

# How do metal musicians become entrepreneurial?

A phenomenological investigation on opportunity recognition

by

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*How do metal musicians become entrepreneurial? A phenomenological investigation on opportunity recognition*

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To Adnan, Emil and Ask



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The motivation behind this dissertation was curiosity about the processes by which musicians become entrepreneurs. In this respect, my thesis tells the story of how I have interpreted the process. In order to do so, I have studied three musicians. I owe Jan Kenneth, Kjetil and Knut Magne a huge debt of gratitude for letting me into their exciting lives and for sharing their in-depth and rich experiences about how entrepreneurial opportunities emerge and develop into entrepreneurial outcomes in the music industry. They have all been very patient informants and allowed me to interview them several times, often answering the same questions again and again. A number of unnamed informants, to whom I am also very grateful, participated and helped me understand the extreme metal music industry.

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## **Abstract**

The objective of this thesis is to describe the process by which musicians become entrepreneurial. In this dissertation, becoming entrepreneurial mean that musicians undertake commercial activities that are necessary for artistic creativity and performance. In order to analyse the entrepreneurial process, I have investigated a group of metal musicians, for whom acting entrepreneurially is a life strategy as a musician in a changing world. Making money is rarely metal musicians' motivation in entrepreneurial processes; instead their inspiration is the musicians' independent creative desire that contributes to their self-realization. Metal musicians often express an "anti-establishment" view of life – a characteristic that distinguishes them from many other people. This dissertation suggests that metal musicians who become entrepreneurs are different entrepreneurs than, for example, developers of technology or establishers of services such as dentists, plumbers, restaurateurs, etc. Musicians' way of approaching entrepreneurship is helpful to cast light on many different aspects of entrepreneurial processes.

By approaching entrepreneurship with a process-oriented view, I assume that entrepreneurship is a movement in time (Hernes and Weik 2007). The movement is driven by individuals who act and respond according to how they grasp the world of entrepreneurial opportunities, which refer to situations that can introduce "future" goods and services (Venkataraman 1997; Shane and Venkataraman 2000; Vaghely and Julien 2010). This dissertation is thus an attempt to contribute to the discussion on opportunity recognition inspired by a number of theorists such as Hills, Lumpkin and Singh (1997), Shane and Venkatamaran (2000), Hitt and Ireland (2000) Gaglio and Katz (2001), Ardichvili, Cardozo and Ray (2003), Chandra, Styles and Wilkinson (2009), and Vaghely and Julien (2010).

I argue that using a phenomenological approach to study opportunity recognition serves to illuminate the process of how musicians become entrepreneurial. In the music business, musicians' life project is an all-consuming interest and vision that constitutes a platform to become entrepreneurial. For musicians, the life project is their artistic universe put together by their talent, creativity and desire to create outcomes such as new songs, albums, live shows, festivals, sound studios, and record companies. The life project is not only about creating a job, but it is about creating a musicians' life. Becoming entrepreneurial is thereby a

strategy and perpetual activity where they commercialise fragments in their life projects. This process develops through the choices they make in order to realize a pathway into an imaginable future where music is doing business, and business is doing music. In this regard, I have been inspired by Martin Heidegger's *Being and Time* (1996) in conducting an in-depth investigation of three musicians, where so-called thick descriptions constitute the analysis. Heidegger describes phenomenology as the philosophical study of the nature of a being, and the science of how beings understand and interpret reality, which is a reality that changes as the eyes that observe and interpret face a continuously renewed reality. Change and time imply that beings are constantly "thrown" into (Weick 2004) new situations where they have to respond to options about how to act and react. In the second part of *Being and Time* (1996), Heidegger focuses on time and how the importance of time provides potential but is also a necessity of being in the world. Human beings use lived experiences to project an imagined future. To analyse the process of becoming, Heidegger's concepts such as place, tools, potential, the actual and projection are highlighted.

Having investigated "my" three musicians and retold their stories about their ambitions and objectives on living the metal musical life, I come to a few conclusions about how musicians become entrepreneurial. The fourth chapter discusses the thesis' conclusions, starting by arguing that how extreme metal musicians become entrepreneurs, is about having a life project, which Heidegger might have referred to as "setting up a world" constituted by the musicians' artworks. The process of musicians becoming entrepreneurial is thus a result of beings' existence and engagement in a complex world on the move (Hernes, 2010), where becoming entrepreneurial is a process of designing and redesigning a lifestyle. Lifestyle is a term for the way how beings practice values and behaviour. In a phenomenological perspective, lifestyles are lived and not finalised. A style is not an aspect of things, people, or an activity, but rather; style constitutes them as what they are. According to Heidegger's conceptualization of being (Heidegger 1996), a lifestyle relates to the being of a being.

This dissertation's description of the process of opportunity recognition can be used to illustrate how becoming entrepreneurial is the result of social processes. Without an audience' approval and faith, the entrepreneurial creative process would probably not be maintained. Related to these statements, one of my main findings is that the logic of existing in a situation of becoming and being both a musician and an entrepreneur demands credibility. The more credible a musician is, the more entrepreneurial opportunities appear and are available to be explored. Opportunity realized in outcomes such as sound studios, record companies, albums,



tours, Street Teams, loudspeakers and the like, are symbols that musicians leave behind like footprints in the process of becoming entrepreneurial.

In the final chapter of my thesis, I discuss the utility value of my investigation. The main value of my thesis applies to three areas of entrepreneurship research. Firstly, it contributes to the discussion about what kind of knowledge phenomenologically oriented research can offer to the field of entrepreneurship and the opportunity recognition perspective. Secondly, phenomenology offers a description of how entrepreneurship happens among metal musicians in all its varieties and ambiguities. Thirdly, I argue that phenomenological research results should be applied in policy making that aims to support entrepreneurship in the cultural industries.



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## **1. Introduction:**

The objective of this dissertation is to describe the process by which musicians become entrepreneurial. To become entrepreneurial mean that musicians undertake commercial activities that are necessary for artistic creativity and performance. Becoming entrepreneurial relates to Clarke and Holt's (2010) concept of the entrepreneur: "*Entrepreneurs are individuals who create new business opportunities by founding a venture and focusing on the development of independent new ventures that are not sheltered by sponsoring organizations (such as spin-offs)*" (Clarke et al. 2010: p. 318). In order to analyse entrepreneurial processes, I have chosen to focus on a group of particular business and market actors, metal musicians, to be precise. For these actors, acting entrepreneurially is one possible strategy to live life as a musician in a "world on the move" (Hernes 2010).

Throughout my work with this dissertation, nine metal musicians have been interviewed. Three of the musicians interviewed have been studied in-depth. What I find of particular interest is that it is more than the economic motives interwoven into the processes (Clarke et al. 2010) that encourage musicians to become entrepreneurial. The ways musicians approach entrepreneurship through fulfilment of their life projects help cast light on multifaceted aspects of the entrepreneurial processes. People who establish a life project have an all-consuming interest and vision. For my musicians, their life project is their artistic universe, represented by their talent, creativity and desire to create outcomes such as new songs, albums, live shows, festivals, sound studios, and record companies. Becoming entrepreneurial is thereby a strategy and perpetual activity where musicians commercialise fragments of their life projects. This process develops through the choices they make in order to realize a pathway into an imaginable future where music is doing business, and business is doing music. The universe musicians create for themselves is not only about creating a job, but it is about creating a musicians life. It seems there is a creative urge rather than an economic resonance that is the driving force behind accomplishing entrepreneurial acts. Moneymaking does not seem to be the motive that sparks entrepreneurial processes in the metal music business; rather the source of inspiration is a result of musicians' independent creative desire that contributes to their self-realization. In fact, six out of nine metal musicians interviewed in this study don't consider themselves to be entrepreneurs, and are not comfortable with the label entrepreneur. Two out of the six informants who felt uncomfortable with this label were key informants. Metal musicians proclaim to adhere to an "anti-establishment" view of life, a

characteristic that apparently distinguishes them from the rest of the population. This dissertation suggests that metal musicians who become entrepreneurs are different than, for example, people who develop gadgets or establish services such as dental care, plumbing, restaurants, and so on. The investigation will illustrate how metal musicians enter (and re-enter) entrepreneurial processes, sometimes even through “anti-entrepreneurial” behaviour.

The metal music genre hosts many different musical expressions. The concept *extreme metal music* is a collective term for metal music that can be characterized as heavier, harder and more brutal than other metal directions (Bossius 2003; Kahn-Harris and Bennett 2004; Rem 2010). This dissertation investigation has concentrated on the more “extreme” metal music, which Kahn-Harris (2007: p. 5) describes as:

*“... all share a musical radicalism that marks them out as different from other forms of heavy metal. All forms of extreme metal share fans, musicians and institutions. In contrast to heavy metal’s mainstream commercial reach, extreme metal is disseminated through small-scale ‘underground’ institutions that extend across the globe. The differences between extreme metal and most other forms of popular music are so pronounced that those who are not fans may see its considerable internal differences. Extreme metal music frequently teeters on the edge of formless noise. Whereas heavy metal was at least intelligible to its detractors as ‘music’, extreme metal may not appear to be music at all and its attendant practices may appear terrifying and bizarre. On the edge of music, on the edge of the music industry, extreme metal thrives”.*

In addition to distinguishing themselves from most other people, Kahn-Harris describes extreme metal musicians as individuals who differ from musicians in “softer” musical directions and genres. The extreme metal music milieu seems to consist of actors who prefer to live according to a certain set of life values that distinguishes them from other people, implying that they engage in the world differently also when it comes to entrepreneurship. Lifestyle is a term for the way how beings practice values and behaviour. A style is not an aspect of things, people, or an activity, but rather, style constitutes them as what they are. Bearing in mind that the aim of this dissertation is to illustrate entrepreneurial processes by presenting the narratives of three metal musician entrepreneurial experiences, the first research question is:

**What are salient characteristics of entrepreneurial processes in the metal music industry?**

By approaching entrepreneurship with a process-oriented view, I assume that entrepreneurship is a movement in time (Hernes et al. 2007). Bakken and Hernes (2006: p. 1600) describe process thinking as “... *basically a way of thinking about the world while acknowledging the inherent gradualness of the phenomena under study. This does not necessarily impose on a study the assumption that everything undergoes gradual change. Most studies that could be called “processual” may assume, explicitly or implicitly, that some of the things under study do not change, at least for some part of the time*”. The processual aspect allows us to approach entrepreneurship as an activity (Steyaert 2007; Holt 2008) where engaging in the world realizes the process of becoming entrepreneurial. The movement is driven by individuals who act and respond according to how they perceive the world of entrepreneurial opportunities, which refers to situations that can introduce “future” goods and services (Venkataraman 1997; Shane et al. 2000; Vaghely et al. 2010).

How entrepreneurs engage in entrepreneurial processes differs. There is not one correct method for individuals becoming entrepreneurial. By approaching entrepreneurship with a process-oriented view, I intend to highlight the phase of the processes where ideas are generated and converted into more robust and evolving business concepts. In literature, this period is often referred to as “opportunity recognition” – a perspective that has been given relatively little attention in entrepreneurship studies (Hills et al. 1997; Venkataraman 1997). This dissertation is therefore an attempt to contribute to the discussions on opportunity recognition inspired by a number of writers, such as Hills et al. (1997), Shane and Venkataraman (2000), Hitt et al. (2000) Gaglio and Katz (2001), Ardichvili et al. (2003), Chandra et al. (2009) and Vaghely and Julien (2010). A literature review of the opportunity recognition perspective (see chapter 1.1) discusses how the theoretical movement treats the emergence of ideas as a cornerstone of research with the purpose of increasing the knowledge on a huge spectrum of topics covering a variety of issues such as entrepreneurs’ search for and discovery of new business ideas and markets, how they provide a new product or service concept, their abilities to identify market needs or create competitive advantages or alertness (Hills et al. 1997; Gaglio et al. 2001).

A key to process thinking is the replacement of being by becoming (Hernes 2010: p. 165), where the process of musicians becoming entrepreneurial rather than musicians’ qualifications as entrepreneurs is in the centre of focus. By using the expression “become”, I

want to emphasize that I am investigating a process where individuals in different ways pursue a lifestyle that is consistent with an “entrepreneurial role<sup>1</sup>”. It is less interesting to talk about a category whereby you either are, or you are not, an entrepreneur. What is interesting is to explore how people come to fulfil entrepreneurial roles by responding to opportunities that lie between the art they perform and entrepreneurship. Becoming does not imply that the process of adhering to a lifestyle can ever come to an end-point where one is finally allowed to call oneself a rock star, a guitarist, a record company director or an entrepreneur, but rather to engage in a process whereby the artistic and entrepreneurial lifestyle is repeatedly entered and re-entered. Becoming is therefore about forever being in the process of becoming, along with all other related human and non-human “things” (Hernes 2010). For musicians it is an activity where they begin, end and begin again to live out artistic processes. The reasons for living an entrepreneurial lifestyle are multiple and varied, but a common motive for musicians is often a desire to constantly expand their musical and creative repertoire. As the repertoire expands, they may feel they need better equipment, which is a “problem” that could be solved by building sound studios and loudspeakers, for example. When creative outcomes such as CD albums are realized, they need to distribute the product, which is a “challenge” that could be resolved by establishing record companies. This way they come to fulfil entrepreneurial roles, as they need to finance their artistic projects such as tours, concerts, studio recordings and so on.

In chapter 2 I will argue that using a phenomenological approach to study opportunity recognition helps provide an account of multiple aspects of how musicians become entrepreneurial and how lived experiences endorses people to reproduce habits and conceptions. In exploring the process I have been inspired by the logic of Martin Heidegger’s<sup>2</sup> approach to phenomenology found in his book *Being and Time*<sup>3</sup> (1996). One of his main theoretical contributions is to raise the question about the being of a being (Dreyfus 1991; Tjønneland 1993; Dreyfus and Wrathall 2006; Seymour 2006; Løgstrup and Dehs 2008; Davis 2010), which is a crucial question when investigating a phenomenon such as musicians becoming entrepreneurial. How musicians become entrepreneurial is authentic and found in their being of the being. Heidegger describes phenomenology as the philosophical study of

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<sup>1</sup> A role refers to a behaviour pattern that is typical for a person, or a special situation that includes expectations for individuals’ characteristic behaviour as for example in entrepreneurial processes.

<sup>2</sup> 26 September 1989 – 26 May 1976.

