

Chapter 1

Literature Review, Discussion of Methodologies and Research Orientation

This chapter has five sections that correspond to the organisation of the next three chapters. The first sections posit the case for an in-depth study of Australian artist management practices by highlighting the paucity of published academic material concerning this subject. The scholarly work of Rogan (1988), Frith (1983), Chapple and Garofalo (1977), Negus (1992) and McIntyre (2001) will be contextualised within a field of literature that incorporates a vast number of empirical guides to artist management, manager's biographies and general music industry texts. This section will primarily focus on this limited amount of scholarly work and on texts that concern the Australian music industry. The objective of the latter sections of this chapter is the provision of a theoretical framework that can be expanded upon in subsequent chapters.

I. Theories of Artist Management

a. Johnny Rogan (1988)

The original Svengali, created by George Du Maurier in the novel Trilby and later immortalised in the 1931 movie 'Svengali', was a brilliant but ruthlessly magnificent hypnotist whose subjects obeyed his every command. (Rogan, 1988: 392)

When analysing the role of artist managers within the music industry, theorists and journalists have often focused on the perspective of an individual manager, or on the perspectives of a collection of managers. This tendency has arisen because generalisations are difficult due to the fact that managerial styles vary so much between different genres of popular music and over time. This argument suggests that there is no basic set of challenges that all artist managers face when attempting to build and maximise their artist's career. Johnny Rogan (1988) was one of the first to seriously grapple with this conundrum. Rogan's work is being used here as a taxonomic framework. While Rogan does claim that management practices were dependent on a manager's personality type and therefore finite paradigms of artist management do exist at any one time, he also argues that there are more transcendental functions of management to which all artist managers supposedly adhere.

Rogan (1988) was the first writer to conduct a detailed survey of rock industry management and consequently his work is extensively referred to throughout the following section. He articulates the diversity and change that British artist

management had undergone from the 1950s until the late 1980s.⁴ He effectively maps out a 'pop landscape' that was generated by the way in which various artist managers employed contrasting methodologies in their attempts to attain power and establish themselves and their artists as the new elite. Through a colourful collection of narratives that expressed different and often contrasting perspectives, Rogan emphasises that in the field of artist management the line between millionaire success and near bankruptcy, and that between greatness and infamy, have often proven to be extremely thin (ibid: 12). Rogan asserts that such an elusive and difficult profession is best understood through an engagement with the different personality types or categories that various managers fit within. He states that:

Ego, ambition, greed, power, corruption, faith, dedication, love and uncanny luck have all played their part in motivating the myriad figures of British pop management ... What emerges most clearly, however, is the tendency of managers to reflect and even determine the political climate in which they function ... All managers are, to some extent, creators and victims of their own times. (ibid)

While any attempt to fit various managers within easily definable categories (or personality types) inevitably generalises and stereotypes, it is still a useful approach to a certain extent when applied to specific case studies. It assists in understanding how these different categories or paradigms have given momentary shape to an amorphous, temporal and constantly changing music business landscape.

⁴ The changes that Rogan traced had influence in Australia due to its post-colonial status and because this nation occupies a tangential position with regard to the trans-national industry giants.

Rogan aimed to deconstruct what he believed to be the most prevalent stereotype of an artist manager – the familiar caricature of a cigar-smoking hustler who takes advantage of star-struck adolescents. He attempted to do this by providing a list of 13 categories of managerial types that he identified as existing at the time he was writing. Although he does not substantiate the existence of these personality types with any objective data, Rogan claims that although all managers perform a range of similar functions, their individual strategies are often extremely different and can be located within a variety of different categories. Rogan's different categories for managerial personalities are as follows: The Autocratic Manager, The Concerned Parent, The Indulgent Manager, The Neophyte, Poachers and Inheritors, The Neutered Lackey, The Dilettante Manager, The Fatalistic Manager, The Overreachers, The Scapegoat Manager, The Dual Role, Co-Management and Team Management and The Record Company Manager (ibid. 14). Questions arise as to whether these categories stem from different manager's personality types or whether they are derivative of the various contexts managers find themselves within.

Through his in-depth outline of what he views as the different paradigms of artist management, Rogan explicitly makes the argument that management strategies are more a question of *personality* rather than *policy*. Rogan thereby offers a useful framework for an analysis of the different personalities of various rock/pop managers, suggesting that such a mode of analysis would enable a researcher to come to a better understanding of the strategies and methodologies of these different managerial types through accessing how they stem from the different personalities of the managers concerned. Rogan's work is problematic because it assumes that if a researcher can

come to a firmer understanding of a manager's personality type, then they are more likely to be able to penetrate the public relations hyperbole that quite often forms a manager's discourse in order to see the real motives and strategies that lie beneath the hype artist managers create. This overemphasis on the supposed 'real motives' underlying managerial strategies will not be reinforced by this thesis. This dissertation will instead focus on the systems of industrial operation that artist managers create. In relation to his argument concerning personality types, Rogan states that:

Pop management strategies seem more a question of personality than policy. If you're naturally aggressive you'll become an autocrat, if altruistically diffident a sugar daddy, if ruthless a poacher, if lazy an inheritor, if flighty a dilettante, if resigned a fatalist, and so on. (1988: 382)

Although Rogan initially asserts that his case studies and list of management types forcibly underline this argument, his book proceeds to deflate this argument by stating that its usefulness is limited because most of the qualities one desires in a manager are contradictory character traits (ibid: 382). In order to navigate around this pitfall, Rogan breaks the elements of successful artist management down into a series of different categories. Rogan's list of what he believes to be the functions of artist management are as follows: Defining Objectives, Planning Policies, Communication, Control, Coordination, Leadership, Delegation, Conflict and Ambiguity, and Innovation (1988: 382). Through his detailed outline of what he believes to be the functions of artist management, Rogan attempts to counteract the limitations of an analysis of managerial personality types. He argues that if a researcher can categorise

the more universal functions of artist management and pinpoint the characteristics that have proven to be the most successful, they can then create a framework that can be used to produce more finite results that are easier to articulate – thereby counteracting the qualitative limitations of solely relying upon an analysis of ambiguous managerial personality types.

One contradiction inherent in Rogan's argument is that, although he at first explicitly makes the statement that management strategies are more a question of *personality* than *policy*, the section of his text entitled 'The Functions of Pop Management' (382) is not only definitive, but reads like a framework for management *policy* development. He argues that the limitations of an analysis of personality types can be remedied through the development of policy, and through the study of personality types in conjunction with the study of policy.

In contrast to Rogan's definitive outline of the functions of artist management, what defines a 'perfect' management candidate inevitably remains ambiguous and ambivalent – and so do the 'functions' of artist management. Because each artist is different, and each section of the music industry is different (and constantly changes over time), the elements of successful artist management also remain elusive and ambivalent to a certain extent. Michael McMartin, an Executive Director of the International Music Manager's Forum, states that:

Trying to write a definitive guide to music management is a bit like writing instructions for poker. You can explain what the cards mean and what hand beats what, but it's impossible to explain when to call, when to fold and – most definitely –

when to bluff. All of these things are done on feel and instinct.

Even with as much knowledge as possible and an identical situation everyone will react in a slightly different way.⁵

This analogy may be taken further. An attempt to write a definitive guide to artist management is problematic because the 'poker game' itself changes over time and therefore the instructions need to change over time. This is due to the fact that the competition between 'memes'⁶, either units of cultural production or new technologies, is as fierce as the competition between the units of chemical information we call genes. Therefore the art form, and the industry surrounding it, is in a constant state of evolution. In contrast to Rogan's assertion that resolving the problems an artist manager faces is "a skilled process involving a finite number of considerations" (1988: 390), resolving these problems involves an infinite number of considerations because new problems arise over time as 'the game' changes. Artist management strategies are relative to the historical and commercial context in which they are located.

However, the flip side to this is that although each manager will develop their own way of dealing with people, as managers are faced with a range of 'similar' problems, an outline of the functions of artist management is possible. Indeed it is important that artists and managers consider the functions of artist management if they want to

⁵ M, McMartin (2002) 'Foreword' in McMartin, Eliczer and Quintrell (eds), *The Music Manager's Manual*, Sydney: The Music Manager's Forum (Australia).

⁶ The word 'meme' is being used here to mean 'units of cultural production' but the term also means 'infectious idea'. An analogy is being drawn between memes and 'genes'. A meme is the infectious element of a brand image/essence and/or song.

increase their chances of success.⁷ Furthermore, the argument that managers are faced with a range of ‘similar’ problems implies that they could benefit from the development of ‘similar’ policies. This suggests that successful artist management strategies may be more a question of *policy* than *personality*, so long as the policy is open to interpretation depending on a manager’s personality.

b. Historical Debates

Frith (1983) relates the role of record companies to the practice of artist management. While Rogan places importance on the role of artist management in its own right, Frith argues that artist managers are largely subordinate to the demands of record companies. Frith traces some changes to the managerial role and argues that record companies are the central ingredient within the mix of entities needed for a popular music act to be successful. He states that:

The show-biz recipe for rock success is sufficient talent, efficient management and an enterprising record company, and the central ingredient in this recipe is indeed the company. (Frith, 1983: 109)

Frith asserts that because record companies are the legal owners of the mechanical copyright within the finished recorded product (but not necessarily the performance copyright) they expect to exercise the rights of their ownership. However, although Frith’s emphasis on the role of record companies in his “show-biz recipe for rock success” is valid, it is also dated. In the contemporary music industry, an equal

⁷ This is with the understanding that they are more flexible than Rogan’s text implies.

emphasis needs to be placed on the role artists and managers play in the creation of their music and overall brand image. In Frith's characterisation, not only do record companies control what music is being issued, how it is produced and when it is recorded; they may also decide what songs will be on a record, in what order, and with what packaging; in addition they are at liberty to determine arrangements and accompaniments, and are able to organise an act's performing schedule as an aspect of record promotion (ibid.). The scenario appears biased towards artists who are signed to record labels with large budgets. There are, of course, many who are not.

According to Throsby (2002), throughout the 1990s local artists increased their share of music sales. While the average proportion of sales accounted for by the international repertoire declined, locally produced music increased from a worldwide share of 58 per cent in 1991 to 68 per cent in 2000 and this changed the shape of the industry (Throsby, 2002: 1). This trend indicates an improved capacity of local music industries in a number of countries to serve their own domestic consumers via independent production and distribution companies. Although some record companies do exert a strong influence over their artistic product, Watson's (2002) alternative point of view, that the relationship between the artist and manager is the nucleus around which the music industry revolves is an argument that will be employed throughout this thesis. This is particularly pertinent given the scale and character of the Australian industry. In contrast to Frith (1983), it will be argued that record companies are an ingredient but that they are not the central ingredient.

Frith claims that the 1970s saw the rise of a 'professional' form of rock management:

Record companies during the 1970s came to believe that the most efficient form of artist exploitation meant not the best financial deal they could put over some innocent, badly advised, poorly represented musician, but involved, rather, high royalties and a considerable measure of artist control in return for guaranteed delivery and promotion of product.
(1983: 108)

Chapple and Garofalo (1977) also argue that by the 1970s artist managers had changed their operations in various ways. They note that in the 1950s managers had been:

A sleazy bunch of businessmen out to bilk their often black r&b clients for a few quick bucks, with little respect for the artists as musicians or their rights in law. (1977: 131)

They claim that Brian Epstein was the first rock manager who was really different from the 1950s stereotype as he attempted to understand and identify with his clients. They note that he related to them as human beings as well as lucrative properties, and that he gave attention to the career development of the group, rather than just making money/financial profits. Chapple and Garofalo discuss the way in which Albert Grossman,⁸ Eliot Roberts⁹, and David Geffen¹⁰ also helped realise the commercial potential of their artist's lifestyles and attitudes and identified with these:

⁸ Grossman was Bob Dylan's initial manager.

⁹ Roberts managed Crosby, Stills, Nash and Young, Joni Mitchell, Jackson Browne, The Eagles and others.

As Roberts said recently, he and Geffen realized early on that humane management of acts pays dividends. "People see now that they can become millionaires by doing it right. People used to think you had to beat someone for all their publishing to hit the jackpot. We showed them that it was the other way around. If you left the publishing there and did the right thing by the artist, and the artist was good, then you'd make it." (ibid: 133)

It is clear, however, that Roberts and Geffen were established powers in the industry who had already found success and who had money behind them. Chapple and Garofalo state that they could 'afford' to be honest:

The other side of the music business, the underside, tied in less with the major record labels and more with hustling club dates, is full of young, naïve, struggling musicians and a whole parade of 15 percenters. (ibid: 134)

They argue that although some established managers represented themselves to their acts in a more honest way and had shifted from an opportunistic attitude that focused on short-term outcomes to a more sophisticated analysis of artist development and longevity, some managers are primarily concerned with making money quickly and therefore unprincipled practitioners are common at all levels of the music industry.

¹⁰ Geffen founded Asylum Records with Roberts, then Geffen Records and subsequently co-founded Dreamworks SKG.

