The Clash between Suits and Creatives
- Management of Primadonnas in the Music Industry

By Josephine Hall
Date 27.11.13

Supervision by Helle Hedegaard Hein
Department of Management, Politics and Philosophy.
The Clash between Suits and Creatives
- Management of Primadonnas in the Music Industry

Kollisionen mellem Kreative og Kapitalister
- Ledelse af Primadonnaer i Musikindustrien

Master’s Thesis
MSc. Management of Innovation and Business Development (MIB)
Copenhagen Business School
November 2013

By Josephine Hall
Date 27.11.13

Supervision by Helle Hedegaard Hein
Department of Management, Politics and Philosophy.

This thesis accounts for 174.000 characters including spaces, 27.800 words, equivalent to 79 standard pages.
Abstract

Introduction: The aim of this thesis is to investigate the bilateral relationship between artists and record companies in the English music industry. It is particularly interesting how the two need each other and yet rarely manage to collaborate efficiently. This draws attention to the motivations of the involved parties. The difficult relationship results in conflicts where especially some types of artists react strongly. This leads the scope of the thesis to focus on the primadonna archetype. The purpose is ultimately to find out how to successfully manage the primadonna artist.

Methodology: This is an exemplifying case study with empirical data based on the qualitative research interview. Six interviews with various music industry professionals have been conducted. Each of these contributes with unique insights and perspectives in relation to the field of investigation. Hein’s development of Herzberg’s Critical Incident Method provides a foundation for diagnosis of the artists according to their archetype.

Findings: The primadonna artists and record companies need each other, because they have important competences in two different domains that are crucial to the existence of both parties. The skills of the primadonna artist lie in novelty creation, whereas the skills of the record companies lie in value creation. Novelty and value creation cannot exist without one another. The clash mainly occurs in situations where the primadonna artist’s kicks, flow and identity states are threatened. The solution has traditionally been boundary spanners working across the two domains. An alternative solution is emerging as more primadonna artists are taking a DIY approach.

Conclusion: Relying on boundary spanners is problematic in several ways. It is of great risk for record companies and primadonna artists to leave the responsibility of a successful collaboration on such a limited number of people. The level of education, experience and competences varies widely amongst people undertaking the role of boundary spanner. This study finally develops a guideline for managing primadonnas in the music industry, where suggestions to dissemination and application of this are posed.

Keywords: music industry, creativity, primadonna, archetype, management, motivation, boundary-spanner, artist, art, novelty creation, value creation, kick, flow.
Table of content

ABSTRACT 3

1. ACKNOWLEDGEMENTS 7

2. INTRODUCTION 8
THE MUSIC INDUSTRY AS A CREATIVE INDUSTRY 9
THE PLAYERS 10
BILATERAL RELATIONSHIP 13
QUESTION OF ISSUES 13
PROBLEM STATEMENT 14
RESEARCH QUESTIONS 14
LIMITATION AND DELIMITATION 15

3. METHODOLOGY 16
RELATIONSHIP BETWEEN THEORY AND DATA 16
EPISTEMOLOGICAL AND ONTOLOGICAL CONSIDERATIONS 17
CASE STUDY RESEARCH DESIGN 18
RELIABILITY 19
VALIDITY 19
METHODOLOGICAL APPROACH TO THE QUALITATIVE RESEARCH INTERVIEW 21
INTERVIEW GUIDE 21
ANALYSIS 22
SELECTED INTERVIEWEES 24
SECONDARY DATA 26

4. THEORETICAL FRAMEWORK AND LITERATURE REVIEW 27
CREATIVITY 27
THE CREATIVE PROCESS – WALLAS’ FOUR-STAGE MODEL 28
NOVELTY CREATION – EXTENSION OF STERNBERG’S PROPULSION MODEL 29
VALUE CREATION 31
INDIVIDUAL 32
DOMAIN 32
FIELD 32
MOTIVATION 34
VIEWS ON HUMAN NATURE 34
CONTENT THEORIES 36
PROCESS THEORIES 36
INTRINSIC AND EXTRINSIC MOTIVATION 37
NEW MOTIVATION THEORY 37
THE FOUR ARCHETYPES 38
THE PRIMADONNA 39
MANAGEMENT 42
PRIMADONNA MANAGEMENT STRATEGY 42
BOUNDARY SPANNER 43
NEW DOMAIN 44

The Clash between Suits and Creatives – Management of Primadonnas in the Music Industry
Master’s Thesis in Management of Innovation and Business Development
By Josephine Hall – November 2013
The Clash between Suits and Creatives – Management of Primadonnas in the Music Industry

Master’s Thesis in Management of Innovation and Business Development

By Josephine Hall – November 2013
List of figures
Figures have been developed to fit give an overview of different themes, theories and issues in this study. I have creating the figures myself, based on theoretical or empirical insights.

1) Thesis overview
2) Industry overview
3) Alternative industry model
4) Amabile’s three components of creativity
5) Motivational profile of the primadonna.
6) The FAE-Model (interview guide)

List of tables
1) Interview respondents overview
2) Hein’s four archetypes
1. Acknowledgements

A special thanks to my supervisor, Helle Hedegaard Hein, for great support and inspiration during the process, allowing me to engage in this interesting study.

Additionally appreciations to the following people for their contribution to my research;

- Aniff Akinola
- Jeff Thompson
- John Louis aka. Louis Barabbas
- Mike Burgess
- Richard Boardman
- Sally Gross
- Turrentine Jones

Also a big thank you to my dear friend Robert Hellnow for the graphic design of tables and figures. Finally special thanks to my family and friends for their help and support throughout the process.
2. Introduction

The title of this thesis is

*The Clash between Suits and Creatives – Management of Primadonnas in the Music Industry*

![Figure 1](image)

The title has been inspired by Helle Hedegaard Hein’s book ‘Primadonnaledelse’ (Hein, 2013), where highly specialized creative workers’ motivation and demotivation is examined. Additionally, a study of interpersonal creativity is undertaken to challenge the English social psychologist Graham Wallas’ classical four-stage model of creativity (Wallas, 1926). The model sets point of departure for several studies of the concept of creativity, where creativity is seen as a calling that comes to the chosen one. Creativity is not only about novelty creation, but also in the dissemination and acceptance of the creative product in the surrounding fields. As a result of this it is crucial that the novelty creating artist and the value creating agents cooperate in order to optimize the creative output.
Artists in the music industry need certain attention in terms of management and motivation. In this study point of departure will be the classical motivation theories. An overview of the most important content and process theories will be outlined and discussed briefly. Herzberg’s two-factor theory will further introduce intrinsic and extrinsic motivation factors (Herzberg, 2002).

Hein’s four archetypes are presented (Hein, Primadonna… 2009). Focus will be on the primadonna archetype, as well as the psychological state of the creative work these are undertaking.

Subjects for this investigation are artists and managers in the English music industry. These interact in a context where novelty and value creation meets. The managers are here acting as mediators (boundary spanners) between the artist, who creates novelty, and the rest of the world – including the record companies that focus on value creation.

The music industry as a creative industry

In the last few years the focus on the music industry has increased. The music industry adds to the cultural span of a society, as well as giving value to the society. Music and culture are resources that can be transformed into a product and exported on equal terms as other products. The creative industry in the UK is worth more than £36 billion a year; the industry employs 1.5 million people in the UK alone (gov.uk, 2013). According to the industry figures, the creative industries account for around 10 % of UK’s exports. The Government has initiated several political actions to support and nurture the creative industry such as; “changing rules to make it easier for music, plays and other entertainment to take place, continuing to support content producers in the British creative industries etc.” (gov.uk, 2013). Here economical and cultural interests meet. These political actions can be seen as an indicator of an interest in developing the music business. This also means a movement towards getting a better understanding of what happens in this meeting, which brings more research to the field. Historically business and culture have been separated. As a result of that there are a large number of creative resources that has not yet been commercialized. Passman notices that the marriage between art and commerce always has been troublesome; ”They can't exist without each other, yet creative freedom and the need to control costs are eternally locked in a Vulcan death match” (Passman, 2008).

In the last 10 years the music industry has undergone a transformation process, where the technological development has demanded new ways of thinking production, sales and distribution of music. Basically, the whole business model is under reformation (Marshall, 2012). Record companies have been forced to lay off large numbers of employees, and the significant decrease in revenue has kicked off the debate on the
traditional record label’s business models. Alongside this, a parallel trend of entrepreneurial spirit has been seen. This has led to many independent small record companies popping up. Independent labels (indie labels) have been functioning as a counterpart to the established major labels. The indie labels have traditionally been more likely to sign undeveloped or unusual artists than major labels (BBC Introducing; Right Deal For You). This division between indie labels and major labels has rhetorically often been divided between "the good and the evil"; those who are creative and develop artists (indie) and those who exploit them (major). In addition, the formal networking structure is different in the two types of labels. This is reflected by the fact that the major record labels are members of the international association called International Federation and the Phonographic Industry (IFPI), while the independent record companies in the UK are members of Association of Independent Music, AIM.

The three major record labels; Warner Music, Universal Music Group and Sony Music Entertainment control 88% of the world market (Wueller, 2013). The International Federation of the Phonographic Industry report (IFPI Report) from 2010 describes the music industry as having more than 4,000 major label artists, thousands of independent artists, and claims that the “broader music sector including live music, radio, publishing and audio equipment” is worth an annual $160 billion (IFPI Report, 2010). The historical development of the two distinct types of companies, however, shows that there are alliances and corporation between them. We see the record companies that are good at novelty creation, and the record companies, which are good at value creation. Below is given an overview of the music industry as it looks if involved with a record company.

**The players**

This part will briefly introduce the artist, manager, A&R (Artist & Repertoire) and the record label; their roles and fields of interest. Added to this introduction are two figures, which seek to give an overview of how the music industry is structured.

**The artist**

The artist will in this study be defined as the highly creative individual, who writes, produces and/or performs music.

**The manager**

The personal manager is the most important person in the artist’s professional life. The manager takes care of many tasks, which includes helping with major business decisions, like which record company to sign with. The manager can also be involved in the creative process; picking producers, which songs to record, hiring
band members and selecting photographers. The managers ideally promote their artists to their network. Furthermore, the job includes contact with lawyers, business managers, agents and overseeing all these people’s work. In general the manager can be described as the buffer between the artist and the outside world. The managers’ role is to work on behalf of the artist (Passmann, 2008, page 32-33).

**Artist & Repertoire (A&R) people**

A&R people are employed by record labels. The A&R people have practice where novelty creation meets value creation. They represent record companies, where they develop artists in order to build a catalogue of music for the record companies they work for. All record companies have A&R’s performing this function. These people can have a different title and just have the A&R function as part of their job field; this is
specifically the case with small labels with a small number of employees. Thus, they are agents of the meeting between novelty creation and value creation, and an important link between the artists that create novelty, and the record company that creates value. The A&R people are undertaking some of the same functions as the artist manager. The essential difference is that the artist manager is employed to act on behalf of the artist, where the A&R’s are employed by a record company and therefore act in the record company’s interests. (Passman, 2008, p. 73+141).

The record company
The record company and the record label will have the same meaning in this study. The record company signs a record deal with artists, who hand over their recordings. The company then turns these into records and ship the records to a distributor. This is the wholesaler that sells the records to the stores and also distributes the music digitally. The company then gears up its advertising, promotion, marketing etc. The major label consists of the following divisions: A&R, sales, marketing, promotion, product management, new media, production, finance, business affairs/legal and an international division. The independent record labels are companies which are not owned by a major and come in two main forms; major-distributed and independent distributed (Passman, 2008, p. 73-75).

Below is an alternative model, which is more compatible with the development of the industry; independent labels and DIY-musicians

Figure 3
Bilateral relationship

The relationship between the artist and the record company has been tense from the beginning, as conflicting interests and asymmetric information are in play. The paradox is just that one can not exist without the other. "Great works of art may speak for themselves, as connoisseurs declare, but they do not lead self-sufficient lives. The inspirations of talented artists reach consumers’ hands (eyes, ears) only with the aid of other inputs - humdrum inputs - that respond to the ordinary economic incentives” (Caves, 2003).

Caves describes how the organization of the arts and entertainment industries depends heavily on the contracts that link creative and humdrum agents.

The producer of the creative goods in the music industry is facing a fundamental uncertainty. This uncertainty is referred to as ‘nobody knows’ in the literature (Caves, 2003). Producers make many decisions that are affecting the expected quality and appeal of the product; yet their ability to predict its audience's perception of quality is minimal. The producers usually have knowledge on what has succeeded in the past, and they constantly try to extrapolate this knowledge to the undertaken project, but even so these efforts only achieve minimal predictive value (Goldman, 1984). The ‘nobody knows’ factor is quite important, as the risk of failure is high and the failed creative effort can’t be salvaged or reused. It is therefore a sunk cost that denies the producer of the creative effort protection.

Another fundamental property is the attitudes of the artists towards their own work. ‘Art for art’s sake’ invokes the utility that the artist gains from doing creative work (Caves, 2003). This is a factor that the producer of the creative work can gain from, as the artist may accept wages for creative work that falls under their opportunity cost of working in humdrum employment. The artist can therefore be viewed as a source of cheap labour. The ‘art for art's sake’ can complicate the contracting process, as artists have preferences over how to execute the creative work undertaken, particularly the definition and allocation of the decision rights.

Question of issues

The topic of this master’s thesis concerns the motivation and management of highly specialized creative people (artists); the tools and the processes needed to facilitate an optimal cooperation between art and commerce. The media as well as the major record companies have created a picture of some artists as obnoxious, which has created a distorted picture of the highly specialized creative people (known as primadonnas in the motivational theory). Artists are portrayed as ‘impossible to manage’, hysteric, etc. which is a wrong label to put on some of the people who's output adds a lot to the economy, creating a million pound businesses and adds social value to their societies. This picturing goes both ways, as the artists
often perceive the labels as a business that is only interested in making money and not caring about their art.

There are several reasons why managers and record companies need to update their knowledge on the area of motivation theories. The literature suggests new ways on how to manage different types of highly creative individuals in opposition to the classical motivation theory (Hein, 2013).

**Problem statement**

The artist painting beautiful pictures will not succeed in sharing his perspective with the world without the gallery, where people can come and view his work (Kupferberg, 2003). It has traditionally been the same in the music industry, where artists would not be able to record without funding from record companies. Also, art only have the value people give it, as creativity is a social construction (Kupferberg, 2003). This picture is changing now with the Internet allowing file sharing and social media challenging and developing the industry. Where record companies traditionally had huge bargaining power compared to new artists, this is all shifting. Furthermore, we see an industry, characterized by a troubled relationship between artists and the record companies. If the music industry wishes to keep developing great novel art, which can exist in a market economy, then the clash between suits and creatives needs a solution. This leads to the problem statement being

*The troublesome relationship between artists and record companies – how to manage primadonna artists in the music industry?*

**Research questions**

This thesis seeks to investigate the relationship between artists and record companies in the music industry, in order to optimize the processes of novelty and value creation. The focus of the study is management and motivation of artists with the primadonna motivational profile developed by Hein (Hein, 2009).

To answer the problem statement, the following three sub-questions have been developed;

1) **Why do musicians and record companies need each other?**
2) **Why and when do they fight?**
3) **How is this clash solved?**
These are questions from which the interview guide, literature review and analysis are structured.

**Limitation and delimitation**
I have had to limit the scope of this project considerably in order to generate as specific a framework as possible. Many aspects of the music industry are interesting and present me with a high number of problems and challenging areas of focus.

The data collection has been made through interviews with experts representing the entities within the industry to obtain a more in-depth understanding of the relationship between artists, managers and record companies.

A limitation includes the empirical data, which was available on the time of the thesis deadline.

The contracts negotiated in the music business are extensive. Particularly now as the three major labels are turning to 360 deals gaining them a part in every revenue stream (Marshall, 2013). Not only the revenue is signed over, creative rights are as well. This thesis will not investigate or discuss the impacts contracts have on the management of artist, where this limitation is made.