<sup>3</sup> The first edition was published in 1927.



the nature of the being, and the science of how beings understand and interpret reality, which is a reality that changes, as the eyes that observe and interpret face a constantly renewed reality (Dreyfus 1991; Dreyfus et al. 2006). I employ phenomenology to investigate the complexity of the process and to describe the temporal dimension of becoming. To analyse the process, Heidegger's concepts such as place, tools, potential, the actual and projection are highlighted. The second research question is therefore:

**How can the process of becoming entrepreneurial be conceptualized when researching opportunity recognition from a phenomenological view?**

This thesis argues that how the process comes into being and realized is difficult to foresee because opportunity is something that could be actualised at a different place and a different time. Becoming entrepreneurial is often not a result of a planned strategy or a situation where musicians handpick or buy opportunities as they buy milk and bread. Instead, *"They are recognized by entrepreneurs in various ways that are not yet well understood and acted on, or exploited by the entrepreneur or by others to whom the opportunity is sold or transferred"* (Chandra et al. 2009: p. 37). Opportunities rarely present themselves in neat packages (Venkataraman 1997: p. 123), but rather derived as a result of people engaging in the world and the choices they make based on how they understand their horizon of opportunities (Heidegger 1996). The way I use the term "entrepreneurial opportunity" relates to Heidegger's concept of possibility (Heidegger 1996: p. 135):

*As a modal category of objective presence, possibility means what is not yet real and not always necessary. It characterizes what is only possible. Ontologically, it is less than reality and necessity.*

Even when a possibility is realized, it is not certain that the final actuality resembles the original opportunity that was in mind at the start of the realization process. Opportunities begin as simple and vague perceptions that become more elaborate as entrepreneurs develop them (Ardichvili et al. 2003). The commercial focus is non-existent or, at best, blurred. The concept of developing business ideas seems rather to be a result of the musicians' desire to vitalize their careers and develop their life project, a process that Heidegger might have described as "setting up a world" made up by the entrepreneurial and artistic outcomes as well as upcoming opportunities. The entrepreneur and entrepreneurial opportunities are therefore not separable entities (Shane et al. 2000; Holt 2008). People are different, and these

differences matter when ideas are derived and developed (Venkataraman 1997). “*So to understand the entrepreneurial opportunity is to understand how entrepreneurs experience and negotiate the collaborative practice of being in business; it is to theorize their ability to skillfully integrate themselves and their ideas within established patterns of activity*”, Holt (2008: p. 53) claims. One possible entry point when investigating entrepreneurial processes phenomenologically is to study how beings understand themselves as acting beings. Different human beings understand themselves in light of their personal horizon of opportunities and tend to see diverse pathways, with the intention to realize opportunities into actualities. To study opportunity recognition, I have found Heidegger’s concept of interpreting relevant. Humans come to an understanding through interpretation:

*We shall call the development of understanding interpretation. In interpretation understanding appropriates what it has understood in an understanding way.*

(Heidegger 1996: p. 139)

According to Heidegger (1996), interpretation has a threefold structure. The process starts with the taken-for-granted background. Heidegger calls this background a *fore-having*. It is a being’s mindset that is constitutive for how understanding and interpretation can be modified. Interpreting is grounded in something that we see as an advantage, in a *fore-sight*. The third type of understanding is related to beings’ expectations. This is grounded in something that we grasp in advance; in a *fore-conception*. Thus the musical lifestyle and opportunity recognition are found in the circle of interpretation, recognition and realizing. Musicians approach future opportunities through a combination of fore-having, fore-sight and fore-conception. Through artistic involvement, musicians are “thrown” into new situations (Weick 2004) where they could end up commercializing parts of their life project based on choices they make to realize a pathway into an imaginable future. A desire to push the limits of what it is artistically possible to achieve as a musician motivates some musicians – as individuals, in networks, in groups or in teams – to gradually become entwined in entrepreneurial activity. This creative urge contributes to the birth of outcomes such as CD albums, tours, record companies, festivals, film music, etc., which are examples that this further analysis will study in more detail. How opportunity recognition evolves is therefore guided by individuals’ multifaceted visions of life related to their artistic and entrepreneurial experiences that influence the promotion of new artistic and entrepreneurial concepts. My third and final research question is therefore:

## **How does the process of opportunity recognition among metal musicians affect the promotion of new artistic and entrepreneurial concepts?**

### **Thesis structure**

The following chapters present the results of my investigation into how musicians become entrepreneurial. In addition to presenting the research questions for my dissertation, this first chapter also frames my study into a process view of entrepreneurship by moving the discussion into the perspective of opportunity recognition. This discussion is based on Heidegger's phenomenological approach as described in his book *Being and Time* (1996). The discussion intends to highlight a theoretical approach about how entrepreneurial opportunities emerge and come into being. Chapter 1 also presents a literature review on the experience economy and a summary of Norway's entrance into the metal music industry. The chapter ends with a short introduction of the musicians studied. As mentioned on page 4, chapter 2 gives an account of phenomenology as a philosophy of science and as a research method. Chapter 3 presents my analysis of how musicians become entrepreneurial by retelling fragments from my musicians' entrepreneurial experiences. The stories are retold by utilizing Heidegger's concepts as a theoretical framework for the analysis and narratives. Chapter 4 presents my concluding remarks. In chapter 5 I discuss my thesis outcome that might be transferred back to the field of entrepreneurship research.

## 1.1. A process view of entrepreneurship

This chapter aims to advance the theoretical framework in the area of a process approach to entrepreneurship by moving the discussion into the opportunity recognition perspective. Entrepreneurship and small-business research has gradually shifted from being a topic within economic science to become a part of behavioural science, before finally moving into the area of management science (Landström 2005: p. 5). According to Landström (2008), many researchers *visit* the entrepreneurship research field as a one-article or research event. Clearly there are different understandings among researchers and research milieus about what is the core of entrepreneurship research. In his book *“Pioneers in Entrepreneurship and Small Business Research”*, Landström (2005) claims that a lack of a clear definition of the concepts “entrepreneur” and “entrepreneurship” have been a barrier to the development of a research field. He goes on to argue that the lack of a definition is not the problem, but rather represents the field’s uniqueness. Instead of discussing definitions, we should ask relevant and important questions about entrepreneurship, he argues. In this landscape there is, in my view, room for many definitions and research traditions.

According to Landström (2005) researchers’ attention has moved away from trying to explain entrepreneurship towards developing it. When the research field started to emerge in the 80s, he continues, the research interests primarily constituted a discovery-oriented field of research focusing on the entrepreneur. In this period, the questions asked often pertained to who entrepreneurs are, what skills they have, what their motivations are, etc. The 90s was a period of empirically oriented research focusing on entrepreneurial performance (Landström 2005). According to Landström (2005) research questions asked were no longer snap shooting-oriented, but rather more process-oriented. There are different research streams within seeing entrepreneurship as a process too (Venkataraman 1997; Landström 2005; Steyaert 2007). One stream is interested in the emergence of new organizations. These researchers often use Schumpeter’s theories about the typical entrepreneur to study entrepreneurship (Schumpeter 1964; Schumpeter 1983; Schumpeter and Clemence 1989). The entrepreneur is seen as an innovator, the creator of transformations in the market, and entrepreneurship is about creating disequilibrium. Schumpeter highlights entrepreneurs’ and innovators’ role in describing economic development and growth. It is the innovativeness or a path-breaking aspect that is the motivational force behind the entrepreneur, he claims. This is illustrated by describing macro-economics as a time line of booms and declines (Schumpeter 1964). It is during

economical crises that we find path-breaking innovations, which means that only elite persons end up as entrepreneurs.

A second stream of researchers is more interested in the emergence of opportunities. According to Landström (2005) these researchers tend to use Kirzner's theories of the entrepreneur to study entrepreneurship. This perspective sees entrepreneurship more as a series of discovery processes (Chandra et al. 2009). The entrepreneur is regarded as an individual who creates a new business venture, irrespective of whether or not it comprises an innovative element (Kirzner 1997). It is about guiding the market towards equilibrium based on information about the needs and resources of different actors. Kirzner aims at giving a precise meaning to the word "entrepreneurship" by claiming that the phenomenon is "alertness" to new opportunities, and entrepreneurs act upon these opportunities (in Landström 2005: p. 39). Entrepreneurs search for and act upon imbalances in the system and are people who are alert to imperfections in the market identified using information about the needs and resources of different actors. By means of this information, it is possible to coordinate resources in a more effective way, thereby creating equilibrium. Although I feel more at home with Kirzner's view of entrepreneurship, I think that this perspective does not address questions such as where do entrepreneurial opportunities come from, and how are they discovered and evolved into actualities?

#### **The opportunity recognition perspective**

Shane et al. (2000) discuss the disruption of the entrepreneurship field in the 1990s by claiming that entrepreneurship research has become a broad label under which a hodgepodge of research is housed. With the article "The promise of entrepreneurship as a field of research", Shane et al. (2000) argue for an integrated framework for the entrepreneurship field by presenting factors that make up entrepreneurship. They claim that what appears to be understood as entrepreneurship today are aspects of a complex setting, rather than a unique conceptual domain. As researchers we should describe the tendency of certain people to respond to situational opportunities, and not treat entrepreneurship as a stable issue that differentiates some people from others across all situations. Theoretical models and research findings are not universal. Shane et al. (2000) see entrepreneurship as a scholarly examination of how, by whom, and with what effects opportunities create future goods and services. Ergo, entrepreneurship does not require, but can include, the creation of new organizations. The process is thus broader than firm creation. Among musicians entrepreneurship is rather the process of a lifestyle that is never finalized, but is also continuously evolving. Success is

related to the ability of entrepreneurs to integrate their knowledge of prevailing and emerging economic conditions (demographic changes, fashion, availability of labour skills, cost of capital, etc.) and opportunities (recognizing and exploiting novel ideas) often through the creation of a business (Shane et al. Holt 2008:p. 52). Also Hitt and Ireland (2000) attempt to discuss the core of the entrepreneurship research domain. In their article “The intersection of entrepreneurship and strategic management research”, the entrepreneur is the centre of focus when studying development processes. They use Venkatamaran (1997) as a starting point to define entrepreneurship research as a scholarly field that seeks to understand how opportunities that bring into existence future goods and services are discovered, created and exploited by whom and with what consequences. In other words: the entrepreneur is an innovator, decision maker and organization builder.

Theories on *opportunity recognition* aim at expanding the knowledge of entrepreneurs’ perception and behaviour (Gaglio et al. 2001) regarding opportunities. This focus implies that musicians move about within present situations of opportunities where new realities are constantly about to be actualised. In other words, research on entrepreneurial opportunities focuses on the phases where ideas existing in musicians’ perceptions could be developed into more commercially oriented concepts. To make the ideas real they must engage in the world. In the development process, musicians analyse “what is”, in order to highlight “what is possible” (Ardichvili et al. 2003) when, for example, creating music. Today most researchers assert that people do not search for opportunities, but rather recognize the value of new information, which they happened to receive (Ardichvili et al. 2003) when engaging in the world. Musicians with their abilities thus represent a potentiality for future processes, whereas doing entrepreneurial actions represents actuality (Hernes and Maitlis 2010). It is thereby implicit in the concept of entrepreneurship that an entrepreneurial lifestyle demands action and interaction.

It is not possible to predict what actually starts the processes of becoming and how to carry on the process. Shane (2000) argues that entrepreneurs discover opportunities related to information they already possess. The discovery of opportunities depends on the distribution of information in society and provides important implications for the theory and practice of entrepreneurship. Entrepreneurs who have extensive networks identify significantly more opportunities than solo entrepreneurs (Hills et al. 1997; Ardichvili et al. 2003). Since the surroundings and relations that human beings operate within change, musicians are constantly “thrown” into (Weick 2004) new situations they have to respond to. How individuals respond

to new events and circumstances is a result of their experiences and knowledge of how to cope in the world. Even though having positive entrepreneurial experiences, the outcome of being thrown into the world is open. Phenomenological research methods might lead to a richer understanding of this rather diffuse dimension of people beginning, stopping and beginning again to do things and actualise relations that make them become entrepreneurs by asking: how does entrepreneurship happen?

Two personality traits are closely related to successful opportunity recognition (Ardichvili et al. 2003). There is a connection between optimism and high opportunity recognition. Shane et al. (2000) argue that people who exploit opportunities tend to frame information more positively and tend to respond to these positive perceptions. In addition to optimism, entrepreneurs have a high degree of creativity. Being visionary and creative is related to a mindset that promotes flexibility, continuous innovation and renewal in the business, as well as ability to handle uncertainty and risk (Shane 2000). Entrepreneurs do not spend time thinking about “what might have been”, and are not stopped by the regrets over missed opportunities (Shane et al. 2000). The success of any opportunity depends on multitude factors including the actors' persuasion and communication skills in order to procure the necessary resources and stimulate buyers' interest (Gaglio et al. 2001).

Musicians who become entrepreneurs are generally not a result of a planned strategy or a situation where musicians handpick or buy opportunities. Extreme metal musicians do not spend time waiting for and expecting opportunities to come to them. They participate in and respond to possibilities that occur in the world, actions that hopefully improve their life experience as musicians in order to generate new opportunities to live life as a musician. When musicians practice creativity, the intention is not to become entrepreneurs, but rather to vitalize their lifestyle as musicians. The logic of pursuing a musical lifestyle challenges the actor to evolve and improve artistic qualities. Such processes demand investments in new equipment such as guitars, drums, amplifiers, and so on, in addition to money to finance great stage shows, fund sound studio activities, release albums, etc. A personal desire to push the limits of what it is artistically possible to achieve motivates some musicians as individuals, in networks, in groups or in teams to gradually become entwined in entrepreneurial activity. It is this desire and these doings that gives the life of a musician meaning. Opportunity recognition is thus also a process of meaning production. Heidegger (1996: p. 142) describes meaning as:

*“... that wherein the intelligibility of something maintains itself. What can be articulated in disclosure that understands we call meaning. The concept of meaning includes the formal framework of what necessarily belongs to what interpretation that understands articulates”.*

When acting and engaging in the world, understanding provides us with a structure of meaning, which offers an abstract system for how to act derived from beings' everyday-life routines, and how to move into a preferred direction of life. Beings move into the future with their experiences in mind when choosing how to act. When composing and performing music becomes meaningful, musicians have access to an entity, and the music industry becomes a totality of references and a totality of possibilities where music is doing business, and business is doing music. In this way, opportunities begin as simple and vague perceptions that become more elaborate as entrepreneurs develop them (Ardichvili et al. 2003). The changing meaning of the “same” things is a major tenet of process thinking as it relates to phenomenology (Hernes 2010).

Entrepreneurs design and realize opportunities because prior knowledge triggers their recognition of the value of the new information (Ardichvili et al. 2003). Ardichvili et al. (2003) propose that three dimensions of prior knowledge are important for the process of entrepreneurial discovery: firstly one needs market knowledge, secondly one needs prior knowledge of ways to serve markets, and finally one needs prior knowledge of customers' problems. Entrepreneurs' opportunity recognition may occur by perceiving a possibility to create new businesses or significantly improve an existing business. Both processes result in a new profit potential (Hills et al. 1997). But for a musician, recognizing an opportunity is not simply only a matter of asserting a fact about a market niche, or possessing a patent, or designing a new business model, but is rather a matter of being able to engage with and persuade others to be interested in the elements that constitute their life project. Meaning structures imply that actions are based both in completely and partly, enabling meaning-making to transcend to the level of local connections (Hernes 2010). It is a meaning production that evolves between the musician and his followers. Holt (2008) claims that opportunities have to be recognized by others as ones that are worthy of being recognized and pursued since the opportunity is a socially embedded construct. To fulfil the process of opportunity recognition into actualities, it becomes important to arrive at common meaning between musicians and their audience.



From a phenomenological perspective, actors are seen to choose how to act from a horizon of future possibilities where projecting onto an imaginable future is based on what is meaningful to musicians based on their past experiences (Hernes 2010). On the basis of how I interpret Heidegger's concept of *projecting*, I perceive a process that is strongly linked to recognition. It is an activity that carries us into the future where we evaluate based on our resources, our perceived possibilities, our companions, and other potentialities. Projection is always temporal since potentials and possibilities change with the passing of time.