Rather than arguing that managers are 'star-makers' or 'story tellers' who mould and manipulate the music and image of their artists (Rogan, 1988), Negus (1992) claims that the majority of managers tend to operate as representatives and advisers who guide rather than manipulate artists. He notes that the manager's main tasks are to plan the overall career strategy of an act, to motivate both the artist and the record company and to resolve any disputes. Negus states that:

The manager is, in the words of Simon Napier-Bell who managed Marc Bolan, Wham! and Japan, 'the balance in the middle' who sways both artist and record company to see the other's point of view. (1992: 41)

Negus emphasises that there are different sections of the music industry and notes that many unsigned acts operating at the local level of the industry approach record companies via a manager who is often little more than an enthusiastic, hustling friend (1992: 42). In such a case, the manager is often learning how the industry operates at the same time as the artists. Negus points out that:

One partner in a management company who had achieved commercial success with a number of artists could look back and with a smile reflect on some 'horrendous mistakes' that he had made on the way. Others, however, may not recover from a lack of knowledge or errors of judgment. (ibid)

For this reason many texts concerning all facets of the music industry have been written. Many of the texts that assist in preventing aspiring artist managers and other industry practitioners from making the same ‘horrendous mistakes’ will be reviewed in this section.

In contrast to Negus’s argument that managers are representatives and guides rather than manipulators, McIntyre (2001) engages with the work of Csikszentmihalyi (1988, 1997), Bourdieu (1986), and Becker (1982) in order to argue that managers often contribute to the creative process because they form part of the ‘art world’ or the ‘field’ within which creative product is produced. Arguing against the romantic notion of the solitary creative genius who works outside any institutional constraints, McIntyre (2001) states that:

People who are involved in producing, engineering, promoting, marketing, managing and selling cultural products become constituent components of the art world or field of contemporary western popular music, and as such can be seen to contribute to, and affect, the work. (2001: 141)

McIntyre uses the example of Bruce Springsteen and his manager Jon Landau to illustrate this point. He notes that some artist management relationships are exclusive to the point that the manager feels that they need to be consulted on some creative decisions. He argues that through the use of various forms of coercion and threats, managers are able to influence the output of their artists. In order to highlight part of the art world that forms around an artist, McIntyre states that the management team

will eventually include the personal or business manager, an accountant, a music industry solicitor, and an ongoing commitment to a talent agent and record producer. He notes that as 'the artist' grows and changes they will need to maintain all facets of their financial and artistic operation in order to maintain their own cultural production. This is similar to Csikszentmihalyi's (1996) claim that:

Although all creative persons, in breaking new ground, must create careers for themselves, this is especially true for artists, musicians, and writers. They are often left to their own devices, exposed to the vagaries of market forces and changing tastes, without being able to rely on the protection of institutions ... Those who persevere and succeed must be creative not only in the manipulation of symbols but perhaps even more in shaping a future for themselves. (199)

The emphasis here is that artist managers, and artists themselves if they are self-managed, must be just as creative with regard to career development as they are in the production of their music and its accompanying image. The managerial role is thus a creative one because it involves shaping the future and building and maintaining the 'art world' or 'system' from which the artistic product emanates. Managerial decisions often have a direct impact on the artistic product as the creative process does not take place in isolation from the system the manager controls.

II. Professional Music Management Texts

Although there is a limited amount of artist management theory published in the academic domain, an abundance of 'guides to professional music management' have been produced. The Music Manager's Forum (henceforth MMF) in Australia published *The Music Manager's Manual* in 2002. In this text, prominent Australian artist managers such as John Watson¹¹ and Michael McMartin¹² use their experience to outline the role of Australian artist managers for the benefit of other practitioners in the field. Similar texts have been produced by the various branches of the International Music Manager's Forum (henceforth IMMF). These publications are not meant for those who want a general overview of the workings of the music business. They are quite specific; the publishers aimed to establish a professional code of conduct for artist managers. These guides offer detailed advice concerning the negotiation of record company contracts, understanding publishing deals, handling public relations, maximising merchandising revenue, understanding the implications of the Internet, the role of the producer, touring and much more. This thesis will primarily review and engage with the Australian version of the Music Manager's Manual as it serves to outline all of the different and specific facets of an Australian artist's career.

One major difference between the Australian version of the *Music Manager's Manual* and its British counterpart is that it does not contain a complete international music

¹¹ At the time of writing, Watson ran the record label Eleven and managed silverchair, Paul Mac, Little Birdy, Missy Higgins and Wolfmother.

¹² At the time of writing, McMartin was on the executive of the International Music Manager's Forum and he was managing the iconic Australian band the Hoodoo Gurus.

directory. This is because Australian managers have Philip Tripp's *Australasian Music Industry Directory* available to them. Published every January and July, the *Australasian Music Industry Directory* is a source book for contacts in the Australasian music business. The publisher of this directory aims to reflect the mood and economics of the music industry in that the volumes expand and contract according to the growth or decline of the business.

A number of practical guides to artist management have been published. While the IMMF manuals consist of contributions from a vast number of different professional managers, Frasnogna and Hetherington (1999), Marcone (2003), Davidson (1997), Gordon (2002), Bicknell (1991), Weiss and Gaffney (2003) and Spellman (2000, 1999) have all published guides to what they claim to be the 'secrets' of successful artist management in the popular music business. All five texts are designed to teach future artist managers how to acquire clients, negotiate contracts, develop an image, administer taxes and finances, and deal with promoters, the media, lawyers and unions. Using a story as a thread, Weiss and Gaffney present scenarios from a manager's work life in conjunction with the legal and business skills needed to master these scenarios. Through such pragmatic examples, the authors analyse, critique and detail what a manager needs to learn in order to be an effective advisor and representative.

Epstein (1998), Wheatley (1999), Oldham, Ross and Dudfield (2001), Savage (2001), Morris (2002), Arden and Wall (2003), and Welch (2003) have all either published biographies, autobiographies or histories that detail the lives of the highly successful artist managers Brian Epstein, Glen Wheatley, Andrew Loog Oldham, Malcolm

McLaren, Don Arden, and Peter Grant (respectively). These texts outline how and why these managers became such pivotal individuals in rock history. As the managerial role is intricately connected to the artist and their work, the strength of these texts is that they locate such artist managers within the specific contexts in which they operated and they highlight the dynamics between these managers and the artists for whom they worked. These texts show stark contrasts between the personalities of these influential managers. Peter Grant's intimidating presence, Andrew Oldham's wit, Malcolm McLaren's exacerbation of controversy, Brian Epstein's vision, Don Arden's criminal tendencies and Glen Wheatley's friendship are character traits that are explained and contextualised.

a. Music Business: Rights in Law

A plethora of empirical music business publications have been published by music industry lawyers and deal makers. Muller (1993), Simpson and Seeger (1994), Schulenberg (1999), Harrison (2000), Halloran (2001), Thall (2002), and Simpson (2002) have all written books from their perspectives as music industry lawyers. Their publications provide a general overview of the workings of the music business and they deal in particular with how the law relates to the deals artist managers and other practitioners make on behalf of their artists. Simpson and Seeger (1994), and Simpson (2002) are texts that are of particular interest in relation to this thesis because the authors have attempted to articulate how and why the music industry in Australia operates in the way that it does. In doing so they attempt to warn practitioners of what to look out for when negotiating deals in Australia. Simpson and Seeger note:

Because the Australian industry has taken so much from the American industry and because the language remains apparently similar, it is all too easy to assume that what is written about the US industry necessarily applies to the Australian Business. It does not. (1994: 5)

An analysis of management practices within the context of the Australian industry needs to take into account the subtleties and nuances of the Australian industry.

Simpson and Seeger (1994) also provide a useful breakdown of what they believed to be the components of artist management in Australia. They discuss the qualifications of a manager, the timing of an artist's need for management, the legal relationship between manager and artist, the financial relationship between manager and artist, the scope of management, the length of the management contract, the functions of the manager and the manager's remuneration. Simpson and Seeger's book is less open to interpretation than the *Australian Music Manager's Manual*; this is slightly problematic because a definitive guide to music management and the music industry is not always that helpful because changes over time occur in the industry.

Avalon (2002) states that:

Until recently most books on the music industry have been written by attorneys.¹³ As a result, these books tend to overlook the lawyer's contribution to certain problems in this

¹³ There is no difference between attorneys and lawyers except that Americans tend to use the former rather than the latter title.

business. Whether this is done out of convenience or naiveté is anyone's guess. (2002: 6)

Simpson and Seeger's (1994) text belongs within this category. Avalon raises an important point that needs to be considered by anyone who is researching artist management practices from an academic perspective. One needs to consider how a critique of contemporary artist management practices can be written when the bulk of discourse surrounding artist management is empirical, practical, 'useful' and only hears its own voice. Avalon's text is located amongst literature that claims to expose the music industry's dubious 'underbelly'. From his perspective as a longtime record producer, Avalon outlines as many unorthodox and problematic operations and dealings (that he witnessed) as possible. Although Avalon's point – that when music industry lawyers become authors they tend to overlook their own contribution to certain problems in the industry – is valid, it is obvious that lawyers often have thorough knowledge of illegal or exploitative deals that have taken place. From his perspective as a music industry lawyer, Thall (2002) has also contributed to this growing body of literature by producing an 'insider' guide which discloses the hidden dynamics and often unfortunate consequences of what really happens when a deal is prepared, contracts are signed, and promises are made. These two texts are part of a growing body of literature that aims to alert managers, musicians, lawyers, songwriters and anyone else interested in the music business to the potent dangers lurking beneath the surface of this incredibly competitive industry.

b. 'Tell All' Publications

Like Thall (2002) and Avalon (2002), Coupe (2003) has sought to illuminate the problematic inner workings of the music industry. This branch of music business literature also includes a number of more humorous publications. Indeed the work of Safran (2004) and Lee, Mars, Neil and Sixx's (2001) Motely Crue biography is a deliberate attempt to involve and invoke popular cultural discourses about the music industry in order to illuminate the more analytical work that comprises the principle thrust of the literature review and methodology.

Located within a body of literature that concerns promotion and concert tour production management, Coupe's work is particularly relevant to this thesis as it specifically deals with the role of promoters in the Australian music industry. There is a connection between promoters and managers; promoters are often employed to run an artist's live performance schedule and the income live work generates often forms an artist and manager's main short-term income stream.

In contrast to the way in which the 'how to' work of Vasey (1997), Pettigrew (1997), Kemp (1995) and Fisher (1999) involves the outline of a set of guidelines to follow to get a show on the road, Coupe discusses who he claims to be the egotistical 'cashed up cowboys' who aggressively compete to secure the contracts to tour successful local and (primarily) international artists in Australia – a relatively small territory (in terms of population) with arguably more promoters per capita than anywhere else. Rather than focus on the technical aspects of promotion, Coupe focuses on the personalities of Australian promoters in order to illuminate how this section of the music industry operates. Coupe effectively dissolved much of the glamorous appeal

that concert promoting may have through his articulation of the many problems Australian promoters face in their day-to-day working lives.

Coupe suggests that promoters are driven more by ego than passion and notes that in his own experience, being a fan of the artist you are touring is a recipe for financial disaster. Coupe notes that in financial terms, touring Australia does not make much sense; the costs incurred traveling between major metropolitan areas are too high and the fierce competition between promoters means that they constantly under-cut one another to secure contracts. The strength of Coupe's book is his outline of the personalities who survive in this profession/industry. Coupe's collection of case studies and engagement with Australian promoters' personality types highlights the fact that a plausible approach to an academic analysis of Australian artist management practices would be to conduct a series of case studies that illuminate certain manager's personality types. This approach will not be followed in this thesis since the argument here is that artist managers' strategies are more derivative of the context that they and their artists are located within than their own individual personalities. This is because managerial creativity more often stems from a system, or network of players, than from the personality of a single individual.

c. General Music Industry Texts

There are a number of publications that attempt to cover every aspect of the music industry. Passman (1998), Blake (1992), Simpson (2002), Gordon (2002), Brabec and Brabec (1994), Bagchot and Kannar (1998), and Krasilovsky and Shemel (2000) have all produced texts that provide a general overview of the workings of the music business. These authors have attempted to produce texts that will guide music

industry practitioners through the murky and confusing world of ‘cross-collateralisation’, ‘controlled composition’ and ‘mechanical royalties’. In their efforts to cover every area of the music industry in an accessible way, these authors outline how they understand the music industry to actually operate and highlight what they believe to be the many traps lurking beneath the surface of this industry. One problem with employing these texts in this thesis is that quite often they specifically concern the workings of the music industry in the US and in the UK. Although the music industry in general has some universal characteristics, each territory within the international music industry operates in subtly different ways and these ‘definitive’ guides run the risk of generalising through assuming that the international music industry is one unified whole.

d. General Business Management Literature

In terms of general business management writing, it is currently fashionable to discuss management and creativity. Gladwell’s (2000) influential work concerning creative business strategies that lead to a ‘tipping point’ will be used extensively in chapter 2, as will the work of Milgram (1967), Granovetter (1974) and Moore (1991). There are also a number of recent books that discuss the management *of* creativity, and one in particular that develops a notion that is similar to the concept of managerial creativity put forth in this thesis. Bilton (2007) also points out that what managers achieve in their organisational structure is their creative accomplishment. In order to develop his argument, he deconstructs the commerce versus creativity dichotomy by presenting an anecdote that concerns a friend of his working as a drama producer with one of Europe’s largest commercial television companies. He notes that she shared her work place with several other producers, “mostly young, idealistic arts graduates who

believed in the transforming power of art and literature” (Bilton, 2007: 1). The anecdote continues with the explanation that a commercial department was located at the other end of a long corridor. This department was responsible:

For selling the programmes that she and her colleagues made to advertisers and other broadcasters. This room was full of older men, pragmatic and worldly-wise. The commercial and creative departments were divided not only by the corridor but by mutual suspicion, defensiveness and culturally embedded assumptions and values. Nobody made the long walk from one office to the other, and the commercial and creative worlds remained separate. But she found her self drawn to the excitement of the business of television. She believed that understanding television commerce would make her a better television producer. And as an American woman who did not ‘fit’ into either of the predominately male cultures which confronted each other in the organization, she found it easier to make the transition. So she began to walk the corridor. She startled her creative colleagues by pronouncing on the ‘creativity of the deal’ and surprised the commercial department with her interest and enthusiasm for making money. She has since become a leading film and television drama producer, as well as a successful entrepreneur, setting up her own company and selling it on to a larger media

*conglomerate, while continuing to forge creative partnerships
with writers and directors. (ibid: 1)*

In the Australian music industry, commercially and artistically creative practitioners are similarly divided by mutual suspicion, defensiveness and culturally embedded assumptions and values. This anecdote highlights the argument that the commerce versus creativity dichotomy is problematic because it privileges artistic creativity over other forms of creativity and it thus restricts the extent to which artistically creative people are willing to 'create' their own careers. Therefore Bilton is also arguing against the commerce versus creativity dichotomy.