Creativity in this thesis will be defined as the combination of two processes; novelty and value creation. This definition is built on the basis of literature from Csikszentmihalyi, Amabile and Kupferberg. Therefore, creativity is not only seen from the artist's perspective, but as an inter-subjective process. This definition will limit the scope of creativity as a concept throughout the study.

Hein describes how the archetype model is an abstraction of reality. The model is meant as a tool for reflection on motivational profiles and is not a conclusive truth. Hein discusses this in her book from 2013, but this will be delimited from this study.

Foucault (1964) is describing the king’s lair, where social structures are creating a context where the “king” (artist in this case) is surrounded by a following of worshippers, who then create a context affecting the behavior of the artist in the interaction. Because of the scope, I will limit this study to not investigate the indebt social structures and context of the domain and field.

The focus of this study is on the relationship between artist and manger, where good managers in the music industry are acting as boundary spanners. The basis is Gander’s work (2007), which involves strategies within the music industry. The A&R person is, according to him, an individual who works across the organization’s domains.
Social media will only be discussed in relation to the DIY (Do-It-Yourself) approach. Further insights to artist and impacts on social media will not be investigated.

3. Methodology

This part is dedicated to the description and consideration of the methodology of the research conducted in this thesis. Several issues are reflected on, including the relationship between theory and data, and whether data is collected to build or test theories. The different views of how research should be studied is affecting the method of research, which is linked to the way researchers envision the nature of reality as well as how to examine this (Bryman and Bell 2011).

The methodological approach applied for collection of empirical data is the qualitative research interview. The qualitative research approach adhere from the interviewee’s lifeworld\(^1\) and is applicable to investigate managers and artists; what drives them in their work and how they experience the interaction when working in a creative setting (Caves, 2003). The study furthermore draws on the data collected to describe why motivational profiles are likely to clash, particularly when they are interacting across different domains as the case with musicians and record companies. Point of departure is the psychologists Kvale and Brinkmann’s book “InterView – Introduktion til et håndværk” (Kvale & Brinkmann, 2009). The aim is to present the meta-theoretical background for the qualitative research interview and thereby the theoretical background for the research design.

**Relationship between theory and data**

Research is often conducted in order to answer theoretical questions, but theory can also be generated after the collection of data and analysis. This relation results in a consideration about whether we are referring to deductive or inductive reasoning (Bryman & Bell, 2011). The deductive view is represented by research developed on the basis of what is already known about a particular domain, and thereby creating hypotheses that are empirically explored. The hypotheses hereby entail concepts to be translated into entities and terms, which can be studied and operationalized. The researcher needs to specify how data can be collected in relation to the concepts that make up the hypothesis (Bryman & Bell, 2011).

The inductive view is presented by an approach to the relationship between theory and data, where the theory is the outcome of research and not the other way around as posed above by deductive reasoning. The process

\(^{1}\) The term ‘Lifeworld’ in this thesis refers to the phenomological concept of lifeworld introduced by Husserl (1936),
of inductive reasoning involves drawing generalizable conclusions out of observations. When the theoretical reflection is completed, further data can be collected in order to create conditions to test the new theory. The illustration attempts to give an overview of the difference between deductivism and inductivism.

This thesis applies the deductive reasoning, as the aim is to investigate the relationship between artists and record companies in the music industry, applying theory from new motivation theory by Hein (2013). This approach is useful, as more empiric data is needed to test and support the hypotheses of the emerging new motivation theories. The theory developed by Hein (2013) is therefore point of departure for this paper, as the theory of primadonna management is highly relevant for the music industry, where empiric data is conducted to test and support this.

It is important to notice that the deductive approach entails elements of induction, and that the inductive approach also entails some elements of deduction. This general theory is called abductive and is involving a weaving back and forth between theory and data (Bryman & Bell, 2011).

**Epistemological and ontological considerations**

The philosophy of science applied for the qualitative research interview is hermeneutics, which relate to the doctrine and interpretation of written texts. Epistemological and ontological considerations reflect on the question of what should be considered as acceptable knowledge and reflections concerning the nature of social entities. In the philosophy there is a distinction between ontology; the study of the nature of existence, and epistemology; the philosophy which focus is on the nature and scope of knowledge.

From an ontological perspective the question of issue is, if it would be possible to obtain knowledge about the world as it is through the qualitative research interview. In the epistemological view, focus is on the cognitive interpretation, hereby questioning the relation between objective and subjective knowledge. Point of departure for analysis in hermeneutics is the hermeneutic circle, where the parts are understood through interpretation of the counterparts, as well as the complete entity. This means that the interpretation of parts of a conducted interview is held up against the creation of meaning in the rest of the interview, and then the interpretation of the parts is once again tested in correlation to the whole; thereby creating the circle (Højberg, 2004, page 312). Furthermore, the interpretation needs to be understood from the perspective of the researchers’ frame of reference, as well as elaborating on knowledge about the matter of investigation. The interpretation is relying on the prerequisites, as it is being understood from the conditions of the interpreter. Kvale and Brinkmann argue that every interpretation contains novelty, as it adds to the understanding by providing new perspectives of the investigated subject (Kvale and Brinkmann, 2009). The hermeneutic approach is therefore not a template of method, but aims to secure valid interpretations.
The discussion about validity and reliability is important when undertaking the qualitative research interview, as the hermeneutic approach has been criticised for providing multiple interpretations, and thereby not delivering scientific insight. Validity and reliability from a hermeneutic meta-theoretical background need to be viewed differently e.g. compared to the positivistic research tradition. A central question has therefore been if hermeneutic knowledge has the same validity and reliability in relation to the object under investigation. In the following part, validity and reliability is presented in relation to the qualitative research interview.

**Case study research design**

Research design is meant as the applied framework for the collection and analysis of data. The five most prominent research designs are as follows

- Experimental and related design.
- Cross-sectional design.
- Longitudinal design.
- Comparative design.
- Case study design.

(Brymann and Bell, 2011).

This thesis applies the case study design, which is also in focus of this section. Case study as a research design became natural in order to operationalize the theories into a semi-structured interview guide. The case study design entails intense analysis of a case and is concerned with the complexity and particularity of the case in question. A case can be a community, a person, an event, an organisation etc. (Bryman and Bell, 2011). In this study, management and motivation in the music industry is investigated. A case study often involves a qualitative research strategy, as this strategy is helpful in generating intensive and detailed examination, making use of participants’ observations and semi-structured interviews. Yin (2009) distinguishes between five types of cases: The critical case, the extreme or unique case, the representative or typical case (also known as the exemplifying case), the revelatory case and the longitudinal case.

The case of the music industry, particularly the English, proves a good exemplifying case; the English music industry is not extreme or unusual in its approach to managing creatives. There are other examples of industries in England, which have the same overall approach. One such example could be the film industry, which is relying on creative output from highly specialized creatives. The music industry in England was
chosen as it provides a suitable context for the problem statement to be answered. The case study method is used as this thesis covers motivation and management of creatives, which is a highly pertinent case to the phenomenon of study (Yin, 2009).

A critique of the case study as a research design is that findings cannot be generalized and therefore have restricted validity. Researchers of case studies do not deny this fact and argue that the purpose and aim is to generate intensive examination of a single case (Bryman & Bell, 2011).

**Reliability**

Reliability is a term used in qualitative studies in relation to the requirement for sound science. The reliability of the interview will, according to a positivistic view, be diminished when choosing not to follow a fixed-structured interview guide. The types of questions are based on the interview situation and it creates a negotiated knowledge. This means that structured and direct questions are increasing the reliability, as they keep the interview in a pre-set direction, which can be reduced according to the positivistic approach (Bryman & Bell, 2011).

Kvale and Brinkmann’s point of departure is a postmodernist approach; viewing reliability differently, as the inter-subjective relation in the interview, the social practice, is defining the generated knowledge. In general, reliability in qualitative studies cannot be set up under the same conditions as quantitative studies. A way of handling reliability is to make the methodological and theoretical considerations explicit to create transparency in the study (Kvale & Brinkmann 2009, p. 268). There will for this reason be included insights into the interviewer’s relation to the field, to make these explicit, as well as describing the researcher’s relation to the interviewee, as to be a part of the methodological considerations.

**Validity**

Validity is, opposed to reliability, a central figure in the qualitative research interview. In philosophy, validity is closely related to correspondence, coherence and pragmatic utility. While correspondence is central for the positivist, and pragmatic utility is it for the postmodernist, then coherence is important in hermeneutics, as it refers to the consistence and inner logic of the statements (Kvale & Brinkmann, 2009, s 273). The statements and further interpretations need to be logical and not contradictory in order to secure validity of the qualitative research interview. Kvale and Brinkmann argues that the validity of the generated knowledge should be secured in 7 phases; thematization, design, interview, transcription, analysis, verification and reporting (Kvale & Brinkmann, 2009, p. 130). By following these seven steps, validity is secured, not only in the verification phase, but also through the researchers’ consistent reflection on the entire research interview and thereby also in the seven phases of writing the thesis.
Between the interviews, the interview guide will be updated and reviewed to ensure an angling of the interview towards what the respondents find relevant. The interview guide will not always be used in chronological order, but will be taken into consideration, as the questions will be modified to fit the interviewee’s lifeworld. The theme and design for the thesis will be adjusted after the first few interviews. The interview procedure and interview guide will therefore be developed and tuned in ongoing, while statements will be verified. It is this validation practice that gives strength to the interpretation and formation of opinion.

The risk involved in changing the interview guide is that it is harder to generalize knowledge, as the interview questions asked might differ slightly. The answers will thereby not only come from the interview guide, but also from the relation between the interviewer and the interviewee. Following a fixed structured interview guide can lead to important details being lost. As the interview guide for this thesis is semi-structured, it is aimed at being flexible to go into depth when needed, but to some extent, follow a structure to give the research an overall frame and consistency.

Kvale and Brinkmann (2009) emphasize that objective knowledge can be created by the qualitative research interview: “When the subject of the interview is embedded in a linguistically constructed and interpersonal negotiated world, the qualitative research interview will reach an exceptional position in the production of objective knowledge on the social world” (Kvale & Brinkmann, 2009, p. 269).

From a positivistic perspective, the reliability is set to increase by standardizing the research design, and the validity will increase by the quantity of data the study can draw on to make generalizations. This thesis’ scientific theoretical background is based on the postmodernist approach, which means that there cannot be only one objective truth. Instead of knowledge as an objective reflection of the reality, it is a social structure, where knowledge is validated through practice, consequently through interpretation and negotiation (Kvale & Brinkmann, 2009, p. 70). In the qualitative research interview, reliability and validity is redefined, so that reliability calls for transparency on the methodological and theoretical considerations, while validity is secured in all phases of the study. Point of departure is therefore that knowledge is created in the interaction, which makes this reflection necessary.

Some epistemological questions may arise in relation to the qualitative research interview; the question on whether deviation from the interview guide affects the research? Kvale argues that the researcher (interviewer) can either approach the work as a “miner” or a “traveller” (Kvale, 1996, p. 17). Whereas the “miner” will gather information, the interviewer as a “traveller” will cause a reflection in which knowledge
is produced. The interviews of this study are conducted in the role of the “traveller”, and the same applies for the role of the interviewer. When the traveller’s approach is applied in practice this allows, in addition to changing the interview guide, to change the problem statement along the way, if the sessions with the respondents reveal other issues more relevant to the problem field.

Methodological approach to the qualitative research interview

The qualitative research interview is, according to Kvale and Brinkmann: “A craft, a knowledge producing activity and a social practice” (Kvale & Brinkmann, 2009, page 33). In the part on validity above, the interview is considered a knowledge producing activity, whereas the interview as a craft and social practice will be illustrated in the following.

Kvale and Brinkmann perceive the interview primarily as a craft, according to their presentation of the different types of interviews they present. The qualitative research interview is positioned between a meta-theoretical foundation and the researcher’s personal qualifications, which are developed through practice. Interviewing is therefore learned when taken into practice and not by following a fixed structured interview guide. Coming from a background based on anthropological science, Lave and Wenger (1991) are of the same opinion. They argue that each person applies their own life and experiences in the interaction with the rest of the world (Lave & Wenger, 1991). Some interviews can benefit from applying a fixed structure. One example is when interviews are used to test hypotheses (Kvale & Brinkmann, 2009, p. 126). The problem statement and the research questions are not based on the hypothesis. The interviews will therefore be based on the managers’ and primadonna artists’ lifeworlds, hereby investigating management and relations.

Interview guide

Investigation and questioning about the relations are based on two different semi structured interview guides; one interview guide concerning the manager’s perspectives and one on general motivation and archetype profile. The general interview guide is used on both manager and artists, where the manager’s interview guide only applies to the managers. Both interview guides are asking questions related to the three research questions. As mentioned earlier, the research questions are influenced by the work of Hein (2013) on new motivational theory. The interview-guide is based on Hein’s development of Herzberg’s Critical Incident Method, as a way of investigating the artists’ and managers’ motivation profiles (Hein, 2013). The full

---

2 Kvale and Brinkmann's presentation of the different types of interviews, aside from the qualitative research interview, the survey-interview and the psychotherapeutic dialouge (interview).
interview guide is to be found in the appendix. Each part of the interview guide can be characterized by the following factors:

1. Introduction questions, which can be described as explorative, as they seek to tap into descriptions, practice, experience and perspectives (Kvale & Brinkmann, 2009, p. 155). These questions subsequently form the basis for further analysis.
2. Follow-up questions where elaboration is asked upon.
3. Further elaboration might be required as new information is added and the need for more examples might be relevant.
4. Questions to secure the interview are developing within the frame of the thesis and do not lose relevance in relation to the three areas into which the interview guide is divided (Kvale & Brinkmann, 2009, p. 156).

As part of the initial questions for the managers, a second interview-guide is developed on the four steps above. These questions aim to reach an insight to the relation between manager and primadonna artist.

All interviews were conducted in English, which is the native tongue of the interviewees, whereas the native tongue of the interviewer is Danish. This might narrow the understanding of the questions in two levels; expression and comprehension, due to linguistic differences (pronunciations, wording etc.)

**Analysis**

The basis of the analysis is the interview summaries, which are based on the interviewee’s lifeworld, as well as from the hermeneutic circle. Themes of relevance for the problem statement and the theoretical foundation are hereby located. As the division of the interview guide has been based on the research questions, the analysis will already be split into the respective outlined areas described earlier.

Hermeneutics as a way of interpretation do not usually apply a theoretical assumption, but this study chooses to apply theory as a basis of analysis combined with the interviewees’ responses. A theoretical frame of reference is therefore developed in-process, where the theoretical understanding provides a grounding in the interpretation process. The hermeneutic meta-theoretical background will thus be complemented with a theoretical understanding that will be the basis of the interpretation and analysis. The statements from the

---

3 The interview-guide consists of 4 parts; 1. Introduction and background. 2. Critical incidents and attitude. 3. Factors and effect. 4. Power. These are furthermore divided into two categories of motivation and demotivation. To be found in the appendix.
empirical data will therefore be analysed in relation to the theory outlined. This might create implications, as it could result in unilateral interpretations, where theoretical assumptions are verified (Kale & Brinkmann, 2009, p. 264). Despite these implications, this framework is chosen; as it is possible to increase the validity in all phases of the study and in that way, revise the theoretical background in relation to the generated empirical evidence.

The relation between the interviewer and the interviewee is central in terms of reliability, which is the reason for the following part on my background in relation to the field of study. First I will describe my background in the industry and next elaborate on the methodological implications this might cause.