Heidegger's concepts of place, tools, potential, the actual and projection in entrepreneurial studies might help increase the knowledge about how individuals approach opportunities and settle their futures as becoming entrepreneurs. Phenomenology is a working method that paves the way for a movement into a wider concept of entrepreneurship, which is a combination that is rather unusual<sup>4</sup> (Spinosa, Flores and Dreyfus 1997; Seymour 2006). Phenomenology might serve as a powerful tool for exploring and enriching received theoretical constructs such as the evolvment of opportunities, by investigating how entrepreneurs actually interpret and enact them. This is done by retelling stories about the development of a record company and a sound studio.

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<sup>4</sup> Chapter 2 will review how phenomenology has been used in entrepreneurship research.

## 1.2. The experience economy and the music industry

In this chapter the music industry is framed as a worldwide business sector that in literature tends to be described as a part of a larger economy often referred to as the new or the fourth economy. Characteristics of the actors operating within this business sector will be highlighted. The discussion will focus on examples of how entrepreneurial opportunities can come into being, especially related to changed technological and economic assumptions for music creation and performance. In addition to changes in the presumptions for music creation and performance, musical trends also evolve. Therefore the discussion also looks into musical movements by describing how artistic expressions and sounds are constantly being replaced by new genres and styles. Shifting trends will be illustrated by a practical example within classical music called the Opera buffa.

The book “New movements in entrepreneurship” edited by Steyaert and Hjorth (2003) contributes to renew the understanding of entrepreneurship theory. Their contribution to entrepreneurship theory and research is a process view on the opportunity concept, the role of the individual, the importance of knowledge and asymmetric information, as well as ethnic and international entrepreneurship. In the last book chapter Hjorth and Steyaert focus on the relationship between entrepreneurship and the new economy, and argue that “*entrepreneurship cannot be limited to economy, and that it is through conceptualizing entrepreneurship as also beyond economy that we can see how entrepreneurship moves economies*” (Steyaert et al. 2003: p. 288). This way of interpreting and researching entrepreneurship relates to a new production regime often referred to as the *new* (Norton 2001; Steyaert et al. 2003), the *fourth* (Nielsen 2003) or the *experience* economy (Pine and Gilmore 1999). The production regime is clearly a field that challenges the borders of traditional academic fields of work within theories of economy and culture. Business opportunities are now more often found in new sectors such as entertainment and culture. In the production regime entrepreneurship is no longer just about creating jobs; it is about creating people’s lives, regardless of whether the venture is a big worldwide company or a small ethnic business located on the street corner. The motive of the entrepreneur is, as previously indicated, wider than just economic. Therefore Steyaert and Hjorth assert that:

*The new economy is an entertainment economy, a hedonomics. It is more than OK to show that one is a nerd or a techno geek as long as it is entertaining, as long as it is funky. It is more acceptable to be young and successful: you can be crazy if that brand name make sense. The sensational adds to the credible.*

How to approach and frame the rather diffuse economic activities that have their origin in individual creativity, skill and talent (Henry 2009), and where the outcomes are experiences such as music, theatre, art, sport, fashion, design or circus, varies among researchers. Researchers tend to and prefer to name and define the content of the sector in different ways. The Swedish researcher Tobias Nielsén (2003) uses the word “oplevelsesindustrien [the experience industry]”. In an article discussing policy development of Denmark’s creative potential, the sector is referred to as “the cultural industries” (Bayliss 2004). This is also the term used by the British researcher Hesmondhalgh (2002) when he discusses the content of the sector. The researchers Rosenfeld and Hornych (2010) switch between the expressions “cultural industries” and “cultural businesses” in their examination of the strategy of supporting the media industry in a region in Eastern Germany. The British researcher Henry (2007; 2009) uses the word “creative industries” to explore the appeal of the creative industries and consider women’s progression within the sector. So does also Harney in his discussion of the development of British cultural studies (2010). The American researcher Florida (2002; 2004; 2005; 2005) draws attention from researchers and politicians alike by identifying a group of people with conspicuous creative assumptions and naming it “the creative class”. The two American authors Pine and Gilmore (1999) have had a huge impact on the literature with their expression “the experience economy”, which is the term that I prefer to use. Despite the different names and definitions of the content of the business sector, the general topic is the same: how an increased focus on experiences creates life. Pine and Gilmore (1999) describe the economy by claiming that experiences are as distinct from services as services are from goods:

*When a person buys a service, he purchases a set of intangible activities carried out on his behalf. But when he buys an experience, he pays to spend time enjoying a series of memorable events that a company stages – as in a theatrical play – to engage him in a personal way.*

(Pine et al. 1999: p. 2)

Previous research has shown that the experience economy is gaining increasing influence in Western countries’ economies (Pine et al. 1999; Scott 2000; Thrift 2000; Berg, Linde-Laursen

and Löfgren 2002; Florida 2002; Hesmondhalgh 2002; Hjemdahl 2003; Hjorth and Steyaert 2003; Bayliss 2004; Ridderstråle and Nordström 2004). But what constitutes the characteristics that distinguish the experience economy from other business sectors? One explanation is that sub-cultures constitute different “economies” with different “logics”. The entrepreneur representing the experience economy is often highly committed to the “product” as a message or a lifestyle. A common characteristic is also that economic success is often less important since cultural entrepreneurs often define success differently than other entrepreneurs. The experience economy oriented “product” finds a “value” in interaction with the “consumer” by addressing emotions or providing an experience rather than addressing practical or physical needs. Or as Pine and Gilmore claim “*companies stage an experience when they engage customers in a memorable way*” (1999:p. 4).

In the Nordic countries the experience economy plays a significant role in employment, the economy and welfare, and is expected to continue growing. Richard Florida and Irene Tinagli have presented the analysis “Europe in the Creative Age” (2004). They found that a cluster of Nordic countries (Finland, Sweden and Denmark) appear to have distinct competitive assets: “*These countries have considerable technological capabilities, have invested and continue to invest in developing creative talent and also appear to have the values and attitudes that are associated with the ability to attract creative talent from the outside*”. Norway was not included in this particular study, but I find it s highly likely that Norway is comparable to its Scandinavian neighbours in terms of distinct competitive assets for cultural entrepreneurship. Florida’s writings, especially about what he refers to as the creative class (2002; 2005; 2007), have been of huge inspiration to Norwegian researchers, politicians and policy-makers as well as to business actors.

Well into the 90s, Norwegian cultural policy was a separate, autonomous part of society. There were in many ways sharp differences between the economy, art, education and politics (Selberg et al. 2003), and few politicians attempted to link the cultural sectors with political sectors such as the economy and foreign affairs. This rather rigid tradition of framing and separating the cultural sector from other policy areas has probably promoted a situation where the entrepreneurial opportunities found between art and business have not been fully explored. Today policy and policy-making sees culture as a dynamo within politics as well as welfare and the economy. Culture has become a question that is also about economic, as well as foreign and welfare affairs, and is present in the national and regional administration as well as in planning of tourism and marketing of places and products (Berg et al. 2002).

By the end of the 90s, Information Communication Technology (ICT) had made file sharing and downloading of recorded music the main way people get music. As a result, the industry has experienced a dramatic decrease in the sale of CDs. Record companies have lost their market influence and function in the business, and record shops are no longer where to buy music. With a computer and internet access, music is easily accessible independent of time and place. Fans, artists and all kinds of music communities drive the business, rather than being driven by corporative powers (Kusek and Leonard 2005; Anderson 2006; The Economist 2010). Unfortunately for the music industry, most internet music “shoppers” are not willing to pay for the music (Anderson 2006). For musicians, this means that the artistic process of recording music has become more like a “business card” presented in a CD format, and can no longer be regarded as a source of income.

Luckily, the introduction of ICT has not led to the death of the music business, although the industry is undergoing profound changes. There has been a boom in the live music market, and people are willing to pay more to attend concerts. In the US, income from concerts tripled from 1999 to 2009 (The Economist 2010). According to Yeoman (2006), the number of festivals in Europe has exploded from approximately 400 to about 30,000 in the last 50–60 years, and since the early 90s a global events industry has been rapidly growing (Hauge 2008). Some of the biggest Norwegian bands earn as much as one million Norwegian kroner (and maybe more) in fees per gig (Opsahl and Thorsen 2008). The business model has been turned upside-down; in the past, a tour was a marketing activity promoting an album. Nowadays albums are often a marketing event to promote a tour. These kinds of changes encourage some actors to think alternatively when creating music, especially within indie<sup>5</sup> labels. Artists and music firms are making money on a surprisingly large number of things nowadays. To tap into the lucrative live-music market, management companies have increased their influence in the music industry. Management companies are also important for musicians to get access to markets such as radio and TV, the mobile phone ring tune market, the video game industry, the film industry or the sponsorship market. In 2003, the Norwegian research institute STEP – Centre for Innovation Research published the report “Behind the music: profiting from sound: a systems approach to the dynamics of the Nordic music

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<sup>5</sup> Fonarow (2006) defines indie music as: 1) a type of musical production affiliated with small independent record labels with a distinctive mode of independent distribution; 2) a genre of music that has a particular sound and stylistic conventions; 3) music that communicates a particular ethos; 4) a category of critical assessment, and 5) music that can be contrasted with other genres, such as mainstream pop, dance, blues, country, or classical.

industry”, where it concluded that the music industry was considered to be one of the fastest growing businesses within the culture sector in the Nordic countries (Power 2003).

### **The structure of breaking structures**

Throughout history, music, literature, art and architecture have been – and still are – deeply influenced by the age in which they were created: socially, politically, culturally and economically. History tends to categorize the prevailing cultural preferences into epochs such as the Baroque, the Renaissance, the Romantic Movement, and so on<sup>6</sup>. In Europe the Baroque epoch coincided roughly with the 17<sup>th</sup> and 18<sup>th</sup> centuries. This artistic movement favoured drama and detail, ornamentation and splendour, and is visual within most forms of art such as music, architecture, literature, painting and sculpture. Encouraged by the Catholic Church, this artistic style started in Rome, and quickly spread to the rest of Europe. The Baroque epoch is often referred to as a reaction to strict principles of harmony and asceticism of the Renaissance. In contrast to the Baroque, the Renaissance was direct, dramatic and simple.

Baroque furniture and buildings were monumental, dignified and designed to impress. Instead of simple lines, ornate ornamentation were preferred, along with domes and colonnades. Contrasts between light and shade became important, in addition to lots of empty space. In paintings and sculptures, symbolism was substantially simplified so that everybody could enjoy the art, and not only erudite persons. Baroque sculptures are full of movement, muscularity and pathos. In literature, writers strove to evoke strong emotions in their readers with intense means and overloaded words. Allegories and metaphors were commonplace, and form was often regarded as more important than content.

Opera composed during the Baroque era became quickly an important art form, especially for the aristocracy. The middle classes, however, wanted to be entertained and the new-style opera did not fit in with the ideals of the Age of Enlightenment. A lighter opera was therefore cultivated – Opera buffa. Born in Napoli and Venice in the early 18<sup>th</sup> century, this genre of opera developed as a simple, comic one-act intermezzo. It was a genre for the lower classes. A typical topic was the rivalry between different social classes, and usually the humble people won the class struggle. Opera buffa lost its influence during the Romantic Movement that started in the 19<sup>th</sup> century. The situation of the new salient musical genres is similar to that of

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<sup>6</sup> The description on the Baroque and Opera buffa is based on Nagelhus, L. A. (2004). Musikkens Epoker - en bok for studier og fordypelser. Trondheim, Tapir Akademisk Forlag.

, *ibid.*

the short-lived Opera buffa, which quickly matured and then faded out. However, the heritage from past music traditions are often kept alive. Two of the musicians that I have interviewed claim that composers such as Richard Wagner (1813–1883) might well have been a metal musician if he had been born today. Wagner picked up the tradition of combining music and theatre, and composed music to dramatize plays and operas. In his composing and writing, Wagner often cultivated dramatic human relationships and emotions. With its combination of music and theatre and dramatic content, Wagner's musical universe (as well as the Opera buffa tradition) has much in common with how metal musicians seem to constitute their artistic and entrepreneurial projects.

Musical genres', bands', artists' and hits' heydays often evolve into beings' new ideas and thoughts, which in turn might be projected and realized into new musical concepts, preferences and tastes. As soon as new meaning structures for how to compose and perform metal music are established, they seem to be replaced by new directions. The metal music logic is in many ways a structure of breaking structures, much like the meaning production that some of the early classical composers promoted. The forerunner to metal music is the 40s' Afro-American music, which also led to the genre rhythm and blues. The rock genre is strongly influenced by gospel, jazz and blues from the 1920s. During the 40s and the 50s, rock n' roll became increasingly popular in the US. The music then crossed the Atlantic and infiltrated the music market and industry in Great Britain, and from there it spread to the rest of Europe. Instruments such as the piano and sax were replaced by guitars. After its big breakthrough in the 50s, rock n' roll continued to gather supporters throughout the 60s. After that, rock music splintered into many branches of musical genres, but it is still the biggest musical movement in terms of most publications, artists, bands and musical milestones. Rock as a musical genre is a broad category that interfaces with many other related musical genres. Some of the most important spin-offs are heavy metal, hard rock and punk rock, which have continued to grow and moved off in new directions.

#### **Letting out the metal music beast**

*"[...] many of the most noted jazzmen are renowned as 'characters'. [...] the biggest heroes in the music business are the biggest characters. The crazier a guy acts, the greater he is, and the more everyone likes him."*

The citation is from the book by Howard Becker (1963: p. 87) "*Outsider – studies in the sociology of deviance*". In this book Becker presents different groups that he defines as

outsiders: people who in different ways deviate from average men and women. Becker himself studied outsiders such as marijuana users (Becker 1953) and musicians (Becker 1963; Becker 2007). Extreme metal musicians fit Becker's definition of outsiders. "The term 'outsider' refers to those people who are judged by others to be deviant and thus to stand outside the circle of the 'normal' members of a group" (Becker 1963). Many of the extreme metal musicians I have talked to in my research have cited their passion for being different as a reason for their involvement in the extreme metal music scene and underground. One of my informants, who was part of the milieu from the earliest days, said that:

*"It didn't matter whether a band was Norwegian or not. We were all in the same underground movement. The reason why we entered the underground scene was that it was so small, so exclusive. In my middle school from 1985 to 87, I was the only person who liked this music."*

The outsider, the one who is deviant from group conventions, has been the subject of much speculation, theorizing, and scientific study. Frequently asked questions include: why do they do it, how can one account for their rule-breaking, and what makes them do "forbidden" things. The statistical definition of deviance is too far removed from the concern with rule-breaking, prompting scientific study of outsiders. Whether an act is deviant or not depends on how other people react to it. Deviance is not an inherent quality of behaviour as such; rather it exists in the interaction between the person who performs an act and the people who respond to it. Deviance is not defined by the outsider, but is created by the society (Becker 1963). Questions of image are often a process of a self-reinforcing circle. Becker (1963) claims that it is difficult to reverse a deviant cycle. Once a person has obtained a credible reputation among a specific audience, or an identity, it can be very difficult to form a new. Metal music, is an international cultural and economic phenomenon and industry. Because of its distinctive artistic expression and experimental nature, the subculture is often described and understood as an underground community. An underground culture might be defined as cultural expressions that are not considered part of the majority or the official system. The extreme metal scene is one such group that fits with how Becker (1951; 1953; 1963) categorizes deviant people. In an entrepreneurial perspective, this process is very interesting. It is through musicians' process of opportunity recognition that new concepts are born. Opportunity recognition among musicians is thereby a highly social process, involving all the people, institutions, and organizations that contribute to the delivery and maturity of the idea and to



the realization of the entrepreneurial opportunities into commercialized products. Metal music is therefore about deviating as well as contributing to a social process.

