directly, where there will be the researchers email provided. The researchers personal network will also be invited to participate in the research through private Facebook message.

C.3.5.4.How much time will potential participants have to consider the invitation?

The online survey can be accessed by participants immediately at the time of the invitation and will be open for two weeks. Focus group participants will have two weeks for considering their participation from the time of invitation.

C.3.5.5.How will potential participants respond to the invitation?

Online survey participants will respond by going to the specified survey site and accepting their participation there by completing the survey. Focus group participants would need to respond to the invitations on Facebook private message or email if they are interested or by responding to choose to participate in the focus group at the end of the online survey. The researchers personal network invitation would need to reply to their private Facebook message by saying 'yes'.

C.3.5.6.How will potential participants give consent?

Before beginning the online survey, there will be a welcome line that will indicate that by completing this survey, participants consent to taking part in the research. As for the focus group, an information sheet and consent form will be emailed to the participants to be reviewed and should there be any queries, they would need to contact the researcher. Consent forms will be given in person at the beginning of the focus group, where all participants will be required to sign the consent form.

C.3.5.7.How and when will the inclusion criteria and exclusion criteria given in sections C.3.2 and C.3.3 be applied?

There will be a question at the beginning of the online survey that asks if the participant is a musician or a promoter and at least of the age of 18 years. If they answer they are none of the above, the survey will end and the participant will be thanked for their time and if they answer either of the choices, the survey will continue. When potential participants of the focus group have agreed to participate in the research, they will be contacted by the researcher by email or Facebook to determine that they are available in Auckland at the time of the focus group sessions.

C.3.5.8.Will there be any follow up invitations for potential participants?

In the event that there are no participants who respond, a follow up invitation for the focus group will happen two weeks after the first invitation occurs and as for the online surveys, a follow up after two weeks will occur after the invitation on the various channels occur.

D. Partnership, Participation and Protection

D.1. How does the design and practice of this research implement the principle of Partnership in the interaction between the researcher and other participants?

The key principles of partnership, participation and protection will apply to this research. Research procedures will be appropriate to all participants. The researcher will be responsible and take the necessary steps to respect the social and cultural sensitivity of all participants by remaining neutral in the design and execution of the research.

The ethics of this research will incorporate these three principles. Research procedures will be appropriate to the participants and the researcher has a responsibility to inform them of and take necessary steps to respect the values, practices and beliefs of all participants.

This research is a partnership between AUT, the researcher and the participants' experiences with an opinion about touring being researched. Information collected from these participants will underpin the knowledge that is developed from this project, which may be of wider benefit to the music community.

D.2. How does the design and practice of this research implement the principle of Participation in the interaction between the researcher and other participants?

This research is based on a mutually beneficial partnership between the researcher and participants. Participants will be asked to only participate in the online survey and focus groups. Their participation will be respected by informing them of the significance of the research in the information sheet. The outcomes of the study will be made available to participants and the wider community. Focus group participants will be invited to actively shape the design of the focus groups such as critically commenting on questions, altering or amending prompts, and managing the overall flow of discussions. The researcher will respect the contributions by all participants and acknowledge their individual contributions by thanking them after they have completed the online surveys and providing petrol vouchers, light refreshments such as water, juice, tea and coffee to focus group participants.

D.3. How does the design and practice of this research implement the principle of Protection in the interaction between the researcher and other participants?

Participants can withdraw at any time if they choose to, making that the protection for participants. The research asks that participants be informed and voluntary. The survey participants are anonymous and do not have to answer all the questions. Survey participants will remain anonymous.

Within the focus group, participants can skip questions and leave at any time. Personal details of focus group participants are confidential and there will be no identification of who they are in the final report. There will be no negative implications for participants should they choose to withdraw during, before or after the data collection. Should a participant elect to withdraw after data collection, their contributions to the research will be removed and the respective data will be deleted.

E. Social and Cultural Sensitivity (including the obligations of the Treaty of Waitangi)

E.1. What familiarity does the researcher have with the social and cultural context of the participants?

The researcher is very familiar with the music industry especially within the touring industry and the touring model used by musician, bands and promoters. The researcher has also worked in the music industry and the touring industry for over 5 years.

E.2. What consultation has occurred?

Research procedures should be appropriate to the participants. Researchers have a responsibility to inform themselves of, and take the steps necessary to respect the values, practices, and beliefs of the cultures and social groups of all participants. This usually requires consultation or discussion with appropriate people or groups to ensure that the language and research approaches being used are relevant and effective. Consultation should begin as early as possible when designing the project and should continue throughout its duration.

All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members which is able to be accessed through the Research Ethics website. Researchers may also find Te Kaahui Maangai a directory of Iwi and Maaori organisations to be helpful. This may be accessed via the Te Puni Kookiri website (<http://www.tkm.govt.nz/>). As well as these documents, the Health Research Council has published Pacific Health Research Guidelines, and Guidelines on research involving children. (see <http://www.hrc.govt.nz/>). There are also guidelines by various organisations about researching with other populations that researchers will find helpful.

Consultation has occurred with an Auckland band, which that had recently toured Europe occurred in September of 2017, at an Auckland concert venue called Whammy Bar. The consultation was to try and identify if there are limitations to the touring model and how a band from Auckland managed to book their own tour in Europe. The band stated they relied on existing contacts to help recommend a promoter and the band booked their own shows after being recommended. The band suggested being able to speak more about these issues they faced on relying on existing contacts and to be able to provide a platform where they could be heard would be a great way to inform the design of the study.

Another consultation took place with a Taiwanese concert promoter based in Taipei, Steve Leggat occurred in November of 2017. The consultation was trying to identify the limitations that touring bands experienced in Asia. The promoter stated that one of the limitations that occurred, for bands that toured within the Asia region was language which was the biggest barrier when trying to break into a completely foreign market. The promoter suggested that a space where a promoter would be able to discuss these issues surrounding language and breaking into different markets would in turn make for a more helpful pattern when going on tour.

E.2.1. With whom has the consultation occurred?

An Auckland based punk band, Master Blaster and a Taipei based concert promoter, Steve Leggat.