A consideration of general business management literature is important because artist managers need to navigate large corporations, especially in today's (and the future) music business environment in which an artist might just as well 'sign' to a corporation like Panasonic (or, as will be made evident in the Lee Kernaghan case study, Toyota) as to a record label. Indeed in chapter 4, this thesis speculates that these corporations could take on the role of manager. There are therefore a number of publications that form part of the wider field of business management literature that need to be acknowledged here.

Fletcher (1999) points out that creativity is one of the most fashionable words and concepts in society today. He notes that governments, businesses and educationalists frequently use the word when they are creating policies. He also posits that: "Creativity is also big business: Britain's creative industries – including advertising, design, fashion, film, music, publishing, television and others – together generate

annual revenues of some \$50 billion” (Fletcher, 1999: np). Fletcher’s discussion of creativity is however limited to the ‘creative’ industries and rather than analysing the ways in which the managerial role can possibly be creative in and of itself, he outlines the various ways in which creative people can be managed and how their creativity can be maximised within institutional constraints. He therefore reinforces the privileged association that artistically creative people have with the concept of creativity.

Story and Salaman (2005) also focus on managers of innovation. They note that innovation is increasingly being identified as the critical factor in ensuring economic competitiveness. Drawing on 350 in-depth interviews with senior managers in a variety of different fields, Story and Salaman theorise the characteristics of managers in ‘good innovative organisations’ and ‘poor innovative organisations’. They outline the attitudes, understandings, assumptions and interpretations of managers who they claim are often the ultimate decision makers when it comes to innovation. West and Farr (1990) have published similar work in their attempts to understand the causes, processes and consequences of innovation at work. They note that this is important because we live in a rapidly changing social, technological and economic environment. Although useful to a certain extent, this particular branch of literature is not entirely relevant to a study of the music industry because creative/innovative products form the core of the music industry whereas most other businesses do not generate products that are unequivocally creative/innovative.

Bach’s (2005) work is located in a large body of literature that concerns human resource management (HRM) practices in multinational companies. Bach traces the

evolution of personnel management practices and notes that in the 1980s there was a general trend to evaluate personnel management practices due to increasing competitive pressures from around the world. He claims that by the mid 1990s changes were afoot and notes that by the end of this decade there had been a major shift in HR practices (in the UK at least) but that many employers seemed to be following the low road of cost minimisation associated with low pay, disposable labour and outsourcing rather than the high road of skill development, partnerships and mutual gains. Sisson (1989) has also contributed to this field of study through his various publications that have traced changes in personnel management (toward HRM) and he has provided numerous theoretical frameworks that can be used to understand recruitment, development, management, motivation and remuneration of employees. However, due to the fact that artists and artist managers are often self-employed sole traders who do not operate within large organisations, this literature would be more suited to a study of multinational record company management than to an analysis of contemporary artist management practices.

III. Theoretical Framework and Methodology

This section outlines the theoretical framework that forms the basis of subsequent chapters. It provides tools for analysis and also clarifies the use of different concepts and terminology. There are a number of theoretical orientations and traditions that are relevant to a study of artist management within the music industry. It is not possible to go into these in any great detail within this thesis; this section serves to extract theoretical perspectives from these texts that are relevant to this study.

This section places artist management and the music industry within various theoretical discussions of creativity, culture, subcultures, homology, and music and discourse. The concept of branding within the music industry is one of the central concerns of this study. The following subsections correspond to the next three chapters of this thesis, which concern genre-specific case studies of Australian artist management practices. Literature relating to pop music management, rock music management, and country music management will be analysed. Artist management practices will be discussed in relation to theories that concern changes to the music business landscape, such as the increased role of multinational corporations. The different ways in which the commerce versus creativity dichotomy can be conceptualised will also be considered, as will the contradiction between radicalism and consumer capitalism that exists within the music industry.

a. Defining Creativity

This section concerns creativity. It will initially feature various definitions of what creativity is and it will involve an outline of the debate between artistic creativity and other forms of creativity. The word 'creativity' is often solely associated with the creative arts. Indeed practitioners in this field enjoy a monopoly when it comes to using the word. Musicians, for example, are often differentiated from other people by being labelled 'creative'. However, this privileged association with the concept of creativity leads to the construction of false dichotomies. For example, in the music industry, musicians and songwriters are considered to be creative while the business people who organise their careers are not. This section will argue against this common binary through offering a broader, more inclusive definition of creativity.

The desire to discuss creativity in ways that include the everyday workings and needs of the capitalist economy is not a new phenomenon. Engaging with Marx's critique of capitalism, Berman (1982) claims that the second great bourgeois achievement has been to liberate the human capacity and drive for development:

For permanent change, for perpetual upheaval and renewal in every mode of personal and social life ... Everybody within reach of this economy finds himself under pressure of relentless competition, whether from across the street or across the world. Under pressure, every bourgeois, from the pettiest to the most powerful, is forced to innovate, simply to keep his business and himself afloat; anyone who does not change on his own will become a passive victim of changes draconically imposed by those who dominate the market. (94)

In this context, creativity exists in every mode of personal and social life and it is necessary for survival. Creativity is also the enemy of stability. It is not only necessary for one to stay "afloat", according to Berman our sense of progress and growth is our only way of knowing for sure that we are alive. To say that our society is falling apart is only to say that it is alive and well because constant creation and innovation are necessary for it to function. Discussing this somewhat desperate dynamism, Marx claims that:

Constant revolutionising of production, uninterrupted disturbance of all social relations, everlasting uncertainty and

agitation, distinguish the bourgeois from all earlier times. All fixed, fast-frozen relationships, with their train of venerable ideas and opinions, are swept away, all new-formed ones become obsolete before they can ossify. All that is solid melts into air. (Marx in Berman, 1982: 95)

Berman believes that this drive for creativity, development and change leaves us all in strange and paradoxical positions; it means that our lives are controlled by a ruling class with vested interests in crisis and chaos. The paradox is that rather than subverting this society, “uninterrupted disturbance, everlasting uncertainty and agitation” (ibid) actually serve to strengthen it. Furthermore, catastrophes are transformed into lucrative opportunities for redevelopment and renewal.

Therefore rather than being unique to creative artists, ‘creativity’ can be defined as being the permanent and chaotic revolution that everyone needs to keep up with in order to survive in our modern capitalist society. In order to reiterate this point, Berman points out that:

Everything that bourgeois society builds is built to be torn down. “All that is solid” – from the clothes on our backs to the looms and mills that weave them, to the men and women who work the machines, to the houses and neighbourhoods the workers live in, to the firms and corporations that exploit the workers, to the towns and cities and whole regions and even nations that embrace them all – all these are made to be

broken tomorrow, smashed and shredded or pulverized and dissolved, so they can be recycled and replaced next week, and the whole process can go on again and again, hopefully forever, in ever more profitable forms. (99)

The 'process' of being creative is therefore more important to us than the end products of our creativity; it must be more important to us if everything we build is necessarily destroyed. This idea, that the process of creativity is necessary for our entire capitalistic society to function, can be applied to individuals within society as well.

Csikszentmihalyi (1996) notes that one reason why creativity is so fascinating is that when we are involved in it, we feel that we are living more fully than during the rest of life. It is also the pursuit that counts for the individual, not the attainment. According to Csikszentmihalyi, creative people often describe the joy of discovery, of solving a problem, of being able to express an observed relationship in a simple and elegant form (1996: 122). He labels the enjoyable psychological state one is in when they are being creative 'flow'. Csikszentmihalyi's research into this mode of existence led to the following observation concerning creative people:

It was clear from talking to them that what kept them motivated was the quality of experience they felt when they were involved in the activity. This feeling didn't come when they were relaxing, when they were taking drugs or alcohol, or when they were consuming the expensive privileges of

wealth. Rather, it often involved painful, risky, difficult activities that stretched the person's capacity and involved an element of novelty and discovery. This optimal experience is what I have called 'flow', because many of the respondents described the feeling when things were going well as an almost automatic, effortless, yet highly focused state of consciousness ... The flow experience was described in almost identical terms regardless of the activity that produced it.

(ibid: 110)

Therefore in the context of this section and the next, both artistically creative people and managerially creative people enjoy the state of 'flow'. Csikszentmihalyi found that the following elements were regularly mentioned in descriptions of how it feels when an experience is enjoyable; there are clear goals every step of the way; there is immediate feedback to one's actions; there is a balance between challenges and skills; action and awareness are merged; distractions are excluded from consciousness; there is no worry of failure; self-consciousness disappears; the sense of time becomes distorted and the activity becomes autotelic, which means that the experience is an end in itself (ibid: 113). According to Csikszentmihalyi, these elements of the state of flow are common to the experience of being creative in many different fields, artistic or other wise, and it is the process of being creative that is important.

Creativity is therefore a broad concept; it is necessary for our society to function and for individuals within our society to get enjoyment out of life. However in the context of a discussion of the music industry, while musicians, songwriters, artist managers

and record label owners (for example) are all necessarily creative for the reasons outlined above, the artistically creative people involved in the industry are often the only practitioners who are associated with a concept of creativity. Indeed artistic creativity is treated differently because artists are treated differently. For example, according to Csikszentmihalyi, performance in school matters more in some domains than in others. According to him:

In mathematics and the sciences, the exposure one gets in high school is necessary for further advancement. Doing well in advanced courses is not sufficient, but it is a necessary condition for being accepted to a good college and then to a good graduate department, which is in turn a necessary step to a later career. But performance in high school is a poor indicator of future creativity in the arts and the humanities. Young artists, especially visual artists, are notoriously uninterested in academic subjects, and their scholastic records usually reflect this. (ibid: 178)

This quote highlights the point that artistically creative people are treated differently through exposing Csikszentmihalyi's narrow definition of "academic subjects"; a definition that is based on the assumption that subjects relating to the creative arts are non-academic. In this way, artistic creativity is often differentiated from other forms of creativity because it cannot easily be quantified and therefore artists often do not fit into many mainstream contexts. Other subjects in high school, for example, define mental ability in more rigid and rational terms and achievement in fields such as

mathematics and the sciences is more quantifiable. The qualitative nature of artistic success means that it is more elusive. It is for these reasons that many have a problem with the various quantitative and qualitative subspecies of the broader concept of creativity, outlined above, being conflated. However, this thesis does not seek to collapse the differences between artistic creativity and other forms of creativity entirely, it simply aims to outline some commonalities.