The first metal bands appeared in the late 60s and represented a rougher musical expression than rock n' roll (Weinstein 2000; Christie 2003; Kahn-Harris 2007). This new direction grew forth as a result of musicians protesting against the music industry's eagerness to commercialize the rock movement. Who were the first pioneers and what counts as the first metal album is highly debated. One explanation pinpoints the history geographically to Birmingham, England. According to Christie (2003), four unemployed boys from the lower end of English society were the inventors of metal music. Singer John Michael Osbourne, better known as Ozzy, was one of six children and a convicted thief who worked sporadically in a slaughterhouse. Inspired by American blues artists, the boys, who were born in the post-war period in the crumbling factory town, regularly met to spend time working on their band project. The band's market breakthrough was a result of the spontaneously made song "Black Sabbath", a song that has been fundamental to many heavy metal fans and musicians ever since. The song inspired immediate awe and captivated its audience, thereby helping to constitute new meaning structures in the music milieu.

As a contrast to the hippie movement promoting "feel good" songs and lyrics about peace, love, and flowers, Ozzy's band sang about dark forces, demons, social injustice, fatherless children and the evilness in the world. In addition to melancholy lyrics, the working class youths managed to create a powerful sound by using elements both from blues and pop; they turned down the speed and let the bass dominate the sound. This combined with Ozzy's very characteristic and expressive vocals placed Black Sabbath in a newborn music genre. The band rechristened itself Black Sabbath. The record company Fontana released Black Sabbath's debut single in 1969, which was a cover of Crow's "Evil woman". A couple of months later, Black Sabbath's debut album was released by Vertigo Records. What is often claimed to be the first true heavy metal work climbed up the charts reaching the top ten album chart in the UK. The album sold about one million copies in the US alone, where it stayed in the charts for more than a year. Black Sabbath had unearthed a hunger and desire for hard-beating music. The metal music wave motivated hundreds of band projects during the 70s and inspired the creation of new musical sounds such as punk and hard rock.

During the 80s, heavy metal became very popular and a mainstream style among music consumers. Bands such as Kiss, Iron Maiden, Def Leppard, Motörhead, Mötley Crüe and

Metallica contributed to a renewed process of commercialization. Concerts were moved to huge outdoor stages and festivals, and the worldwide record market exploded. Parallel to the heavy metal movement, a huge underground movement was about to emerge. This worldwide underground movement was harder than the well-established heavy metal and was linked together by stages, music, fanzines, and albums promoting non-commercial dark and melancholy artistic expressions. Artistic creativity led to new product diversification such as thrash, speed, power, Viking, progressive, death and black metal music.

### **Metal music in Norway**

In total 18 persons with different relations to the music industry were interviewed to complete my thesis. According to nine of my informants, black metal music is the only worldwide musical genre where Norway is the world leader, albeit with foreign sources of inspiration. In 1984 the British band Venom released the album *Black Metal*, which has inspired many Norwegian metal bands. Among a wide spectrum of music made by diverse artists and bands such as Pink Floyd, Metallica and The Ramones, Venom's album was of huge inspiration for a small number of young musicians who helped form the black metal genre, including bands such as Mayhem, Emperor, Satyricon, Gorgoroth and Dimmu Borgir. Black metal is one of the most extreme and darkest directions within the metal music genre. Bossius (2003) uses some very harsh words and describes the black metal culture and music as white, male, macho, aggressive, grotesque, satanic and misogynistic.

As a musical genre, black metal has existed in Norway since Mayhem formed in 1984, realizing their first demo album in 1986. In the documentary *Once upon the time in Norway* (Ledang, Aasdal, Lien and Hofseth 2008), the band members from Mayhem are interviewed and asked questions about the growth of the metal underground music. Although Norwegian musicians entered the extreme metal scene as early as the mid-80s, it was in the early 90s that Norwegian bands really gained a position on the international metal scene. There was a small group of young men with a preference for hard music who hung out together, composed, played, exchanged and listen to music. The milieu was small, exclusive, numbering perhaps only 50 individuals (Grude 2000; Ledang et al. 2008; Rem 2010). By virtue of a series of tragic events in the early 90s, including one musician committing suicide, the murder of another musician, churches being set on fire, Norway's entrance on to the metal scene was rather shocking even for the most hard-boiled metal fans and musicians. Naturally, these unfortunate events attracted a media frenzy. Two of my informants have claimed that the mass media at this point promoted the arrival of this extreme music by helping surround

Norwegian black metal in a shroud of mystique. The result, they claim, was an acceleration of the amount of interest and the number of metal fans. One of my informants who participated in the early Norwegian underground movement said that:

*“When the church arson attacks started, it was the end of an era for those of us who had participated in the underground from the beginning. Suddenly the underground scene was of general interest. The churches were the beginning of a second wave that included a huge group of young people who enjoyed the black metal music.”*

Today Norway is a renowned metal music nation in international niche markets. Most CDs carry the hallmark “*Norwegian Black Metal*” or “*This is true Norwegian Black Metal*”. Norway’s mystical and dramatic landscape, dramatic weather, Viking history, Norse mythology and other cultural attributes, seem to appeal to the consumers. The artistic image is controversial, and many members of different sounding boards have been surprised by the music’s vitality and its commercial success. In many ways, the logic of extreme metal music is about the structure of breaking established structures; a *business* that young people in the worldwide rock n’ roll movement in particular have pioneered in a radical crusade against established ways of living. Extreme metal music has become accepted and admired as a musical genre by various national and international music sounding boards and in the music industry in general. Mass media calculations suggest that extreme metal music is one of Norway’s largest export products within the cultural industries (Dagbladet 09.10.1999; Lydverket 21.02.2003; Bossius 2003), but the export data for Norwegian music are not good enough to prove or disprove the veracity of this assertion (Hauge 2007; Hauge 2008). Some of the best albums have received the highly respected national music award Spillemannsprisen. Nowadays, the objective of designing and redesigning the extreme metal view of life is all about the art of music and not about criminal acts or flirting with obscure supernatural forces. Kahn-Harris (2004: p. 105) has come to the conclusion that:

*“... after 1994, Norwegian black metallers either toned down their activities and stayed on the scene or became overtly political and left it. Moreover, however vocally racist some black metal bands have been, there have been very few attempts to write racist lyrics”.*

Norwegians in general are proud of extreme metal bands that perform on foreign stages. The government has given specific metal bands recognition through limited financial support for touring, concerts and course activities. Successful metal bands are presented in media such as

newspapers, radio and TV. The meticulous division of metal music into subcategories has gradually blurred since the year 2000 (Bossius 2003). Musicians and fans are no longer worried about whether the music is for example heavy, death, thrash or black metal. Metal is metal, most metal musicians and fans claim. Testing out new metal sounds is natural logic for a musician who challenges his musical preferences, skills and artistic expression. *“If you ask the people who are involved in the metal scene, they do not give a shit about what label you put on the music”*, one of my informants told me. This blurring of the different metal categories is also found in record companies’ marketing strategies. According to Odin Thompson, label manager for Napalm Records America, his company built its foundation on black metal in the early 90s, but eventually expanded to also include avant-garde<sup>7</sup> and Goth bands<sup>8</sup> in the second half of the decade (Reesman 2000). The case descriptions of “my” metal musicians will describe how they constantly transform themselves by experimenting with new musical directions, expressions and experiences. The extreme metal scene seems to attract more people each year as the music mutates into new sounds and indefinable styles (Reesman 2000). The short resume of the development of metal music illustrates how the more extreme directions within metal music have changed from being obscure music to become an accepted and admired genre within the music industry. The next chapter will give a short introduction of the three metal musicians who have been my key informants during my dissertation.

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<sup>7</sup> Within the avant-garde tradition, the constant musical transformations on stage and in albums are the nature of artistic opportunities being born and matured into commercialized concepts.

<sup>8</sup> Gothic metal bands are often likened to metal music using double vocals (growling and female) or by the use of a simple vocal with a deep opera-inspired tune. The instruments used are often a modern keyboard and distorted guitars.

### 1.3. Introducing the musicians studied

This chapter presents a short introduction to the musicians studied. The introduction is superficial, but descriptive so that readers get a few pointers to help them distinguish between the three musicians studied. The distinctions I highlight here are also superficial descriptions of how different ambitions, circumstances, choices, etc. pushes the musicians in different directions as potentials for entrepreneurial opportunities are evolved into actualised concepts.

#### The sound of metal music – Knut Magne Valle



*“Success in the music business depends on a combination of many things. You have to put the correct key in the correct door. And even then, it is a hard job to realize your goal.”*

Knut Magne Valle, known in metal circles as The Miller, was born in 1974 as the youngest son in a family of five: mother, father, a brother and a sister. They all shared music as a common interest. Knut Magne grew up at their family farm in Gjerstad. With its approximately 2,500 inhabitants, Gjerstad is one of Norway’s smallest municipalities. From a young age, Knut Magne was fascinated by the possibilities for changing sounds. One of his biggest interests was testing out how different configurations of wires and loudspeakers resulted in different sound qualities. This hobby evolved, and Knut Magne learned about and became familiar with the creative and performance possibilities equipment could yield. He also constantly expanded his musical repertoire by learning to play different instruments and handle different types of equipment. He has a positive, can-do attitude, and an ambitious and

inquisitive spirit. As a composer, musician, producer, sound technician and arranger, he has an established credibility among metal music experts.

From a young age, Knut Magne showed signs of being a gifted initiator and organizer of events and small non-registered ventures. In recognition of this, Knut Magne's father offered him and his circle of friends an old saw mill located on the family farm. At the saw mill, the young musicians were able to cultivate their interests in peace. The teenagers started to mend the saw mill building, and in 1990 the metal clique founded Gjerstad Rockeklubb. A seed of metal energy was born, and the saw mill became a place where people could practise and perform music and metal fans could meet and hang out. After completing a course in mechanics at high school, Knut Magne left Gjerstad and set off for Mosjøen – a small town in northern Norway where he took a one-year course in sound technology at Vefsn College. In addition to learning more about how to control sound, he also built up his personal network of other people interested in sound and music.

After finishing school in Vefsn, Knut Magne moved to Oslo. Soon he became a hardcore member of the capital's extreme metal underground. In addition to playing in a few bands, he also established a name for himself as a producer. He worked independently through his one-man company, including three studio projects. His international market breakthrough came with his band, Arcturus, a hard-beating, avant-garde band formed in 1987. The band released the album *La Masquerade Infernale* in 1997, with the British record company Music for Nations. The album marked Knut Magne's market breakthrough as a guitarist and as a sound producer. "Producer" is a confusing term (Avalon 2006) which is hard to explain to someone who is not familiar with the recording process. The producer is the guide who follows the artist through the process of recording music. He or she helps the musicians to select which material to record and decide which takes are keepers and which are losers. The producer also instructs the musicians on how to play in order to communicate the atmosphere and message of the music. Sometimes the producer composes arrangements and does the engineering, and they usually supervise the final mix of the record. The producer is also responsible for the sound recording quality. Within rock music, members of the band are normally the songwriters and the instrumentalists; the producer's role is more passive than in genres such as R&B and rap.

Knut Magne joined the Norwegian black metal band *Ulver* in 1998. In many ways Ulver has been a pioneering band in several musical genres. An in-depth look at the band's first three

albums shows that the band is best described as a black metal band. Many experts claim that the band's third album, *The Madrigal of Night* (Ulver 1997), is one of the most influential albums within Norwegian black metal. Most of Ulver's music has a dark, dismal and depressed tone or atmosphere. During his career as a composer and musician, Knut Magne has been involved in many different band projects both as a fulltime band member and as a guest musician. He highlights Saga rockers, Arcturus and Ulver as the bands that have had the greatest influence on how he has designed and redesigned his artistic and entrepreneurial life projects.

After a ten-year period in Oslo, Knut Magne returned to the family farm in the woods of Gjerstad in 2002. Now he had a family: his wife and three children. At the farm, there was an old ruined water mill in a location worthy of an extreme metal music album cover: standing next to a small waterfall in big wood. With help from his family and friends Knut Magne started to renovate the mill in 1997. After several years of restoration and investment, the Mill Sound Studio was finished in 2004, and the family settled permanently in Gjerstad. In the well-equipped and reputable Mill studio Knut Magne's producing activities have gradually expanded, and he has produced several well-known metal bands including Mayhem, Arcturus, Ulver, Ravencult, Ragnarrock and Aura Noir. His enthusiastic "let's make it happen" attitude does not stop here; besides using the studio as a rock workshop for young people, he has also established the Water Mill Festival – a metal festival held at the Mill outdoor stage. In addition to good bands on stage, the festival offers sale of environment-friendly food (produced on the family farm) and perfect sound, thanks to the specially designed, patented loudspeakers. In theoretical terms, Knut Magne might best be described as an example of the independent, fearless, innovative, opportunity-projecting entrepreneur who has, layer by layer, built up his personal empire of business activities and relations.

## The communication of metal music – Jan Kenneth Transeth



*“My childhood dream when I bought my first Kiss album was to produce and realize an album. I’ve done that. Everything else is an added bonus.”*

Jan Kenneth Transeth was born in 1974. His life story is a true metal-music story. His entrance into the world of extreme metal music was in many ways an escape route from a teenager’s everyday life of frustration, anger and protest against what he felt was an elusive reality and a tragic destiny dominated by a conservative, puritanical norm-set for how to live life in the province of Agder. This part of Norway is often referred to as the “Bible belt” (Knudsen and Skjeie 2002). Jan Kenneth grew up in a block of flats with his sister and mother, whom he describes as a working-class-hero, in a small suburb of Kristiansand called Hellemyr. He felt lost in a no-man’s-land for not having traditional family relations, as his father had died in a work accident when Jan Kenneth was about 18 months old. He spent a long time searching for a male role model that could support him through his teenage years. When he could not find a suitable role model, Jan Kenneth told me, he decided he would have to follow his own model for how to cope in what he felt was a tight, narrow-minded world.

As a teenager, Jan Kenneth describes himself as an angry young man standing up to the established, pietistic old norms, values and culture linked to the Protestant Christian philosophy of life. It is then maybe no surprise that he found the provocative, hard-beating extreme metal music a good way to vent his frustrations and aggression. According to Jan



Kenneth, extreme metal music also became his salvation. Instead of becoming a loser, he became a person who was able to engage his frustrations in a productive way by creating music. His longing for an alternative lifestyle sent Jan Kenneth off on an endless search, where the aim was to create a reliable platform based on a content that suited his individual perspective on life. The extreme metal scene provided him with an opportunity to do just this. By being in the extreme metal milieu, he gradually developed entrepreneurial capabilities.