E.2.2. How has this consultation affected the design and practice of this research?

The consultation that took place has allowed for the design of the study to be an online survey and focus group to take place where bands, musicians, artists and promoters are able to discuss their concerns and express their experiences.

E.3. Does this research target Māori participants?

☐ Yes ☒ No

All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members

If your answer is 'No', please go to section E.4 and continue from there. If you answered 'Yes', please answer the next question.

E.3.1. Which iwi or hapu are involved?

E.4. Does this research target participants of particular cultures or social groups? ☐ Yes ☒ No

AUTEC defines the phrase 'specific cultures or social groups' broadly. In section 2.5 of Applying for Ethics Approval: Guidelines and Procedures it uses the examples of Chinese mothers and paraplegics. This is to identify their distinctiveness, the first as a cultural group, the second as a social group. Other examples of cultural groups may be Korean students, Samoan husbands, Cook Islanders etc., while other examples of social groups may be nurse aides, accountants, rugby players, rough sleepers (homeless people who sleep in public places) etc. Please refer to Section 2.5 of AUTEC's Applying for Ethics Approval: Guidelines and Procedures (accessible in the Ethics Knowledge Base online via <http://www.aut.ac.nz/about/ethics>) and to the relevant Frequently Asked Questions section in the Ethics Knowledge Base.

If your answer is 'No', please go to section E.5 and continue from there. If you answered 'Yes', please answer the next question.

E.4.1. Which cultures or social groups are involved?

E.5. Does this research focus on an area of research that involves Treaty obligations? ☐ Yes ☒ No

All researchers are encouraged to make themselves familiar with Te Ara Tika: Guidelines for Maori Research Ethics: A framework for researchers and ethics committee members.

If your answer is 'No', please go to section E.6 and continue from there. If you answered 'Yes', please answer the next question.

E.5.1. Which treaty obligations are involved?

E.6. Will the findings of this study be of particular interest to specific cultures or social groups? ☐ Yes ☒ No

If the answer is 'Yes' please answer E.6.1 and the following sections, otherwise please answer F.1 and continue from there.

E.6.1. To which iwi, hapū, culture or social groups will the findings be of interest?

E.6.2. How will the findings be made available to these groups?

F. Respect for the Vulnerability of Some Participants

“Vulnerable persons are those who are relatively (or absolutely) incapable of protecting their own interests. More formally, they may have insufficient power, intelligence, education, resources, strength, or other needed attributes to protect their own interests. Individuals whose willingness to volunteer in a research study may be unduly influenced by the expectation, whether justified or not, of benefits associated with participation, or of a retaliatory response from senior members of a hierarchy in case of refusal to participate may also be considered vulnerable.” (Standards and Operational Guidance for Ethics Review of Health-Related Research with Human Participants, World Health Organisation).

F.1. Will your research involve any of the following groups of participants?

☐ Yes ☒ No

If your research involves any of these groups of participants, please clearly indicate which ones and then answer F.2 and the following section, otherwise please answer G.1 and continue from there.

- ☐ *people unable to give informed consent?* ☐ *your (or your supervisor's) own students?*
- ☐ *preschool children?* ☐ *children aged between five and sixteen years?*
- ☐ *legal minors aged between sixteen and twenty years?*
- ☐ *People lacking the mental capacity for consent?*
- ☐ *people in a dependent situation (e.g. people with a disability, or residents of a hospital, nursing home or prison or patients highly dependent on medical care)?*
- ☐ *people who are vulnerable for some other reason (e.g. the elderly, persons who have suffered abuse, persons who are not competent in English, new immigrants)? - please specify*

F.2. How is respect for the vulnerability of these participants reflected in the design and practice of your research?

F.3. What consultation has occurred to ensure that this will be effective?

Please provide evidence of the consultation that has occurred.

G. Informed and Voluntary Consent

G.1. How will information about the project be given to potential participants?

The online survey invite will explain that the online survey is to understand the experiences of bands, musicians, artists and promoters about touring.

The Participant information sheet for the focus group participants will be emailed to participants which will contain information of the research.

G.2. How will the consent of participants be obtained and evidenced?

The consent for the online surveys will be provided by participants on the front page of the surveys. Participants will give consent to the survey by proceeding to answer the survey questions.

Focus group participants will give their consent by signing a written consent form.

The focus group participants will be emailed a consent form to review. Then the consent form will be given out at the beginning of a session.

G.3. Will any of the participants have difficulty giving informed consent on their own behalf?

☐ Yes ☒ No

Please consider physical or mental condition, age, language, legal status, or other barriers.

If the answer is 'Yes' please answer G.3.1 and the following sections, otherwise please answer G.4 and continue from there.

G.3.1.If participants are not competent to give fully informed consent, who will consent on their behalf?

Researchers are advised that the circumstances in which consent is legally able to be given by a person on behalf of another are very constrained. Generally speaking, only parents or legal guardians may give consent on behalf of a legal minor and only a person with an enduring power of attorney may give consent on behalf of an adult who lacks capacity.

G.3.2.How will these participants be asked to provide assent to participation?

Whenever consent by another person is possible and legally acceptable, it is still necessary to take the wishes of the participant into account, taking into consideration any limitations they may have in understanding or communicating them.

G.4. Is there a need for translation or interpreting?

☐ Yes ☒ No

If your answer is 'Yes', please provide copies of any translations with this application and any Confidentiality Agreement required for translators or interpreters.

The online survey will be in English language as the lingua franca in international touring.

H. Respect for Rights of Privacy and Confidentiality

H.1. How will the privacy and confidentiality of participants be protected?

Survey participants will remain anonymous. Personal data will not be collected and individual participants will not be identified.

The contact details and identity of focus group participants will remain confidential with no names being used in the research; data recorded will not use names but rather codes such as alphabet letters and the final report will not include names. There will also be no identification of participants in the final report. References to third parties will also remain anonymous.

H.2. How will individuals or groups be identified in the final report?

Individuals will not be identified and aliases will be used in the final report.

H.3. What information on the participants will be obtained from third parties?

None

H.4. How will potential participants' contact details be obtained for the purposes of recruitment?