Methodological implications of my background related to the field of investigation

I have a background working in the production company Ground Control, which is a subsidiary company to Ear To The Ground⁴ (ETTG) in Manchester. Ground Control is based in the same office as ETTG, which has given me the opportunity to work with both creative resources and managers. My job tasks involved managerial tasks before, during and after events (Parklife 2013, Kendal Calling 2013 and Festival No.6 2013). I used my network from ETTG to find some of my interviewees, but I have not been working directly with any of the artists or managers interviewed for my thesis. Furthermore, I have as a creative and performing artist; musician, composer and DJ (disc jockey) in the music industry, also been managing my own band applying a DIY (Do It Yourself) strategy, which has put me in situations, where conflicting interests have arisen.

As a musician I have been in contact with fellow musicians in Manchester. These networks can all affect the empirical data collected. The following will clarify the possible consequences and impacts these relations can have on the empirical data.

According to the hermeneutic research tradition, it is impossible to consider interviews based on knowledge to be produced outside of an interpersonal context (Kvale & Brinkmann, 2009, page 73). The relation to the field of study can be seen as a positive factor to ease the access to empirical data, as it can be easier to find suited subjects for interviews. Another positive result on having a relation to the field of study is that the interviewer can ask into aspects of the empirical data, which can be highly relevant to the study. Negative aspects might be that there is a possibility of affecting the research and the answers of the interviewees, or that the interviewer is influenced by being part of the domain and thereby acting biased.

---

⁴ Ear To The Ground is a Manchester based entertainment company who promotes and put on events varying from small brand-activations to festivals catering for 45.000 guests. Their slogan describes them quite well: We connect Brands with sport & Music Fans; www.eartotheground.org
(Kvale & Brinkmann, 2009, p. 93). An over-identification might occur as the interviewer identifies with the interviewees (Kvale & Brinkmann, 2009, p. 88). As a consequence, the interviewer risks not being able to outdistance themselves from the interviewees in relation to the problem statement. These negative effects will all influence the reliability of the generated empirical data.

Selected interviewees

The following section presents the selected interviewees. All of the interviewees work professionally in the music industry. The interviewees, who can be described as artists, are selected on the basis of a presumption that they may belong to the highly specialized archetype of creatives named primadonnas. I have, when possible, interviewed their associate manager to confirm this, as well as looking into the relation between the two. During an initial screening, artists who have not seemed to be motivated by one of the other archetypes have been excluded from the study. It is interesting to notice that most of the artists, I have been in contact with, could be described as highly specialized creatives associated left wing of Hein’s archetype model (Hein, Primadonna…. 2009).

<table>
<thead>
<tr>
<th>Name</th>
<th>Profession</th>
<th>Artist / Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aniff Akinola</td>
<td>Artist / Producer</td>
<td>Various Artists</td>
</tr>
<tr>
<td>Sally Gross</td>
<td>Manager</td>
<td>Various Deals</td>
</tr>
<tr>
<td>Richard Boardman</td>
<td>Delphic / Artist</td>
<td>Several Artists</td>
</tr>
<tr>
<td>Mike Burgess</td>
<td>Middle manager</td>
<td>Polydor Records</td>
</tr>
<tr>
<td>John Louis</td>
<td>Artist / Director</td>
<td>Delphic / Heavy Feet</td>
</tr>
<tr>
<td>Jeff Thompson</td>
<td>Manager / Director</td>
<td>Debt Records</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fat Northerner Records</td>
</tr>
<tr>
<td></td>
<td></td>
<td>/ Unconvention</td>
</tr>
</tbody>
</table>

Table 1

**Jeff Thompson**

Jeff started out as a musician himself, but with an educational background in economics he started the record label Fat Northerner Records⁵; an independent label based in Manchester UK. Presently, he is still running it

---

⁵ Fat Northerner Records; www.fatnortherner.com
as director, as well as undertaking the role of managing bands. Furthermore, he is co-founder of Un-Convention\(^6\) and co-founder of the Future Artists Live Creative Co-op\(^7\), UK.

He is working with musicians, filmmakers, designers, illustrators, directors, actors, dancers, animators and numerous other talented and creative people on a daily basis.

Jeff has been selected for interview, as he has been involved in the industry both as an active musician and as a manager, as well as from the record company’s perspective as he has been running his own indie label.

**John Louis (Louis)**

Louis is founder and managing director of Manchester based record company Debt Records\(^8\), which is an independent label devoted to promote and develop independent artists, which would not necessarily fit into the current major labels. He describes himself as mainly a fulltime musician with the artist name “Louis Barabbas”. As a musician he is also frontman of the band “The Bedlam Six”. Louis was selected, as he has insights as an artist and as a manager; especially as Debt Records seeks to provide space for talented musicians, who do not seem to be interesting for major labels.

**Aniff Akinola**

Aniff Akinola is a renowned vocalist, writer, producer, ex label-owner and one half of cult Manchester hip-hop outfit “Chapter and the Verse”. He is co-writer of “a Guy Called Gerald’s” classic house anthem “Voodoo Ray” and “Baddest Ruffest”, which went on to become the Coca Cola World Cup theme and featuring in Ali G’s movies “In the house”, as well as “Bend it like Beckham”. He mainly describes himself as an artist, who has been active in the music industry from the late 1980’ies. Aniff has been signed to both indie and major labels. He has been managed by Sally Gross in periods of his career.

**Sally Gross**

Sally Gross started her career in the music industry as a manager in 1990. Over two decades, either as a manager or a record company director, she has been involved with 5 acts that have each sold over a million records; Adamski, Rollo and Rob D (who are responsible for Dido), Urban Cookie Collective, William Orbit, Gotan Project and now One Direction with the song “Little Things” penned by her client Fiona Bevan. In 2000, Sally won the Helena Kennedy Award for outstanding legal criticism whilst studying law at Birkbeck University, after which she spent a couple of years working in entertainment law.

---

6 A series of music events aimed specifically at the grass roots of the industry; www.unconventionhub.org
7 Future Artists Live Creative Co-op is a group, forum and open space dedicated to creating a diverse and progressive relationship between artists and audience, between creative thinkers and business; www.meetup.com/futureartists/
8 DEBT Records is a label born out of troubled times, a label nurse-fed on the understanding that current music industry practices are failing both artists and listeners; www.debtrecords.net
Sally has been involved with all aspects of the music industry from raves in the French Alps to sold-out shows at the Sydney Opera House. She continues to manage the internationally successful Gotan Project, as well as teaching at Westminster University, where she is program director of the MA Music Business Management. Sally is particularly interested in copyright law and how its development impinges on the creative process.

Mike Burgess

Mike has been working in various fields in the music industry; from radio presenter to producer, DJ, manager, remixer etc. Currently, he is involved in his own project called HeavyFeet, managing Delphic, teaching at Brighton Institute of Modern Music’s campus in Manchester (BIMM Manchester) and working at BBC 6 Music as assistant producer. In this study the focus will be on his involvement with Delphic.

Richard Boardman (Rick)

Rick is taking the role as multi instrumentalist, songwriter and arranger in the electro indie band, Delphic, which consists of him, Matt Cocksedge and James Cook. The band was signed to Polydor (owned by major label, Universal Music Group), where they released their first single “Doubt” in 2009 with their debut album to follow in 2010. Prior to Delphic, Rick and Matt were in the guitar-driven indie band “Snowfight in the City Centre”, but when the group split, they wanted to make music people could dance to. Delphic released one of the five official songs for the 2012 Summer Olympics taking place in London.

Secondary data

This study is a product of an intense pre-interview period, where data on the music industry, artists and managers was collected from various secondary sources. The secondary sources consist of articles in newspapers, magazines, on the Internet, television interviews and information from various blogs. Informal conversations with colleagues at ETTG were also a great way of getting an overview and understanding of the industry. Secondary data is very helpful in gaining introductory knowledge to the field and it was easily accessible. In general it has been easy to find readymade interviews with artists, who are describing what drives them and how they handle creativity. These interviews have been very beneficial as they led my curiosity towards investigating why clashes occur between suits and creatives.

9 http://www.bimm.co.uk/Manchester
4. Theoretical framework and literature review

This chapter reviews the theoretical framework of the study. The scope of the theory is extensive; partly because of the different concepts in the problem statement and partly because of the fact that creativity is an abstract concept, which can be hard to define. The purpose of a comprehensive theoretical base will be a broad and deep analysis of a complex field. This chapter is divided into three overall themes, which are based on the problem statement; Creativity, Motivation and Management.

The correlation between novelty and value creation will theoretically be reviewed. Classical motivation theory, divided into content and process theories, are introduced, which sets basis of a brief comparison of these and new motivation theory developed by Hein (2009) with the purpose of increasing the understanding of what drives artists. The theory of Hein on management of primadonnas is reviewed as well as the 4 archetypes are outlined. Finally managerial strategies are outlined as well as the boundary spanner by Williams (2002) is presented.

Creativity

By applying theories from various academics, it is possible to develop a definition of creativity that can form the basis for further theorization of the subject. Clydesdale draws a distinction on creativity and innovation in his article “Creativity and Competition: The Beatles” by saying that creativity is to create, while innovation refers to do something new (Clydesdale, 2006, p. 138). The two terms are often confused and used in the same matter. The traditional division is that creativity is the process where new ideas arise, whereas innovation is the transformation of those ideas into products of value (Amabile, 1997). The artist and manager are working in a practice of creating an output. Another aspect is whether the output created has value from a social psychological perspective and therefore if it can be considered creative. This will be illustrated below to give a concrete expression of creativity as a concept, which will provide an extended basis to further formulate the theory.

The thought that novel output needs to be added value is described by various academics, including Csikszentmehalayi. He has a systemic approach to the creativity concept and puts up the following systemic model, where there are three elements as prerequisite for creative works;

---

10 A systemic approach creates a base, where social relations are involved, and the focus therefore is a complex system in which all parts interact with each other.
1) A culture that has symbolic rules.
2) People who contribute with novelty to the domain.
3) A field within the domain in where it is assessed, whether the created (novelty) has value.
(Csikszentmehalyi, 1996, p. 6).

The definition of creativity in this thesis is novel creation being added value in the social context it exist in. Creativity is novelty creation plus value creation.

Csikszentmehalyi (1996) and Kupferberg (2003) emphasize that it is the field (of colleagues and experts) at the time, which evaluates the value of the new creation, whereas Graham Wallas (1926) only investigates creativity as an intra-psychological process, which will be examined in the following. Point of departure is to first describe individual creativity, and thereby examine it in relation to a social field.

**The creative process – Wallas’ four-stage model**

Wallas’ model is characterized by four steps in the process of creativity, which are based on

1) Preparation: A problem cannot be solved.
2) Incubation: An unconscious processing.
3) Illumination: The solution reveals itself.
4) Verification: The solution is confirmed.
(Wallas, 1926)

Guilford criticizes Wallas’ four-stage model, as he believes that the model is based solely on introspective narratives, which can be described as more like the nature of anecdotes, and that creativity is viewed as a personal matter (Guilford, 1950, p. 295). The issue with Wallas’ model in relation to this thesis’ problem statement is that the social relations involved in the creative process is explained only as a personal psychological phenomenon.

Amabile has developed a sophistication of the four-stage model (Amabile, 1996). Her model differs by not having the illumination stage, but a response generation stage instead. Amabile’s version of the model should not be regarded as sequential, which means that the creative process can jump between the different stages (Amabile, 1996, p. 114). Furthermore, Amabile extends her model with a fifth stage, so it looks as follows
Amabile updates the model to include social environments that do not appear in the original model. Another model is made by Csikszentmihalyi and derives from the four-stage model as well. He suggests that the model is extended with an elaboration stage that characterizes the process by which the new creation gets value added by the field within the domain it exists in.

**Sub-conclusion**

In summary, the creative process, according to Wallas’ four-stage model, is based on an individual’s personal psychological process. The updated model cannot be viewed without the involvement of the social relations that determine what value the output has created. Thus, the creative process begins as an individual process, but only through value creation in relation to the field; the created will in fact be assessed as creative. The creative process is acknowledged as creative when value is added from an interaction of social relations. Csikszentmihalyi and Amabile perceive these relationships as having significance by acceptance of the creative product in the field; here defined as the creation of value. In this updated model, the social relations are not involved in the novelty creating aspects of the creative process, but by whether the new has value. Therefore, it is important to divide the two processes of creativity; to create novelty and create value.

**Novelty creation – extension of Sternberg’s propulsion model**

Sternberg’s propulsion model is used to describe the different types of novelty creation (Sternberg, 1999, p. 89). The propulsion model suggests seven types of contributions that can be made to a field of endeavour at a given time. The seven types of contribution will describe the level of novelty in the creative process. Two types of contributions are added to the model, which will set the frame for novelty creation as a concept. Sternberg divides the seven types of creative contributions into two major categories; contributions that accept and contributions that reject current paradigms (Sternberg, 1999, p. 88). The seven types will be presented and then related to novelty creation in the music industry. The first four types are accepting the current paradigms:
Novelty creation based on previous assumptions can be a replication or a redefinition, both of which are similar to previous work. By redefining, the previous output is changed so it is perceived differently. Replication and redefinition do not contribute to novelty creation to the same extent as incrementation and will therefore be viewed as a continuum. Forward incrementation is a development of other people’s work, whereas advanced forward incrementation is being ahead of its time and will only be accepted in the future. Sternberg states that forward incrementation represents the most common type of creative contribution (Sternberg, 1999, p. 91). Novelty creation within the music industry will with the four types of contributions mean that the degree of novelty creation will increase with each of the four types.

The next three types of novelty contribution differ from the above by rejecting previous assumptions:

5) Redirection.
6) Reconstruction/redirection.
7) Reinitiation.

Redirection involves taking the field where it is at a given time, but attempting to move it in a new direction. Work of this type is creative to the extent that it moves a field in a new direction (Sternberg, 1999, p. 93). In using reconstruction, an individual suggests that the field should move backward to a point, it previously was at and then moving in a direction divergent from the original. In reinitiation, the contributor suggests moving in a different direction from a different point in the multidimensional space of contributions (Sternberg, 1999, p. 94). This form of creative contribution represents a major paradigm shift. These types of creative contributions will in relation to the music industry mean, that for each type; 5, 6 and 7, the output created will be received as more original and novel.

Sternberg has extended his model, in relation to creative leadership, by adding another type of creative contribution, which is a synthesis of two earlier types (Sternberg, 2006, p. 8). Florida supports this, highlighting the characteristics of creativity when he argues that creativity involves synthesis (Florida, 2002, p. 31). In describing novelty creation, this 8th type of contribution is therefore added:

8) Synthesis.
In this type of creative leadership, the creator integrates two ideas that previously were seen as unrelated or even as opposed. What was formerly viewed as distinct ideas, are now viewed as related and capable of being unified (Sternberg, 2006, p. 8). In relation to the music industry, synthesis will refer to former productions being mixed or the way new creations are put together. Examples of this could be the mixing of genres, remixes of former productions, untraditional partnerships etc.

Still to be added to Sternberg’s model is:

9) Catalytic impact.

Nakamura and Csikszentmihalyi describe the catalytic influence as experiences, previous works, and relations in the process or individuals, having a catalytic impact, even though former works are not present in the created (Nakamura and Csikszentmihalyi, 2001). Catalytic influence in the music industry can either be previous works affecting the creation or that people have a catalytic impact on the artist or management.

Sub-conclusion

The nine types of creative contribution will be the basis for the definition of novelty creation in interpersonal creativity and will be used in the analysis. Interpersonal relations have only been included in Sternberg’s propulsion model by the last two types of creative contributions; synthesis and catalytic impact. The same accounts for Wallas, whose theories have been extended by other academics, Amabile and Csikszentmehalyi, to include social relations.

The value that the field is adding to the novelty creation will be presented in the following section. Point of departure is the social field in the domain of the music industry in order to evaluate, if the novel output adds value.

Value creation

Gardner and Csikszentmihalyi are redefining the question “what is creativity?” to “where is creativity?” (Gardner, 1993, p. 380; Csikszentmihalyi, 1996, p. 23). Gardner argues that it is impossible for something to be accepted as creative, unless there is accept from the environment it exists in. Florida further adds that creativity is a social process, where even the solitary creator is depending on other people (Florida, 2002, p. 34). Nakamura and Csikszentmihalyi also stress that creativity cannot be distinct from the assessments that are made by experts in the field, existing in a historical and societal context (Nakamura and Csikszentmihalyi, 2001).

