Abstract
The article takes Theberge’s (2004) notion of “the Network Studio” and Latour’s (2005) notion of “reassembling/disassembling” as a point of departure to investigate the development of home recording and home distribution practices among semi-professional musicians. The central research questions concern whether these new practices are used to sidestep the traditional career patterns of the music industry. In other words, do they add up to “piracy cultures” (Cardoso & Castells, 2010) that challenge and threaten established social orders? The study reveals how the rise of the networked home studio has altered the initial phases of the processes of music making in important ways. However, the musicians did not perceive the new practices of the home studio as a substitute for professional studios and traditional ways of making a career, but rather as a preparation. The study suggests that the developing practices of the home studio should be understood as the formation of “pre-distribution networks”—not actually side stepping, but eventually leading into the professional network of the music industry. Thus, the suspected piracy is still looming at best.
The digital music revolution and the rise of piracy cultures has transformed the music world as we knew it. Digital Music Distribution aims to go beyond the polarized and reductive perception of 'piracy wars' to offer a broader and richer... Pre-distribution networks and professional networks: Becoming an artist in the age of "piracy cultures" *. Of Network Studios and Piracy Cultures *. Assembling Work *. A Visit to the Network Studio *. Being Within or Without the Music Industry? * The Pre-Distribution Network and the Professional Network *. Hail to the Album! * CHAPTER 6 *. The irony of virtuality: The production of music and news in "the new economy" *. The contents of "the new economy" *. Network society or Internet society? *