Contact details of potential participants will be collected through the different postings on the Facebook groups where contact details such as emails or phone numbers would be requested depending on the participants' preference. Contact details will also be collected through the public Facebook groups. Personal contacts that will be potential participants would not require contact detail collection as they would be either friends on Facebook or have their phone numbers saved on the researchers' mobile phone.

H.5. What identifiable information on the participants will be given to third parties?

None

H.6. Who will have access to the data during the data collection and analysis stages?

The primary researcher and the primary researcher's supervisor.

H.7. Who will have access to the data after the findings have been produced?

The primary researcher and the primary researcher's supervisor

H.8. Are there any plans for the future use of the data beyond those already described?

☐ Yes ☒ No

The applicant's attention is drawn to the requirements of the Privacy Act 1993 (see Appendix I of AUTECH's Applying for Ethics Approval: Guidelines and Procedures). Information may only be used for the purpose for which it was collected so if there are plans for the future use of the data, then this needs to be explained in the Information Sheets for participants. If you have answered 'Yes' to this question, please answer section H.8.1.1 and continue from there. If you answered 'No' to this question, please go to section H.9 and proceed from there.

H.8.1.1.If data will be stored in a database, who will have access to that information, how will it be used, for what will it be used, and how have participants consented to this?

H.8.1.2.Will any contact details be stored for future use and if so, who will have access to them, how will they be used, for what will they be used, and how have participants consented to this?

H.9. Where will the data be stored once the analysis is complete?

At the Communication Studies archives at AUT WG building on level 10.

H.9.1.For how long will the data be stored after completion of analysis?

Six years.

H.9.2.How will the data be destroyed?

Data will be deleted permanently from the primary researcher's password locked laptop and external hard drive. The data shared with the primary supervisor will also be permanently deleted from their computer.

H.10.Who will have access to the Consent Forms?

The primary researcher and the primary researcher's supervisor

H.11.Where will the completed Consent Forms be stored?

The completed consent forms will be stored on the primary researcher's password locked laptop, primary researcher's external hard drive and will also be stored on the primary supervisor's password locked computer located at AUT.

H.11.1.For how long will the completed Consent Forms be stored?

Six years.

H.11.2.How will the Consent Forms be destroyed?

Consent forms will be shredded after six years.

H.12.Does your project involve the use of previously collected information or biological samples for which there was no explicit consent for this research?

☐ Yes ☒ No

If the answer is 'Yes' please answer H.12.1 and the following sections, otherwise please answer H.13 and continue from there.

H.12.1.What previously collected data will be involved?

H.12.2.Who collected the data originally?

H.12.2.1.Why was the information originally collected?

H.12.2.2. For what purposes was consent originally given when the information was collected?

H.12.3. How will the data be accessed?

H.13. Does your project involve any research about organisational practices where information of a personal or sensitive nature may be collected and / or where participants may be identified?

☐ Yes ☒ No

If the answer is 'Yes' please answer H.13.1 and the following sections, otherwise please answer I.1 and continue from there.

H.13.1. How will organisational permission be obtained and recorded?

H.13.2. Will the organisation know who the participants are?

H.13.3. How will the identity of the participants be kept confidential?

I. Minimisation of risk

I.1. Risks to Participants

Please consider the possibility of moral, physical, psychological or emotional risks to participants, including issues of confidentiality and privacy, from the perspective of the participants, and not only from the perspective of someone familiar with the subject matter and research practices involved. Please clearly state what is likely to be an issue, how probable it is, and how this will be minimised or mitigated (e.g. participants do not need to answer a question that they find embarrassing, or they may terminate an interview, or there may be a qualified counsellor present in the interview, or the findings will be reported in a way that ensures that participants cannot be individually identified, etc.) Possible risks and their mitigation should be fully described in the Information Sheets for participants.

I.1.1. How much time will participants be required to give to the project?

The online survey would take not more than 15 minutes to answer

The focus group research will require between 1 - 2 hours

I.1.2. What level of discomfort or embarrassment may participants be likely to experience?

The researcher believes there will not be any discomforts or risk associated with the focus group. However, in the event that any participants are uncomfortable with any of the questions, they do not need to answer them. Participants of the focus group are able to end the focus group at any time they wish. Participation is voluntary and participants will in no way be disadvantaged should they choose to withdraw at any time.

I.1.3. In what ways might participants be at risk in this research?

None

I.1.4. In what ways are the participants likely to experience risk or discomfort as a result of cultural, employment, financial or similar pressures?

None

I.1.5. Will your project involve processes that are potentially disadvantageous to a person or group, such as the collection of information, images etc. which may expose that person/group to discrimination, criticism, or loss of privacy?

☐ Yes ☒ No

If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.

I.1.6. Will your research involve collection of information about illegal behaviour(s) which could place the participants at current or future risk of criminal or civil liability or be damaging to their financial standing, employability, professional or personal relationships?

☐ Yes ☒ No

If your answer is 'Yes', please detail how these risks will be managed and how participants will be informed about them.

I.1.7.If the participants are likely to experience any significant discomfort, embarrassment, incapacity, or psychological disturbance, please state what consideration you have given to the provision of counselling or post-interview support, at no cost to the participants, should it be required.

Adult research participants in Auckland are able to utilise counselling support from the AUT Counselling Team, otherwise you may have to consider local providers for participants who are located nationwide, or in some particular geographical area or who are children. You may discuss the potential for participant psychological impact or harm with the Head of AUT Counselling, if you require. Please check the relevant Frequently Asked Question on the research ethics website as well and ensure the appropriate wording is included in the Information Sheet when counselling opportunities need to be offered.

I.1.8.Will any use of human remains, tissue or body fluids which does not require submission to a Health and Disability Ethics Committee occur in the research?

☐ Yes ☒ No

e.g. finger pricks, urine samples, etc. (please refer to section 13 of AUTEK's Applying for Ethics Approval: Guidelines and Procedures). If your answer is yes, please provide full details of all arrangements, including details of agreements for treatment, how participants will be able to request return of their samples in accordance with right 7 (9) of the Code of Health and Disability Services Consumers' Rights, etc.

I.1.9.Will this research involve potentially hazardous substances?