Artistic creativity and managerial creativity are both systemic and contextual. This thesis will theorise the collaborative processes that artist management facilitates within a systems model of creativity (Csikszentmihalyi, 1988: 325-339). McIntyre claims that:

When Csikszentmihalyi refocused the base questions on creativity away from 'what is creativity?' and 'who is creative?' to 'where is creativity?', he realised that creativity could be perceived as a complex interactive system. (Garder, 1993: 35 in McIntyre, 2003: 1)

Csikszentmihalyi envisages that creativity operates within a system that involves the interrelationship of three component parts: person, domain and field. He believes that these elements “jointly determine the occurrence of a creative idea, object or action” (Csikszentmihalyi, 1988: 325-339). One of the advantages of Csikszentmihalyi’s schema is that it moves away from more rigid models of creativity that primarily focus on either the efforts of the individual creator (Galton, 1950) or on the context of the creative process (Becker, 1982 and Wolff, 1993). Csikszentmihalyi locates

creativity in a highly complex multidimensional space that incorporates the person, field and domain in a system of circular causality. His theoretical framework enables one to perceive the creative process by investigating moments within it, and each component of this system can be studied as an entry point into an analysis of the system. Although the individual is important for Csikszentmihalyi, he also notes that the information that leads to a creative idea “existed long before the creative person arrived on the scene. It had been stored in the symbol system of the culture, in the customary practices, the languages and the specific notation of the ‘domain’” (Csikszentmihalyi, 1988: 329-330). According to McIntyre (2003):

It is the task of the person working within the creative process to produce some variation in this inherited information or domain. The person may be an unusual individual in one of many ways, pre-disposed to make variations ... they may also have a set of environmental factors operate on them such as sibling position, social class or educational opportunities which pre-dispose them to information processing strategies in an unusual way. (2)

In terms of Csikszentmihalyi’s schema however, such individuals do not create in isolation; “it is the task of the ‘field’ to select promising variations and to incorporate them into the domain.” (1988: 330)

In relation to artist management, where the responsibility is to lead a group in novel directions, creativity is not so much dictated by a symbolic domain but by the

requirements of the organisation itself. For artist managers, the medium is the message; what they accomplish within their organisational structure is their creative accomplishment (Csikszentmihalyi, 1996: 92). While this form of creativity is different to artistic creativity, there are numerous commonalities and Csikszentmihalyi's framework can be used to analyse these.

Such an approach to the study of creativity is relatively new when considering the history of research into creativity. Weisberg (1999) notes that:

The literature on creativity was until relatively recently dominated by what one could call the 'genius' view of creativity, which also pervades our society. This view, which has many sources, ranging from Plato to Koestler to Osborn to psychometric theorists such as Guilford, assumes that truly creative acts involve extraordinary individuals carrying out extraordinary thought processes. These individuals are called geniuses, and the psychological characteristics they possess – cognitive and personality characteristics – make up what is called genius. (Weisberg in Sternberg: 148)

According to McIntyre (2003), in many of the conceptions of genius there is not only an emphasis on the biological or genetic root of superior 'intellectual powers', there is also an association with God-given or spirit-like talents. He believes that this perception is still embedded in western belief systems. McIntyre then cites Kant's work and notes that in it there is a disconnection with the biblical or Platonic idea that

the source of a creator's genius comes from a divine external source (Rothenberg and Hausmann in McIntyre, 2003: 52). He notes that this move away from creativity being driven by an external force on the individual:

Toward an emphasis on the unknowable internal landscape of the creator, or their creative consciousness, being the driving force in creativity was a powerful one. For the nineteenth-century Romantics in particular self-determination gave way to self-expression and self-discovery, leaving the individual at the heart of the creative process. (ibid)

Csikszentmihalyi's schema will be employed in this thesis because it combines a consideration of the individual involved in the creative process with a consideration of the social context in which they are located. While in terms of creativity a consideration of the individual is important here, the role of the individual will not be over-emphasised.

The argument presented in this thesis therefore contrasts with Toynbee's (2000) work for this reason. Toynbee's arguments are in line with Bourdieu's in that he questions whether agency and structure can be reconciled; he considers how a musician can create contemporary western cultural artifacts in tandem with an industry that is often seen to constrain their creativity. While he asserts that production and consumption are part of the same phenomenon, Toynbee tends to emphasise production over consumption. His methodology involves the provision of an inclusive, but not exhaustive, number of case studies of musicianship in operation. He argues that

institutional autonomy has developed to the point where the logic of the industry has pushed it to cede a degree of creative control to musicians.

Toynbee's work is significant for this thesis due to the way in which he has approached the notion of creativity. Toynbee opposes the romantic conception of creativity and instead draws primarily on Bourdieu's work on cultural production to construct a view of creativity that concerns individual musicians standing at the centre of a radius of creativity. Toynbee argues that these musicians identify and select musical possibilities from within a radius of possible choices that also intersects with the musician's habitus¹⁴ (as well as the rules of the field they operate in). For Toynbee, the range of possibilities occurs in the mismatch between the habitus of the individual and the rules of the field (as well as an interaction with the field of works). Musicians therefore make choices from this range of possibilities. Toynbee claims that they are "a product of the relationship between the 'push' of subjective disposition and the 'pull' of objective positions" (2000: 38). In terms of possibilities, Toynbee highlights the constraining factors of 'likelihood' and 'unlikelihood'. In the former, constraint occurs when some possibilities are more likely to be selected than others while it occurs in the latter when ideas are not selected because they are too far from the centre of the musician's habitus (McIntyre, 2003: 30).

McIntyre (2003) claims that by keeping the musician at the centre of this model of creativity, Toynbee runs the risk of staying too close to what Csikszentmihalyi has labeled the Ptolemaic view of creativity (1988) and he thus increases the potential for his model to lapse back toward one that is agent centred. In this regard, Toynbee's

¹⁴ Bourdieu's notion of 'habitus' is outlined below.

work contrasts with the way in which Csikszentmihalyi posits that individual creators are critical but not central (Csikszentmihalyi, 1988, 1996). Toynbee's work does not escape the Romantic conceptions of creativity (previously mentioned) for these reasons.

The idea that creativity comes from something (as opposed to nothing) implies that the context in which creativity occurs is critically important. Bourdieu's (1993) notion of 'habitus' is useful here. Habitus has been described as:

A 'feel for the game', a 'practical sense' (sens pratique) that inclines agents to act and react in specific situations in a manner that is not always calculated and that is not simply a question of conscious obedience to rules. Rather it is a set of dispositions which generates practices and perceptions. The habitus is the result of a long process of inculcation, beginning in early childhood, which becomes a 'second sense' or a second nature. (Johnson in Bourdieu, 1993: 5)

Habitus therefore involves information about the world in the form of knowledge, an inclination to act in certain ways, a tendency to solve problems or resolve conflict in an acquired manner and a set of unconscious desires that are often manifest as talk, dress, mannerisms and cultural taste.

Bourdieu (1993) argues that these components of habitus are produced in the wider society and that agents within this society choose from within these limits. Individuals

within society make choices out of the available conditions, but these conditions are made for them; therefore the social and structural conditions delimit the choices made in life (McIntyre, 2003: 82). Individuals are capable of free choice, however, they “do not act in a vacuum, but rather in concrete social situations governed by a set of objective social relations” (Johnson in Bourdieu, 1993: 6). Bourdieu labels these concrete situations ‘fields’. Fields are characterised by relations between agents and therefore a field is “a dynamic concept in that a change in agent’s positions necessarily entails a change in the field’s structure” (ibid: 6). Struggles for dominance therefore take place in fields. The boundaries between fields cannot be sharply drawn because they are structured arenas that are built around particular types of capital. Bourdieu makes the following distinction between the different forms of capital:

Economic capital, which is immediately and directly convertible into money and may be institutionalised in the form of property rights; ... cultural capital, which is convertible, on certain conditions, into economic capital and may be institutionalised in the form of educational qualifications; and ... social capital, made up of social obligations (connections), which is convertible, in certain conditions, into economic capital and may be institutionalised in the form of title nobility. (Bourdieu in McIntyre, 2003: 83)

Johnson (1993) further elaborates by explaining that Bourdieu defines cultural capital as a form of knowledge, an internalised code or a cognitive acquisition which equips

the social agent with an appreciation for certain cultural relations and cultural artefacts. He notes that a work of art, for example, only has meaning if the individual perceiving it possesses the cultural capital required to decipher it. Cultural capital is acquired via a long process that includes the pedagogical action of the family (family education), educated members of the social formation (diffuse education) and social institutions (institutionalised education) (Johnson in Bourdieu, 1993: 7). Cultural capital is therefore a form of knowledge that, like its economic counter part, has value but only within the context or 'field' that particular knowledge can be used in.

McIntyre (2003) notes that within the field of popular music, cultural capital can be considered to be the acquisition of the ability to read and write music. However, he also notes that in the sub-field of rock music, the ability to play by ear is considered to be a more privileged form of cultural capital. In relation to songwriters, McIntyre notes that popular music songwriters are not absolutely free in making creative choices because they have to adhere to the requirements of the field. He posits that:

The field of contemporary western popular music is occupied by other agents who also have access to the cultural capital pertinent to this field. It is to the field that a songwriter must take a song in order to have its merits judged as a worthwhile song ... It can therefore be suggested that it is the interplay between the spheres of an individual's habitus, the field they operate in and the accumulated knowledge that exists in the field of works that makes practice possible. (2003: 85)

This notion is similar to Csikszentmihalyi's systems model of creativity which also involves the argument that creative people, whether they are songwriters or artist managers, work within a system that shapes and governs their creativity while they contribute to and alter that system. By arguing that creativity is the result of an interactive system that incorporates what he labels person, field and domain in a system of circular causality, Csikszentmihalyi provides a model that further reconceptualises creativity (ibid). He notes that "what we call creativity is a phenomenon that is constructed through an interaction between producer and audience. Creativity is not the product of single individuals, but of social systems making judgements about individual's products" (Csikszentmihalyi in Sternberg, 1999: 314). Csikszentmihalyi differentiates between everyday 'creativity' (coming up with a new cooking recipe for example) and creativity with a capital 'C' (which involves adding to a domain of knowledge). Discussing the latter form of creativity, he notes:

Who is right: the individual who believes in his or her own creativity, or the social milieu that denies it? If we take sides with the individual, then creativity becomes a subjective phenomenon. All it takes to be creative, then, is an inner assurance that what I think or do is new and valuable. There is nothing wrong with defining creativity in this way, as long as we realize that this is not at all what the term originally was supposed to mean – namely, to bring into existence something genuinely new that is valued enough to be added to the culture. (25)

An idea or a product that deserves the label 'creative' arises from the synergy of many sources and not only from the mind of a single person. Csikszentmihalyi posits that it is easier to enhance creativity by changing conditions in the environment than by trying to make people think more creatively; and that a genuine creative accomplishment is almost never the result of a sudden insight, a light-bulb flashing on in the dark, but comes after years of hard work. Managerial creativity involves the creation and maintenance of the system, context or environment from which artistic creativity emerges and is therefore the facet of the music industry that can most effectively enhance musical creativity.

b. Defining Culture

Definitions of culture are needed in order to further outline the confluence approach to creativity taken in this thesis. Various writers from fields such as sociology, anthropology, communication, cultural studies and the humanities have attempted to define the concept of culture. However, these writers differ in their disciplinary affiliations and also in their political and ideological orientations; therefore an attempt to find a single definition that will satisfy them all is fruitless. For example, one anthropological definition of culture is as follows:

Culture denotes an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate and develop their knowledge about and attitudes towards life. (Gertz, 1975: 89)

While this anthropological approach is useful in understanding so-called traditional cultures, it does not consider the organisation of cultural production as part of the broader social, technological and economic systems of contemporary societies. It is therefore not particularly useful for an attempt to understand culture that is recorded, reproduced and transmitted by media technology to large audiences. The theorists Sunkel and Fuenzalida (1975) begin with a restricted definition of culture that involves “the ideas, beliefs, values, tastes and norms held by a population at large” (5), but they then expand their notion to include “the highly abstract and complex cultural products generated by the organised social activity of specialists in cultural production, like intellectuals and artists” (ibid). Shore (1983) points out that definitions of mass culture that are often found in communication theory differ from such anthropological definitions of culture:

Mass culture is mechanically reproduced culture or culture mediated by technology that reaches a potentially mass audience in a distant location or time ... generally communication theory has defined a mass medium as the transmission, via an intermediary technology, from a single or small group of senders to a large number of receivers. (Shore, 1983: 17)

This type of definition is clearly suited to a study of artist management because mass culture makes this profession economically viable.

Rather than considering the anthropological definitions of culture and the communication studies definition of mass culture as opposites, it is more appropriate to view them as two different ends of a spectrum. What begins as anthropological vernacular culture can be transformed into mass culture and vice versa. It is for this reason that both of these definitions of culture and mass culture will be employed in this study. There is also a third sense of the word 'culture' that should be considered in conjunction with these two definitions. Eliot (1948) notes that the term 'culture' has different associations depending on whether we have in mind the development of an *individual*, of a *group* or *community* or of a *whole society* (21). The way an individual is 'cultured', or the culture of an individual, is relevant to this study as it considers the work of an individual artist and how artist management firstly involves taking this work into the realm of group or 'communal' culture, and then, possibly, into that of mass culture. Eliot's tripartite discussion of culture also has relevance when engaging with the debate concerning the subjectivist/romantic notion of creativity that involves the argument that an artist can produce original work in solitude. The more sociological and contextual argument that an artist and their creative work is the product of an 'art world' or 'field' that encompasses a broad range of contributors contrasts with this notion. Eliot asserts that:

The general, or anthropological sense of the word culture ... has flourished independently of the other senses: but if we are considering highly developed societies, and especially our own contemporary society, we have to consider the relationship of the three senses. (1948: 22)

Rather than attempting to form a single definition of 'culture' that will satisfy the multidisciplinary nature of this thesis, this work will instead aim to form an understanding of the relationship between the three senses of the word 'culture', and how this relationship impacts on artist management in the field of Australian contemporary music.

c. Branding

This section will introduce a new theme that will flow throughout this thesis. This theme concerns identity and the construction of identity. In order to explore this theme, Bourdieu's theories concerning cultural, social and economic capital will be linked to branding theory. Thornton's (2006) notion of sub-cultural capital will also be evoked because sub-cultural capital is related to authenticity and to "coolness" and it is therefore a crucial element of the marketing process.