Jan Kenneth's breakthrough in the extreme metal underground came with his first band named *In the Woods*. Five band members, who had little in common apart from their love of extreme metal music, achieved unexpected success with a four-track demo called *The isle of men* (In the Woods 1993), in the early 90s. The metal energy on this demo resulted in a record contract for the young boys, who totally lacked experience about how to handle the music industry. Different levels of ambitions and interests among the band members meant the management activities fell upon Jan Kenneth's shoulders. He was a tireless networker and threw himself into the debate about the extreme metal philosophy of life by writing his fanzine "A thousand years of lost pride and dignity" (Transeth 1994) – a magazine that attacked the conservative norms and powers that ruled in the region.

As a composer and musician Jan Kenneth has participated in many band projects, but the band that has been most important and opened doors into the music industry is In the Woods. It was through this band that he founded his artistic platform and put down strong roots in the business of music. In total the band released five albums. Towards the end of the band's existence, Jan Kenneth was spending most of his days in the studio – a demanding situation that diminished the joy of creating and performing music. Jan Kenneth then took a break from the music. After a one-year trip in 1999–2000, visiting Latin America, the Caribbean and Europe, Jan Kenneth returned to Kristiansand armed with new artistic and entrepreneurial ideas that necessitated the break-up of In the Woods. His most important artistic project since In the Woods is his solo project Transit. Jan Kenneth's band career bears witness to a long and patient evolvement of an artistic universe including entrepreneurial experience accumulated by establishing a one-man record company and a private limited company called *Dirty Old Town*. The latter company is owned by Jan Kenneth and his girlfriend Mira Thorsen. This concept hosts his label Karmakosmetrix Records, which has released 15–16 albums. Record companies vary widely, and Avalon (2006) describes record companies as actors in the business of making bets:

*Every band they sign requires an outlay of cash... In essence, record companies are really banks that specialize in lending money to musicians. The idea that a record company gives artists money is the most common misconception among new artists. In reality, record companies loan the artist money... When you read about an artist getting a one-million dollar recording contract, it means that the record company loaned that artist a million dollars. The artist is expected to pay it back out of the royalties that their record earns. How much money a contract includes is dependent on whether the record company is a major label, a major-owned indie, or an independent label. Aside from loaning money, record companies offer promotional and distribution services to a recording artist.*

Record companies collaborate with distributors who are responsible for producing the physical CDs and distributing the final product to record shops. Nowadays the whole process has become more streamlined thanks to the opportunities afforded by ICT, and distribution companies have become superfluous. The Internet has also given birth to a new type of “distributor”, the e-tailers, the best-known example of which is probably Amazon. These entities allow a customer to order a record off their websites, and then the e-tailer sends them the record in the post. Like most other entrepreneurial musicians, Jan Kenneth, is not a full-time entrepreneur. Besides being a musician and a record company director, Jan Kenneth is also involved in a privately managed child welfare institution, where he works with troubled youths who are struggling with some of the same challenges that Jan Kenneth felt he confronted during his teens. This is a job that has given Jan Kenneth the opportunity to combine music and working with young people. Jan Kenneth’s story helps highlight how some enterprising and go-ahead people might operate in the entrepreneurial arena, at the same time as they are forced to pursue a more traditional lifestyle in order to secure an income.

### The metal music “bureaucrat” – Kjetil Nordhus



*I simply cannot afford to work for free for more than a year and a half without having any financial gains.*

In contrast to Jan Kenneth and Knut Magne, Kjetil Nordhus was in his twenties when he first started pursuing a professional musical lifestyle. Around the age of 24–25, he joined the well-established band *Green Carnation* as vocalist. Instead of cultivating his interest in music, Kjetil had spent his teenage years playing football. He was born in 1975 in Vennesla, which is one of the core metal places in Norway. After moving to the larger neighbouring town Kristiansand, Kjetil was offered a small job as a vocalist on the *Green Carnation* album *Light of Day, Day of darkness* (Green Carnation 2001) by the bandleader, Terje Vik Schei. The album was released in 2001, when Kjetil was 26 years old. That is a relatively late start for a metal record debutant. Most metal musicians join the metal movement during their teenage years. Nevertheless, after moving to Kristiansand, Kjetil was offered more key roles in the music milieu. In addition to studying music at Agder University College, he was also offered a vocal role in the well-established Vennesla black metal band *Trail of Tears*. Kjetil has performed in a play about the Swedish singer Vreeswijk at Agder Theatre, and he has been the founder and driving force behind the Acoustic Sunday concept of free late evening concerts in a local bar. Kjetil was also a founding member of the amateur band Head Disco, which is more of a pop-rock band. In 2009 Kjetil became the vocalist in the well-established metal band Tristiana from Stavanger.

In the wake of a regional policy decision to focus on the experience economy in Agder, a resource centre for rock and pop music, the SØRF office<sup>9</sup>, was established in 2004. The position of general manager of this office was designed especially for Kjetil. The institution started out when various people in the local music milieu set out to rebuild Kristiansand's identity as a cultural driving force in the Norwegian music industry. During the 90s Kristiansand had been known as a place with no nightlife and a place that touring musicians bypassed on their way from Oslo to Stavanger. The inhabitants did not go to concerts, and the city's identity was of a soporific city best known for Julius – a monkey born in the local zoo and as the hometown the crown princess of Norway. From 1991 to 2009, the Quart festival put Kristiansand on the music business map, but after about 15 years of varying success, the festival lost credibility in 2006 and was accused of burning out concert-goers' energy during the one week of the festival.

Kjetil is an interesting example of a musician who has high artistic credibility, but does not live the entrepreneurial lifestyle. Together with a former band mate he set up a record company, but he left the firm in favour of a steady job with a monthly salary. After a five-year period at SØRF, Kjetil is a key person in the local music industry in Kristiansand. He has broad and rich insight into how to become an entrepreneurial musician. He is loyal, jovial, and open and has a high ranking as a “fixer” in the local music milieu. Since he is equally fluent in the cultural language, the bureaucratic language and the political language, he is able to operate on multiple arenas that are often considered to be polar opposites such as the radical cultural economy and traditional business logic.

### **Chapter 1 – summary**

In this chapter I have positioned my dissertation study in a process-oriented view of entrepreneurship with the objective of describing the process by which musicians become entrepreneurial. To this end, I have attempted to entwine entrepreneurship, phenomenology and metal music. I find metal musicians an interesting group of research objects because of their attitude that highlights motives other than economic gain for becoming entrepreneurial. It seems to be a creative urge and a preference for self-realization that are the main driving forces behind their decision to pursue an entrepreneurial lifestyle. Making money is rarely the

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<sup>9</sup> The office changed name from Rock City to SØRF in 2010.

motive that triggers an entrepreneurial process. I have argued that studying musicians helps expand the knowledge about how entrepreneurial opportunities evolve and come into being. In literature this kind of theoretical perspective is often referred to as opportunity recognition.

A key to process thinking is the replacement of being by becoming (Hernes 2010: p. 165). By making this sort of switch, I aim to help increase our understanding of entrepreneurs' perceptions and behaviour regarding how imaginable entrepreneurial futures are projected in order to realize artistic life projects. Based on past and present experiences, beings make choices as they are "thrown into" (Weick 2004) constantly changed realities. Realization of imaginable entrepreneurial opportunities demand that the individuals engage in the world – entrepreneurship is a social process. I believe a phenomenological approach to opportunity recognition might yield in-depth knowledge about how musicians engage in the world when they pursue and experience an entrepreneurial lifestyle, and about how actors design and redesign meaning structures that constantly connect them to entrepreneurial opportunities where music is doing business and business is doing music.

In the coming chapters I will argue how the employment of Heidegger's concepts such as place, tools, potentials, the actual and projecting, as described in *Being and Time* (Heidegger 1996), in entrepreneurial studies might help increase the knowledge about how individuals approach opportunities and evaluate possible futures pathways that encourage them to become entrepreneurial. Phenomenology is a working method that paves the way for movement into a wider concept of entrepreneurship. Phenomenology might serve as a powerful tool to explore and enrich received theoretical constructs, such as evolvment of opportunities, by investigating how individuals actually interpret and act upon possible future actualities. By focusing on a group of entrepreneurs where moneymaking does not seem to be the motive for performing entrepreneurial acts, the intention is to cast light on multi-dimensional aspects of beings experiencing an entrepreneurial way of life.

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## 2. Phenomenology in practice

This chapter aims at explaining how I have used Heidegger's *Being and Time* (1996) to carry out and realize my dissertation research ambitions using phenomenology as a scientific and methodological framework. Heidegger was very interested in art. Looking at concrete works of art, such as paintings, Heidegger theorized about what art is, how to analyse art, and how art creates structures and influences human beings' daily life. Heidegger's main objective was to describe the nature (or essence) of art. In his article *The Origin of the Work of Art* (2001), first published in 1950, Heidegger does this by questioning the nature of the being and the truth of art. Based on lectures that he held in Zurich and Frankfurt, Heidegger drafted the article from 1935 to 1937. He argues that art is not only a way of expressing the element of truth in a culture, but a means of creating it and providing a springboard from which "that which is" can be revealed. In the usual view, art arises out of and by means of the activity of the artist. When creating art, new truths are born. The truth is what corresponds to the real, and the real is what is in truth. Becoming a musician does indeed open up an ongoing circle of constant beginnings and endings. The circle is often described as hermeneutic, a concept that I will regularly come back to in the thesis. Works of art are not merely representations of the way things are, but actually produce and contribute to a community's shared understanding. Each time a new artwork is added to any culture, the meaning of what it means to exist is inherently changed, Heidegger argues. Communication and meaning production entwine the position of being found between lifestyles such as musician and entrepreneur. If artworks are ignored by the listeners, it is most likely that the particular work of art will not generate income. For commercial reasons, it is logical that a work of art has to communicate with its audience to activate the exchange of money. It often seems that musicians either have it, or they don't, this gift of communicating with their audience (Becker 1951). The mysterious communicative aspect that cultural actors seem to master becomes a starting point for designing and redesigning entrepreneurial opportunities.

According to Heidegger, art is something more than a physical thing. "*Art is the origin of the art work and of the artist. Origin is the source of the nature in which the being of an entity is present*", Heidegger claims (2001: p. 56). It is therefore impossible to separate the work of art and the artist who created the work. To analyse the essence of art, we need to go to its origin: The Artist. Applied to art and works of art, we find that without knowledge about the being, we cannot grasp the essence of art and its artworks. Therefore, music is more than just a

physical thing; it is an expression of the essence of the artist. Music creates a world on its own, as well as opening up new worlds for human beings who in different ways become involved in the artistic creative process. This is a world that also includes the exchange of money. Artistic creations such as albums and concerts are the outcomes of creative processes and symbols that bear witness to ongoing entrepreneurial, creative processes.

With a view to describing how musicians become entrepreneurial, one fruitful starting point could be to describe this ongoing circle of artwork in production. Heidegger (2001) concludes that to take hold of this circle, one either has to define the essence of art or of the artwork. Research should therefore start by asking questions about the being and truth of metal music. In this way I have used the metal musicians' life projects to look into how artistic processes produce entrepreneurial opportunities. I start this chapter by presenting the written works that combine entrepreneurship and phenomenology to illustrate the richness and potentiality of possible issues and research varieties when writing academic works on entrepreneurship. Afterwards, I will argue for an empirical and analytical framework found in concepts derived from how Heidegger conceptualizes phenomenology as a philosophy of science. Here I will argue for specific categories that might help to highlight the phenomenon of opportunity recognition among metal musicians. I end this chapter by discussing on some of the philosophical reflections I made when working in the research field.



## **2.1. Phenomenology in entrepreneurship research**

When attempting to combine entrepreneurship as a field of research and a phenomenological philosophy of science, I have found support in other studies that have utilized this combination. There are only a few studies or articles that attempt to combine entrepreneurship and phenomenology, but they are very good and the approach is a success, in my opinion. I have selected three articles and one book that have functioned as a source for inspiration for how to approach entrepreneurship from a phenomenological perspective.

In the article *Researching Entrepreneurship through Phenomenological Inquiry*, Cope (2005) gives an account of an interpretive, phenomenological form of inquiry, which he calls the phenomenological interview. His focus illustrates the evolution from philosophy to methodology. Cope demonstrates how a phenomenological commitment to research translates into a set of issues that provide the methodological context for these in-depth, often unstructured interviews. Cope's article is thus a work that aims to use phenomenology as a scientific platform and research strategy to approach a research question. He does so by clarifying the distinction between "phenomenology" as a philosophy and "phenomenological inquiry" as a stance or approach to conduct research into entrepreneurship and small businesses. This clarification has been helpful to me when working out my research setting grounded in the philosophy of science, as well as designing a research strategy for my fieldwork.

As a phenomenological practitioner, Cope has been interested in entrepreneurial learning (Cope 2003; Cope 2005; Pittaway and Cope 2007). The article reviewed draws on a case study of six practicing entrepreneurs, a study that also formed the foundation of Cope's Ph.D thesis (Cope 2001). Here he uses phenomenological interviews as the primary research methodology to explore the experiences of six entrepreneurs; the primary aim of the research was to explore the nature of entrepreneurial learning from a phenomenological viewpoint, for example, on the level of lived experience. Of particular importance is the desire to explore the role of critical incidents within the entrepreneurial learning process. Emphasis was placed firmly on the participants and what it felt like to have firsthand experience of starting and managing a small business. This was a study of personal learning and change combined with organizational growth. He uses an empirical case to tell his research story about how he chose his study objects, how he interviewed them and so on.

Like Cope, Henrik Berglund's article *Researching entrepreneurship as lived experience* is mainly a contribution to the methodological debates within entrepreneurship research (Berglund 2007). Berglund's ambitions are to introduce relevant philosophical aspects of phenomenology and to exemplify how phenomenological methods can be used to investigate entrepreneurship. He does so by presenting a brief review of the phenomenological tradition through the writings of Edmund Husserl and Martin Heidegger. This discussion has been helpful when I was working on my fieldwork strategy. Berglund highlights the knowledge of phenomenology by pinpointing differences between Husserl's and Heidegger's ideas regarding the nature and basis of human knowledge. The discussion is followed by reflections on how the insights of philosophical phenomenology can be formalized and translated into practical guidelines for entrepreneurship research. These guidelines are illustrated by a working example of entrepreneurial risk and the enactment among a number of high-tech entrepreneurs in Sweden (Berglund and Hellström 2002). This study sought to elucidate the variety of ways in which risk is experienced and enacted when entrepreneurial high-tech innovators develop ventures, and the example illustrates how phenomenological methodology can be used in terms of sampling, data collection and analysis and how the results can be written and publicized. Berglund's contribution has thus been useful in discussions and planning how to approach and do fieldwork.