☐ Yes ☒ No

e.g. radioactive material, biological substances (please refer to section 15 of AUTEK's Applying for Ethics Approval: Guidelines and Procedures and the Hazardous Substances and New Organisms Act 1996).

If the answer is 'Yes', please provide full details, including hazardous substance management plan.

I.2. Risks to Researchers

If this project will involve interviewing participants in private homes, undertaking research overseas, in unfamiliar cultural contexts, or going into similarly vulnerable situations, then a Researcher Safety protocol should be designed and appended to this application. This should identify simple and effective processes for keeping someone informed of the researcher's whereabouts and provide for appropriate levels of assistance.

I.2.1.Are the researchers likely to be at risk?

☐ Yes ☒ No

If the answer is 'Yes' please answer I.2.1.1 and then continue, otherwise please answer I.3 and continue from there.

I.2.1.1.In what ways might the researchers be at risk and how will this be managed?

I.3. Risks to AUT

I.3.1.Is AUT or its reputation likely to be at risk because of this research?

☐ Yes ☒ No

If the answer is 'Yes' please answer I.3.1.1 and then continue, otherwise please answer I.3.2 and continue from there.

I.3.1.1.In what ways might AUT be at risk in this research?

Please identify how and detail the processes that will be put in place to minimise any harm.

I.3.2. Are AUT staff and/or students likely to encounter physical hazards during this project?

☐ Yes ☒ No

If yes, please provide a hazard management protocol identifying how harm from these hazards will be eliminated or minimised.

J. Truthfulness and limitation of deception

J.1. How will feedback on or a summary of the research findings be disseminated to participants (individuals or groups)?

Please ensure that this information is included in the Information Sheet.

After completion of the research, participants will be offered a URL link to the summary of the findings. This is also explained in the Information sheet and the option to receive this link via email will be part of the consent form.

J.2. Does your research include any deception of the participants, such as non-disclosure of aims or use of control groups, concealment, or covert observations?

☐ Yes ☒ No

Deception of participants in research may involve deception, concealment or covert observation. Deception of participants conflicts with the principle of informed consent, but in some areas of research it may sometimes be justified to withhold information about the purposes and procedures of the research. Researchers must make clear the precise nature and extent of any deception and why it is thought necessary. Emphasis on the need for consent does not mean that covert research can never be approved. Any departure from the standard of properly informed consent must be acceptable when measured against possible benefit to the participants and the importance of the knowledge to be gained as a result of the project or teaching session. This must be addressed in all applications. Please refer to Section 2.4 of AUTECH's Applying for Ethics Approval: Guidelines and Procedures when considering this question.

If the answer is 'Yes' please answer J.2.1 and the following sections, otherwise please answer J.3 and continue from there.

J.2.1. Is deception involved?

J.2.2. Why is this deception necessary?

J.2.3. How will disclosure and informed consent be managed?

J.3. Will this research involve use of a control group?

☐ Yes ☒ No

If the answer is 'Yes' please answer J.3.1 and the following sections, otherwise please answer K.1 and continue from there.

J.3.1. How will the Control Group be managed?

J.3.2. What percentage of participants will be involved in the control group?

J.3.3. What information about the use of a control group will be given to the participants and when?

K. Avoidance of Conflict of Interest

Researchers have a responsibility to ensure that any conflict between their responsibilities as a researcher and other duties or responsibilities they have towards participants or others is adequately managed. For example, academic staff members who propose to involve their students as participants in research need to ensure that no conflict arises between their roles as teacher and researcher, particularly in view of the dependent relationship between student and teacher, and of the need to preserve integrity in assessment processes. Likewise researchers have a responsibility to ensure that any conflict of interest between participants is adequately managed for example, managers participating in the same research as their staff.

K.1. What conflicts of interest are likely to arise as a consequence of the researchers' professional, social, financial, or cultural relationships?

If the focus group were to be joined with bands, musicians and artists with promoters, there will be a clash in conflict of interest but as mentioned in K.3, focus group participants will be separated into 2, one just for bands, musicians and artists and another solely for promoters.

K.2. What possibly coercive influences or power imbalances are there in the professional, social, financial, or cultural relationships between the researchers and the participants or between participants (e.g. dependent relationships such as teacher/student; parent/child; employer/employee; pastor/congregation etc.)?

Bands/Musicians/Promoter

Bands, musicians or artists would potentially lose the opportunity of working with promoters in future but promoters would not need to worry about losing the opportunity of working with a band, musicians or artists.

K.3. How will these conflicts of interest, coercive influences or power imbalances be managed through the research's design and practice and how will any adverse effects that may arise from them be mitigated?

I will separate the focus groups into 2 categories, one for bands/musicians and another just for promoters.

K.4. Does your project involve payments or other financial inducements (including koha, reasonable contribution towards travel expenses or time, or entry into a modest prize draw) to participants?

☒ Yes ☐ No

If the answer is 'Yes' please answer K.4.1 and the following sections, otherwise please answer K.5 and continue from there.

K.4.1. What form will the payment, inducement, or koha take?

Petrol voucher for travel to focus group venue. There will be light refreshments at the focus group session in form of water/juice and tea/coffee.

K.4.2. Of what value will any payment, gift or koha be?

NZ\$20

K.4.3. Will potential participants be informed about any payment, gift or koha as part of the recruitment process, and if so, why and how?

Focus group participants will be informed that they will be reimbursed for their local travel in Auckland to the focus group venue.

K.5. Have any applications for financial support for this project been (or will be) made to a source external to

☐ Yes ☒ No

If the answer is 'Yes' please answer K.5.1 and the following sections, otherwise please answer K.6 and continue from there.

K.5.1. What financial support for this project is being provided (or will be provided) by a source external to AUT?

K.5.2. Who is the external funder?

K.5.3. What is the amount of financial support involved?

K.5.4. How is/are the funder/s involved in the design and management of the research?

K.6. Have any applications been (or will be) submitted to an AUT Faculty Research Grants Committee or other AUT funding entity?

☐ Yes ☒ No

If the answer is 'Yes' please answer K.6.1 and the following sections, otherwise please answer K.7 and continue from there.