A brand is not a by-product. It is the qualitative or cultural experience of the product. By differentiating products and services from those of competitors (through the branding process), a company is made less vulnerable to competitive market forces. While brands enable products to be differentiated from one another, we buy particular brands in order to differentiate ourselves from one another.

As previously mentioned, Bourdieu writes extensively about what he calls 'cultural capital' or knowledge that is accumulated through upbringing and education. According to Thornton (2006), cultural capital is the linch pin of a system of distinction in which cultural hierarchies correspond to social ones and people's tastes are predominately a marker of class. She notes that cultural capital is different from

economic capital and that high levels of income and property often correlate with high levels of cultural capital, but the two can also conflict:

Comments about the 'nouveau riche' or people who are 'flash' disclose the frictions between those rich in cultural capital but relatively poor in economic capital (such as artists and academics) and those rich in economic capital but less affluent in cultural capital (such as business executives and professional football players). (Thornton, 2006: 100)

She also notes that one of the many advantages of Bourdieu's schema is that it moves away from rigidly vertical models of the social structure; he locates social groups in a highly complex multidimensional space rather than on a linear scale or ladder. She notes that:

His theoretical framework also includes discussion of a third category – social capital – which stems not so much from what you know but who you know (and who knows you). Connections in the form of friends, relations, associates, and acquaintances can all bestow status. The aristocracy has always privileged social over other forms of capital. The notion of social capital is also useful in explaining the power of fame or of being known by those one doesn't know, particularly when the famous consolidate their social capital

in heavily publicized 'romances', weddings and break-ups.

(ibid: 100)

In order to generate her notion of sub-cultural capital, Thornton notes that in addition to these three major types of capital – cultural, economic and social – Bourdieu elaborates many subcategories of capital that operate within particular fields such as 'linguistic', academic', 'intellectual', 'information' and 'artistic' capital. She notes that in addition to these subcategories, it is possible to observe an additional subspecies of capital operating within other less privileged domains. Thus Thornton came to conceive of 'coolness' as a form of *sub-cultural capital*:

Sub-cultural capital confers status on its owner in the eyes of the relevant beholder. It affects the status of the youth like its adult equivalent. Just as cultural capital is personified in good manners and witty conversation, so sub-cultural capital is embodied in the form of being in the know, using (but not over-using) current slang, having the right haircut and the right record collection. Both cultural and sub-cultural capital put a premium on the 'second nature' of their knowledges. Nothing depletes capital more than the sight of someone trying too hard. (ibid: 100)

Thornton argues that what ultimately defines cultural capital as capital is its 'convertibility' into economic capital. She notes that while sub-cultural capital may not convert into economic capital with the same ease or financial reward as cultural

capital, a variety of occupations can be gained as a result of 'coolness'; DJs, club organisers, clothes designers, music and style journalists, various record industry professionals and some artist managers all make a living from their sub-cultural capital (ibid).

In terms of marketing, branding is the manifestation of sub-cultural capital. In relation to music marketing, sub-cultural capital can be converted into economic capital and brands are therefore social and cultural phenomena that drive economic transactions. While it is easy to understand economic currency, it is not as easy to understand cultural and social currency. A brand is a form of cultural or sub-cultural currency that we trade everyday in a cultural economy; we trade in it to position ourselves socially.

These ideas can be related to Klein's (2000) controversial notion that there has been a paradigm shift from products to brands. While her work offers a left-wing critique of the 'branding' phenomenon (and it is open to critique itself) it is useful here for an outline of how artist managers are now operating in a broad (and Klein would argue increasingly un-equal) global context in which cultural and sub-cultural capital are driving economic capital. Klein notes that:

The astronomical growth in the wealth and cultural influence of multinational corporations over the last fifteen years can arguably be traced back to a single, seemingly innocuous idea developed by management theorists in the mid-1980s: that

successful corporations must primarily produce brands, as opposed to products. (Klein, 2001: 3)

It is therefore problematic to solely focus on economic capital because branding involves cultural capital driving economic capital and the music industry has a large role to play in this process. As will be explained, a focus on cultural capital leads to brands being liberated from the constraints of manufacture to become weightless and global. Through focusing on cultural capital, corporations are able to infinitely expand. Some artist managers therefore aid this process because they build sub-cultural and cultural brands that are used to drive economic transactions in a global economy. While Klein and many others would argue that some artist manager's have a role that is problematic because they are contributing to an increasingly unequal global economy, this thesis will not take this stance because artist management is a broad practice that is relevant to all artists. Indeed self-management is the most common form of artist management because every artist (either implicitly or explicitly) must necessarily consider their own management.

Rather the emphasis here is that, in recent years, consumer purchase decisions within a variety of fields have become more weighted towards emotional attributes rather than the functional benefits of products. The concept of branding is fundamental to a study of artist management practices because music marketing has often emphasised emotional attributes. The marketing potential artist managers have at their disposal is such that without any other stimulus, music can access a mood, an emotion and it can deeply move specific demographics within a target market. Branding discourse also forms a major part of artist management vernacular, because, as Woodruff (2002)

states, “a manager’s job is to create the perception that the band is successful” (1), and as Preston (1996) claims with regard to musical consumption, “the familiarity of the piece is a surrogate for the quality ascribed to it. To like it is almost the same thing as to recognize it” (Preston in Frith, 1996: 13). Brands interact with our social and emotional sensibilities and in doing so they make personal connections and build trust with music consumers.

Through the process of branding, the unique quality of a musical act becomes instantly recognisable and condensed into a specific visual and/or sound image which then becomes a brand. This brand then becomes ubiquitous across a variety of different forms of media where it in turn connotes particular attitudes, values and beliefs. This is because popular music flourishes via a process of signification; popular music products represent concepts, lifestyles and other qualitative phenomena that have in turn been used to sell these products. Engaging with semiotics, a brand name is a ‘sign’ that represents the metaphorical link between the material aspect of the sign – in this case, music is the signifier – and the sign’s abstract potential – in this case, the meaning surrounding an artist’s brand image or essence is what is ‘signified’. This abstract potential has to be constantly rejuvenated through various exercises because it necessarily changes over time. In relation to music signifying lifestyles and other qualitative phenomena, Frith states:

We all hear the music we like as something special, as something that defies the mundane, takes us “out of ourselves”, puts us somewhere else. “Our music” is, from this

perspective, special not just with reference to other music but, more importantly, to the rest of life. (1996: 275)

Frith argues that an identity is always already an ideal, and that a musical identity is both *fantastic*, as one does not just idealise oneself but also the social world one inhabits, and *real*, because this sense of fantasy is enacted in activity (1996: 274). Managers coordinate the discursive construction of the metaphorical link between a musical act's sound structure and the identity/ideal, social structure and lifestyle that their brand name represents. Some artist managers are therefore 'brokers of meaning' (Klein, 2000: 25) rather than just music administrators.

Subcultural theorist Hebdige (1979) argues that the homology model concerns "the symbolic fit between the values and lifestyles of a group, its subjective experience and the musical forms it uses to express or reinforce its focal concerns" (56), while Feld (1994) has produced a broader model for homology, seeing it as premised on (assumptions of) "consistency relationships between various cultural and social manifestations and the underlying structures that they express" (131). Negus (1992) claims that the aim of marketing is to set up a point at which this identification or connection can be made in the first place (78). A brand name is therefore a symbol representing this metaphorical link.

However, the emphasis here is on sound structure and social structure being discursively constructed rather than innately connected (and/or necessarily homologous). A sense of the way in which a brand name comes to represent such a metaphorical link is discursively constructed or *re-constructed* in different ways by

consumers or audience members when they engage with the discourse surrounding a given piece of music. As Nattiez (1990) succinctly summarises “sonorous events fill an intermediary role between the producer’s side, and the side of those who perceive them: they serve as a vehicle for communicative connections” (31). In line with Watson’s (2002) bike wheel analogy, it is clear that the way in which an artist manager coordinates and persuades the ‘spokes’ of the wheel to roll has a crucial impact on the way consumers *re-construct* the metaphorical link between a musical act’s sound structure and the identity, social structure or ideal that this act and its brand comes to represent.

Burnett (1990), Hirsch (1970, 1972), Ryan and Peterson (1982), and Wallis and Malm (1984) argue that marketing involves the process through which record companies transmit products and information to potential audiences who then rationally select from what is available. In contrast to this, Negus (1992) and Middleton (1990) argue that marketing staff must actively construct consumers as identifiable markets. Middleton notes that:

We do not choose our musical tastes freely; nor do they reflect our ‘experience’ in any simple way. The involvement of subjects in particular musical pleasures has to be constructed ... subjects themselves ... have a role to play (of recognition, assent, refusal, comparison, modification); but it is an articulatory, not a simplistically creative or responsive role.
(1990: 249)

Negus (1992) also argues that record company staff ‘articulate’ the relationship between the identity of artists and the lived experience of consumers. This thesis argues that artist managers also build this relationship through the way in which they help to ‘develop’ musical acts and that branding theory is a means through which the operation of these constructions can be analysed.

d. Branding and Semiotics

In order to develop the notion of managerial creativity, an outline of how artist managers build and maintain ‘brands’ is needed. Semiotic theory is useful for an understanding of the way in which various Australian musicians’ and artist managers’ careers are created and maintained. Artist managers create and build their artist’s brand name and therefore they help to create the meaning that this sign signifies.

Influential Australian country music manager Steve White¹⁵ states that when he is developing an artist’s career he aims to: “do as much media as possible because the media is king”.¹⁶ Continuing with Watson’s bike wheel analogy, a publicist forms a spoke of the career wheel. Indeed, for a musical brand name to be effective, the manager does not only have to attempt to make it ubiquitous through advertising and touring, the manager has to consider how the media can aid the discursive construction of what the brand name represents. Through his analyses of the recording industry, Negus (1992) observes that:

¹⁵ Steve White currently manages the Australian country music artists Lee Kernaghan and Catherine Britt.

¹⁶ Interview with the author, August, 2002.

Public relations staff play an integral part in the process of artist development. The press officer contributes to the way in which artists present themselves verbally and visually, is centrally involved in negotiating the balance of power between record companies and a range of publications, and plays an important part in the articulation and mediation of an artist's identity. (115)

What a musical brand name represents is also amorphous, temporal and is constantly changing, or as Dyer (1991) notes: "yesterday's markers of sincerity and authenticity are today's signs of hype and artifice" (137). Therefore a manager must also consider how the media can aid consumers in their constant re-contextualisation and re-construction of the metaphorical link between sound structure and identity that a brand name represents. Longhurst (1995) states that:

The subcultures and communities from which music is often held to issue, or which put it to use, do not simply exist, but have to be examined within language and communication. They are in important senses constructed within writing about them, or in other terms, discursively constructed. (224)

It is for this reason that the homology model is fallible as it involves the assumption that there is a single definitive and/or 'true' meaning that resides at the immanent level. The way in which an artist manager builds and then guides a musical brand name is best understood through the employment of the concepts of semiology

advanced by Nattiez (1990) instead of through the use of the homology model. The different levels of Nattiez's framework, the 'immanent' (infra-textual), the 'poietic' (production discourse) and the 'esthetic' (the set of meanings and perceptions of those who subsequently consume and/or criticise the text) (11), are useful for an understanding of how music managers coordinate and construct a 'departure point' for the audience's reconstruction of the intended meaning (albeit a polysemantic process).

e. Digitalisation and Branding

This section outlines various ideas that have arisen due to the impact new technologies have had on the music business. A study of this sort must necessarily engage with the various conceptual frameworks that inform artist management practices in the digital age. Due to the advent of digital downloading and file swapping in the digital era, the two-way flow between the 'brand essence' and the musical product this essence signifies will increase in importance in that the 'brand essence' will remain the means to sell the recorded product, but increasingly the recorded product will be the means to sell the brand essence or image. The popular music industry has always revolved around musical products that sell because they represent to consumers an identity, ideal or 'brand essence'. The emphasis here is that in the era of digital downloading, the abstract ideals, lifestyles or values that a musical product signifies will potentially become more economically viable tools for an artist manager than the actual physical recordings. For artists, ring tones are now highly lucrative in they can earn as much as 50c for each \$3 ring tone sold (Hiatt, 2006: 13). Ring tones are also directly related to a consumers desire to brand themselves (and by default those around them) via the accumulation of sub-cultural capital. Senior vice-

president of Net strategy for the Warner Music Group Michael Nash states: “When a kid buys a ring tone, they’re virally marketing to their friends” (Nash in *ibid*: 14). In relation to larger branding campaigns, Gotting (2003) notes:

With album revenue drying up, the music industry is hopping into bed with marketers. CD sales are falling across the world, down more than 100 million units in the U.S. over the past two years – to about 700 million. Australian CD sales were down 4.5 percent last year, with the industry blaming Internet piracy for its first drop in several years. So music stars are teaming up with the promotional power of big brands. “There’s no secret that the business is tough and therefore people are looking for alternative revenue streams,” says Shaun James, managing director of Warner music in Australia. “That’s always been the case but it’s more prevalent now.” (13)

Due to the impact of new technologies, some artist managers (at least) will increasingly become dependent on the income received from the sale of songs to corporations for use in their advertising campaigns. This is similar to the way in which Negus (1992) claims that:

Visual marketing involves an attempt to articulate the authenticity and uniqueness of an artist and to communicate this through a concise image which operates as a metonym for

an act's entire identity and music. The succinct branding of artists may become more important as the vinyl LP declines and the large 12 inch sleeve design is superseded by images which must communicate from small compact disc and cassette covers. It is also easier to place a branded image across a range of consumer merchandise. (72)

It seems likely that the branding of artists in the digital age will also increase in importance. In conjunction with this increasing dependence on the part of artist managers, the advertising industries are also increasingly becoming dependent on the process of brand-culture integration. Klein (2000) argues that branding has become the key to corporate success because the process of producing – “running one’s own factories, being responsible for tens of thousands of full-time employees ... began to look less like a route to success and more like a clunky liability” (4). Successful corporations are increasingly producing images of their brands (rather than products or ‘things’) and this has therefore shifted the emphasis from manufacturing to marketing. Klein claims that the formula of *buying* products and ‘branding’ them, rather than *producing* products and ‘advertising’ them, has proven to be so profitable that companies are competing in a race towards weightlessness (ibid): whoever owns the least (through having their products made for them by contractors), has the fewest employees on the payroll and produces the most powerful images, as opposed to products, wins the race (ibid). If correct, this has far-reaching implications for the management of music because music is arguably a means through which such corporations will increasingly create and enhance their brand images. The timing of this paradigm shift coincides with the threat of digital downloading and artist

managers may therefore embrace this conceptual shift in their attempts to enhance their artist's financial viability in order to survive.

f. Commerce Versus Creativity

Being a manager is probably the worst job, because you are the bridge between the art and the commerce and you're never going to get into a situation where you are keeping both sides happy. That's impossible. (Welch, 2002: 236)

An engagement with the commerce versus creativity debate is crucial to an understanding of managerial creativity. Popular music theorists have often analysed the music industry in terms of the way in which commercial interests *quantify* a qualitative phenomenon (music) – or rather they have focused on the commerce versus creativity dichotomy. Much discourse surrounding the concept of creativity in the popular music industry has revolved around the argument that artists are solitary creative agents who initially work outside any institutional constraints but whose work is then colonised through commerce. Both Bourdieu's framework concerning social, cultural and economic capital and Csikszentmihalyi's notion of creativity stemming from a person, a field and a domain will be used to argue against this approach.

Following the work of Hirsch (1972), Breen (1992) believes that the dialectical relationship between the industrial organisation of the music industry and the creation of music itself can in part be understood through recognising the various component parts of the creation, production and dissemination of popular music, and through

accessing these individual component parts in isolation from the other elements. Breen states that policy documents effectively provide a record of some of the components at a particular point in time and he therefore makes these the focus of his study. Breen's separation of the component parts of the creation, production and dissemination of popular music highlights both the cohesion and tension/conflict between creative components and the commercial components. Negus (1996) couches such an analysis in the following terms:

The idea of a conflict between creativity and commerce has also been used to illustrate the power of the music industry and has informed numerous everyday claims about how musicians 'sell out' to the system. On one side are the heroes – the musicians, producers and performers (the creative artists); opposing them are the villains – record companies and entertainment corporations (the commercial corrupters and manipulators). (46)

Negus argues that this opposition is implicit in many music industry studies. However, he also notes that other theorists view this tension/opposition between creativity and commerce as erroneous. Negus cites Frith's (1983) rejection of such a tension as a 'clichéd opposition' and provides a number of pointers to the way in which commerce and creativity are not oppositional but are actually closely interwoven. Frith argues against those who view rock as outside of commerce, with its radical potential continually being threatened by corporate capital. He notes that there is not as much conflict between artistic skill and public demand as many people

believe because artistic skill is defined by the ability to meet public demand (Frith, 1983: 69). In the context of a discussion of what he would later call the 'Star System', Frith claims that:

There is, in fact, less conflict between art and commerce in rock than in any other mass medium – the biggest acts have contracts that let them do much as they musically like.¹⁷ (ibid: 83)

In contrast to this, Klein (2001) argues that media and retail companies have become so powerful that simple decisions about what items to stock in a store, or what kind of cultural product to commission, in fact form threats to the freedom of expression. She notes that the decision to change the cover art on a CD (such as Nirvana's album *Inutero*) to make it Kmart friendly and thus conform to the chain's 'family entertainment' brand image, is a private decision that sends waves through the music industry, for clearly the 'biggest acts' *do not* have contracts that give them total artistic freedom concerning their music and the visual images that accompany it. However, Klein also claims that in terms of the copyright infringements sampling produces, the 'biggest acts' *can* do what they like because their record labels can back them all the way to the court:

When Beck, a major label artist, makes an album packed with hundreds of samples, Warner Music clears the rights to each and every piece of the audio collage and the work is lauded

¹⁷ It is worth noting here that Prince, Michael Jackson and George Michael have all had high profile disputes with their record companies and this suggests that Frith's claim here is overstated.

for capturing the media-saturated, multi-referenced sounds of our age. But when independent artists do the same thing, trying to cut and paste together art from their branded lives and make good on some of the info-age hype about DIY culture, it's criminalized – defined as theft, not art. This was the point made by the musicians on the 1998 'Deconstructing Beck' underground CD, produced entirely by electronically recontextualizing Beck's already recontextualized sounds.

(2000: 199)

Klein therefore made the point that a musical product is the end result of a problematic industrial process. This is not dissimilar to Frith's (1988) hypothesis that the argument concerning music making being an essential human activity that has been colonised by commerce is flawed as it involves "the suggestion that music is the starting point of the industrial process – the raw material over which everyone fights – when it is, in fact, the final product (12)." Frith (2001) argues that the music industry operates in the reverse direction to that articulated by the 'colonisation' argument. Rather than there being no tension, he believes there *is* tension, but that it is not the clichéd tension that is derivative of the ideological reading of the art versus commerce dichotomy. In contrast to this, Negus (1996) claims that if the argument about a conflict between commerce and creativity is clichéd, then the contrasting idea – that there is no tension and that the two are complementary – too easily sweeps aside the sentiments of rock musicians who do express their experience of record companies in these terms (47). Negus points out that:

From the perspective of academic theory, commerce versus creativity may be a clichéd argument, but from the perspective of the participants of music scenes these ideas are part of the way in which they make sense of what is happening to them.
(ibid: 48)

In contrast to this, Frith (2001) does not argue that there is *no* tension and that commerce and creativity are entirely complementary; rather, he reinterprets the way the dichotomy between creativity and commerce is understood to operate. Frith does not argue that the creativity versus commerce debate itself is clichéd. Instead he argues that the emphasis on creativity being the exploited starting point for the interaction between creativity and commerce is clichéd, not the actual dichotomy between these two components. Throsby (2002) posits a similarly ambivalent argument concerning these two elements of the music industry:

[the] paradox is sometimes represented as a contradiction – creativity versus commercialism, the muse versus the market, culture versus economics – whereby the two forces must inevitably pull in opposite directions. However, whilst there are undoubted tensions between the artistic and the money-making aspects of music, there are also ways in which the generation of economic and cultural value might be harmonized such that they become complementary rather than competitive. (1)

Other theorists have also reinterpreted the way in which this dichotomy operates. McIntyre (2001) claims that if Bourdieu (1986) is correct in asserting that subjectivism (agency) and objectivism (structure) are interdependent then the dichotomy between agency (creativity) and structure (commerce) becomes tenuous. He states that if this view is correct:

The implications for the industry are manifold. Initially the arguments over the Romantic ideal's supposedly necessary separation between creativity and commerce, an idea that has been persistent from both within and outside the industry, become somewhat difficult to sustain. The acceptance of the interplay between agency and structure also has some much deeper ramifications in terms of an implied re-conceptualisation of the financial base of the legal/industrial framework of the industry, based as it is on the subjectivist Romantic notion of creativity. (McIntyre, 2001: 152)

For this reason the qualitative/quantitative dichotomy between creativity and commerce (or agency and structure) is not going to form the focus of this thesis. In contrast to the subjectivist/romantic notion of creativity, marketing is increasingly driving commerce – and marketing is a *creative* process, and, by extension, artist management is a creative process. The emphasis will therefore be to analyse artist managers' attempts to sell a *qualitative* phenomenon (a brand essence) with a qualitative phenomenon (music) – whether this is their artist's qualitative brand image or that of another business entity. This is because cultural capital and sub-cultural

capital are interdependent here and it is the combination of both that is driving economic capital.

g. The Industrial Process

A number of theorists have argued that culture-producing organisations behave as any other type of organisation does. The work of these theorists is useful for an analysis of artist management practices as it enables the development of a theoretical framework that will help this thesis to re-articulate static and polarised debates in the industry such as commerce versus creativity and culture versus mass culture. Through this process the study of artist management will move forward. Shore (1983) argues that although the music industry has certain unique characteristics, it also has all the characteristics of any capitalist industry that manufactures commodities for sale and profit realisation (18). This is similar to the way Adorno (1989) challenges the view of those who believe the arts are independent of industry and commerce by proposing that popular music is produced by a 'culture industry' that is little different to the industries that manufacture vast quantities of consumer goods:

Commercial song publishers were like the fascist propagandists who were attempting to spread their message across Europe; both were only interested in the title, the beginning of the text, the first eight bars of the refrain and the close of the refrain, which is usually anticipated as a motto in the introduction. (55)

For Adorno, the writing of a song had become a mechanical operation motivated purely by commercial gain. Songs had become rationalised to such an extent that their individual elements could be substituted for each other, just like the cogs in a machine.

Hirsch (1972) also believes that culture-producing organisations behave as any other type of organisation does. He proposes an influential 'systems model' drawing on organisational theory, studies of news production, and research from industrial manufacturing. This 'filter flow' model is an attempt to outline the strategies of record companies and their 'gate keepers', and provides one of the most enduring images of what goes on inside the recording industry. It involves the argument that the process of record production starts with the selection of 'raw materials' (that are produced in isolation by creative artists) from a near infinite number of potential recordings. These raw materials are then submitted to a 'creative subsystem' where they are 'filtered' by various industry practitioners until they finally reach the public. Hirsch argues that this system had been developed as a way of ordering chaos, chaos that would arise if market research and other 'feedback' mechanisms alone were to guide what is produced.¹⁸ In this model, music industry practitioners are similar to bureaucratic administrators, in that they just administer the material and do not add anything to it.

h. Person, Domain and Field

As previously mentioned, Csikszentmihalyi argues that creativity operates within a system that involves the interrelationship of three component parts: person, domain

¹⁸ Although arguably market research would produce solid formulaic data rather than chaos.

and field (1988: 325-339). According to him, the actions of all three parts are essential for creativity to occur. Therefore in order to develop an understanding of managerial creativity a thorough engagement with theories of the domains and fields within which art is produced is needed. In contrast to the way in which theorists such as Hirsch (1972) adhered to the 'Adornian nightmare' by arguing that raw musical material is selected and then filtered through the music industry, as previously mentioned, Becker (1976, 1982), Csikszentmihalyi (1997), Bourdieu (1986), and McIntyre (2001) have all worked with theories of 'fields' and 'art worlds'. The work of these theorists is useful for an analysis of artist management practices as it enables a more encompassing view of the 'music industry' that negates the problematic emphasis on the 'recording industry' that has been prevalent throughout the material covered by this literature review so far.

Becker's (1976) 'production of culture perspective' manifests an explicit opposition to the idea that cultural artifacts are simply the work of individual artists who produce the unchanging 'raw material' that is filtered through the system. Becker argues instead that works of art can be better understood by conceptualising them as:

The result of the coordinated activities of all the people whose cooperation is necessary in order that the work should occur as it does ... this might include people who conceive the idea of the work (e.g., the composers or playwrights); people who execute it (musicians or actors); people who provide the necessary equipment and materials (e.g., musical instrument

makers); and the people who make up the audience for the work. (1976: 42)

Peterson (1976), Ryan and Peterson (1982), and Ryan (1985) also developed 'the production of culture perspective'. In an attempt to explain how collaborative production is coordinated, Ryan and Peterson conducted a case study of country music. They traced the progress of country music songs through a 'decision chain' of discrete activities that involved writing, publishing, recording, marketing, manufacture, release and consumption. Ryan and Peterson employ a familiar mechanical metaphor in their outline of the work of "a number of skilled professionals (who) ... have a part in shaping the final work as it goes through a series of stages which, superficially at least, resemble an assembly line" (1982: 11). They claim that at each stage of this 'assembly line' various industry practitioners are confronted with a number of choices resulting in them making a number of modifications to the songs. Through coordinating their activities according to a 'product image' these practitioners were able solve the problems they faced during the process of collaborative creation. This involved different staff using their judgment to shape a piece of work so that it was likely to be accepted by decision makers at the next link in the chain. Ryan and Peterson argue that the personnel involved in the country music chain do not have to share a common world because they could each adopt a pragmatic, strategic and commercially-oriented approach that is organised around a single 'product image'. This single product image enabled them to unite in shared, commercially-defined goals that overrode personal and departmental divisions. In this way, Ryan and Peterson's 'product image' is similar to Klein's (2000) and Negus's (1992) 'brand image'.