Berglund (2007:p. 89) concludes that "*phenomenological methods can be seen as a structured way of investigating how popular concepts and common events in entrepreneurship (e.g. opportunity discovery, risk-taking, business planning) as well as less explored concepts (e.g. involvement of self, view of time) are experienced, given meaning and translated into action by entrepreneurs*". More such descriptions and perspectives can help to increase awareness and understanding about how entrepreneurs are motivated to act as well as to the cognitive and practical strategies they employ. Phenomenological theory and methods thus seem to suit the needs of entrepreneurship researchers, since the field is young, is struggling with conceptual definitions and facing questions regarding its proper focus and identity, and since entrepreneurship is increasingly becoming theoretically infused with personal meaning and interpretations via terms such as emergence, enactment and effectuation.

Seymour (2007) starts his article *Hermeneutic phenomenology and international entrepreneurship research* by stressing researchers' need to consider and include philosophy when investigating entrepreneurship. The main focus in Seymour's article is on philosophical assumptions and underpinnings of method and the methodological implication of hermeneutic

phenomenology. The science of philosophy, he claims, is a useful tool to approach the problem of the unclear definition of entrepreneurship, as well as to strengthen methodological considerations and research strategies that are supposed to lead to new knowledge and theoretical contributions. Ignoring the philosophical aspects weakens the quality and insightfulness of entrepreneurship and international entrepreneurship research. Seymour's way of dealing with problems such as unclear definition and methodological challenges has been reworked in my dissertation workings.

Seymour uses Cartesian dualism: objective versus subjective understanding of research to argue for a hermeneutic phenomenological approach to investigate entrepreneurship. Entering entrepreneurship research with an objective ontology implies that the researcher sees reality as a context-free structure or a process consisting of independent substances. The entrepreneur is studied as an object: a tangible thing or a person, property, an animal, etc. This perspective treats opportunities as independent of the entrepreneur. Seymour mentions researchers and theorists such as Porter, Penrose and McClelland as typical representatives for such studies. Seymour is critical to these kinds of studies since investigations study perceptions of things, not the things in themselves. Current research supports the view that we cannot assume away the essential aspect of the phenomena with which we deal and that novelty cannot be understood within a lawful framework, he claims.

An answer to the critique of the objective tradition is the subjective way of approaching research questions. Researchers using a subjective approach in entrepreneurship research often use the market as a starting point to understand entrepreneurial processes. Markets are composed of people who possess different information. Markets generate, mobilize and coordinate dispersed information, by which entrepreneurs respond to. Alertness is essential to be able to respond to dispersed information. Informational distortions exist because knowledge is difficult to pass on to others: it is localized and tacit. Opportunity recognition is a function of information distribution in society. Seymour mentions Pettigrew and the Austrian School of Economics as typical representatives for handling research questions in a subjective manner. However, a main critique of these studies is that they are forced to explore the multiple alternative ways of constructing the world, emphasizing the roles played by language or gender, rather than the concepts of truth, control, or explanation. It is difficult to know where the boundaries lie between the individual subject and the world (e.g. networks, information, context, and in searching and planning). The critique ends up claiming that the

vista of multiple truths and multiple realities does little to advance scientific progress since there can be little predictive or explanatory power in such research.

The review of the objective versus subjective debate ends up concluding that there is more than one definition of science, and that no single approach can guarantee scientific progress. Seymour explores the implications of alternative research philosophies and argues that a dichotomy between objective and subjective meaning is manifestly inadequate for the study of opportunity recognition. We must be considered both as an object and as a subject: as an object, we humans are a creature to be explained (causally) in terms of the circumstances that made us what we are. As a subject, we are conscious, to be understood (interpretively) as a being who knows our selves, creates our environment, and controls our actions. The key issue is to try to understand how the experienced object or lack of object (such as opportunities) necessarily requires a subject. Seymour presents an alternative to the previous positions: hermeneutic phenomenology based on Heidegger's *Being and Time* (Dreyfus 1991; Heidegger 1996; Dreyfus et al. 2006). Hermeneutic phenomenology couples the phenomenology of "everydayness" with hermeneutic interpretations and renderings. Seymour's arguments for a hermeneutic phenomenological approach have been very valuable in my work on my research strategy. Essentially, Heidegger (1996) argues that we exist in an already interpreted world and that we are woven into the wider context of world and community. Our fundamental sense of things is not as objects of perception and knowledge, but as instruments and equipment that fit naturally into our ordinary everyday practical activities.

The book *Disclosing New Worlds* by Spinoza, Flores and Dreyfus (1997) starts out by presenting a set of categories and distinctions that describe what is going on when we are living life at its best. They argue that human beings are at their best not when they are engaged in abstract reflection, but when they are intensely involved in changing the-taken-for-granted, every day practices in some domain of their culture, and that is when they are "*making history*". I think that the concept of making history is a good expression to explain how musicians become entrepreneurial. I will be returning to the concept in the presentation of my study objects' entrepreneurial histories. I also think that the combination of these three authors co-writing a book on entrepreneurship is interesting; while Spinoza and Flores are economists, Dreyfus is a philosopher. This is a combination of specialist fields that might pave the way for new and different research questions regarding entrepreneurship. In the

literature, Dreyfus is one of the most cited interpreters of Heidegger's phenomenological lifework (e.g. Dreyfus 1991; Dreyfus et al. 2006).

Heidegger was interested in how everyday practice underpins history-making. Human beings are history-makers when they manage to change the way we see something prior to our reflective judgments. Heidegger has occasionally used the word "superman" to describe the person who is ahead of himself and presents events even before they have happened, to describe how change comes in to being (Heidegger 1968). To become a superman, or a thinker, the being has to come to an understanding, derived by interpretation, where they evaluate themselves upon opportunities and become able to realize them. During the 1990s the small extreme metal milieu managed to change people's view on provocative stage shows and artistic expression. This change helped create a new business. This is the way, the authors of *Disclosing New Worlds* argue, history is made. History is created when situations change the way we understand and deal with ourselves and with things. It is precisely describing entrepreneurs as changing actors and showing how they make such a change that amounts to a description that point beyond the empirical and that is useful:

*History makers do more than explore the pervasiveness of the new way of doing things that they have uncovered. By making a marginal practice central, adopting a neighbouring practice, or focusing a dispersed practice, they disclose that they (and we) are all disclosers. The change they establish changes the way all others in the disclosive space encounter things and people, and everyone in that disclosive space is put in a position of fashioning himself of herself anew. Bringing this about makes the actions of these disclosers historical.*

(Spinoza et al. 1997: p. 164).

In researching entrepreneurs as history-makers, Spinoza, Flores and Dreyfus do not set out a theory for entrepreneurship, but look closely at what happens when change is being produced. To demonstrate changes, the authors retell investigated entrepreneurs' experiences in the form of short stories. Something that makes history, the authors argue, changes the way in which beings understand and deal with themselves and with things. The entrepreneur prevails not by an existing situation in all its complex particulars, but by creating a new situation which others must try to comprehend. The only way to make sense of taking up second-order practices is to produce world-changing effects. The successful entrepreneur builds an enterprise around his new thinking. But the success of the change is still a mystery.

The literature I have reviewed reflects upon the need for arguments from the philosophy of science to conduct research of high quality. There are researchers who focus mainly on research method (Cope 2005; Berglund 2007) when studying entrepreneurship, and others who attempt to contribute to theories within the entrepreneurship field (Spinosa et al. 1997; Seymour 2006). In my study both focuses have been important as I have attempted on the one hand to do phenomenological research, and on the other to contribute to entrepreneurship theories.

## 2.2. Heidegger's approach to phenomenology

*“Phenomenology can also be conceptualized as the study of ‘immediate’ data of pure consciousness, bringing forth a pure descriptive science of essential being. The phenomenologist treats each object and act (whether imaginary or hallucinatory) on the same level, endeavoring to start with the world experiences, and with the help of the phenomenological method, working towards the things themselves.”*

(Seymour 2006: p. 147)

Seymour's (2006) general description of phenomenology is a good starting point for an outline of my phenomenology-inspired research method. He uses keywords such as consciousness, descriptive data and experiences that are all significant for my study. Other researchers might hold different opinions regarding the finer nuances of phenomenology. There are diversities between different phenomenological philosophers and researchers, but I do not find it fruitful to discuss them here in my investigation on opportunity recognition. Most phenomenologists would probably agree that the main focus of research should be on the *how* rather than on the *what*. For example, instead of mapping entrepreneurship or identifying entrepreneurial characteristics, my starting point is to ask: how do metal musicians realize entrepreneurial opportunities? Phenomenology is a theory that concentrates on how experiences are translated into action, how people act and how they can change their life if they so wish (Spinosa et al. 1997). In the introduction, I argued that musicians often enter an entrepreneurial lifestyle with other intentions than making money. Beings, those who want to live a life where composing and performing music is their main occupation, often choose an entrepreneurial strategy to be able to do so. Using a phenomenological approach to study the process whereby metal musicians become entrepreneurial might help shed light on multiple aspects of entrepreneurial processes.

For the phenomenologist, the only “real” world that can be described adequately is that which is pre-scientifically and subjectively experienced (Cope 2005). Any attempt at theory building is thus limited by the investigator’s preconceptions, since case study researchers often “find what they want to find”. Being’s perceptions of the phenomenon in question are influenced, both explicitly and implicitly. It is impossible for the researcher to start without any theoretical slate. Ensuring that description is balanced by analysis and interpretation is a theory-building process that is critical to produce examples of qualitative research within the entrepreneurship field.

Entrepreneurial processes are driven by people who in a way often face a broad horizon of opportunities when acting within a complex world, and any act has an uncertain outcome. In order to investigate such processes in the music industry I have tried to strengthen my study by using a philosophical framework that is suitable to explain both how musicians experience and respond to potential opportunities and the relations between people and their way of interacting in a complex world. I find Heidegger’s philosophical contribution to phenomenology as described in *Being and Time* (Heidegger 1996: p. 49-51) suitable for this purpose. There are few, if any, dimensions of the existence of being not included in Heidegger’s philosophy. It is no wonder that Heidegger was a source of inspiration for so many subsequent philosophers, including Jean-Paul Sartre, Simone de Beauvoir, Maurice Merleau-Ponty, Hanna Arendt, and Alfred Schütz, to name but a few. Personally, I like Heidegger’s understanding and conceptualization of the way life develops as we face the many crossroads that demand that beings making choices regarding how to act implied by simply being-in-the-world.

*Being and Time* is in my view a very complicated book, but luckily there are many good interpretations (as e.g. Dreyfus 1991; Tjønneland 1993; Dreyfus et al. 2006; Løgstrup et al. 2008), and many researchers have conducted and presented phenomenologically inspired investigations and writings (Becker 1953; Becker 1963; Jackson 1983; Jackson 1996; Spinosa et al. 1997; Jackson 2000; Frykman and Gilje 2003; Weick 2004; Cope 2005; Seymour 2006; Weick 2006; Berglund 2007), which have been helpful in my work on Heidegger’s phenomenology. Nevertheless, I would like to underline that I have used *Being and Time* as my point of departure when interpreting Heidegger to outline concepts that I could use to analyse the process of becoming entrepreneurial. The reality of entrepreneurial opportunities changes as the eyes that observe interpret and face a constantly renewed reality. As time passes reality changes and new way of living life appear. As humans we all have different

experiences, implying that the past exerts an influence on being's future interpretations and acts. Since phenomenology deals with our understanding of being, it must be hermeneutic (Dreyfus 1991: p. 22). In an ideal world understanding will constantly continue growing and can never be complete. To clarify and develop this argument further, one of Heidegger most important concepts – being – must be reflected upon in order to do good research.

### **The question of being**

When considering the issue of being, we might at first reflection think it sounds relatively straightforward. However, if we do not understand the micro dimensions of life, circumstances at a macro level – the complex world – are very difficult to grasp. By understanding how musicians face the reality of entrepreneurial opportunities we might be better equipped to understand complexities such as growth, economic development, and technological change, for example, in the metal music business (and probably also in other genres and musical movements). When raising the question of being Heidegger emphasizes that it is not a physical being that we are dealing with. As soon as we ask “*What is being?*” he claims, we have some understanding of the “is” without being able to determine conceptually what the “is” means. Part one of *Being and Time* provides an analysis of the being of the being. The only way to determine the content of the “is” is to ask questions about being, and the question of the meaning of being has to be formulated (Heidegger 1996: p. 3). The search for knowing can become an investigation, as the revealing determination of what the question aims at. Ergo, the findings from my inquiry presented in the dissertation will offer a more in-depth view, but not a complete understanding of metal musicians. Rather than trying to confirm or disconfirm existing theories, the aim of phenomenological research is to develop “bottom-up” interpretive theories that are inextricably “grounded” in the lived world. The research goal is to give a thematic description of experience (Cope 2005).

Heidegger argues that there are two basic ways of being: human-beings, which Heidegger calls Da-sein, and non-human being (e.g. tools). Heidegger refers to Being (Da-sein) as a substantive by using a capital letter to distinguish from the essence of being that is written with a small initial letter. This section will highlight what Heidegger put in the concept of Da-sein. It is important to underline that we are not talking about a physical body of flesh and blood. Instead, Heidegger (1996) argues that the “essence” of Da-sein lies in its existence. According to Dreyfus (1991) the best way to understand what Heidegger means by Da-sein is to think of the term “human being”, which can refer to a way of being characteristic of all people or to a specific person – a human being. Without dwelling upon differences among



phenomenological philosophers, one alternative way to clarify the concept of *being* could be by accounting for how Heidegger disagreed with the father of modern phenomenology and his teacher and inspiration, Edmund Husserl, on the question of being. It seems that Heidegger – and others – disagreed with Husserl’s conception of the subject. Husserl used terms such as consciousness and intentionality to find the “*transcendental I*” (Tjønneland 1993). Heidegger maintains that the focus on experience is about *being there*. In other words, the way problems, things, and events are approached must involve taking their manner of appearance to the consciousness into consideration (Frykman et al. 2003). Heidegger rejected Husserl’s *transcendental I*. While Husserl claimed that different phenomena show themselves through the consciousness focusing upon them, Heidegger claims that things show themselves when we make use of them. Where I use the guitar as an example of a tool, Heidegger uses the hammer. We cannot understand the value of the guitar by looking at it, but only by playing it, testing out what sounds the guitar can make, and how these sounds might affect an audience. Understanding is deeper than seeing:

*Like the concept of sight, “seeing” is not limited to perceiving with the “physical eyes”. Perceiving in the broader sense lets what is at hand and objectively present be “bodily” encountered with regard to their outward appearance*

(Heidegger 1996: p. 318).

When we just stare at something, Heidegger claims, our just-having-it-before-us lies before us as a failure to understand the function and meaning of things. This particular grasp of things, which is free of a privation of simple seeing, which understands, is not more primordial than the latter, but derived from it. It makes sense then that Heidegger (2005) describes phenomenology as put together from “something that shows itself” and “to bring something to the light of day” (Heidegger 2005). In *Introduction to phenomenological research* (2005), Heidegger’s disagreement with Husserl made him to turn to Aristotle to understand phenomenology. This book contains his first lectures given at Marburg in the Winter semester of 1923–1924 and eventually led to *Being and Time* (1996). For Aristotle, Heidegger claims, perception, thinking and wanting are not experiences (Heidegger 2005: p. 4). The soul is not about psychology in modern sense, but instead deals with the being of a human being (or of living beings in general) in the world. The totality of beings can, with respect to its various domains, become the field where particular areas of knowledge are exposed and delimited. Areas such as history, nature, space, life, human being, language, etc., can in turn become

topics as objects of scientific investigation. Analysis of the being thus requires an understanding of the existence of the beings analysed (Løgstrup et al. 2008). People, Heidegger stresses in *Being and Time*, can only be understood by existence, their way of living and making use of possibilities in the place.