Csikszentmihalyi poses in his book “Creativity – Flow and the Psychology of Discovery and Invention”

The Clash between Suits and Creatives – Management of Primadonnas in the Music Industry

MASTER'S THESIS IN MANAGEMENT OF INNOVATION AND BUSINESS DEVELOPMENT

By Josephine Hall – November 2013
(Csikszentmihalyi, 1996) the systemic perspective on creativity, suggesting that relations play an important role. He presents the system model, which proposes that creativity can be observed only in the interrelations of a system made up of three main elements:

1) Individual.
2) Domain.
3) Field.

**Individual**

Creativity on a subjective level is described in the chapter on Wallas’ four-stage model. Thus, it is not correct to view creativity without evaluating what is seen as creative within a domain (Csikszentmihalyi, 1996, p. 28).

**Domain**

The domain consists of information, a set of rules, procedures and instructions for action. To do anything creative, one must operate within a domain. Art is a domain and the various styles and movements within art can be considered subdomains. Creative submissions in a domain can change the domain, but alternatively a new domain can be created or different domains can be connected (Csikszentmihalyi, 1996, p. 256). An example could be “The Experience Economy”. This can be understood as a connection of the two domains; the experience domain and the economy domain. Csikszentmihalyi further argues: “Creativity generally involves crossing the boundaries of domains” (Csikszentmihalyi, 1996, p. 9). This is very interesting in terms of the boundary spanner concept.

**Field**

The second component of a system is the field, which includes all the individuals, who act as gatekeepers to the domain. It is their job to decide whether a new idea or product should be added to the domain. In the world of music, the field consists of the music critics and historians, the record labels and music fans, managers and the artists themselves. Collectively, this group selects the art products that become recognized as legitimate art. Managers are acting in the domain of record labels as well as the domain of artists, where they are building bridges between the two domains.

Amabile also includes domain, as her research is based on a componential model (Amabile et al 1996, p. 84). Her model is different from Wallas’ as she does not distinguish different phases, but rather investigates the interaction of creative processes. The domain becomes important in Amabile’s last factor; motivation.
Amabile argues: “Within every individual, creativity exists as a function of three components:”

1. Expertise (technical, procedural, and intellectual knowledge). The broader the expertise, the larger the intellectual space a person has to explore and solve problems.

2. Creative-thinking skills. These aptitudes, shaped by an individual’s personality, determine how flexible and imaginatively someone approaches problems.

3. Motivation. Expertise and creative thinking skills provide individual natural resources for creativity; motivation determines what a person will actually do.

![Three Components of Creativity](image)

**Figure 4** (Amabile, 1996)

**Sub-conclusion**

Value creation in creativity has been described, where creativity as a concept has moved from an intrapersonal psychological process to an intrapersonal social phenomenon. In order for new creations to be accepted by the field within the domain, the interpersonal relations play an important role. Viewing creativity, and thereby novelty and value creation, in relation to field and domain, the problem statement stresses the creative collaborations’ importance for novelty and value creation in the field and domain.
Motivation

This chapter will review theories concerning motivation. It introduces various views on human nature, which has laid the foundation of several motivational theories. This is followed by a brief presentation of the broad field of motivational theories, process and content, which have influenced the field. Intrinsic and extrinsic motivation is introduced which leads to Hein’s archetype model corresponding to the second research question.

Views on human nature

Most motivation theories have been based on a set of assumptions about the nature of humans. This section presents different views on human nature, which has characterized the motivation theories in the past.

The basic view on human nature varies from a mechanical to organismic approach (Ryan and Deci, 1985). The mechanical approach is based on the idea that humans are passive and have no control over psychological processes. The organismic approach characterizes the individual as an active player with volitional behaviour (Ryan and Deci, 1985). Mechanical and organismic approaches have influenced the perception of human nature in various ways. The following part will briefly introduce Edgar Schein’s four basic assumptions about human nature (Pugh and Hickson, 2007, p. 167):

- The rational view.
- The social view.
- The self-actualizing view.
- The complex view.

To describe the rational view on human nature, McGregor introduced the X (and Y\textsuperscript{11}) theory. Theory X is, as well as scientific management by Taylor (Pugh and Hickson, 2007, p. 167), based on the mechanical approach, which suggests that the average individual has an inherent resistance against work meaning that humans, if possible, will try to work as little as possible. The manager’s job will therefore be to control the worker by processes and rules (Johnson and Gill, 1993, p. 46).

The social view was developed in the 1920ies and focused on humans’ need for a social affiliation and meaningful relations. The view argued that by satisfying the workers’ social needs, the motivation and moral

---

\textsuperscript{11} McGregor (1960) introduced the X and Y theory, where the X theory adopts a rational view and the Y theory supports the idea of self-actualisation.
would increase (Johnson and Gill, 1993, p. 52). Thus, the rational view on the human nature is replaced with the assumption that humans are basically social organisms, who obtain identity through the social relations they act in. The concept of organism refers to the assumption that the individual is an active organism.

The self-actualizing view further supports the idea of the individual having a free will and not just behaving passively. McGregor’s Y theory supports the idea of the self-actualizing individual; here the individual perceives work as a source of satisfaction, where the physical and psychological work performance can be compared to playing.

Schein’s theory on the complexity of human nature describes, how human needs vary depending on where the individuals are in their personal development. The motivation will therefore vary from individual to individual, as well as from one situation to another. The individual should be understood as acting in a complex context in which everybody contributes to meeting the needs of the complex human (Pugh and Hickson, 2007, 168).

Classical motivation theory

Theories in general consist of a number of notions and assumptions on how concepts are built. Therefore, one cannot perceive motivation as a theoretical concept without understanding the assumptions the concept is based on. A common definition of motivation is as follows:

Motivation is the factors in an individual, which arise, channel and maintain behaviour towards a goal (Franken, 2002).

This definition is quite flexible and is an attempt to apply as many theoretical definitions of motivation as possible in one comprehensive definition (Hein, Motivation, 2009). The problem is that the definition does not include information on the individual being extrinsic or intrinsic motivated, e.g. meaning whether it is possible to control the individual’s behaviour through the use of rewards and punishment, or if the individual is motivating themselves intrinsically, if there are no obstacles in the way of it. The definition can therefore be based on different assumptions about human nature (Hein, Motivation, 2009).

Another problem with the definition is that it only describes the causes of behaviour, where motivation can also be used to describe a psychological or emotional condition. For these reasons, it is difficult to come up with a unambiguous definition of motivation.
Content and Process
Motivational theories have traditionally been divided into content and process theories (Alderfer, 1972). Content theories are describing what motivates the individual, where process theories describe how the individual is motivated (Hein, 2009).

Content theories
The content theory seeks to describe what motivates the individual’s behaviour. The focus is on the forces within the individual or in the environment that initiates and maintains behaviour. These are rooted in the psychological needs theories, which describe a number of needs to be fulfilled and how these dominate human behaviour (Landy and Conte, 2004, p. 340). The different needs theories include Maslow’s hierarchy of needs (1943) and the ERG-theory by Alderfer (1972). The ERG-theory is a development of Maslow’s work, as it is categorizing Maslow’s hierarchy of needs into existence, relatedness and growth. Maslow states that all people have a set of basic needs, which is expressed throughout life (Maslow, 1943). The context theories also include Herzberg’s two-factor theory, which is based on two basic needs; hygiene and motivation. Herzberg’s work adds another dimension to Maslow’s hierarchy, as the presence of one set of job characteristics or incentives lead to the individual’s satisfaction at work; recognition, achievement, responsibility and personal growth (motivation) (Herzberg, 2002). On the other hand if the needs for salary, processes and security are satisfied, then the individual avoids dissatisfaction (Herzberg, 2002). Herzberg will be discussed further in the part on intrinsic and extrinsic motivation.

Process theories
Process theories describe how the individual is motivated. These theories seek to explain why and how the individual is drawn towards certain behaviour. These investigate and examine the variables that are important for understanding and explaining motivated behaviour. The process theories include the cognitive motivational theories that describe how people are motivated to perform certain behaviour in order to achieve a desired result. These theories include Vroom’s Expectancy Theory and Locke’s Goal Theory. Vroom’s Expectancy Theory assumes that human behaviour is controlled by the assumptions that there is a relation between objectives and actions (Landy and Conte 2004, p. 350; Vroom, 1964). Locke’s Goal Theory argues that objectives are motivating for the individual and the individual will therefore perform better in achieving specific and complicated goals, rather than by simple or no goals (Landy and Conte, 2004, p. 350; Locke and Latham, 1990). External motivation theories include concepts such as incentive systems and reward systems, including salaries and bonuses used as external tools to guide individual behaviour (Landy
and Conte, 2004, p. 346). Another process theory worth mentioning is Adam’s Equity Theory of which he defines: “An individual will consider that he is treated fairly if he perceives the ratio of his inputs to his outcomes to be equivalent to those around him” (Adam, 1965).

**Intrinsic and extrinsic motivation**

Intrinsic motivation refers to doing something because it is inherently interesting or enjoyable, while extrinsic motivation refers to doing something because it leads to a separable outcome. Intrinsic motivation can be described as a relation between the individual and the activity. Psychologists have historically referred to intrinsic motivation as the motivation form that exists outside the instinctual needs as driver. It is understood as a natural internal energy or activity performed, for which there is no immediate obvious reward (Ryan and Deci, 1985, p. 5 and 11). Herzberg describes extrinsic “motivation” as moving people rather than actually motivating them. In his article from 2002 he uses a case of KITA (Kick in the pants) to describe extrinsic motivation and goes through some of the forms; negative physical KITA, negative psychological KITA and positive KITA (Herzberg, 2002, p. 3). He argues that it is the person who uses extrinsic factors to move other people, is the person who is motivated:

“If I kick you in the rear (physically or psychologically), who is motivated? I am motivated; you move! Negative KITA does not lead to motivation but to movement“ (Herzberg, 2002, p. 3).

As former mentioned in the part on content theories, Herzberg’s two-factor theory finds that the growth or motivation factors, which are intrinsic, includes following parameters; achievement, recognition for achievement, the work itself, responsibility and growth or advancement. He further suggests that the dissatisfaction, avoidance or hygiene (KITA) factors are extrinsic to the job, which includes company policy and administration, supervision, interpersonal relationships, working conditions, salary, status and security (Herzberg, 2002, p. 7). Finally, Amabile adds that when an individual is intrinsically motivated, the effect is that one is deeply involved and engaged in the activity. The individuals will experience themselves as curious, competent, interested and free from strong external control (Amabile, 1996, p. 131).

**New motivation theory**

The content theories are interesting, as e.g. Maslow’s Hierachy of Needs and Herzberg’s two factor theory add an understanding of some basic needs that has to be satisfied in order to create work on a high level. Hein’s structures classical views into her archetypes where the novel contribution is highly important to her primadonna archetype. The primadonna is driven by a calling, which adds an existential factor to the
motivation profile. The four archetypes are presented briefly to get an overview of Hein’s model, where focus will then be on her archetype called primadonna. The psychological processes of kick and flow will be highlighted, as they play a significant role in the primadonna’s work.

The four archetypes

Hein’s four archetypes can be described as structuring the different classic motivation theories into four different motivation profiles. What Hein is adding to the field of motivation theory, is her primadonna that differs from classical views of motivation, as she introduces the existential view, where a ‘calling’ is driving the creative subject.

Hein outlines a model of four different motivational profiles of creatives:

1) The Primadonna.
2) The Performance Addict.
3) The Pragmatic.
4) The Paycheck Worker.

The model seeks to describe what motivates different archetypes, but does not state where the best creative worker is found (Hein, 2013). One important variable in the archetype model is the willingness to bring sacrifices. This investigates the level of mental energy that goes into the work undertaken by the creative, and how likely the subject is to fight for the course they are working on. The less likely one is to compromise on values and ideals, the further out on the left wing one is on the scale (Hein, Primadonna…. 2009). There are several parallels between Hein’s work and the views on human nature from the former described part on classical motivation. Where the paycheck worker might be compatible to the rational view, the primadonnas have several similarities with the self-actualizing view. Furthermore, Hein argues that a subject’s motivation depends on task, time and place, which could be regarded as taking the complex view on human nature. Hein’s primadonna adds another level to Maslow’s self-actualizing stage, as she introduces the existential level. Below a table shows the different archetypes.
The primadonna

Hein uses the primadonna term as these people have been portrayed as hysteric, demanding and arrogant. She finds this provocative and uses the term to describe a person, who works for a higher course. The primadonna term is in this context closely related to concept of craft. The calling is not meant as a religious calling, but that the person works to make a difference (Hein, Primadonna…. 2009). A higher course for an artist in the music industry could be the relation they get from interacting with their fans or their art. The word primadonna is used, as the calling is combined with strong values and passion, meaning that this person will react very strongly if the calling is threatened.

Hein divides the calling into four different factors:
One of the elementary assumptions of the primadonna is that they are looking for meaning in the work they are doing. Work for them is a channel for finding their meaning of life. Gardener et Al’s “good worker” has got several similarities with Hein’s primadonna. The calling, Hein describes, fits very well with Gardener’s “mission”: “At best, the mission is part of what draws the practitioner to a chosen profession and remains as a principal sustenance in times of conflict” (Gardner et Al, 2001, p. 10).

The existential relation to work does not mean that the primadonna is a workaholic; it rather means that general happiness, quality of life, identity and life’s meaning is found in their job (Hein, Primadonna…. 2009). Personal and professional values thereby melt together, and the primadonna acts from the same values on and of work. It is in the existential approach to work that the primadonna differs from the other three archetypes (Hein, 2008).

The existential motivational factors are connected to motivation as a mental state (Hein, Primadonna…. 2009). There are basically three mental states, which are highly motivating for the primadonna:

1) Kick
2) Flow
3) Identity

**Kick**

The kick is closely related to the search for meaning, which Hein argues, arise when the primadonna is succeeding on the calling; where her or his work is valuable to other people. In the music industry, the kick is where the primadonna is most happy and satisfied and it can be described as a state of rapture. The kick is very rare though, and it is something that most primadonnas only experience a few times (Hein, 2005). The kick lasts for a long time, as the person who experiences it will re-experience it, when one is thinking back on the situation or telling others about it.
**Flow**

Csikszentmihalyi, Abuhamdeh and Nakamura explain a general context for a concept of mastery motivation in their article: “Flow” (2005). They describe four complementary lines of explanation: First one is evolution through millions of years of trial and error, second one is an internalized drive which could serve either the purpose of the id or the superego, third one because of learned or innate psychological needs such as competence and autonomy, and fourth “phenomenological account” (flow), which looks very closely at what people actually experience, when they are involved in activities that involve mastery, control and autonomous behaviour (Csikszentmihalyi et al. 2005).

Csikszentmihalyi et al define flow: “*The defining feature of flow is intense experiential involvement in moment-to-moment activity. Attention is fully invested in the task at hand, and the person functions at his or her fullest capacity.*” (Csikszentmihalyi et al. 2005).

They further add that intense experiential involvement of flow is responsible for three additional subjective characteristics:

1) The merging of action and awareness.
2) Sense of control.
3) Altered sense of time.

Flow can be experienced through almost everything; work, study, religious rituals etc. if certain conditions are met. Past research suggests three conditions of key importance; first, the activity must contain a clear set of goals, second, there must bee a balance between perceived challenges and perceived skills, and third, immediate feedback is also a necessary and adds to the above features that all promote the intrinsically rewarding experiential involvement that characterizes flow. Hein argues that the chance of experiencing flow is highest when working. This is another reason for the primadonnas not to maintain a strict separation between work and private life. They need their work to experience flow, which is also prerequisite for experiencing the kick.