K.6.1. What financial support for this project is being provided (or will be provided) by an AUT Faculty Research Grants Committee or other AUT funding entity?

K.6.2. What is the amount of financial support involved?

K.6.3. How is/are the funder/s involved in the design and management of the research?

K.7. Is funding already available, or is it awaiting decision?

K.8. Do the applicant or the researchers, investigators or research organisations mentioned in Part B of this application have any financial interests in the outcome of this project?

☐ Yes ☒ No

If the response is 'Yes', please provide full details about the financial interests and how any conflicts of interest are being managed, otherwise, please respond to section K.9 and continue from there.

K.9. Are the participants expected to pay in any way for any services associated with this research?

☐ Yes ☒ No

If the response is 'Yes', please provide full details about the charges and describe how any benefits will balance the burdens involved as well as how any conflicts of interest are being managed. Otherwise please respond to section L.1 and continue from there.

L. Respect for Property

Researchers must ensure that processes do not violate or infringe legal or culturally determined property rights. These may include factors such as land and goods, works of art and craft, spiritual treasures and information.

L.1. Will this research impact upon property owned by someone other than the researcher?

☐ Yes ☒ No

If the answer is 'Yes' please answer L.1.1 and the following sections, otherwise please answer L.2 and continue from there.

L.1.1.How will this be managed?

L.2. How do contexts to which copyright or Intellectual Property apply (e.g. research instruments, social media, virtual worlds etc.) affect this research and how will this be managed?

Particular attention should be paid to the legal and ethical dimensions of intellectual property. Care must be taken to acknowledge and reference the ideas of all contributors and others and to obtain any necessary permissions to use the intellectual property of others. Teachers and researchers are referred to AUT's Intellectual Property Policy for further guidance.

The research uses Facebook as a platform to communicate/contact with potential participants. Only public sites will be accessed.

M. References

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N. Checklist

Please ensure all applicable sections of this form have been completed and all appropriate documentation is attached as incomplete applications will not be considered by AUTECH.

Have you discussed this application with your AUTECH Faculty Representative, the Executive Secretary, or the Ethics Coordinator?

☒ **Yes** ☐
No

Is this application related to an earlier ethics application? If yes, please provide the application number of the earlier application.

☐ **Yes** ☒
No

Are you seeking ethics approval from another ethics committee for this research? If yes, please identify the other committee.

☐ **Yes** ☒
No

Section A	<i>Project information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section B	<i>Research Adequacy information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section C	<i>Project details provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section D	<i>Three Principles information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section E	<i>Social and Cultural Sensitivity information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section F	<i>Vulnerability information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section G	<i>Consent information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section H	<i>Privacy information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section I	<i>Risk information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section J	<i>Truthfulness information provided</i>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

Section K	Conflict of Interest information provided	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section L	Respect for Property information provided	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section M	References provided	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section N	Checklists completed	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section O . 1 and 2	Applicant and student declarations signed and dated	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Section O.3	Authorising signature provided	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

Spelling and Grammar Check (please note that a high standard of spelling and grammar is required in documents that are issued with AUTECH approval)

Attached Documents (where applicable)

Participant Information Sheet(s)	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Consent Form(s)	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Questionnaire(s)	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Indicative Questions for Interviews or Focus Groups	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Observation Protocols	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Recording Protocols for Tests	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Advertisement(s)	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

Researcher Safety Protocol

☐

Yes

☒

No

Hazardous Substance Management Plan

☐

Yes

☒

No

Any Confidentiality Agreement(s)

☐

Yes

☒

No

Any translations that are needed

☐

Yes

☒

No

Other Documentation

☐

Yes

☒

No



0. Declarations

0.1. Declaration by Applicant

Please tick the boxes below.

- ☐ The information in this application is complete and accurate to the best of my knowledge and belief. I take full responsibility for it.
- ☐ In conducting this study, I agree to abide by all applicable laws and regulations, and established ethical standards contained in AUTECH's Applying for Ethics Approval: Guidelines and Procedures and internationally recognised codes of ethics.
- ☐ I will continue to comply with AUTECH's Applying for Ethics Approval: Guidelines and Procedures, including its requirements for the submission of annual progress reports, amendments to the research protocols before they are used, and completion reports.
- ☐ I understand that brief details of this application may be made publicly available and may also be provided to the University Postgraduate Centre, the University Research Office, or the University's insurers for purposes relating to AUT's interests.



5 March 2018

Signature

Date

0.2. Declaration by Student Researcher

Please tick the boxes below.

- ☐ The information in this application is complete and accurate to the best of my knowledge and belief.
- ☐ In conducting this study, I agree to abide by all applicable laws and regulations, and established ethical standards contained in AUTECH's Applying for Ethics Approval: Guidelines and Procedures and internationally recognised codes of ethics.
- ☐ I will continue to comply with AUTECH's Applying for Ethics Approval: Guidelines and Procedures, including its requirements for the submission of annual progress reports, amendments to the research protocols before they are used, and completion reports.
- ☐ I understand that brief details of this application may be made publicly available and may also be provided to the University Postgraduate Centre, the University Research Office, or the University's insurers for purposes relating to AUT's interests.



5 March 2018

Signature

Date

O.3. Authorisation by Head of Faculty/School/Programme/Centre

Please tick the boxes below.

- ☐ *The information in this application is complete and accurate to the best of my knowledge and belief.*
- ☐ *In authorising this study, I declare that the applicant is adequately qualified to undertake or supervise this research and that to the best of my knowledge and belief adequate resources are available for this research and all appropriate local research governance issues have been addressed.*
- ☐ *I understand that brief details of this application may be made publicly available and may also be provided to the University Postgraduate Centre, the University Research Office, or the University's insurers for purposes relating to AUT's interests.*



Signature

9-3-2018

Date

Notes for submitting the completed application for review by AUTECH

- ❖ Please ensure that you are using the current version of this form before submitting your application.
- ❖ Please ensure that all questions on the form have been answered and that no part of the form has been deleted.
- ❖ Please provide **one** printed, single sided, A4, and signed copy of the application and all related documents.
- ❖ Please deliver or post to the AUTECH Secretariat, room WU406, fourth floor, WU Building, City Campus. The internal mail code is D-88. The courier address is 46 Wakefield Street, Auckland 1010. Alternatively, please hand the application to the Research Ethics Advisor in person at one of the Drop In sessions at any of the four campuses (<http://www.aut.ac.nz/researchethics/resources/workshops-and-drop-inns>).
- ❖ Applications should be submitted once they have been finalised. For a particular meeting it needs to have been received in the AUTECH Secretariat by midday on the relevant agenda closing day [AUTECH's meeting dates are listed in the website at <http://www.aut.ac.nz/researchethics>]
- ❖ If sending applications by internal mail, please post them at least two days earlier to allow for any delay that may occur.
- ❖ Late applications will be placed on the agenda for the following meeting.