Heidegger's use of the word "being" bears no resemblance to the substantive "Being", in the sense of a transcendent Being. Being is not a substance, a process, an event, or anything that we normally come across; rather it is a fundamental aspect of entities that becomes visible in among other things as their intelligibility. Being concerns ways of being; "*Being is always the being of a being*", he claims (1996: p. 7). My interpretation is that Heidegger describes being as a combination of an adjective and a verb, rather than as a noun.

It is natural that every being of a being will differ from being to being, and that the authentic being will be central when doing investigations. As the following analyses will show, my research aim is to disclose how musicians with their backgrounds in factors such as talent, ambition, mysticism and geniality, transform into and fulfil an authentic entrepreneurial identity. This ambition is not random. Authenticity is connected to the object's/phenomenon's originality or its degree of untouched or non-intervention. Existence, being of the being, makes this authenticity. As this study will show, my study objects differ when constituting being by, for example, their different ambitions, judgements, observations and interpretations regarding entrepreneurial opportunities, and that leads to different outcomes of the realization process. The reasons for diversity are found in existence-authentic histories. Authenticity has a historical dimension since it necessarily involves the recovery, re-appropriation and renewal of a "heritage" (Carman 2006). We enter the future by means of the authentic experiences we had in the past. In *Being and Time* Heidegger uses the concept authentic in a liberal way, but in two senses: one evaluative and one more descriptive (Carman 2006: p. 233-235). The descriptive authentic phenomenon discloses what is formally unique and particular to each individual human being. I underline: it is not the uniqueness of connection to a physical body that is of interest, but the uniqueness of existence. The other authentic is evaluative and refers to something desirable, a choice-worthy way of life. Authenticity in this way is clearly something good, and the inauthentic is bad. These categories are the two extremes of a spectrum.

With his focus on the idea that humans are fundamentally free persons, entities, with responsibility and choice for all their actions, Heidegger is often claimed to belong to or have

much in common with an *existential phenomenological tradition* (Dreyfus 1991; Dreyfus et al. 2006; Tietz 2009; Davis 2010). Existentialism highlights the fundamental freedom of the individual and the contrast between the meaningful factors of daily living and the meaninglessness of our worldly existence (Wrathall in Dreyfus et al. 2006). The task of an existential analysis of Being, Heidegger (1996) claims, is prescribed with regard to its possibility and necessity in the constitution of Being. The basic premise is that human beings cannot be studied in isolation from the world-context (lived-world) in which they interact and live (Cope 2005). Existential phenomenology emphasizes the need to “describe experience as it emerges in some context(s)” or, to use phenomenological terms: as it is “lived” (Dreyfus et al. 2006). In practice this means that when researching beings’ reality, the researcher must try to face the world through the being’s eyes. To clarify this standpoint I have to ask questions such as what the world looks like, what options do beings see that the world offers; and how do they explore the possibilities and work opportunities into real concepts when they for example hold a guitar in their hands. The research challenge is thus to see the world through the investigated mind. I have to understand the musicians in the way they understand themselves in their being. Therefore it is difficult, if not impossible, to come to a united understanding about how the world really looks like.

Since existence defines being, the ontological analysis of this being always requires glimpses of existentiality. We live, interpret, understand and act within a certain pattern, or existential as Heidegger calls it. Existentiality is understood as the constitution of the being of the being that exists, and might be found in:

*Being [existential] is found in thatness and whatness [essential], reality, the objective presence of things [Vorhandenheit], subsistence, validity, existence [Da-sein], and in the “there is” [es gibt].*

(Heidegger 1996: p. 5).

As emphasized above, the being of beings “is” itself not a physical being. As an object of inquiry, being thus requires its own kind of demonstration which is essentially different from the discovery of beings. Thus to work out the question of being means to make a being, the one who is questioned, transparent in its being. The question of being demands that the right access to beings must be gained and secured in advance with regard to what is to be interrogated. As an investigator I am interested in focusing on what the musicians do to take advantage of the space of entrepreneurial opportunities and realize them into real concepts, which in this study is what constitutes them as beings.

## Time

Not only do we move among places and meet different people as the circumstances change, but we also travel in time. I have already touched on the phenomenon of time. The second part of Heidegger's *Being and Time* (1996) focuses on time and the importance of time as a potential and necessity of being in the world. Time is an unavoidable factor that is impossible not to include in inquires into being's existence. Richard Polt (2010: p. 70) explains Heidegger's philosophy concerning time by underlining that:

*Time is rooted in our very essence, in our concern with our own being. For us, our existence is at issue: we are faced with the task of making someone of ourselves, of deciding who and how to be.*

People get up in the morning at a certain time, so that they have time to catch the bus to get to work that starts at eight in the morning. At half past eleven, they have a half-hour lunch break (at least in a Norwegian setting), and when the day's work is finished at four, they may have other appointments. Individuals have to pass their time. In our everyday lives we schedule time, make calculations, consult calendars, etc. to fit everything in. In this way, our orientation becomes comprehensive enough to enable us to make the ontological meaning of everydayness as such problematic (Heidegger 1996: p. 339). According to Heidegger, time is an endless, irreversible succession of moments passing away from the temporality of entangled Being. The way Heidegger treats time as a temporal phenomenon highlights how time represents the past, the present and the future. Musicians (together with all Beings) find themselves in constantly new nows, and in the now they make their choices based on their past experiences to achieve an expected future outcome. Beings' future will come, independent of their future imaginations and calculations. Whether their actions achieve the preferred results is open.

Humans change and transform, and their destinies are shaped as they enter the crossroads of life. The different destinies are designed right now based on hopes for future and past experiences. That Beings constantly find themselves in a new now means that they are constantly "thrown" into given situations (Weick 2004). From the time that beings are born, this thrownness will happen again and again, including choices that have to be made on the basis of what the temporal and specific circumstances offer. The logic is that we live our lives by pre-reflexive experiences of being thrown into a situation of acting without the opportunity or need to disengage and function as detached observers (Weick 2004). The moment a

musician starts playing a tune, he or she most likely will not know what the coming rhythm will sound like. And the musician will certainly not be sure about what entrepreneurial opportunities this single tune might induce. A logical conclusion of the element of time is that beings' existential changes and shifting circumstances challenge them in different directions and shape new destinies. Time is always a presumption in the sense that it is possible to actualise specific potentials at a specific point in time. Ergo, a being is something identical, something identifiable again and again (Dreyfus 1991). "*The 'end' of being in the world is death*", Heidegger claims (1996: p. 216), but still the outcome of even death is unknown as well as it is a potential. The movement being-toward-death must be characterized as a being toward a possibility, toward an eminent possibility of being itself.

To Heidegger, we already exist in-the-world and it is therefore in our ever ongoing and situated activities that the source of meaning is ultimately located (Berglund 2007). When facing a constantly new day, beings often experience that like yesterday, so tomorrow and the coming tomorrows – the phenomenon "for the most part" (Heidegger 1996: p. 339). This experience is simply grounded in time. The routines that characterize everydayness constitute a structure of monotony, helping the being to understand the world, how to live within relationships, how to cope in our circumstances and simply make us feel comfortable by providing a source of knowledge about how to make life move on in time. The everyday creates constantly new elements of being's existence and history. With the existence of historical being-in-the-world, things at hand and objectively present have always already been included in the history of the world (Heidegger 1996: p. 388). Tools and works, such as books for example, have their "fates"; buildings and institutions have their history. And even nature is historical. Hence, every being's history is authentic, and being's past can never be objectively present even though history is initially and for the most part understood publicly as an occurrence within time.

When talking about the world and being, Heidegger is, as earlier mentioned, future-oriented. Being can never be past, he claims, because being is to exist. What has been in the past is rather a have-been-there phenomenon. "*It is always already now in every now*", Heidegger claims (1996: p. 388).

So, if the now is important, why my interest in my musicians' pasts? The reason is simply that the present, as the Moment, discloses the authenticity of today (Heidegger 1996: p. 362), and their pasts might help explain how musicians enter and respond to opportunities found in the

entrepreneurial arena. Every musician's history is the basis for the authentic nows and potentials. To be human is to be temporal and historical; conversely, time and history can be understood only with reference to ourselves (Polt 2010: p. 70).

### **2.3. Concepts when studying being-in-the-world-of-entrepreneurship**

#### **Non-human beings**

Things (or tools) help us to see the world. Beings' fundamental sense of things is not as objects of perception and knowledge, but as instruments and equipment that fit naturally into their ordinary everyday practical activities (Seymour 2006). The things at hand are introduced to us by the world in which we live and act. Things at hand are always already understood in terms of a totality of relevance (a fore-having). Heidegger's description of the function of a hammer is much cited. When a person holds a hammer in their hand (zuhanden) and uses it, it becomes a part of their hand. Now the person may use their hand in a different and new way than before they grabbed hold of the hammer. It is only when we use a hammer that we understand the essence of the concept of the hammer. How we use the hammer is decided by cultural and social norms and laws. To become a musician, a person is dependent on a specific set of tools such as guitars, drums, loudspeakers, amplifiers, etc. This relation might be transferred to a musical setting: a classical guitar is used different from an electric guitar. A metal musician and, say, a classical musician would (probably) prefer different guitars, and their music would probably sound different. An important question for my research might therefore be how do musicians use tools in the opportunity recognition process?

The basic characteristic of equipment is that it is used for something, e.g. playing music. For rock bands (and other genres), the guitar has had, and continue to have, a central place in the sound. Actually, it is no wonder that the classical acoustic and the electric guitar (or tools in general) are used differently. As an initiated knower of the differences between the two types of guitars, I have not only learnt about aspects such as the technical differences between them and the different sound they represent, I have also learnt about the different meanings the two types of guitars symbolize. In a mindset inspired by Heidegger they are in fact in-order-to be used differently. The expression *in-order-to* describes what kind of function tools have and how to use the different functions. We use equipment to refer to other equipment. The electric guitar is essential to compose and perform extreme metal music; it has an existential or a structure allowing the electric guitar to hold this key position. Connoisseurs of extreme metal

music would not make the obvious mistake of mixing a classical guitar band with an extreme metal band.

The being of tools, handiness, is thus ontologically related to the world and to worldliness. The world and all things at hand are therefore directly related to each other. Relation is a formal definition which can be directly read as by way of “formalization” from every kind of context, whatever its subject matter or way of being. “*Every reference is a relation, but not every relation is a reference*”, Heidegger claims (1996: p. 72). Things at hand are always already understood in terms of a totality of relevance. This totality need not be explicitly grasped by a thematic interpretation. Even if it has undergone such an interpretation, it recedes again into an undifferentiated understanding.

*“Strictly speaking, there ‘is’ no such thing as a useful thing. There always belongs to the being of a useful thing a totality of useful things in which this useful thing can be what it is. A useful thing is essentially ‘something in order to...’. The different kinds of ‘in order to’ such as serviceability, helpfulness, usability, handiness, constitute a totality of useful things. The structure ‘in order to’ contains a reference of something to something. Only in the following analyses can be the phenomenon indicated by this word be made visible in its ontological genesis”*

(Heidegger 1996: p. 64).

Based on Heidegger’s description of (un)useful things, the context of useful things in a world is related to Da-sein. When composing extreme metal music, the electric guitar is normally more useful and handy than the classical guitar. Handiness defines the useful thing’s kind of being in which it reveals itself (Heidegger 1996: p. 64-65). Where something is put to use, the being comes second after “in-order-to”, which is constitutive for the equipment they are employing at the time. The less we just stare at the actual thing called guitar, the more actively we play it, the more original our relation to it becomes and the less discussible it is encountered as what it is, as a useful thing. The act of playing the guitar helps us discover the specific “handiness” of it:

*Handiness is the ontological categorical definition of beings as they are “in themselves”.*

(Heidegger 1996: p. 67).

For a musician holding a guitar in their hands, new directions of artistic possibilities and limits become possible as they become more competent in handling their instrument. The more they experience their tool’s qualities, the more choices they can make regarding their performance. Familiarity and skill is necessary to actualise opportunities and define and

reveal the useful thing's kind of being (Heidegger 1996: p. 64-65). The essence of this being, handiness, is thus ontologically related to the world and to worldliness. This world and all things at hand are therefore directly related to each other (Heidegger 1996: p. 82).

When different instruments are put together and played by different beings, there are a number of common rules that guide the use of tools, such as music creation and performance. To an untrained ear, extreme metal music may sound like heavy noise with the so-called argh-sounding vocal, brutal guitar riffs and the characteristic dominating bass and drums. But connoisseurs of extreme metal music will understand that the electric guitar riff has a legendary place in the composition, that the drums keep the musicians together, and the symbolic value of the deep and murky vocals.

### **Potentialities and the actual**

When I argued in chapter 1 that knowledge about how entrepreneurial opportunities are realized into actualities is a cornerstone in entrepreneurship research, I used theories on opportunity recognition as a foundation stone for the debate. But how do entrepreneurial opportunities emerge, and what is recognition? In a mindset following Heidegger's logic, both opportunities and recognition are found in being and represent the *potentiality* of being. I start with the first concept: opportunity, or what Heidegger, as referred on page 5, calls possibility. Seymour (2006) reflects upon opportunities from an entrepreneurship research perspective, describing them as "*a range of phenomena that can be seen to develop over time and is considered in terms of a chance or occasion of arbitrage leading to supernormal profits, thus the term "opportunity" is used to convey the radically new and novel, rather than the incremental or improved*". Through their work and their practical involvement in the world, entrepreneurs become aware of an "opportunity-like thing". In other words: when music composition and performance have meaning, musicians have access to an entity of entrepreneurial opportunities, and the music industry becomes a totality of references and a totality of possibilities. As a model category of objective presence, Heidegger claims (1996: p. 135), possibility means what is not yet real and not always necessary. It characterizes only imaginable future outcomes. Ontologically, it is less than reality and necessity, but still constitutes an existential. As an existential, opportunities are the most primordial and the ultimate positive ontological determination of being; as is the case with existentiality, it can initially be prepared for solely as a problem:



*“Existentials and categories are the two fundamental possibilities of the characteristics of being”.*

(Heidegger 1996: p. 42)

Only when beings exist can opportunities be disclosed, approached and developed. Opportunities occur as a result of existence. Without the *is* in being, possibilities fail to come. Existence means potentiality-of-being, but also authentic potentiality-of-being. As long as the existential structure of authentic potentiality-of-being is not incorporated in the idea of existence, the foresight guiding an existential interpretation lacks primordiality. The term existence formally indicates that Da-sein has an understanding **potentiality**-of-being, which is concerned about its being. Possibilities exist because of the being of a being:

*As an existential, possibility does not refer to a free-floating potentiality of being in the sense of the “liberty of indifference”. As essentially attuned, Da-sein has always already got itself into define possibilities. The being of being constantly adopts the possibilities of its being, grasps them and goes astray.*

(Heidegger 1996: p. 135).