Hein argues that flow is not only a positive state, as the individual needs to step out of their comfort zone to solve the complex problems. The primadonnas can in the creative process be very frustrated. The problem about the “flow-frustration” is that the manager sometimes interprets the primadonna’s complaints wrongly, as their external expression and behaviour is not always the same as their internal experience of satisfaction (Hein, Primadonna…. 2009).

---

12 They adopt a Freudian view and see mastery-related behaviour as an internalized drive.
Identity
When professional and personal values merge into one, then work becomes a primary source of identity. It is very important that these people can reflect their values in the people they work with, as well as the organization, which has on several occasions proven to be difficult for primadonnas signed to a profit-oriented major label.

Management
Management strategies for Hein’s primadonna archetype will be presented, as well as an introduction to the boundary spanner concept will be provided. Furthermore, a note on new domains is briefly reviewed.

Primadonna management strategy
As the primadonnas’ professional and personal values merge, the management of these individuals is far more extensive than of the other archetypes (Hein, Primadonna… 2009). Good or bad management does not only affect the primadonnas job satisfaction, but also their quality of life. For the primadonna there is a strong division between work (ethics of duty) and commercial interests (utilitarian ethics). Therefore, the best way to handle the primadonna is to protect or shield them from general management logic and rhetoric (Hein, Primadonna…. 2009). Where professionalism in a commercial context refers to distancing the self from work, then professionalism in the domain of art is the exact opposite (Kupferberg, 2003). The logic of the craft is always dominant for the primadonna and this is where the primadonna artists and Kupferberg’s artist meet. Hein further describes how managers of this archetype should aim for authentic alignment\(^\text{13}\), which describes the ideal state where three factors come together on a high level:

1) The professional values and ideals.
2) The framework and resources to perform the work.
3) The demands and expectations from external agents are met.

Hein argues that feedback is an important management tool for all of her archetypes, but there are different approaches depending on the specific archetype. Critical feedback is crucial for the primadonna and is related to the space it is given in. The management of primadonnas is not a question of management style, but a leadership based on key managerial virtues; to support and nurture the primadonna’s calling, courage,
In managing the primadonna archetype, Amabile’s article on “How to Kill Creativity” stresses the importance of letting the creative employees know that what they do matter. This appeals straight to the calling and identity of the primadonna.

**Figure 5.** The primadonnas motivational profile

**Boundary spanner**

Gander et al. describes the A&R person as a boundary spanner. This person usually has a background as a musician and is engaged between the record label and the external environment, like musicians etc. (Gander et al, 2007, p 610). A boundary spanner can therefore either be an agent operating from the artist or the record company’s perspective. So this person needs to be able to communicate in both the domain of the artist as well as the domain of the record company. The person mediates between the two domains and transfer explicit and tacit knowledge between them (Gander et al, 2007, p. 611), while engaging in different social relations on a flat-hierarchy level through constant negotiations (Williams, 2002, p. 121). At the same time, the boundary spanner is exposed to opposing expectations from both domains. The boundary spanner keeps expanding his or her network to new artists, attending gigs and in general just “keeping an ear to the ground”. Another very important factor is the trust and respect between artist and boundary spanner. The two parts need to “speak the same language”, so to say. The opposite party, the record company, undertakes the job to market the output and make it commercial. As the manager is positioned as a central figure between novelty and value creation in creative collaborations, the manager can be described as a boundary spanner,
working across the two domains. It is therefore the aim of this study to investigate how the music industry is dealing with these two different domains, as Gander et al. argues that these are incompatible (Gander et al. 2007).

How does the boundary spanner as a concept qualify in relation to creativity, defined by novelty and value creation? Williams have highlighted the boundary spanner concept in relation to creativity in the article: “The Competent Boundary Spanner” (Williams, 2002). According to Williams, a boundary spanner is someone who breaks norms, thinks innovative and challenges the conventions of an organisation. Additionally, a manager has by virtue of status as a boundary spanner a key position in relation to communities, which Williams supports in his article as he writes: “Boundary spanners are characterized by their ability to engage with others and deploy effective rational and interpersonal competencies”. He further states: Boundary-spanners are particularly confronted with the accountability interface between their role as a representative for one party and that of a partner in a multi-agency environment” (Williams, 2002). The boundary spanner concept therefore qualifies in terms of creativity and the creative communities, thereby being a central concept, which applies to managers in the music industry.

**New domain**

Another option for dealing with the third research question is the creation of a hyper-modernity as Kupferberg highlights (Kupferberg, 2003). As previously mentioned, in relation to the experience economy, new domains can be created, where the boundaries between the two domains are dissolved. There are various evidence pointing towards the boundaries of the music business are dissolving. This is achieved partly by viral marketing through the digital social media, which challenges prior marketing methods. It is based on integrity and a DIY approach, which is developed in the artist field. Music consumers are no longer just consumers, but fans that can no longer be reached by traditional marketing. Furthermore, there is a tendency for the artists to take control of their own career, forming own record labels and thus moving into the domain of business.
5. Analysis
As described in the chapter on methodology, the analysis will be based on the interviewees’ lifeworld. Point of departure is the three main themes that the research questions include; creativity, motivation (classic and new) and management in relation to boundary spanners and management strategy.

Novelty and value creation
As the theory section provides insight to how creativity as a concept is related to novelty and value creation, the analysis finds the two concepts to have a central role in the first research question: Why do musicians and record companies need each other? Point of departure is novelty creation and what this process means to the respondents in relation to their work.

Novelty creation
Novelty creation plays a central role for the interviewees. Aniff confirms that it is very important for him to create something that has never been seen before: “That is what my point is, where is the trend going after this point?” (Appendix 1: 56. part 2 Aniff) Sally supports this when she explains that she prefers to work with artists with a high level of novelty: “I would definitely say, in my career I have specialized in working with artists, who define themselves by their creative motivations; completely not about their monetary motivations, completely about the whole stylistic, the whole esthetic and novelty of their work” (Appendix 2: 08.00 part 1, Sally). Louis supports this view as well, where it is of great importance to him to create something that he finds interesting: “I was in a band years ago that was nearly signed to Warner Brothers, and we could have become a big rock band. But it wasn’t a really good band, it was just kind of... It looked like a good band. But it wasn’t new. It wasn’t interesting.” (Appendix 3: 19.50 part 1, Louis). According to Louis, novelty is a big part of what attracts him in his work.

There is a consensus in the empiric data that novelty creation is important; being central to both the managers and the artists.

Being ahead of time when creating novelty
It is not always enough that art is novel. As to develop the domain it should also preferably be ahead of its time, which Aniff emphasizes: “Where will it be in 6 months time? That is the thing I like doing. That is my

The theory section describes this on the basis of Sternberg’s Propulsion model as advanced forward incrementation. In this context it should not necessarily be a development of the work of others, but can also be a new direction from the same, previous or new starting point. It is perceived as important to be ahead of your time, so that it does not sound old on the release date.

Being ahead of time is not always a positive thing when it comes to the valuation of the novelty, as Aniff argues: “Sometimes, actually, I am making stuff and I am too ahead (laughing). Do you know what I mean? I have had arguments with my mates about this.” (Appendix 1: 56. Part 2. Aniff).

As stated above, being too ahead of your time is connected to risk, as the chance of getting success with a highly novel output is low. Both Sally and Aniff argue this. Sally has been managing several artists who have been ahead of their time14. She states that some of her artists might not break through before in 10-20 years time, as their art is touching taboos and political issues that are hard to deal with at the moment.

**Risk and novelty creation**

Some of the artists explain how their tracks can sometimes be difficult to complete. This is due to the enormous risk it is to send their “babies” out of the door. Aniff describes it as follows: “Records are like your children. The minute you let them out to the airwave, you don’t know what they are going to achieve. It is like giving birth; that is all that can describe it” (Appendix 1: 23.20 part 2 Aniff).

Novelty creation can be related to the nine stages in Sternberg’s propulsion-model from the section on novelty creation. Aniff is creating novelty on Sternberg’s seventh stage when he explains how he mixes genres: “I was doing dubstep in mainstream songs, because dubstep was around, but in terms of when it became successful, it blended into other mainstream songs, into the vocals, and I was doing that years ago” (Appendix 1: 56 Part 2. Aniff). The reinitiation stage involves taking the field where it is at a given time, and moving it in a new direction, as it breaks with genres. Risk can therefore relate to the nine stages of novelty creation, where the risk is associated with moving from the first stage towards the ninth stage; from copying previous work to creating something that breaks genres and challenge previous ways of doing things.

The negative impact success can have on novelty creation is something Jeff describes: “The bigger you get, the slower and more anthemic your songs become; not because you decide it, but you are obviously influenced by it. You are influenced by the way people react”. (Appendix 4: 1h83.10 part 1. Jeff). His argument is that feedback from the audience influence the risk taking in future work, as artists become scared of loosing the level of comfort they are currently experiencing. In talking about getting feedback, Rick feels he is running a risk when presenting his new work for his band and family: “I want good review

---

14 As this part of the interview was confidential, quoting Sally exactly is not possible.
from them. They have heard my worst and best ideas. I only present something for them that is so ready that I can impress them” (Appendix 5: 41.58 part 1 Rick). The artist’s perception of risk is related to the level of novelty creation with the release being the critical point. The risk is therefore not involved in the actual novelty creation, but rather lies in the relation the novelty develop with the context.

**Bringing people together in novelty creation**

In Mike’s work for Delphic, as well as in his work as a producer he stresses the importance of remixes to reach new fields: “Remixes are integral for taking one artist in one genre and making fans in another genre” (Appendix 6: 14.36 part 1. Mike). This can be taking a track from one genre into another to create not just novelty, but also value in terms of the fans it can attract. Aniff explains how record companies do this by bringing different artists together to collaborate, which can be related to the synthesis-concept in the theory section on novelty creation: “The A&R guy can suggest putting another artist on it from the label” (Appendix 1: 41.50 part 2, Aniff). Thereby, collaborations can bring about both novelty and value creation as it provides different perspectives, where the output can act in a new joint context.

The business model of Debt Records is built on this. Artists signed to Debt Records are collaborating with each other in a network structure of the company: “We are engaged in a series of projects that allow our signings (and those on like-minded independent labels) to work together – cross-pollinate even – in order to develop artistically and, consequently, improve public profiles and critical reception”\(^\text{15}\). A reason for their model can probably be traced back to the way Louis likes to work. He describes how creating new is very intimate, as well as sharing and developing this with others is very intense and satisfying: “When I am working on my own songs, they come in little bits and it’s already dead when it comes out. But when you work with someone else it is creating something new and exciting. The collaborations are the most satisfying, exciting, most energizing” (Appendix 3: 29.00 part 1, Louis). “...it is really intimate, it is like being in a relationship. The albums and the songs are sort of the babies, but when you are working with someone it is almost like the sex (laughing)” (Appendix 3: 29.55 part 1, Louis).

**Value creation**

In adding value to the novel output from the creative, most of the artists perceive it as feedback on their work. Where Rick is not very concerned about his audience’ feedback, he understands the need for them: “You need it for the validation. I don’t really care who the audience is. I never really think about it. I just need them”. (Appendix 5: 41.58 part 1, Rick).

\(^{15}\) How Debt Records describe themselves: http://www.debtreCORDs.net/about/ (11.10.13 at 15.34)
For Aniff, creations that are not seen as valuable in the surrounding field are not creative: “Some artists say my art is underground. Which I think is an excuse to say it is not really good; not many people understand it at this moment in time? But that really means that it is not very good” (Appendix 1: 1h 21.20 part 2, Aniff). Furthermore, Aniff notices that he takes managers and A&R people’s feedback serious: “I do listen to people’s feedback. If four people tell me something is crap that does not mean I won’t do it. It just means that I might not put as much time into it” (Appendix 1: 18.01 part 4, Aniff).

Louis adds another perspective to value creation, as he stresses that it is not necessarily the numbers or records sold that gives the art value, but rather the high level of impact it can have for a smaller number of people: “…whereas you could be a band that is making things that makes sense to you on a personal level, but also connects you with a small number of people, but in a very profound way” (Appendix 3: 18.30 part 1, Louis).

Jeff supports the importance of value creation in creating art and stresses the importance of artists knowing how their business works and what value it adds: “You have got to understand why your art is valued” (Appendix 4: 44.27 part 1, Jeff) suggesting that the artist should consider value creation as a part of the novelty creation.

Sally also has an interesting perspective on value creation: “The artist understands the impact from sales or fan numbers. Because the artist who makes a record for themselves, and only their mother likes it… No one will ever hear about them or care about it, because it is that impact thing that is important to them, whether it is numbers or money”. This point highlights what both Aniff and Louis describe as most important to them; the connection with their audience.

From the interviews, it is clear that both managers and artists understand the importance of the novelty created by the artists has to be assigned value from the field it exists in.

Value creation in arts and crafts

Sally assess whether something has value based on a distinction between art and craft when she says: “There is an intensity about creative people. It is different from other people. I am trying to think how to define it. Now, people describe it as x-factor. What is that thing? For me that thing is an abnormal intensity” (Appendix 2: 12.20 part 1, Sally). In this context, Sally defines artists as individuals, who work with art, having an abnormal intensity. Louis brings an extra level to Sally’s statement when saying that an artist, compared to anyone else, has to touch people: “My definition of art is something that you meet halfway. It is looking at a canvas and I give it a bit of myself and I meet the artist in the middle. When their version and yours melt together; that is what art is. It is about touching people” (Appendix 3: 41.30 part 1, Louis).
Jeff sees art as a means of communication: “That is the point of art. It is a means of communication; then that is what good art is. If you write something that everyone think is shit, then it is by definition not very good at communicating; it is not good art” (Appendix 4: 1h 33.30 part 1. Jeff). These different perspectives are in line with Kupferberg’s argument of the artist communicating on a personal level.

Expressing yourself through art and craft refers to what Amabile describes as domain- and creativity relevant skills. Amabile’s term, domain-relevant, refers to the individual’s ability to master the domain, in order to contribute with novelty. Similarly, creating art relates to the creativity relevant skills to have the ability to add something new to the domain. Arts and crafts can be seen as embracing each other and not as two opposites, the duality excels when craft reaches a personal expression creating art in a high level.

**Separating novelty and value creation**

Aniff describes how important it is to him that A&R people do not interfere: “A good A&R guy becomes the 3rd member of the band. If you get a good A&R guy that don’t interfere...”. When directly asked what he means with interfere, he elaborates: “Don’t kind of give you: “Well we need this! We were hoping...” What they basically say is “we want a record like this”!” (Appendix 1: 36.40 part 2, Aniff). Further, Aniff explains about a period where he had a new manager that didn’t understand him and how this affected his work: “I got a manager and he said; “right we have got to do this”. I couldn’t go up and work.” (Appendix 1: 13.15 part 4, Aniff). Aniff describes a good manager as someone who is helping to provide space for the artist, making room for novelty creation. The manager also acts as a buffer against the outside world, the record company and all the requirements attached to it: “Having a good manager can make sure there is clear communication and people do not argue about money” (Appendix 1: 23.20 part 4, Aniff).

Mike describes it as his job to turn the art into a product: “I understand the concept of acquiring business practice to art form. Looking at it as a product... most creative people don’t like the word product” (Appendix 6: 5.25 part 1, Mike). Mike is not involved in the creative process in the studio, but afterwards in turning the art into a product.

The artists wish to distinguish novelty and value creation, where the managers often act in an evaluative role determining whether the novel output created actually has value for a market. This fits very well with Passman’s description of the manager from the introduction chapter. Separating the two processes as novelty and value creation allows the experts in each field to focus on their respective field. It is in the transition between to two fields that difficulties may appear.

**The clash**

This part of the analysis is based on the second research question: *Why and when do they fight?*
In the following part each of the artist’s motivational profile is analyzed based on Hein’s primadonna archetypes. This will include the external and internal motivational factors and how these affect them. The artists have been answering questions based on Hein’s development of Herzberg’s Critical Incident Method (Hein, 2013)\textsuperscript{16}.