MINIMAL RISK CHECKLIST

Your application may be appropriate for an expedited review if it poses no more than minimal risk of harm to participants. To assist AUTECH's Secretariat to screen the application for assignment to the correct review pathway, please complete the following checklist:

Does the research involve any of the following?

ANONYMOUS SURVEY ASSESSMENT

		Yes	No
1	The collection of anonymous and non-sensitive survey/questionnaire data only. <i>(If YES is checked, the application may receive an expedited review if the data is from adults and poses no foreseeable risks to participants OR where any foreseeable risk is no more than inconvenience - no further questions on this checklist need be answered.)</i>	<input type="checkbox"/>	<input type="checkbox"/>

MINIMAL RISK ASSESSMENT

		Yes	No
2	Participants who are unable to give informed consent (including children under 16 years old), or who are particularly vulnerable or in a dependent situation, (e.g. people with learning difficulties, over-researched groups, people in care facilities, or patients highly dependent on medical care)?	<input type="checkbox"/>	<input type="checkbox"/>
3	A reasonable expectation of causing participants physical pain beyond mild discomfort, or that experienced by the participants on an every-day basis, or any emotional discomfort, embarrassment, or psychological or spiritual harm, (e.g. asking participants to recall upsetting events)?	<input type="checkbox"/>	<input type="checkbox"/>
4	Research processes which may elicit information about any participant's involvement in illegal activities, or activities that represent a risk to themselves or others, (e.g. drug use or professional misconduct)?	<input type="checkbox"/>	<input type="checkbox"/>
5	Collection of any human tissue, blood or other samples, or invasive or intrusive physical examination or testing?	<input type="checkbox"/>	<input type="checkbox"/>
6	The administration of any drugs, medicines, supplements, placebo or non-food substances?	<input type="checkbox"/>	<input type="checkbox"/>
7	An intervention of any form of exercise, or other physical regime that is different to the participants' normal activities (e.g. dietary, sleep)?	<input type="checkbox"/>	<input type="checkbox"/>
8	Participants who are being asked to give information of a personal nature about their colleagues, employers, teachers, or coaches (or any other person who is in a power relationship with them), and where the identity of participants or their organisation may be inferred?	<input type="checkbox"/>	<input type="checkbox"/>
9	Any situation which may put the researcher at risk of harm? (E.g. gathering data in private homes)?	<input type="checkbox"/>	<input type="checkbox"/>
10	The use of previously collected biological samples or identifiable personal information for which there was no explicit consent for this research?	<input type="checkbox"/>	<input type="checkbox"/>
11	Any matters of commercially sensitive information?	<input type="checkbox"/>	<input type="checkbox"/>
12	Any financial interest in the outcome of the research by any member(s) of the research team?	<input type="checkbox"/>	<input type="checkbox"/>

1 3	People who are not giving consent to be part of the study, or the use of any deception, concealment or covert observations in non-public places, including social media?	<input type="checkbox"/>	<input type="checkbox"/>
1 4	Participants who are in a dependent or unequal relationship with any member(s) of the research team (e.g. where the researcher is a lecturer/ teacher/ health care provider/ coach/ employer/ manager/ or relative etc.) of any of the participants?	<input type="checkbox"/>	<input type="checkbox"/>

Appendix B: Tools

Online Surveys - Musicians

Questions:

1. Are you an individual artist a musician or are you playing in a band?
1. How long have you been performing music live?
 - A. Less than a year
 - B. 1 - 2 years
 - C. 3 - 5 years
 - D. More than 5 years
2. Are you currently a full time musician? - Yes/No
3. How frequently do you play live?
 - A. 2 - 5 times a year
 - B. 5 - 10 times a year
 - C. 10 - 15 times a year
 - D. Other (Specify text box)
4. When performing, do you...
 - A. Perform as a head lining act
 - B. Perform as a supporting act
 - C. Perform as part of a line up of artist/bands/musicians
 - D. Other (specify text box)
5. Have you been on tour (nationally or internationally) - Yes/No
6. How do you book your own tours?
 - A. I do it on my own - D.I.Y
 - B. I have a booker/promoter to book my tours/shows
 - C. Both
 - D. Other (specify text box)
7. How do you pay for your tours overseas (national/international)?
 - A. Full funded by themselves
 - B. Fully paid for by a promoter/booker
 - C. Partial payment (half by promoter, half by themselves)
 - D. Other (specify text box)
8. On estimate, how much did the last tour cost in \$NZD?
 - A. \$1000 - \$3000
 - B. \$5000 - \$10,000
 - C. \$10,000 - \$20,000
 - D. Other (specify text box)