Similarly, Rosenberg (1986) argues that country music practice is a collaborative process due to the fact that many country music artists have emerged from families and communities with strong folk music traditions (151). Rosenberg outlines the different career stages that follow on from some country artists' communal/folk beginnings. Rosenberg notes that these 'status' stages are: Apprentice, Journeyman, Craftsman and Celebrity. He also outlines how the career of such an artist would operate within a series of different markets by comparing and contrasting the way in which professional country musicians operate in local, regional, national and international markets. Pierce's (2000) assessment of the country music industry in Nashville in the US is also in line with the production of culture perspective. She notes that Nashville recording stars are made not born, and that making a star involves the effort of musicians, songwriters, audio and video producers, engineers, executives, managers and media specialists.

In contrast to the way in which these theorists argue in various ways that culture-producing organisations behave as any other type of organisation does, Negus (1996) and Jensen (1984) argue that culture should be seen much more broadly as being the means through which people create meaningful worlds in which to live. Negus and Jensen critique 'the production of culture perspective'. They do not believe that culture-producing organisations behave as any other type of organisation does. Indeed they feel that culture is more than just a product.

However, Klein's (2000) hypothesis contrasts to Negus's and Jensen's arguments because the paradigm shift she identifies has started a trend that is leading to a new

breed of marketers/business people proudly informing their consumers that Brand X is not a product but a way of life, an attitude, a set of values, a look, an idea (Klein, 2000: 25). Therefore non-music/culture related organisations are also considering their products more broadly as being means through which people create meaningful worlds in which to live. In contrast to the way in which Adorno (1989), Middleton (2001), Hirsch (1972), Becker (1976), Peterson (1976), and Ryan and Peterson (1982) argue that cultural organisations behave like non-cultural organisations, these non-cultural organisations are in fact beginning to behave more like cultural organisations. Pine and Gilmore (1999) have labeled this phenomenon 'the experience economy'. They argue that competing on the basis of price is no longer an option for many companies and that instead 'experiences' represent an existing but previously unarticulated "genre of economic output" (Pine and Gilmore, 1999: ix). They note that:

The newly identified offering of experiences occurs whenever a company intentionally uses services as the stage and goods as props to engage an individual. While commodities are fungible, goods tangible, and services intangible, experiences are memorable. Buyers of experiences ... value being engaged by what the company reveals over a duration of time. Just as people have cut back on goods to spend more money on services, now they also scrutinize the time and money they spend on services to make way for more memorable – and more highly valued – experiences. (ibid: 12)

While this approach to value adding is not relevant to a study of artist management because the ‘experience’ of artistic products is more often than not the focus anyway, Pine and Gilmore’s work does reinforce the argument that non-culture producing organisations are (in some sectors) beginning to behave more like cultural organisations.

i. Brand-Culture Integration

An understanding of the broader industrial context that the music industry is located within is necessary for an analysis of artist management practices in the digital era. What appears to be the diminishing commercial viability of the recorded musical ‘product’ in the digital age has led some artist managers – managers who believe that music is a product like any other – to the conclusion that the musical “products that will flourish in the future will be the ones presented not as ‘commodities’ but as concepts: the brand as experience, as lifestyle” (Klein, 2001: 9). Woodruff is one such manager. He points out, for instance, that:

Disturbed are a Nu-metal band that has sold about three million records while receiving no more airplay than some of the bands that are getting killed by downloading – because they’re in an age group for which downloading is the ultimate thing. Their management worked out that what the consumers were actually buying was a piece of the band. They were buying a piece of ‘intellectual property’ and it just so happened that this piece of intellectual property contained the eleven audio tracks that would constitute a normal album. So

basically there's a huge shift coming. It's going to be similar to the shift from vinyl to cassette and from cassette to CD and it's going to leave the music industry open for young innovative players to establish themselves. (Woodruff, 2002:

6)

However, it is notable that popular music products have often flourished via such a process of signification in that a musical brand name is a 'sign' that represents the metaphorical link between the material aspect of the sign and the sign's abstract potential.

Therefore, artist managers cannot simply operate in isolation from other business entities as the paradigm shift from products/manufacturing to brands/marketing does not apply to the music business. Rather, popular music has always been presented as a concept or a lifestyle – not as a commodity. A manager and artist's economic survival may become dependent on their willingness to lend their music, and the identity surrounding it, to other business entities that *are* caught up in this paradigm shift. This suggests that, in this regard, the music industry's structure will become quite 'open'. This argument is in line with the work of Hennion (1983) and Vignolle (1980) who took a similar approach to Jensen (1984) by providing an analysis that challenges Hirsch's (1972) uni-directional transmissions model. Rather than outlining the conventional distinction between production and consumption, these two theorists argue that the two are completely intermingled and that they often occur simultaneously in popular music.

These theorists make a conspicuous attempt to move away from viewing the music industry in terms of it having a 'closed structure'. Instead they believe its structure to be stretched across or situated between a series of mediations that connect together artists and audiences. Given that CD sales are declining and that it is becoming more expensive to promote artists, it is envisaged that the music industry's embrace of the advertising industry will increase. If both the music and advertising industries realise the potential of their relationship, the shift towards experience-based marketing will potentially lead to music being consumed and disseminated around the globe more widely than before and thus to the music industry having a more open structure.

Woodruff's claim that the band Disturbed's management found a solution to the threat of digital downloading through focusing on the brand rather than the product is flawed as popular music has often previously operated in this way. In order to illustrate how such branding has always worked in the music industry, Negus (1992) quotes a senior record company public relations executive:

*You try and brand the artist, in the way that U2 are branded.
The most brilliant corporate branding I have ever seen,
without anyone ever thinking that they were being corporately
got. Brilliant. You never saw a picture of U2 if it wasn't in
front of the Joshua Tree ... Brilliant piece of marketing. (72)*

Woodruff (2002) makes the valid point that because consumers are able to download recorded musical products for free, the music business will fundamentally change.

According to him, there are only five ways to make money in the music business¹⁹: selling concert tickets, selling T-shirts, selling records, selling songs and selling sponsorship deals (Woodruff, 2002: 1); and if selling records is not as viable an option as it once was, it is reasonable to assume that managers will begin to focus more on one of the other four revenue streams. The income received from the sale of songs to corporations for use in their advertising campaigns may well become the main source of income that will drive 'top end' musical acts. Although this practice is not new, in that advertising industries have always sought to place consumers socially through engaging with genres, cults and subcultures (Frith, 1996: 18), the financial importance of this practice for artist managers is increasing at the same time as it is increasing for the advertising industries and their clients. Grossberg (1988) applies a form of postmodern theory to popular music in order to explain how certain popular music 'signs' can be lent to other business entities:

The star is a mobile sign which can be linked to any practice, product or language, freed from any message or set of values. The star is no longer an individual measured by their creativity, their authentic relation to their performance, or even the possibilities of an audience projecting its fantasies onto them. The star is a commodified and mobile sign, moving across the broad terrain of cultural tastes and entertainment.

(319)

¹⁹ The argument here is that although each of these revenue stream groups can be broken down into many different forms of income, for the sake of simplicity, the majority of such income streams can be grouped under one of these five banner headings.

A musical star's brand name becomes liberated from the corporeal world of commodities through its attachment to a particular 'reputation' rather than a specific 'product'. Gotting (2003) – writing one year before Bob Dylan appeared in Victoria's Secret lingerie ads – makes the following comment on the music industry's increasingly open structure:

Twenty years ago, musicians who signed deals with brands were accused of selling out. Now they are congratulated for their marketing nous. Musicians who appeared in commercials or allowed their songs to promote products did so to earn extra money. Now they do it for exposure. A commercial can grant access to bigger audiences – and hopefully more sales. More and more artists are teaming up with big brands – and extending their relationship beyond just an appearance in a commercial. (13)

In some instances, companies are actually getting in first and are creating their own pop hits, or they are signing bands for cross-promotional ties. Nike revived Elvis Presley's popularity by getting a Disc Jockey (DJ) to remix *A Little Less Conversation* for a world cup soccer jingle, and Pepsi has started approaching bands for 'synergistic' partnerships (Guilliatt, 2003: 27). In the case of *A Little Less Conversation*, the brand Nike used this old, relatively unknown Elvis track as the soundtrack for a commercial. The commercial gave the track considerable airtime on broadcast media. This is something that the majority of youth-focused radio stations would not give to an artist who has been dead for 25 years. The company's Public

Relations (PR) machines then moved into action. The hype that was generated did not concern the quality of the commercial, or the cost of the shoot, but rather the fact that the Elvis estate had allowed a modern remix of the track by a popular DJ, JXL, on the 25th anniversary of the death of the superstar (Simmons, 2003: 6). This partnership produced an abundance of press coverage that went beyond expectations. Simmons (2003) notes:

BMG, the record company that owns the Elvis catalogue, have spent the last 25 years repackaging and reinventing the Elvis back catalogue with a very steady but modest level of success. Off the back of this single and the subsequent number one single hit in 22 territories, they were able to produce and release a new CD of the Elvis number ones over the last 25 years and they shifted tens of millions of copies of the album. What made this CD so powerful was that it included the latest number one hit "A Little Less Conversation" which charted in the year of the 25th anniversary. (6)

At some industry levels, there is now less tension between creativity and commerce due to full brand-culture integration. In relation to brand-culture integration, creativity and commerce are no longer considered to be separate, contrasting components of an industry. Within the music industry, commerce is being driven by a brand ideal, which is more than just a product. Culture is also more than just a product. Gotting states that:

Advertising agencies have also created pop songs – and released them as singles – to promote products. Last year, confectionery company Mars commissioned its ad agency, D’Arcy, to write a song for its Starburst brand in an attempt to target young teenagers. The jingle, Get Your Juices Going, was sold in record stores and charted in the top 30s. Mark Collis, who wrote the Starburst song, says the music and marketing industries have realized the power of cross-promotion. “It’s a bit of a two way street,” Collis says. “The marketing guys are working it from both sides of the street. Everything’s a marketing deal. (Musicians) are becoming true brands, so it’s like partnerships between brands.” (2003: 13)

In her analysis of the construction, shelf life and operation of Starburst’s *Get Your Juices Going*, Huber (2004) notes that it was a rather confusing situation:

Was this an ad, or was this a single, or was this an ad for a single; was this about Starburst the confectionery, or was this a band named after them; was this a ‘real’ song, or an ironic advertising ploy? The idea that it might, in fact, be all these things at once did not really cross my mind. (4)

The marketing campaign for the song featured a series of 30-second excerpts from what was to become the single’s film clip. These excerpts were shown on free-to-air commercial television in the guise of ordinary 30-second advertisements. In the last

few seconds of the first advertisement a picture of the single's cover was shown with a caption that indicated that the single would soon be released. After the single's release, a revised 30-second television advertisement replaced the original one. This new advertisement featured a voice over at the end coaxing, "You've heard Starburst's hot new single; now it's time to get it for yourself. *Get Your Juices Going* in stores now. Look out for it." (ibid: 5). The single then peaked at number 28 on the ARIA (Australian Record Industry Association) charts. In addition to these television advertisements, the full-length film-clip was shown on free-to-air national television (Channel 10 and the usually commercial-free ABC), the song was downloadable as a mobile phone ring-tone, and it was on rotation on a number of commercial radio stations. According to Huber, around three weeks after the single had been released, the television commercial was altered once more and this time it featured a new voice over at the end that confirmed that it was indeed a commercial: "You've bought the song, now buy the lollies," it said (ibid.). Huber notes that the apparent exploitation of the Top 40 framework by the Starburst brand for the purposes of advertising did not sit well with a number of consumers who expressed their views via the relevant section of the HMV website. However, within the advertising and marketing profession, the campaign was considered to be both an innovation and a success, particularly since the campaign led to an increase in Starburst's product sales of more than 50% compared with the previous year (Sutherland quoted in Huber, 2004: 11).