\textit{The complex human}

This part will investigate the artists and managers different views on human nature and their expectations to the factors that motivate people. Most of the respondents describe situations they have come across in the industry or experienced themselves.

Aniff describes a situation where artists have signed a major deal: “The minute they put money in, the artist can sometimes be like: “Let’s go to Ibiza, we will take the laptops with us”. Then four weeks later nothing has happened” (Appendix 1: 38.50 part 2, Aniff). Jeff ironically has the same experience: “I have stories of artists who have gone to Paris to write for 3 weeks, then it is, oh what have you done? Well nothing” (Appendix 4: 39.30 part 1, Jeff). This suggests that some artists should be viewed from a rational perspective, but Aniff also talks about his own inspiration and motivation, when he describes how he simply can’t stop working: “I can’t stop!” (Appendix 1: 24.40 part 2, Aniff). This statement is compatible with Aniff being described as complex, according to Edgar Schein’s view on human nature. Hein takes certain requisites as she argues that not everybody is working in optimal settings to develop their appropriate archetype (Hein, 2009).

\textit{The security needs in the music industry}

Maslow’s security need is relevant in the music industry, as a high level of uncertainty can characterize the industry. Financial instability has an impact, particularly on musicians who are taking a DIY approach. Louis: “You can live on very little and if you’re doing the things you like you don’t need to spend a lot on other things. I don’t need much” (Appendix 3: 38.00 part 1, Louis).

Aniff highlights that the music industry is concerned with very high risks and financial instability: “Buy a house and make a studio so you ensure your musical career, so you don’t have to rent anywhere. Then you have a room where you can go and develop your music anytime“ (Appendix 1: 29.40 part 4, Aniff).

Some of the respondents argue that it is the security factor that pushes some people to be creative. Others mean that having nothing creates a sense of freedom, as there is no pressure to perform. Mike argues: “When you have very little money, all you are focusing on is your art. The more money they earn, the more money drives” (Appendix 6: 35.20 part 1, Mike). This point could support the argument of many critics of

\textsuperscript{16}See the interview guide for details
Maslow’s Hierarchy of Needs; that the needs are not always met in a chronological order, as some artists are actualizing themselves without the financial security or job.

The archetypes
In the following, all respondents’ motivational profiles are analyzed based on Hein’s development of Herzberg’s Critical Incident Method. The archetype profile is interesting as e.g. Sally argues that the major labels’ only goal is to make money, and that this goal is very contradicting with the primadonna artist’s values. If the artists can be described as primadonnas, it can therefore be expected that clashes might occur in terms of the relation between the artist and the record company.

The motivational profile is created by the respondents’ interview answers. Diagnosing the archetype can be a difficult task, as Hein argues (2013). She describes four main reasons:

1) The archetype is partly unknown for most individuals.
2) The frustration-regression creates noise.
3) Not everyone has found the right context for their archetype.
4) Our vocabulary on motivation is poor.

These factors have been taken into consideration when examining the respondents.

Diagnosing the artist’s archetype
To provide an overview of each of the respondents’ profiles, the respondents are evaluated on the factor that separates the primadonnas from the rest of the archetypes; the calling, which has been divided into four variables in the theory chapter; higher purpose, dedication, search for meaning and responsibility.

To further support the diagnosis, notions of value, passion and mental state during work will also be looked into in relation to kick, flow and identity.

Aniff Akinola’s motivation profile
The interview with Aniff showed that he has a motivational profile, which is fitting the primadonna archetype very well. By the very definition of creativity it is clear that Aniff’s work is novel as well as valuable, as he is combining different genres and is often seen as ahead of his time. His work is also valuated as creative; he has had several big hits in a commercial sense.

It is evident that Aniff works for a higher purpose, as he describes how his audience means a lot to him and
connecting with them is what drives him. He describes it as follows: “It is a calling and response thing” (Appendix 1: 1h 19.05 part 2, Aniff). He further explains how affecting and connecting with people gives his work meaning (Appendix 1: 1h 20.01 part 2, Aniff). His search for meaning is by interaction with his audience.

Aniff has a strong feeling of responsibility as he perceives his talent as a gift or something that comes to him, and it is his job to capture it and share it with the rest of the world: “I think about it as; how do I know that this is not going to be the best record? And it has come to me. Well who gave it to me? I have to capture it and see if it can exist. It is like the children” (Appendix 1: 1.30. part 3, Aniff). He has also got very strong values, describing how fairness is extremely important to him, and he puts up examples of people being more valuable than money (Appendix 1: 1h6.35 part 2, Aniff).

As for kick, flow and identity, Aniff describes a clear kick with an example from a day in Manchester: “I think one of the best days, was walking around in Market Street in town and hearing a 5 year old boy humming the melody to Voodoo Ray, the melody I have written, walking around with his mum and dad; because it was then me as a 4 year old walking around singing the Beatles. I nearly started crying” (Appendix 1: 0.50 part 4, Aniff). Flow is also something Aniff experiences often, when he is working in his studio. He describes how he completely forgets time and space, where his description fits very well with both Cziksentmihayli (1997) and Hein’s (Primadonna…. 2009) definitions.

In terms of identity, Aniff experience a belonging when he is on stage, where he is describing the connection to his audience. He points out that the artist is only what the audience makes him. The live performance is providing a setting where instant feedback is given.

**John Louis’ motivation profile**

The interview with Louis also shows that his motivational profile can be described as the primadonna archetype. Where Louis differs from Aniff is his way of business structure. Louis has both got the business side as well as the artist, as he works mainly as an artist, but drives his own independent record label at the same time. He does not aim for commercial success, but focuses more on the meaning art has for the audience it serves. He describes success as the special connection with the audience.

Louis is also working for a higher purpose as he states everything he does is about connecting people. He defines art as meeting the audience half way, so the experience is a shared one instead of being from the artist to the audience. It is clear that Louis is very dedicated and there are several examples from the interview of him not wanting to compromise anything in relation to his art. When asked about which sacrifices he is willing to bring he answers: “If it stops being fun, I’ll stop doing it. You can live on very little and if you’re doing the things you like. You don’t need to spend a lot on other things. I don’t need
much” (Appendix 3: 38.00 part 1, Louis). His search for meaning is again about connecting with audience and fans, where having an impact and touching other people’s lives creates meaning and identity. Louis also clearly feels a strong responsibility towards his audience. This is described with a case where a company approached him to use one of his songs for an advert: “It doesn’t belong to me” (Appendix 3: 45.40 part 2, Louis). He couldn’t sell the song as he thought the song belonged to the people that loved it and could thereby not be sold. It was not Louis’ song no more, as the song had met its audience halfway and then belonged to their world as well.

In terms of kicks Louis describes an event in Switzerland, where he felt a very strong connection with his audience (Appendix 3: 4.08 part 2, Louis). He describes how this event affected him highly in both positive and negative17 directions. Louis directly says that he does not experience flow: “I am very easily distracted. I am never really switched off” (Appendix 3: 50.20 part 2, Louis). Further investigation though, shows that he does get flow experiences, where his answers fit perfectly with Cziksentmihayli’s (1997) description of the flow state: “I am a different person on stage, I just walk on, and there is a different view, I am in a zone. In my normal life I am quite nervous and shy. But when I am there, it is the only time you are in control of your space” (Appendix 3: 53.20 part 2, Louis).

Richard Boardman’s motivation profile
Rick can easily be described as a highly creative individual and experiences great commercial success with his band Delphic.

Where the two former artists could be described as primadonnas, Rick’s motivational profile differs in terms of calling. When asked if he feels that he is working for a higher cause he answers: “Yes it must be” (Appendix 5: 7.45 part 1, Rick). But elaborating on that he explains: “If I’m honest, there is a cynical approach, which is me just trying to be successful. And I think that is probably the primary thing” (Appendix 5: 11.20 part 1, Rick). Furthermore Rick argues that he is willing to sacrifice most things for his work, with exception of his family and girlfriend, and he argues that all he does is ultimately to impress them (Appendix 5: 27.35 part 1, Rick). He is not searching for any meaning, other than achieving success and reaching goals. He does feel a responsibility to be as good as he can, and being hard working is one of his main values. It is clear though that he does not feel that responsibility is connected to make a difference or fulfill a higher purpose.

17 See chapter on future research
When asked about kicks and flow in his work Rick seem to have a very good understanding of what these two factors are and he identifies several cases immediately. There is strong evidence that Rick experiences kicks in his work, but these are closely related to success validated by external sources (Appendix 5: 39.40 part 1, Rick). The kicks are a very strong motivational factor for Rick, and he is chasing these in his work. Rick also has a clear sense of flow, which he experiences in the studio, as sort of relaxing as he forgets everything else and is only present in his work: “I am focused. It is quite intense. I am quite an anxious person, but I find working with music very relaxing” (Appendix 5: 19.06 part 1, Rick).

As the primadonna and the introvert performance addict have very similar profiles in terms of what the work means to them, their sacrifices, dedication, kicks and flow, these two archetypes can easily be mistaken. Where they differ is in relation to their work. Where the primadonna has an existential relation, the introvert performance addict is working for work’s sake with a deep involvement and high level of challenge. Therefore, Rick can be characterized as an introvert performance addict. The managerial strategy of Rick should then be slightly different to Aniff and Louis, but a closer investigation of why he still experiences clashes with commercial interests could be interesting.

The clash from the artists’ perspectives
Presented in the next part are the artists’ perspectives on what creates the clash between, first; the artist and the record companies, second; the artist and the manager or A&R, who are supposed to be acting like boundary spanners.

The clash; artist vs. record company

Aniff describes different problems between the record companies and the artists. One problem for Aniff is that signing with a label affects his creativity, as it puts him under pressure to perform or create something that can generate back the amount of money the record company signs the deal for (Appendix 1: 35.40 part 2, Aniff). This view fits very well with Amabile’s investigations on creativity under pressure. When asking Aniff about why the artists and the record companies cannot communicate straight with each other, he answers: “They can’t stand them. Truly, for all they stand for, the artists hate. You wouldn’t dare say that to an artist; they are brands. No way!” (Appendix 1: 10.50 part 3, Aniff).

Louis runs his own label and has chosen this model, as it makes most sense to him. He describes an incident where he was playing in a band which was nearly signed to a major label, but it was not interesting for Louis as they were not creating anything new (Appendix 3: 19.50 part 1, Louis), this might suggest that major
labels in Louis’ opinion are not interested in novelty creation on a high level\textsuperscript{18}. For Louis it is more important making a contribution to the art domain, where he does not see himself fitting into a solely commercial field. Louis is criticizing the labels for guessing what people want instead of concentrating on creating novel art that will live forever (Appendix 3: 6.55 part 1, Louis).

\textit{Rick} can’t be described as a primadonna, but it is clear that he partly perceives the record company as sometimes influencing him negatively when they try to interfere with his creative process.

\textit{The clash; artist vs. boundary spanner}

The relations between artists and boundary spanners are very important as it can either create a situation where novelty is meeting value creation with a positive and efficient outcome, or it can turn out to be a costly affair for all involved parts, both monetary wise but also on a personal level. This part will focus on the negative impacts the lack of boundary spanners, in the roles of managers and A&R people, have on each artist; Aniff, Louis and Rick.

\textit{Aniff} describes situations where both managers and A&R people have been influencing his motivation in a negative direction. He tells about an incident where he got a new manager, who told him what he had to do. That did something to him, so he simply couldn’t work. At this point, Aniff was very demotivated as he felt he was wasting not only his own time, but also the manager’s (Appendix 1: 13.45 part 4 Aniff). In the interview Aniff highlights how demotivated he feels, when anybody tries to interfere with his creative process. Aniff as a primadonna makes it clear that the manager, he explained about, did not understand his motivational profile at all: “\textit{I can’t work to regime; I have to be doing it in my own order}” (Appendix 1: 14.30 part 4, Aniff). Further, the logic of utilities has a negative impact on his motivation, as he describes how money can influence relations negatively. In this case, a manager not doing his or her job properly will not be able to control the situation, if commercial success arises.

He personally finds that A&R people as well as managers have the following distribution: “\textit{10 \% are good, the rest 90 \% are between average and crap}” (41.50 part 2 Aniff). He adds to this statement that a part of this poor statistic might be caused by nepotism in the industry.

\textit{Louis} does not have a problem with boundary spanners, as he is dealing with all issues that a manager or A&R would deal with. The problems Louis was facing on being creatively restricted by record companies, has been solved by working in a new domain (independent label, creative business), where there is no need...
for a boundary spanner and he is not depending on a major label. The negative effect of this is that he as an artist has to deal with many tasks, which does not nurture and develop his calling, but it is a tradeoff he is willing to make in order to have the creative freedom he finds essential.

Rick adds some very valuable insights to managers from an artist’s perspective. Even though he is not characterized as a primadonna, his description of different types of managers can easily be applied in this context as a clear case of a manager, who is not fulfilling the role of a boundary spanner.

Rick basically describes two kinds of managers; one who keeps a distance and one who gets very involved. To simplify it, let’s call the first one “the business man” and the second one “the friend”. Rick describes cases, where “the friend” has played a big role in the creative process (Appendix 5: 55.30 part 1, Rick). Rick states that he does not mind critique from “the friend”: “I didn’t know how it was to be creative. I didn’t mind when my old manager criticized, because he understood the process very well himself. When someone criticizes me from that side, I don’t mind, but when people don’t understand the process...” (Appendix 5: 59.00 part 1, Rick). It is clear in this case that “the business man” is not acting as a boundary spanner, as he does not succeed in communicating in the artist’s domain. This manager clearly has a poor understanding of what drives the artist, and this is another reason for clashes (Appendix 5: 53.55 part 1, Rick). Rick states that it is very hard to find a manager who understands both the artist and business perspective, which is why he cannot be bothered.

The managers’ perspectives; when management is unsuccessful

This part seeks insight to the managers’ perspectives on the primadonna artists that they often describe as hysteric and difficult.

Sally describes several artists, who have been impossible to work with. She actually argues that some artists are behaving psychotic (Appendix 2: 15.50 part 1, Sally). In several of these cases, she describes the artists as intense, self absorbed, tortured, psychotic, present in their work, magic, craftsmen, committed, acknowledged by their peers, preoccupied. Further studies of the specific individual artists need to be made before one can determine their archetype, but from the interview I got a clear understanding that some of the artists are very likely to fit into Hein’s primadonna archetype: “What drives them is a desire to be heard, a desire to make an impact. They believe they have something to say” (Appendix 2: 09.50 part 2, Sally). Sally explains that the artists she has been working with all have been very self-absorbent: “They are preoccupied

---

19 The cases of managers from Ricks interview gives a very good insight into where the problems arises, listen to the interview from 53.55 part 1 till 01.01.50 part 1, Rick, or read the interview transcription for more details.
with themselves. They don’t necessarily notice the presence or activity of others. They are not bothered by it” (Appendix 2: 11.00 part 2, Sally). There are two camps that do not understand each other, and the two are almost by definition not interested in learning it either. Sally further argues that these artists’ behavior develops over time from “average” to insane (Appendix 2: 23.00 part 1, Sally). She states that the more success artists get, they get equally more intolerable in terms of behavior (Appendix 2: 22.30 part 1, Sally). According to Sally this is a big problem for the record companies, as the change in technology makes the artists less dependent on the labels and giving them new opportunities to break out and continue on their own, if they clash with the record companies (Appendix 2: 23.30 part 2, Sally).

**Jeff** has not been managing artists lately, but as being head of Fat Northerner Records and Co-founder of UnConvention he has got some interesting perspectives. He describes his role at the minute as managing managers. Jeff argues that most musicians become musicians, because they find it fun and give them a way of communicating (Appendix 4: 22.50 part 1, Jeff). It is clear that in this situation it is the creative process, which drives the artist opposed to fame and money as the primary factor. Jeff states that there are two basic types of managers, which fits quite well with Ricks view; “the enthusiastic amateur” and the “know-it-all kind of business man”. The first type makes a lot of mistakes along the way, but acts in the band’s interest, where the second type will try to make the band fit into a certain model: “We need the product to fit this to capitalize it the most; the girls need to look like this, the boys need to look like that, and they need to sound like this. And at that point, this person is making ALL the creative decisions.” (Appendix 4: 5.40 part 1, Jeff).