9. In general, were you satisfied with the organisation of your last tour? (Scale 1- 10, 1 being lowest and 10 being highest)
10. In your last tour, were you satisfied with the value for money of the tour? (Scale 1- 10, 1 being lowest and 10 being highest)
11. What was the single best aspect of booking the tours through a promoter?
12. What was the single worst aspect of booking the tours through a promoter?
13. On average, how important is working through a promoter when you want to tour? (Scale 1- 10, 1 being lowest and 10 being highest)
14. On average, how important is it for you as a band, musician or artist to book your own tours? (Scale 1- 10, 1 being lowest and 10 being highest)
15. Where do you normally access information online in regards to touring and locating the right promoter?
(Specify text box)
16. Which online systems have you used to book your tours?
 - A. Facebook
 - B. Gmail
 - C. Google Docs
 - D. Other (specify text box)
17. How important would you consider the online system you use to book your tours? (Scale 1- 10, 1 being lowest and 10 being highest)
18. Which social media platforms do you utilise when booking tours?
 - A. Facebook
 - B. Instagram
 - C. MySpace
 - D. Others (specify text box)
19. How important do you consider the use of social media as part of booking your tours? (Scale 1- 10, 1 being lowest and 10 being highest)
20. Are there currently any platforms/promoters that have a dedicated online system for tour and show bookings?
 - A. Yes (specify the kind of platform used)
 - B. No
21. How likely would you be willing to use an online platform to book your tours? (Scale 1- 10, 1 being lowest and 10 being highest)

Thank you for participating in this questionnaire and sharing your views! If you live in Auckland or will be in Auckland soon, would you be interested in participating in a focus group where you can share your views on this topic?

If you are, kindly contact me at ianleeyusheng@gmail.com and I will be in touch on how you can participate further in the research. Your responses to the questionnaires will remain anonymous, as your answer here cannot be linked back to your answers.

Online Surveys - Promoters

1. Are you an independent promoter or do you work with a company?
 - A. Independent
 - B. With a company
 - C. Other (Specify text box)
2. How often do you promote shows for a band/musician?
 - A. Every week
 - B. Every fortnight
 - C. Every month
 - D. Other (Specify text box)
3. How long have you been a promoter?
 - A. Less than a year
 - B. 1 - 2 years
 - C. 3 - 5 years
 - D. Other (Specify text box)
4. The bands/musicians/artist you promote are usually...
 - A. Local bands/musicians
 - B. International bands/artist
 - C. Both
 - D. Other (Specify text box)
5. What are the arrangements for bands that you normally promote/book?
 - A. A fraction of the bands/musicians earnings from tour will go to you
 - B. An upfront/secure fee (A deposit)
 - C. An upfront/secure fee including a fraction of the ticket sales from major shows
 - D. A split payment after the tour and only a small cost for promoting and booking shows.
 - E. Other (Specify text box)
6. What does your service as a promoter normally cover?
 - A. Booking for a band
 - B. Covering the bands publicity
 - C. Booking all tour dates and venues
 - D. Other (Specify text box)
7. In the last tour/show that you organised, were you generally satisfied with the outcome of the tour? (Scale 1- 10, 1 being lowest and 10 being highest)
8. In the last tour/show that you organised, were you satisfied with the value for money of the tour? (Scale 1- 10, 1 being lowest and 10 being highest)
9. In your opinion, what is a single opportunity for a band, musician or artist when working with a promoter?

10. In your opinion, what is a single disadvantage for a band, musician or artist when working with a promoter?
11. On average, how important do you as a promoter believe it is for a band, musician or artist to work with a promoter when planning to tour? (Scale 1- 10, 1 being lowest and 10 being highest)
12. On average, how important do you as a promoter believe it is for a band, musician or artist to book their own tours? (Scale 1- 10, 1 being lowest and 10 being highest)
13. Where would you normally access information in regards to a touring band that wants to go on tour and that is looking for a promoter?
 - A. Word of mouth
 - B. Referrals
 - C. Online
 - D. Other (Specify text box)
14. Which online systems have you used to book tours for bands, musicians or artists?
 - A. Facebook
 - B. Gmail
 - C. Google Docs
 - D. Other (Specify text box)
15. How important would you consider the online system you use to book tours? (Scale 1- 10, 1 being lowest and 10 being highest)
16. Do you have your own online system to book tour for bands, musicians or artists?
 - A. Yes (Specify text box)
 - B. No
17. What social media outlets do you utilise when booking tours?
 - A. Facebook
 - B. Instagram
 - C. MySpace
 - D. Others (Specify text box)
 - E. None
18. How important do you consider the use of social media as part of the booking process for tours? (Scale 1- 10, 1 being lowest and 10 being highest)
19. Are there any existing platforms that you are aware of that allows you to book your own tours and shows?
 - A. Yes (specify the kind of platform)
 - B. No
20. How likely would you be willing to use an online platform that fully allows you to book your tours - think of AirBnb for touring bands? (Scale 1- 10, 1 being lowest and 10 being highest)

Thank you for participating in this questionnaire and sharing your views! If you live in Auckland or will be in Auckland soon, would you be interested in participating in a focus group where you can share your views on this topic?

If you are, kindly contact me at ianleeyusheng@gmail.com and I will be in touch on how you can participate further in the research. Your responses to the questionnaires will remain anonymous, as your answer here cannot be linked back to your answers.

Focus Group Questions - Musicians

What is the process like when your band/you decide that you want to tour? Elaborate as much as you'd like.

Do you book your own tours or do you get a promoter? (If you use a promoter, how does that work too? And why do you use a promoter?)

Let us now go back and think about when you plan your tours. Is there something that you wish could be easier?

Does word of mouth for being recommended a promoter normally play a role?

How did the communication process work for you when booking your tour?

Is there any part of the communication stage in tour planning that didn't work well?

What do you think can be done to alleviate these issues surrounding communication? (If they answered it didn't work well)

Have you ever experienced an irresponsible promoter? Share these experiences please.

Do you believe there is a way to remedy this?

How much control did you have in planning your tour with a promoter?

What was the relationship of trust in your promoter?

What do you look for when you hire a promoter?

Have you ever used an online system to book your tours? (Which one? Did it work for you? How did it work for you? If not, what are some of the tools that you utilise?)

Has social media played a role in this in terms of utilising it as a tool to promote your tours or even network with people for tours?

Do you rely very much on social media when booking a tour or even when on tour?

What platforms do you prefer?

Can you describe, when on tour, what is something that you feel can be made better? Do you think there is something in the concept of touring that needs to be improved? Elaborate please.

In an ideal world, what is the ideal way touring can happen?

Industry Professional Interviews

How does the process of working with a band, musician or act come about?

When a band, musician or act decides that they want to work with you, what happens from there?
The planning stages

In the event that a large volume of bands, musicians and artist come request to have their tours booked with you, how do you decide who you want to promote for or do you work with all of them regardless of numbers?

