

'Usually I download [music] and, if I like the band, I buy their physical record to help them. I buy more things from national bands; from international bands I prefer to download it, since they have more structure to keep their career. This is different for national bands, which depends on CD sales, t-shirts, etc. [...] I think music download is important to know the band and also to reduce the resources to produce something. But I think it is important to buy physical materials from the band. We need to reach a balance and learn to identify who just wants some revenue and who wants to build something that is really good. [...] the Internet is a great tool to publicize, to discover new bands, to get information. There are a lot of blogs and Web sites over there marketing bands, there are places to download albums, it is very nice and productive, but the scene cannot sustain itself with YouTube videos, downloads and Facebook chats.'

—Rheia, n.p.

- **What do you think of Rheia's finding that some of her participants only considered physical copying to be piracy?**
- **What do you make of the separation between the importance of digital and physical sales made by the participants? Does one matter more than the other?**

I think that many years ago a clear delimitation between the independent, autonomous guy versus the major guy still existed. Today this difference is blurred, and I would tell you that a DIY artist is someone that has full control over all levels of his production. The other difference is being part of a community and having a collaborative relation with the others, especially with the people that like his band — going beyond music commercialization and a consumer-artist relationship. An important question here is that the DIY artist is also his audience, and his audience knows that they could also be on the stage.

—Rheia, n.p.

- **Do you agree that the internet has reshaped the meaning of DIY?**
- **Is there a difference between DIY and independent?**