In the context of the general trend for today's best known manufacturers to no longer produce products and advertise them, but rather to buy products and 'brand' them, large companies are increasingly attempting to find creative new ways to build and strengthen their brand images. As many companies/corporations push towards weightlessness through focusing on marketing rather than manufacturing, these

companies are having to constantly try to raise their profile above their competition. As one senior advertising executive states “consumers...are like roaches – you spray them and spray them and they get immune after awhile” (quoted in Klein, 2000: 9). Therefore, marketers must forever be dreaming up new concoctions for industrial-strength cockroach repellent – and the music industry is increasingly becoming one of their main suppliers of ingredients for such a concoction. This is due to two factors. Firstly, there is a demand for the musical product to be used for such an end. Secondly, the music industry is becoming dependent on the income stream this process creates due to the impact of digital downloading on one of this industry’s other main income stream groups.

j. Radicalism as Marketing Tool

An understanding of the historical tension between the radical left-wing rhetoric of some popular music and the right wing nature of the music business is necessary as this paradox still informs and complicates contemporary artist management practices. Writers such as Chapple and Garofalo (1977), Harker (1980), Wicke (1990) and Klein (2000) have all been concerned with this paradox:

Within the overall relations of capitalism and under the conditions of an industry structured along monopolistic lines the relationship between goods and money is the foundation which makes the production and distribution of rock music possible ... every successful rock band already represents a capitalist enterprise of often considerable size. (Wicke, 1990:

114)

Despite this paradox, some theorists argue that popular music can be used in attempts to change the system from the inside. Chapple and Garofalo (1977) argue that popular music has radical social potential because it is a valuable medium for the expression of left-wing political ideologies. They note, however, that this potential is not realised as the corporations that exert control over the music industry restrict it. In contrast to this, Adorno (1989) simply cannot see any value in the popular music that is produced through capitalistic systems. Klein's (2000) argument differs from Chapple and Garofalo's (1977) in that she notes that popular music's 'challenges' are not restricted by corporations, but rather the protean nature of consumer capitalism absorbs any challenges to its dominance and turns these challenges into consumer products. Harker (1980) argues that: "The committed artist is in an invidious position in capitalist society, unless his commitment is to the system, and to his own success within it" (211). He claims that a radical act that genuinely wants to use the transmission channels provided by the commercial music industry is engaging with a timeworn contradiction that can be found at the heart of the music industry. He states:

They want to make money by using radical rhetoric: but when radicalism oversteps their mark, and becomes politically motivated (for whatever motives), a distinct uneasiness rumbles through EMI, the BBC and IPC. (Harker, 1980: 211)

Lydon (1970) believes that this timeworn contradiction exists because, from the start, popular music has been commercial in its very essence as it was never an art form that just happened to make money, nor a commercial undertaking that sometimes became

art. Its art was synonymous with its business (53). Wicke (1990) and Rogan (1988) refer to the work of The Sex Pistols manager, Malcolm McLaren, in order to discuss this contradiction. In the context of a discussion of the way in which The Sex Pistols fulfilled the attributes of an 'anti-music', Wicke (1990) states that:

It was the concept of the band's manager, Malcolm McLaren, for whom this represented the carefully prepared conversion of an avant-garde art project. McLaren professed the art philosophy of the 'International Situationists', an (anti-) art concept which grew up in France in the fifties in relation to Paris Dadaism and which experienced a renaissance in British art schools in the sixties, while McLaren himself was studying at St Martin's School of Art. (135)

Wicke claims that punk rock as a musical concept did not arise 'on the streets', but was instead the product of McLaren's artistic ambitions. He notes that, for some people, punk rock is the direct musical expression of unemployed teenagers' political protest against a society that has turned them into 'outsiders'. For others, it is a particularly cunning capitalist subterfuge to overcome the decline in the record market caused by the recession that occurred in the UK during Thatcher's time in office in the 1970s.

k. Parallel Phenomenon

Luckman (2001), St John (2001) and Klein (2000) all analyse instances of electronic dance music being employed strategically by diverse groups of activists such as

participants in the Reclaim the Streets movement. Luckman claims that, as a vehicle for oppositional political movements, the practice of 'raving'²⁰ has provided a locus for creative oppositional activism in the 1990s and beyond (2001: 49). However, with regard to the contradiction between left-wing political ideologies and the (hegemonic) capitalistic structure of the music industry, Luckman points out that with its origins in Marxist literary studies and sociology, Birmingham-based cultural studies have always been interested in the potential oppositionality of subcultures. However, for Luckman this emphasis is a problem because it leads theorists working in this field to over emphasise the supposed challenge to hegemonic structures posed by sub-cultural participants. She argues that the idea of such a challenge existing is often more a reflection of the anti-hegemonic aspirations of the researcher than of the various subcultures:

The DJs, promoters and other luminaries of the 'original' rave scene were often budding capitalists ... Ironically, given the British government's desire to crack down on illegal parties, some of these early rave pioneers were exemplary entrepreneurs in the classic mould of self-motivated Thatcherite economics. (50)

In contrast to this however, Luckman states that, in Australia, some facets of this subculture do function as a model of positive political action. These facets do open up new spaces for joyous and non-repressive experiences of both self and community. In line with this argument and with the work of Hesmondhalgh (1996), it is evident that

²⁰ The practice of 'raving' here includes the genres this subculture spawned such as Doof and Post-rave.

not all independent music-related companies are simply run by small entrepreneurs; some are attempting to create genuine alternatives to the hegemonic capitalistic structures that exist within the music industry. In relation to branding, Klein (2000) also argues that capitalists have exploited the sub-cultural signifiers associated with dance music in attempts to enhance corporate brand images. This is ironic however in that alongside the shift in focus from products to brands, a parallel phenomenon has emerged in the margins: a network of environmental, labour and human rights activists determined to expose the damage being done behind the slick veneer (Klein, 2000: 361). St John (2001) also writes about this parallel phenomenon:

As the Reclaim the Streets (RTS) and Carnival against Capitalism nonviolent direct action phenomenon gained momentum throughout the nineties, a new popular mode of protest was on the ascent. As a principal strategy in the mass rejection of corporate globalisation, direct action has been described as a 'performance where the poetic and the pragmatic join hands'. The 'creative resistance' of such might involve blockages, street theatre, freestyle rapping, sound clashes, graffiti, zine distribution and infectious subvertising – it is the imagination rigorously applied. (18)

The Reclaim the Streets movement is in part a reaction to the way culture is increasingly becoming a means through which this corporate mythology is being enhanced to the extent that these corporations are becoming powerful enough to infuse meaning into raw objects simply by signing their brand name. However, this

attempt to use culture to infuse products with meaning is fallible because culture does not involve a one-way information flow. Attempts to use culture to infuse brands with meaning may well backfire; the attempted infusion being more detrimental to a brand image than additive, and Australian artist managers need to consider this.

1. Summary

This section outlined the theoretical framework that forms the basis of subsequent chapters. This thesis will theorise the collaborative processes that artist managers facilitate within a confluence approach to creativity, especially through understanding the way in which a catalyst (such as an artist manager) can be creative. In order to develop the notion of managerial creativity, an outline of how artist managers build and maintain 'brands' was needed. Semiotic theory is useful for understanding the way in which various Australian musicians' and artist managers' careers are created and maintained. Artist managers create and build their artist's brand name and therefore they help to create the meaning that this sign signifies. Because creativity is a practice or set of actions that occurs within particular contextual limits one needs to understand the context that Australian artist managers are operating within. Indeed, the music business is located in a new digital context and therefore this section outlined various ideas that have arisen due to the impact new technologies have had on the music business.

IV. Research Orientation: Why Rock, Country and Pop?

Rather than restricting itself to management practices in one specific genre, this thesis analyses contemporary artist management practices in three different genres of contemporary music. As will be explained, the chosen genres best enabled the research to highlight how artists are managed across different levels of the Australian music industry, in different venues and scenes and across the urban and country divide. Various interrelated theoretical frameworks and binaries have been employed in order to give structure to the genre-specific chapters that deal with individual case studies of artist managers, their artists and companies. These frameworks are as follows:

- The different levels of the Australian music industry have been identified as the *micro/local*, the *macro/national* and *macro/international* levels.
- There are five main revenue stream groups that enable income to be generated from contemporary music: *live performance*, *merchandise*, *song publishing*, *records* and *sponsorship deals*. There are also grants and funding as well as miscellaneous income streams such as workshops and teaching that artists can be involved in while they tour. The title 'revenue stream groups' is used throughout this thesis because, for example, the music publishing industry earns its money by exploiting the copyright in music and lyrics. There are a number of significant income streams within this revenue stream group that include royalties received from pressing records and CDs ('mechanical royalties'), public performance, broadcast and cablecast ('performance royalties'), sale of printed music ('print

royalties'), use of music with visual images, e.g film, TV programs and adverts ('synchronisation royalties'), use of music in theatre and ballet ('grand rights royalties'), ringtones and downloads. The label 'records' is being used here to encompass vinyl, CDs, cassette tapes, DVDs, videotapes, MP3 files, ring tones and any other format a recording can be stored in. The income stream group entitled records also encompasses the income derived from the copyright associated with the visual elements of products such as DVDs and music videos. These titles relating to groups of income streams will be used as a form of shorthand. For example, in addition to the above breakdown of income streams, video sales can be split into online video sales, offline video sales, income from the copyright in the audio, income from the copyright in the visual element, and mechanical copyright income. The income generated from licensing the right to use an artist's image in still form (such as a photograph) will be assigned to the income stream group entitled 'sponsorship deals'.

- There are three types of management: *Self-management*, *Limited management* and *Total management* (Frascogna and Hetherington, 1997: 17). *Self-management* entails an artist managing his/her own career rather than retaining the services of a separate individual or firm. *Limited management* is an approach that involves the retention of a person other than the artist to provide specific managerial services (while the artist performs all functions not delegated to this individual). *Total management* involves an individual or management firm being completely involved in the creative and business development needed to maintain an artist's career. (Frascogna and Hetherington, 1997: 19).

The following binaries have been employed in order to shape this study:

- *Organic and Inorganic/manufactured* managerial strategies. Within the vernacular of the Australian music industry the two terms *organic* and *inorganic* are often used. In the context of this thesis, the term *organic* is being used to differentiate one particular strategy – which involves the musician’s business investing in itself over time – from an *inorganic* approach – which would involve the musicians investing their own savings or an outside entity (record company or otherwise) investing a large amount of capital up front in order to build the business.
- *Covers, originals and tribute* bands and circuits. For the purpose of this study, the term *cover band* refers to artists who replicate the original music (but not necessarily the image) created by different original bands. The term *originals band* refers to artists who primarily play music that they have written themselves, while the term *tribute band* refers to a group of artists who attempt to replicate (primarily only) one original band’s music and image.
- *Urban and Country* music territories. These two terms are used to differentiate country music from the other genres discussed in this thesis.

These frameworks and binaries are interwoven throughout this thesis. At the different levels of the Australian contemporary music industry, artist managers have differing access to the *five income stream groups*. For example, at the *micro/local* level of the contemporary rock music industry artist managers and artists tend to rely solely on income derived from *live performance*. The ability of an artist and his/her manager to

access all five income stream groups is relative to their status/profile within the music industry. Reliance on income from *live performance* at the *micro/local* level of rock music management can sometimes bring the *originals* and *covers* dichotomy into play through the way in which some managers use income from the covers circuit in order to fund original music projects so that their artist's career is grown *organically* over time.²¹ At the *macro/national* and *macro/international* levels of rock music management, managers tend to have more access to all five of their artist's income stream groups; they employ strategies that can be grouped into two key approaches: *organic* and *inorganic* development. Although both approaches are employed, there is a tendency for careers to be built slowly over time; or, in other words they are built *organically*.²²

The case studies that form each chapter are positioned in a way that demonstrates career progression from the *micro/local* level to the *macro/international* level of the music industry; from a reliance on the *one income stream group* to a reliance on all five; from *self management* through to *total management*; and from *organic* development to *inorganic* development.

Contemporary Australian pop music as a category has been chosen for analysis to provide contrast with the rock music case studies. This juxtaposition aims to highlight why *inorganic* development is the key approach used by managers who work in the pop music industry. The chapter that concerns this genre presents the argument that managers who employ such *inorganic* strategies have more influence over the

²¹ Artist managers operating at the *micro/local* level will also employ this strategy because no other option is available to them.

²² However, at the *macro/international* level of the Australian music industry, Australian music management and production companies have also successfully employed *inorganic* managerial strategies.

construction of their artist's identity or brand image. Australian country music as a genre was chosen for analysis in order to widen the scope of the thesis to include the management of contemporary music in country areas.

V. Research Sources

Frascogna and Hetherington (1997) note that:

The best managers, just like the best business executives, are planners. They are also catalysts that make things happen; movers, motivators, and communicators who work with record companies, producers, agents, promoters, publicists, and anyone else with a stake in the artist's career. The objective is simple: To make sure everyone pulls together with effectiveness and enthusiasm to make the artist shine. (8)

Several different methods of research have been employed in order to develop analytical frameworks that will enable the research to highlight how such plans, objectives and strategies are conceptualised within different sections of the Australian music industry. Firstly, this thesis draws on my own ethnographic research in the micro/local level of the music industry in Sydney. As an artist manager and musician working during the writing of this thesis, I was careful to take heed of passing comments, and to question fellow musicians and managers about their use of, and attitudes towards various managerial strategies. Secondly, this thesis draws extensively on interviews with professionals in the field – particularly artist managers, though also musicians and record company executives who operate at the

macro/national and macro/international levels of the music industry. Thirdly, it draws on the knowledge that was shared at the Australian branch of the IMMF workshops and conferences between 2002 and 2005. Finally, it is based on an analysis of the music produced by the artists featured within the various case studies.