This is a great problem, as it is the novelty creation, which drives primadonna artists. The real problem with Jeff’s two manager types is that where the first one operates very well in the artist’s domain, they might make mistakes in the business due to lack of experience. The second manager does clearly only function in the business domain. This indicates a massive need for developing knowledge on what motivates artists, as well as this knowledge needs to be shared and applied.

**Mike**’s management role is very interesting. He acts between the band and their two other managers. That means that he is taking on the boundary spanner role, while the two other managers are mostly working in the business domain. Delphic decided that they needed him without including their existing managers in the decision. In addition, he works on his own project called HeavyFeet, where he is producing music. During the interview he describes himself as an artist as well as a manager (Appendix 6: 5.25 part 1, Mike). Mike explains about artists and what drives them: “The most pure creative people are exceptional at being creative; musically, artistically, or visually, but they are not good with other elements that you need at this date and age to project your business forward” (Appendix 6: 5.25 part 1, Mike). He further adds that artists do not like being viewed as products. It is not really that big a problem for Mike though, as he says that he
does not really works with people, who don’t understand the business part of the game.

Another clash that occurs between management and artists is when the manager is managing several artists or he or she is acting in their own interest instead of the band’s; simply a conflict of interests (Appendix 6: 17.57 part 1, Mike). Mike notices that most problems arise in the creative process, where external interests interfere (Appendix 6: 19.20 part 1, Mike). This fits very well with the other respondents’ arguments. Mike adds those artists’ interests and motivation can change over time; because of the way success can change people (Appendix 6: 35.20 part 1, Mike).

**Boundary spanners**

Both artists and managers from this case study describe situations, where the communication and collaboration work optimally between artist, manager and A&R people, and thereby the record company. In this case the artist is very motivated and has a positive view on feedback from the boundary spanner, who knows how to translate the record company’s feedback into a language the artist can understand and vice versa. This chapter views how the clash between the artist and the record companies has been solved traditionally.

**The artists’ description of a good boundary spanner**

In the interview guide, the artists are asked about a day where a manager has acted in a motivating way. Presented here are the artists’ views on the boundary spanner as a solution on the clash between art and commerce. Someone, who acts successfully as boundary spanner between record companies and primadonna artists, needs a basic understanding of what drives and motivates these. From an artist’s perspective the importance lies in protection against utility, understanding logic of craft, authentic alignment, feedback, understanding drive, which is ultimately the calling.

Aniff argues that a good manager is one that does not interfere (Appendix 1: 36.40 part 2 Aniff). Another very important factor Aniff mentions about a good manager (boundary spanner) is: “*A good manager can make sure there is clear communication, and that people do not argue about money.*” (Appendix 1: 23.20 part 4, Aniff). Separation of money and creativity is important for Aniff, and he sees it as the manager’s job to handle those issues. Aniff further explains that it is the manager’s job to help the artist meet deadlines. All these values fit perfectly in with Gander’s Authentic Alignment, which Hein also describes.

As mentioned, Rick can’t be described as a primadonna archetype, but still his views on managers as boundary spanners are interesting. He describes the good manager, and thereby successful boundary spanner, as one that he respects, as well as connecting with on a social level (Appendix 5: 53.55 part 1, Rick). Rick
stresses the importance of the manager being able to understand the creative process: “He (the manager) was very good with people, and emotionally very supportive. He dealt with lots of hands, been through it all, he understands people. He spends time investing in them, he understands the creative process.” (Appendix 5: 53.55 part 1, Rick). These arguments are very much in line with what Williams describes in his work from 2002 (Williams, 2002).

As Louis does not have any manager, I will leave him out of this question.

Managers as boundary spanners

It is clear that the respondents have differing insights and knowledge about motivational profiles. The reason for this is that the managers have different experiences with different artists, meaning that some managers understand some artists better than others. With that said, the managers in this study still struggle with managing their artists, particularly after the artists have reached a certain level of commercial success.

Sally describes the relation to the artist as an intimate relationship, much like a marriage. She elaborates by arguing that it is very hard to define the boundaries: “There is no such thing as working hours. It doesn’t exist in those relationships. Those are the things that cause problems” (Appendix 2: 26.00 part 2, Sally). Sally explains that her work is a vocation and she adds: “It is a commitment to an idea” (Appendix 2: 26.00 part 2, Sally). When asked why artists are hard to manage, Sally basically confirms the definition of boundary spanners by Gander and Williams: “Because your job as a manager is to interface between your artist’s creative states. It is almost like they are on another planet, and you need to take their work to the next planet, which is ruled by commerce and business. It is like you need a code of armor, you have to double think everything, as a manager you are an interlocutor, you have to translate, you have to protect, you have to negotiate, and you cant please anyone, because from the record company side, they just want to make money” (Appendix 2: 08.00 part 1, Sally). Sally argues that, traditionally, managers as interlocutors have been the way the music industry has tried to solve the clash.

Jeff thinks that the best managers are probably trained psychologists: “They obviously understand how to push the buttons and how to get this from that kind of person, while keeping their artist happy” (Appendix 4: 1h49.35 part 1, Jeff). Mike argues that for the creative people to be able to focus enough on their creativity, they would need a person like him, who is an artist himself, but also understands the way business works: “I understand the concept of acquiring business practice to art form” (Appendix 6: 5.25 part 1, Mike). As Rick describes Delphic’s two main managers like “business men” (Appendix 5: 53.55 part 1, Rick), the need for a third person to act as boundary spanner seemed evident, then hiring Mike. The case with Delphic indicates
that bands might have several individuals acting as boundary spanners. Not only managers are fulfilling the role. A&R people, in particular, have in the literature been described as boundary spanners (Williams, 2002).

**DIY; Do-It-Yourself and indie labels**

One result of the clash between artists and record companies has shown to be that artists are taking a DIY approach, which makes them more or less independent of the major labels. A factor influencing this is that technology for recording has become significantly cheaper and easier accessible. The artists can now fund their recordings themselves. Another factor is that the Internet and social media platforms are making it easy for bands to promote and market themselves. This following seeks to investigate artists’ and managers’ views on industry development, with a focus on DIY.

Mike is managing and developing Delphic’s social media profile. He argues that new artists should make an effort in social media, as it is cheap and easy.

Louis explains that he started out jamming with many people in the Manchester music scene. It was with some of these people he decided to create a label (Appendix 3: 14.00 part 1, Louis). He describes how he wanted to create a context, where his music could exist. For Louis, his creative output needs to have a high degree of novelty, which can be related to Sternberg’s propulsion model, where he didn’t feel there was room for it in the major labels. The creative freedom is one of the factors, which Louis describes as crucial in his choice for starting his own label. He explains how learning about the new structure is important, as he argues: “There is no point trying to learn the old way when it is not going to be round for much longer” (Appendix 3: 17.10 part 1, Louis).

Jeff thinks there are less people wanting to sign to major labels now. He argues that everything has changed with the Internet. One reason for people starting up themselves is that it has become much easier, as well as making music has become cheaper: “You can make music cheap, you can distribute it cheap, you can sell it yourself. So the model is completely changed from 15 years ago, where you couldn’t” (Appendix 4: 07.50 part 1, Jeff). Jeff also notices that the chance of being signed to a major label has decreased, as fewer records are sold. Knowledge about how the industry works has also spread, so that artists now know more about the business domain, like contracts, copyrights, etc. (Appendix 4: 10.30. part 1, Jeff). Jeff gives an example of an artist he knows, who has broken with her record company. She basically felt she was left out of too many creative decisions, which is why she decided to get out of it. 15 years ago artists would have signed basically any kind of contract, but this has now changed, according to Jeff: “The artist understands the system better and don’t necessarily want to rely on the label as much. So the power has shifted” (Appendix 4: 14.35 part
Sally supports the arguments above as she has seen a transition in power between record companies and artists. She describes the fact that artists can do a lot more for themselves now. This creates a new set of problems for the record companies: “In the past, the way in which you convinced these artists that they had to do this stuff was almost by holding them hostage. Because in a sense the record companies were holding guns to their heads loaded with money, like if you do this we will give you money, if you don’t, you will be starving. Now artists have access to things they never had access to before, so that kind of bullying tactics that record companies employed does not work at all anymore. I have lots of examples of this” (Appendix 2: 09.15 part 1, Sally). Sally also notices that many artists don’t even want a record company to be involved no more. She describes that artists, especially those who are highly centered on their creativity, are even more prone to not signing to majors (Appendix 2: 10.40 part 1, Sally).

Aniff describes how Enter Shikari\textsuperscript{20} did not sign to a major for many years (Appendix 1: 33.30 part 2, Aniff). They were doing everything themselves until they became so big that they could not handle the demand, indicating that musicians might be able to manage their career some part of the way and then handing it over, when they reach a certain level.

6. Discussion

The literature and empirical data clearly shows that novelty and value creation are two inseparable entities. The empirical data of this study confirms that the clash between artists and record companies is very much present with the creative process being an important issue. The clash is primarily generated by a misunderstanding of what drives the artists, as well as conflicting interests. The risk, artists and record companies are facing, is therefore that the collaboration between the two becomes ineffective, having a negative affect on the creative output. Managers acting as boundary spanners have traditionally solved this clash as they have been mediating between the two domains of art and business. An issue with the position of boundary spanners is, from both an artist and record company perspective that people employed in this field often lack important competences in terms of understanding and knowledge about motivations of artists. In addition to this, it is a big responsibility lying on the shoulders of very few people, increasing the risk of failure. As the industry is changing, and it has become cheaper and easier to record, some artists are

\textsuperscript{20} English four piece band: http://www.entershikari.com
taking on a DIY approach. They are doing their own marketing by tapping on to social media or going all the way and starting new independent labels.

**How to manage primadonna artists**

First of all, it is of great importance to know and understand the motivational profile of people you are collaborating with, as well as depending on. The knowledge gained in this case study combined with the theories reviewed provides a foundation for developing the following guidelines on how to manage primadonna artists in the music industry:

1) Shield the artist from management rhetoric and logics.
2) Remove obstacles that can distract the artist in the creative process. This is essential when the primadonna artist is working under pressure.
3) When possible, primadonna artists can benefit from separating novelty and value creation, meaning that the artist can focus solely on novelty, as the value creation then lies in the business domain.
4) The manager needs to understand the artist’s motivations; optimally sharing values and ideas, and if not, as a minimum understanding and respecting them. Included in this is supporting and nurturing the calling.
5) The primadonna artist needs to respect and trust the manager’s capabilities both in the art and business domain. In an ideal world a manager should only work for one artist in order to ensure loyalty and avoid conflicting interests.
6) Using feedback as a managerial tool, having the highest impact in a private setting.

It is important to take into consideration the differences of individuals by using these guidelines as a tool for reflection and dialogue.

**Three perspectives of issues**

Where most of the findings from the analysis can be understood by the theories presented earlier, there are still several concepts that have appeared in the process.

As described in the method section, the empirical data is analyzed from the respondents’ lifeworld, which is based on a theoretical foundation. The purpose of the following section is to act critical on the choice of theoretical foundation. Three perspectives are highlighted in relation to the empirical data, which could have set a different foundation for the study.
The problem of valuating art

The balance between value and novelty creation is what defines an output as more or less creative. The problem of valuating art is complex; some people even state that defining art is impossible, as it is a subjective matter. Sally refers to this problem in the music industry as quality uncertainty. Both Caves and Kupferberg refers to the risk involved in the creative industry (Caves, 2000 & Kupferberg 2003). Kupferberg notices that the only sure factor is that “nobody-knows”(Kupferberg 2003). On the subject of defining art, Kupferberg also introduces norms in the art world, where these are defining a certain pattern of behavior and belief, from what subjects will valuate the creation of art. In the analysis, a discussion of what art in music is appeared several times during the interviews, where both artists and managers were describing magic, authenticity, intensity and communicative power as keywords. The respondents overall seemed to have a common perception of art and creativity, but all described it in different ways and terms. This might be explained by the fact that the respondents all are in the art domain.

Sternberg’s propulsion-model is increasing the degree of novelty for each stage (1-9). Risk can be investigated in relation to Sternberg’s novelty creation, where it is argued that the more novel an output is, the more risk is involved. This is supported by the findings, where Aniff describes his art as sometimes being too ahead of its time. Kupferberg supports this view as it is hard to convince the surroundings that the novelty has value (Kupferberg, 2003). High level novelty creations can be very vulnerable, especially in the beginning, where it might be undeveloped and because they encounter strong traditions and interests (Kupferberg, 2003; Rudwick, 1996; Hall, 1999). The record companies have become increasingly risk averse, as record sales are decreasing. This might have an effect on which artists they are signing, which is commented further in the future research chapter.

In the distinction between art and craft, several interesting points arise in the analysis. Where art is hard to define, craft is easier to examine. The componential model of creativity by Amabile seeks to explain the basis for creating novel outputs, where she argues that the output needs to have an influence and value in the context it exists in (Amabile, 1998). As songs appear in many different contexts, they are valuated differently depending on who is valuating them. Kupferberg, who argues that creativity is a social structure, supports this statement: Creativity is a social construction, which is perceived differently, depending on the lifeworld or social field it is acting in” (Kuperferg, 2003).

In Kupferberg’s article from 2003, he introduces the concept of "creativity-regime" as defined by: “What is recognized socially as creative is varying in different fields, depending on the institutional framework or regulations on the type of creativity demanded”. He argues that the creativity-regime in the creative industry consists of different norms and professions, which are distinguished from other industries. Kupferberg
describes the norms as limited critical feedback and the involvement of a personal element. This description of personal authenticity is closely related to the findings of the thesis, where Louis, Aniff and Sally differentiate between artist and craftsman. In this matter, their common description contained keywords such as intimacy, connection, meeting the audience half way, intensity and self absorbed artists. As an example of a field being similar to the artists’ creativity-regime is the profession of being a nurse (Kupferberg, 2003). Here, the personal aspect becomes central and an important factor in relation to the outcome.

The problem of valuating art is therefore very complex, partly because of the “nobody knows-factor”. There are different norms acting in different industries, and as creativity is a social construction, the novelty has only got the value the context gives it.

**Primadonna artists under pressure**

Sally and Aniff describe the situation, where artists go from being unknown to very successful. Here, they both point out how success is changing the artists. Hein does not specifically describe primadonnas under pressure, but Amabile’s research on creativity under pressure could be relevant to take into consideration in this study.

The interviews revealed three main settings, where clashes might occur because of external pressure; on tour, in contract negotiations and in the creative process. The respondents of this study have argued that it is during the creative process that most issues emerge. Common known issues in the industry are “the difficult second album”\(^{21}\). This situation is specifically occurring when the artists have to make their second album or third album. Jeff argues that artists have their whole life to build up to the release of their first album, where the creativity is put under pressure when artists only have one year to release the next one. Amabile examines creativity under pressure in her article from 2002. She states that time pressure has a negative effect on creativity, where people on highest-pressure days are 45 % less likely to think creatively than on days with low pressure (Amabile, 2002). This is more than enough reason for the primadonna artists to kick back, as it is their creativity that defines and drives them. The analysis shows that when external agents are trying to impose or interfere with the creative process, the primadonna artist’s motivation is affected in a negative manner. Amabile’s study also shows that days with high pressure affects the following three days, where the respondents are experiencing a feeling of “pressure hangover”. As Herzberg describes in his two-factor theory, external factors like deadlines are not motivating for employees, but simply just moving them.