Does word of mouth for recommending a band, musician or artist normally play a role in working with an artist?

What are some of the biggest changes you have seen in touring from being a promoter?

How did the communication process work for the tour you last promoted?

Is there any part of the communication stage in the tour planning that didn't work well?

Have you experienced an irresponsible band? Share some of these experiences.

What is the way to remedy this?

How much control does the band, musician or artist have in planning their tours with you?

What are your views on having a sustainable venue?

Presently, is there an online system that allows for you to book tours? Kindly share your thoughts or what you know of

When you think back, is there something about the touring experience that can be made better?
Share your thoughts.

In an ideal world, what is the ideal way touring can happen?

Participant Information Sheet

Date Information Sheet Produced:

19 February 2018

Project Title

So, Your Band Wants To Tour? Investigating Digital Tour Management

An Invitation

My name is Ian Lee and I am a Masters in Communications student at Auckland University of Technology (AUT). Under the supervision of Dr Matt Mollgaard, I am conducting research to better understand the present touring model amongst musicians and promoters, to outline the most prevalent limitations of the present touring model - the impact on the present touring model and how musicians and promoters would want to see it improved. This is an invitation for you to participate in my research due to your level of engagement within the music industry, and my aim of improving the present touring model. This research will contribute to my Masters in Communications qualification. In this research, should both participants (bands, musicians, artists and promoters) be combined in the focus group, a potential clash in conflict of interest would occur but there will be 2 separate focus groups held, one for bands, musicians and artists and one just for promoters. Should you choose to participate or not for this research will neither advantage or disadvantage you.

What is the purpose of this research?

The purpose of this research is to fully capture the experiences of bands, musicians, artists and promoters with touring in order to improve tour management. This research will provide a space where bands, musicians, artists and promoters will be able to share their experiences of touring. These experiences whether good or bad, will suggest criteria and a strategy for improving the existing touring model. From there, this research will aim to develop a proposal for an online based tour self-management system for bands, musicians, artist and promoters.

How was I identified and why am I being invited to participate in this research?

You have been identified through public Facebook groups related to music and touring, your involvement and contribution to music and you are also in a band, a musician, an artist or a promoter. Bands, musicians, artists and promoters need to be available in Auckland and participants need to be 18 years or older. Your contact details have been obtained by responding to this research and your identity will remain confidential.

How do I agree to participate in this research?

In order to participate in this research, you would be required to complete a Consent Form that will be provided before participating in the research. By agreeing to participate in this research, it is solely voluntary and whether you choose to participate will neither advantage nor disadvantage you. You are able to withdraw from the research at any time. At any point that you choose to withdraw from the research, you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings of the research have been produced, removal of your data will not be allowed.

What will happen in this research?

As this research aims at capturing and outlining experiences of bands, musicians, artists and promoters, the research will employ a focus group, where the sharing of experiences can occur. These focus groups will be separated with 1 allocated for bands, musicians and artists and another specifically for promoters. These experiences whether good or bad, will suggest criteria and a strategy for improving the existing touring model. From there, this research will aim to develop a proposal for an online based tour self-management system for bands, musicians, artist and promoters.

What are the discomforts and risks?

I believe there will not be any discomforts or risk associated with the focus group.

How will these discomforts and risks be alleviated?

In the event that you are uncomfortable with any of the questions, you do not need to answer them. You (participants of the focus group) are able to end the focus group at any time they wish. Your participation is voluntary and you will in no way be disadvantaged should you choose to withdraw at any time.

What are the benefits?

Participants being bands, artists, musicians and promoters will benefit by being able to contribute to the development of the music industry, taking an active role in improving touring management, to access a possibility of improvement in the touring industry that is not widely available and to exercise one's autonomy and take an active role in touring.

Bands, artists and promoters will have access to information on what works and what does not for touring and how it can be improved. This research will also be offered to high profile band managers, high level tour promoters, bookers and even high level artists, bands or musicians.

How will my privacy be protected?

The contact details and identity of focus group participants will remain confidential with no names being used in the research; data recorded will not use names but rather codes such as alphabet letters and the final report will not include names. There will also be no identification of participants in the final report. Third parties referenced in the research such as past bands, musicians, artists or promoters that you have worked with will also remain anonymous.

What are the costs of participating in this research?

The focus group research will require between 1 - 2 hours

What opportunity do I have to consider this invitation?

Focus group participants will have two weeks for considering their participation from the time of invitation.

Will I receive feedback on the results of this research?

Yes, after completion of the research, you will be offered a URL link to the summary of the findings.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Dr Matt Mollgaard, matt.mollgaard@aut.ac.nz.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTC, Kate O'Connor, ethics@aut.ac.nz, 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Ian Lee, ianleeyusheng@gmail.com

Project Supervisor Contact Details:

Dr Matt Mollgaard, matt.mollgaard@aut.ac.nz

Approved by the Auckland University of Technology Ethics Committee on 15 March 2018

AUTC Reference number 18/11

Consent Form

For use when focus groups are involved.

Project title: So, Your Band Wants To Tour? Investigating Digital Tour Management

Project Supervisor: Dr. Matt Mollgaard

Researcher: Ian Lee

- ☐ I have read and understood the information provided about this research project in the Information Sheet dated / /
- ☐ I have had an opportunity to ask questions and to have them answered.
- ☐ I understand that identity of my fellow participants and our discussions in the focus group is confidential to the group and I agree to keep this information confidential.
- ☐ I understand that notes will be taken during the focus group and that it will also be audio-taped and transcribed.
- ☐ I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- ☐ I understand that if I withdraw from the study then, while it may not be possible to destroy all records of the focus group discussion of which I was part, I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.
- ☐ I agree to take part in this research.
- ☐ I wish to receive a summary of the research findings (please tick one): Yes ☐ No ☐

Participant's signature:

Participant's name:

Participant's Contact Details (if appropriate):

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Date:

Approved by the Auckland University of Technology Ethics Committee on 15 March 2018

AUTEC Reference number 18/111

Note: The Participant should retain a copy of this form.