\(^{21}\) Referred to both in the analysis, but also by various secondary sources
The primadonna archetype is intrinsically driven by existential motivational factors, where their life and work become one. Both Aniff and Louis describe their art as babies. When under time pressure from record companies, these artists are likely to be forced into letting their “babies” out into the tough world of judgment before they are ready. In this situation, the primadonna artists, Aniff and Louis, simply can not compromise on their standards, because they are highly involved in the process personally and emotionally. This is a classical example of a situation that generates a clash between the artist and record company.

Hein notices that the state of flow is not only positive for the creative, as they might experience flow-frustration, stepping out of their comfort zone. Working in a setting where there are many uncertainties and high complexity, the manager or A&R people might be likely to misinterpret the artist’s flow-frustration, as the primadonna’s outward expression and behavior is not always consistent with the inner experience of satisfaction (Hein, 2009). The argument for this is that before success, there wasn’t the same degree of time pressure. Furthermore, after the first album the primadonna has made connections with their audience. These connections were found to be the higher purpose that both Louis and Aniff describe in the interviews. Time pressure will then affect the primadonna’s state of flow, which ultimately has a negative influence on their chance of experience the kicks that motivates them the most. When the record company and primadonna artist clash the artist might want to leave the deal, which can be very costly for both parties. Therefore, some artists might choose to take a DIY-approach, which will be discussed in the following.

**DIY - the dilemma of competences**

The analysis finds that an increasing amount of artists are taking a DIY approach. One of the main reasons for this is that the artists want more control over their creative processes. Novelty creation and value creation has been analyzed separately and joint as a result of boundary spanners, but what happens when the artist has to do both? A new domain emerges where the artists themselves have to possess competences in both the art and the business domain. To be able to be sustainable as an independent artist, one therefore needs the qualities of a boundary spanner.

The problem in relation to the primadonna archetype is that these artists are highly specialized in a narrow field and do not necessarily possess the competences needed in a business field. As the discussion of norms describes, creativity is a social structure, where norms and professions rule. One of the strong norms of the artists, Kupferberg argues, is to deliver a personal authenticity, which is the right opposite of the business domain. When Aniff has been signed to major labels, he has not had to personally deal with the business side of his work, which is good for his creative process, has he can keep his focus on his specialization. But there is a paradox as it also has a negative influence, because he struggles with the record companies interfering...
with the creative process. Louis on the other hand describes how it can often be demotivating, when you as a DYI artist feel you are stuck in paper work spending too much time on business issues, which limits time and focus on his artistic work (34.24 part 1, Louis).

The result is that these artists are spending a lot of time and energy on making business decisions, which might be demotivating as they do not have interests or competences in this field. The primadonna artist for whom the mental state of flow is a big motivational factor, spending too much time away from settings that allows this, can be very demotivating.

From another perspective, if the primadonna can successfully start up as DIY; engaging fans on social media platforms, promoting themselves etc., this might leave them with higher bargaining power if a record company should approach them.

To summarize, the most influential pros and cons for the primadonna artist taking on a DIY approach include the following: Pros; the primadonna artist has full control over the creative process, as well as their career. The primadonna artist who does not have a mainstream appeal has an opportunity to share their work. Cons; the primadonna artist is not focusing on what motivates them the most, which is the flow state in the creative process. This might work for a shorter period of time, but in the long run it will affect their motivation negatively.

There is a lack of academic research looking into the effects of a DIY approach on the creative output; in terms of novel and value creation. Further research needs to investigate this balance between creating business and being an artist.

Methodological considerations

When reflecting on the methodological setup, the following factors would be interesting to discuss;

1) Selection of respondents, 2) Sex ratio, 3) Interview method, 4) Quantity of interviews, 5) Structure of interviews and 6) Development and changes of the interview guide and the problem statement.

The selection of respondents will be discussed in the following.

1) Selection of respondents

The focus has been on the managers and artists, who play a central role in the music scene in Manchester. It is important to notice two aspects in relation to this. First, most average to high end artists and managers are based in London, which is one of the world’s greatest music cities. Second, the music culture in Manchester
has a long historical background making it different to other English cities. This may affect the level of
generalization and reliability of the findings conducted in this thesis. It has been a reflection point whether or
not it has been beneficial to include Sally, because she has been based in London for most of her career. This
is justified as she represents a different angel on the manager role, as her experience and description of the
relations seems more complex.

Can knowledge in this field, developed through the empiric data, provide an exemplifying case strong
enough to generate general insights? The respondents have been selected as they all have different
backgrounds and approaches to their work, hereby aiming to reach a broad representation, even though the
data is only based on six respondents. Another question is, if the selected respondents can be described as
representative for the two job roles; artists and managers? The respondents in general have various functions,
but all to some extend fit into the artist or manager role. A strength of this study is the inclusion of a
primadonna artist and the associate manager, which provides valuable insights from both parties.

2) Sex ratio
There is an unequal distribution of male and female artists and managers in the music industry. Sally
explains that she was one of the only females in the industry for many years, but that she sees a tendency
towards more females in the business. The issue that most of the respondents in this study are male raises a
question if it biases the results. On one hand, it is possible that it makes it more difficult to generalize. On the
other hand, the sex ratio in this study seems to reflect the current distribution in the music industry.

3) Interview practice
Sally’s interview was conducted by using Skype. This can have implications on the undertaken
methodology. Even though the interview was made using live video-technology, this will not provide the
optimal setting in relation to the interaction between interviewer and interviewee. The rest of the interviews
were made through personal meeting.

4) Quantity of interviews
Only six interviews have been conducted, which is affecting reliability and validity of the study.

5) The interview practice
The interviews have been following a semi-structured interview guide. The respondents automatically
focused their answers in direction of the field of investigation. Therefore, the questions from the interview
guide have been asked, when the respondents have moved away from the context of this study.
6) Changes in the interview guides

The two interview guides have been modified during the development of the study. The general interview guide has changed accordingly, as I have gained a broader insight in the different theories and practices. Particularly, the understanding of how the music industry solves the clash between primadonna artists and record companies, made an impact on the development of the managers’ interview guide.

7. Conclusion

Point of departure of this study is the relationship between artists, managers and record companies in the English music industry. Hein’s archetype model provides the theoretical framework to diagnose the primadonna artist, who is the center of investigation in this study. In terms of managing artists in the music industry, Gander’s boundary spanner concept has been introduced. The empirical data shows that the primadonna artists in the music industry have traditionally been handled by boundary spanners working across domains.

The purpose of the first research question is to investigate the reason for why this thesis is relevant.

1) Why do primadonna artists and record companies need each other?

In the following, a conclusion on the relation between novelty and value creation in the music industry is drawn. Where the primadonna artist’s most important role is to create novelty, it is the record company’s main task to add value to the created.

Both artists and some managers in this study stress the importance of creating novelty on a high level in terms of Sternberg’s propulsion model. Having artists providing different levels of novel output are important to the record companies, as it creates a broad catalogue and develops the field, which ultimately leads to monetary gains. Primadonna artists are highly skilled and professional in the sense that they add personality and authenticity to the output. The personal element has characterized the norm from which we perceive and judge if something has artistic value.

From the primadonna artist’s perspective, value creation is viewed as a means of feedback on their work. The value creation puts the novelty created in a social context. Here, the novelty meets its audience, which creates the feedback and connections that both of the primadonna artists in this study described as the most important driver and motivation. The record companies thereby provide the physical platform and context, where the novelty meets, interacts and connects with the rest of the world. By working with the record
companies, A&R people and the managers act as boundary spanners removing obstacles and thereby providing the optimal conditions for the primadonna artists to pursue their calling.

An important finding is that managers and artists have the common perception that novelty and value creation should preferably be separate processes, as the risk of clashes increases in these settings. This leads to answering the second research question:

2) *When and why do they fight?*

The second question is answered by the investigation of the artists’ archetypes. The analysis found that two out of the three artists had a motivation profile that fitted Hein’s primadonna very well. The included primadonna artists were very much driven by a calling. The findings show that the higher purpose Aniff and Louis experienced was the connection with their audience. It was also in this setting the kicks appeared. Both primadonna artists also describe flow.

It is evident that there is a correlation between the processes, where the primadonna artists experience (or hope to experience) kick, flow and identity, and the clashes with their surroundings. This is exemplified by the primadonna artists’ descriptions of how important the creative process is to them. Furthermore, if the primadonna is not met by their (very high) standards, it will effect their motivation negatively.

The study has shown several reasons for why artists and record companies fight. The most crucial is the record companies’ lack of understanding of their artists’ motivations. The two primadonna artists gave two different perspectives; Aniff has changed manager several times, while being signed to a major record company. Louis simply started his own independent label, as he found that the major record company wanted to sign a band that was not creating anything new or interesting. In this case, the result was that he left the deal and started his own. The effects of the clashes are therefore problematic; wasting of time, money and life quality. An interesting perspective was added as Rick’s archetype could be described as the introvert performance addict. He has also experienced clashes with his label, which is exemplified by a conflict with one of their managers about the creative output.

To summarize, when they fight is when kicks and flow are at risk of being hindered, and why they fight is when there is no boundary spanner because they are deriving from two different worlds, where there is a lack of understanding of each other’s motivations.
The record companies are risking artists leaving their deals, or not even wanting a record deal, if they do not gain more knowledge into management and motivations of these types of artists. This sets point of departure for the conclusion to the final question.

3) How is this clash solved?

The study shows that the music industry is dealing with this clash in two ways; by employing managers and A&R people as boundary spanners and by musicians taking a DIY approach.

The managers and A&R people can sometimes be described as boundary spanners, where their main role is mediating between the opposing parts. The problem about relying on boundary spanners in the music industry is that these people often lack an understanding of the artists’ motivations. The risk for record companies to employ boundary spanners as the only solution is high, as big responsibility lies on very few people, making it more vulnerable. If the boundary spanners don’t succeed with their tasks, the record company and artist are both risking major losses.

An overall conclusion on the management of primadonna artists in the music industry is that record companies often have a completely different agenda and motivation compared to the artists. The same applies the other way around. The paradox is that these two worlds cannot live without each other. Leaving the responsibility on only one or two boundary spanners with varying capabilities and background makes the system vulnerable. Therefore, the final conclusion is that knowledge of motivational profiles should be increased in the industry, where Hein’s archetype model provides a good point of departure.
8. Perspectives

This part seeks to provide suggestions on how the findings and knowledge of this thesis can be disseminated across different institutions where the following two are in focus; record companies and universities.

Dealing with the problems now

The findings and knowledge of this case study should if possible be shared with record labels. The major record companies, in particular, could make a difference by offering seminars on new motivation theory to their employees, who takes the position of a boundary spanner (A&R people for instance). Further ideas include interviewing both artists and managers on their motivational profiles as a part of signing a record deal, revealing their archetypes. Thereby, matching the right A&R people with the right artists to increase the chance of a successful collaboration.

Dealing with the problems in the future

The new motivation theory including Hein’s archetypes could be integrated in the curriculum of university degrees on music industry management\textsuperscript{22}. An alternative solution could be to learn this in an apprentice program. A study of archetypes and the boundary spanner concept would prepare the students for their future work, increasing the possibilities of success. All summed up, sharing this knowledge with university students could help developing the music industry to have more successful boundary spanners and hopefully less problems.

Finally, it is possible to extend the boundary spanner concept to not just be relevant for the music industry, but other industries as well. This is important in industries, where employees are working across two domains of novelty and value creation.

\textsuperscript{22} Most Universities in the United Kingdom offers courses in Music Industry Management
9. Future research

First, as this is a case study, more structured research needs to be conducted on the matter to increase validity and reliability of the study. This study involved data collected from six respondents; managers, artists and independent record label directors. Data from major labels would have been interesting, as it could have given insights to their perspectives.

An idea for a future study is to conduct an experiment, where managers and artists are interviewed about managerial complications, as well as observing their relation. Then they are to be taught about new motivation theory and the role of boundary spanners. After this they should apply their gained knowledge by diagnosing each other’s archetype, thereby trying to reach common ground. Finally, conducting further interviews and observations will reveal if the dissemination of knowledge is valuable in terms of decreasing clashes between managers and artists.

The kicks that the primadonna so rarely reaches have shown to be two-sided in this study. All the artists describe how they are searching and driven by the kicks. But after reaching the highest of highs, they become very scared and frustrated, because they realize that kicks like that are not likely to occur in the near future. Further research could be interesting to study whether the “kick frustration” also has a negative impact on the motivation.

As the DIY approach is getting more and common and the fact that it is relatively young in academic field, further research could provide valid insights. It would be interesting to study the affect a DIY approach has on artists being characterized as Hein’s primadonna archetype.

Finally it would be interesting to investigate the primadonna artist’s risk profile related to novelty creation (in terms of the development of Sternberg’s propulsion model). The empirical data of this study indicates that primadonna artists are prone to take higher risks by delivering a novelty creation on a high level, but more research is needed into the field to make generalizations.
10. References

**Articles**


Amabile T. M., Barsade S. G., Mueller J. S., Straw B M. (2005); Affect and Creativity at Work. Ad,o,mostrative Science Quarterly Vol. 50, Np 3, pp. 267-403. Published by: Johnson Graduate School of Management, Cornell University.


Goel S., Miesing P., and Chandra U.: The Impact of Illegal Peer-to-Peer File-Sharing on the Media Industry. Published by: California Management Review


Pugh D. S. and Hickson D. J. (2007): Great writers on organizations Published by: Aldershot, England ; Burlington, VT ; Ashgate


Books


Published by: Hans Reizels Forlag

Published by: Gyldendal Business

Hesmondhalgh D. (2007): The cultural industries
London; SAGE

samfundsvidenskaberne” Fuglsang L. and Olsen P. B. Roskilde Universitetsforlag.


Johnson P. and Gill J. (1993): The evolution of Motivation Theory in Management Control and
Organizational Behavior. Published by: Paul Champman Publishing pp. 39-67

Hans Reitzels Forlag

Hans Reitzels Forlag

Hans Reitzels Forlag

McGregor, D. (1960). The Human Side of Enterprise,
New York, McGrawHill.

New York ; London : Plenum

New York ; John Wiley & Sons

Passman D. S. (2008): All You Need to Know About the Music Business.
Sixth UK edition. Published by: The Penguin Group


4th Edition. Published by SAGE Journals

**Interviews**

Akinola (2013); Aniff Akinola, Producer/artist, interview conducted 14.08.13
Gross (2013); Sally Gross, manager of several artists, interview conducted 19.08.13

Louis (2013); John Louis, musician, record label director, Debt Records, interview conducted 13.08.13

Thompson (2013); Jeff Thompson, Manager/Director, Fat Northener Records / Unconvention, interview conducted 08.07.13

Boardman (2013); Richard Boardman, artist, Delphic, interview conducted 09.10.13

Burgess (2013); Mike Burgess, “Middle” Manager, Delphic, interview conducted 16.09.13

Websites and online sources

BBC Introducing: The Right Deal For You.
Viewed on: Date 08.10.13. Time: 15.36
http://downloads.bbc.co.uk/music/introducing/advice/pdf/bbc_introducing_advice_the_right_deal_for_you.pdf

Brighton Institute of Modern Music (BIMM), Manchester Campus website
Viewed on 01.08.13. Time 10.20
http://www.bimm.co.uk/manchester

Debt Records website
Viewed on 10.08.13. Time 12.12
www.debtreCORDS.net

Ear To The Ground website
Viewed on: 12.07.13. Time 10.23
www.eartottheground.org

Enter Shikari (band) website
Viewed on 09.09.13. Time 10.20
http://www.entershikari.com

Fat Northener Records website
Viewed on 05.07.13. Time 13.46
www.fatnortherner.com

Future Artists Live Creative Co-op
Viewed on 05.07.13. Time 14.16
www.meetup.com/futureartists/

Gov.uk, organisation: Department for culture, media and Sport, published 27 February 2013).
Viewed on: Date: 16.08.13. Time: 14.24
while protecting the interests of citizens

Un-Convention website
Viewed on 05.07.13 Time 13.10
www.unconventionhub.org
This is the end