The concept of recognition is comparable with realization. Realization means two things: to see something and to turn ideas into real concepts. A combination of these two meanings ending up in a specific actualization is linked to what Weick et al. (2005) call sense making. Sense making involves turning circumstances into a situation that is comprehended explicitly in words and that serves as a springboard into action (Weick et al. 2005: p. 409). Recognition is also found in being. As with Heidegger’s concept of *seeing* referred to at page 43, recognition also represents a deeper understanding where the musician must experience the functions and meaning of the world’s existentialities. One needs to be hands-on to recognize and take advantage of arising potentialities and to develop them into actualities. Through recognition, human beings constantly create and internalize authentic potentialities. Entrepreneurship might be a potentiality that under the right circumstances can lead to entrepreneurial acts. When we (consciously or not) plan, wish or search for a constructive change, we cannot sit still and simply expect the change to come. Transforming potentials into actions and entrepreneurial outcomes requires actualization. Expecting is not only an occasional glance away from the possible and towards possible actualization; it is essentially waiting for that actualization. Even in expecting, Heidegger claims, one leaps away from the merely possible and get a foothold in the real. In life, beings are constantly on the move towards and in between “something”. From the past, beings move forward in a world where they are constantly introduced to new possibilities. It is obvious that to end up as

entrepreneurs my musicians must be on the lookout for this something, which is an imaginable outcome. Being towards a possibility, that is, towards something possible, can mean being on the lookout for something possible, as well as taking care of its actualization. Being on the lookout for something possible and actualizing it, tends to annihilate the possibility of the possible by making it available. For people who are on the lookout for something, this implies that they have certain intentions and expectations.

*The actual* is the result of development processes where opportunities are realized into real concepts. The actual is what musicians leave behind in the process of becoming entrepreneurial. It is the symbols (for example CD albums, concerts, the establishment of record companies and sound studios) that are physical evidences of musicians doing entrepreneurial acts. Still; the actual must not be seen as something final. The endings are only temporary because they also represent potentials that could be revealed into new actualizations after beings experience the entrepreneurial outcomes and move further into the horizon of possibilities. Actualization and being on the lookout for something possible means taking care of potentials and their realization (Heidegger 1996: p. 241-242).

Heidegger emphasizes that *intentionality* belongs to being (Dreyfus (1991). Intentionality highlights the motives that are behind beings' actions. What intentions do beings have when they perform a certain act? What do they want to achieve and what do they think will be the result if they act one way, as opposed to another? Moving from intention to action requires agency. Agency is always something continuous, in the process. One important question for my fieldwork has therefore been how musicians act according to their intentions.

One interesting question regarding intentionality, in my view, is why do some musicians have specific entrepreneurial intentions, while others do not? According to Heidegger, beings' mood plays a role when they enter a world of entrepreneurial opportunities. Mood makes manifest "how someone is and is coming along". In this "how one is", being in a certain mood brings a person to its "there". To become entrepreneurial, musicians must be in the mood to do entrepreneurial acts, they must "attune" to entrepreneurship (Heidegger 1996: p. 126-131). Being attuned is not initially related to something psychological, it is itself an inner condition by which beings in some mysterious ways reach out and leaves their mark on things and persons.

My experience from the field is that opportunities that evolve into real concepts are seldom (or never) the result of a one-man act. Entrepreneurship is a social process, meaning that there is more than one being that has to be interested in being involved or in the mood for doing

entrepreneurial acts. As with all knowledge in general, the bulk of musical knowledge is socially derived (Schutz 1964). Those who have been socially approved as great musicians are allowed to influence musical movements and developments, and sometimes they pioneer new musical directions (Becker 1963). To Heidegger (1996: p. 199) knowledge about, for example, entrepreneurial opportunities, is judging: *“According to general opinion truth is knowledge. But knowledge (as well as potentiality of opportunities) is judging”*. Knowledge (such as future entrepreneurial actualities) is therefore always found in the future, and it has to be experienced to become realized into beings’ existence. Musicians’ life projects have to be experienced, judged and accepted by other beings in order to be projected into entrepreneurial actualizations.

### **Place and being-in**

*Place* is the platform where the rules and norms of how to cope in the world are learned by beings. Place should not be thought of as a geographically location, but rather as an arena consisting of (human and non-human) beings, norms, values, rules, potentialities, possibilities, etc. In short, place consists of the platforms where beings act and live their life. Place expands and shrinks depending on the relations with other human and tools that beings activate. It is a fact that as place changes, so too do the possibilities for achieving an entrepreneurial lifestyle change. The famous hammer might have a different function and significance for say a carpenter and a doctor. The bodily utilization of place is the basis for beings’ relations, existence and the formation of their identity. Frykman and Gilje (2003: p. 9) describe identity as *“what people are supposed to have, but also what they are building in some kind of bricolage as an individual response to the demands of a complex society”*. The concept thus corresponds to Heidegger’s concept of “the nature of being”. Formations of identities are better known than identities that are lived (Frykman and Gilje 2003). The metal music business is built on the basis of a certain identity, an identity that seems to have allowed the extreme metal music movement to grow. To understand a musician’s identity, it is necessary to understand the places they act within, or as Heidegger expresses it:

*Place is always the definite “over there” and the “there” of a useful thing belonging there. Actual belonging there corresponds to the useful character of what is at hand, that is, to its relevant belonging to a totality of useful things.*

(Heidegger 1996: p. 95)

To understand what Heidegger means by his often-quoted concept of being-in-the-world, you must first understand the concept of being. Beings do not find themselves in a purely ontic

world, or in a purely ontological world, but in both – at the same time. It is a unified phenomenon (Heidegger 1996: p. 50). What does *being-in* mean? Initially, the expression “being-in” is supplemented with the phrase “the-world”, and there is an inclination to understand this being-in as “being-in-something”. This term is used to describe the kind of being of a being which is “in” something else, as water is “in” the glass, the dress “in” the closet. By this “in” we mean the relation of being that two beings extended “in” space have to each other with regard to their location in that space. “*Water and glass, dress and closet, are both ‘in’ space ‘at’ a location in the same way*” (Heidegger 1996: p. X), as the same way as Kjetil, Jan Kenneth and Knut Magne are “in” the world of extreme metal music.

When discerning opportunities, belonging somewhere is an essential and relevant factor. The relevant relations to explore entrepreneurial opportunities are intelligible only when beings find themselves in a disclosed world (Heidegger 1996: p. 168). It is necessary not only to know the world, but also to make use of the possibilities that the world offers. This means in practice that the musician not only must know the name of the game, what doors to knock on to get a gig, record contract, etc.; they must understand the game to be able to control and to use the keys (that place offers) in order to play the “game”. The big question then is how to play the game in such way that they manage to realize opportunities into real commercial concepts? And it is important to do so authentically! To be visible and credible in the public eye, the musicians’ life project must stand out as different as and more ingenious than the musical projects of his or her life competitors, who also fight to attract market attention. It is difficult to keep up the work if it is not authentic. According to Knut Magne, Jan Kenneth and Kjetil, it is for example legitimate to be inspired by other musicians or bands, but copying these sources of inspiration is considered a mortal sin. The answers are again found in their being – their existence. When the world is experienced, learned and the knowledge is manifested in the musicians’ acts, which are interpretations of opportunities followed by intentional acts, they hope to become more capable of acting and simply coping in the world. How to cope in the world is found in the being of a being;

*A world must be disclosed to it [being]. The world is disclosed with the factual existence of Da-sein, if indeed Da-sein essentially exists as being in the world.*

(Heidegger 1996: p. 333)

It is in the world that the beings find their potential to constitute their being. The world exists as a consequence of being, and being exists as a consequence of the world. The music

industry is made up by musicians (and other actors), and musicians are a result of the music industry. Musicians and the music industry are two phenomena that cannot be separated. “... *being-in-the-world belongs essentially to Da-sein, its being towards the world is essentially taking care*” (1996: p. 53), and “... *being-in designates a constitution of being of Da-sein, and is an existential*” Heidegger claims (1996: p. 50).

Musicians act and operate in structures consisting of relations that I, as a researcher and outsider, aim to disclose, explore and understand. Space, which is discovered in circumspect being-in-the-world as the spatiality of a totality of useful things, belongs to beings themselves as their place. In a primordial sense, space is a product of beings' existence. Space can therefore only be understood by going back to the world where beings make their experiences. Space does not become accessible only by depriving the surrounding world of its worldliness. Spatiality can be discovered in general only on the basis of the world in such a way that space, after all, also constitutes the world in accordance with the essential spatiality of Da-sein itself with regard to its fundamental constitution of being-in-the-world.

### **Projecting**

Perhaps the most radical feature of Heidegger's theory is the intrinsic role of movement in his theorizing. Movement, however, is not physical. Movement is characterized by the incessant *projection* of understanding upon the world. In a mindset inspired by Heidegger, existentials are a potential for acting and the following results. Since time, as previously mentioned, has a crucial role in existence and existential, it is not possible to presume what the outcome of the actualization of potentials will be. Heidegger stresses that the being is always already ahead of itself. It is through projection of understanding upon the world that Da-sein understands itself. Projection accompanies all being's ways of behaving (Heidegger 1996). Existing implies that a being has already projected itself upon definite possibilities of its existence; and in these existential projects it has also projected pre-ontologically something like existence and being.

Understanding in itself has the existential structure, which we call project. The project character of understanding constitutes in-the-world with regard to disclosing its potentiality of being. Projecting is the existential constitution of being in the realm of potentiality of being. Projecting always concerns the complete disclosure of being-in-the-world. Like understanding, being projects its being upon possibilities (Heidegger 1996-135). This being towards possibilities that understands is itself a potentiality for being because of the way these disclosed possibilities come back to being. The project of understanding has its own

possibility of development. As described on page 6, the development of understanding is based in interpretation. In interpretation understanding appropriates what it has understood in an understanding way. In the interpretation understanding does not become something different, but rather itself. Interpretation is existentially based on understanding, and not the other way around:

*In the projecting of understanding, beings are disclosed in their possibility.*  
(Heidegger 1996: p. 141).

Projecting constitutes musicians' being-in-the-world enacting beings' potentials, and is linked to the process of sense making (Weick 2006), but what does it mean to make sense? Sense, for Heidegger, as opposed to Husserl, is the structure of the general background that can never be fully objectified, but can only be gradually and incompletely revealed by circular hermeneutic inquiry. Sense, which relates to Heidegger's concept of meaning, is always filled in – in some specific way, in some specific situation (Weick 2006: p. 222). As a concept: “*meaning includes the formal existential framework of what necessarily belongs to what interpretation that understands articulates*”, and further meaning “*must be understood as the formal, existential framework of the disclosedness belonging to understanding*” (Heidegger 1996: p. 142). In this connection Heidegger later says that care is the being of Being, and that temporality, is the sense of care, i.e., enables us to make sense of it. Sense, then, is the formal structure of the background practices in terms of which ontologists can make sense of the understanding of being itself. According to Dreyfus (1991: p. 222) Heidegger has two meanings of sense: one that is connected to how we cope with and relate to other beings, and the other refers to how we cope with and relate to tools:

*Sense, then is that on the basis of which we can make sense of something. It is a name for our background familiarity with each domain of being – a familiarity that enables us to cope with beings in that domain. Thus our familiarity with equipment's way of being, availableness, allows us to make sense of and cope with equipment, to see what it means to be equipment, what it is possible for equipment, what can be done with it. Likewise, our familiarity with the occurrent guides our contemplation and our development of theories.*

As already mentioned on page 13, as I interpret Heidegger's concept of *projecting*, I understand it as an activity that is strongly linked to opportunity recognition theory, with a main focus on the activity recognition. It is an activity where beings accumulate understanding that carries them into the future where they evaluate and calculate according to

their resources, understood possibilities, companions, etc. The activity is always temporal since our possibilities are under constant change as time moves on. Projecting is authentic, and underlines the evaluative phenomenon of authentic actualization of potentials. The same can be applied to recognition, as indicated earlier in chapter 1: without projecting (or recognition) entrepreneurial possibilities, there cannot be an actualization of an entrepreneurial opportunity. Both projection and recognition demand a source of energy represented by beings, so that potentials can be realized. The driving force behind entrepreneurial processes are found in the existence of being, underlining the descriptive phenomenon of the authentic: those who are able to turn potentials into actions, and involve other beings in their movement, might be considered as good entrepreneurs (if, of course, the commercialization process is considered to be good), and those who do not manage to project for entrepreneurship might be said to be bad entrepreneurs (if entrepreneurial at all). An important question is therefore how to be a good entrepreneurial projector in the extreme metal music business.

#### **Discussion on concepts summed up**

The discussion of Heidegger's phenomenology has presented the concepts of place, tools, potentials, the actual and projecting, that are used in my investigation of how musicians become entrepreneurial. In the following chapters, data collected from the field of investigation are reworked and analysed in the light of Heidegger's concepts. I will show how these concepts can help provide a deeper understanding of the being of a being and can work as guidelines when I give an account for *my* view on how musicians shape, change and develop their life projects as entrepreneurs within a complex world referred to as the music industry. The highlighted concepts are related to what I see as a cornerstone in entrepreneurship research: how entrepreneurial ideas emerge and become realized into actualities. The concepts highlight and illustrate how different authentic existences enter entrepreneurial lifestyles differently, and how actualizations of potentials result in authentic outcomes. The narratives of three beings will document the authentic phenomenon of being that constitutes entrepreneurship in all its varieties and ambiguity.

## **2.4. Doing phenomenology – fieldwork**

This section is about how I have used a phenomenological science of philosophy to design a research method for my fieldwork. The first time I met Kjetil was on a “fieldwork blind date” at one of Kristiansand’s cafés. A colleague at Agder Research had put me in touch with Kjetil, because I was curious about the music industry as a field of research. This was back in 2003 at a time when I was keen to find a research field to make the link between entrepreneurship theory and practice. At that time I was not able to describe, only sense, some of the missing links in terms of empirical and theoretical coherence in studies into opportunity recognition processes. I had a healthy dose of curiosity, but my knowledge about the extreme metal music industry was rather limited. Luckily, Kjetil was very informative in sharing his experiences from the metal music milieu and told me about many examples of entrepreneurial actualities made real by metal musicians. This way of doing fieldwork was very typical at the beginning of my research. The people that I interviewed were selected carefully, rather than picked at random. I was not acquainted with the research field, but as I talked to people, my knowledge snowballed, and I became more and more familiar with the business logic and whom to interview to get richer data to achieve my research ambitions. My main experience of preparing for and being in the field is that designing a research strategy and accomplishing it are two opposite sides of the same case. Therefore the discussion in this section starts out with a review of how I planned to approach my field of research in practical terms to collect data. The section concludes with a review about how I met unforeseen research challenges and finalized my fieldwork. Therefore the discussion also touches upon some of my critical reflections on how I see myself as a phenomenologically inspired researcher.

Kirsti Mathiesen Hjemdahl (2003) and Michael Jackson (1983, 1996) argue that one problem with the phenomenological scientific approach has been a lack of a methodological tools for doing research. Hjemdahl wonders whether the lack of work actually done in a phenomenological manner is perhaps due to the difficulties of putting the theories and conceptual systemizing aside when entering the field of study (Hjemdahl 2003). As researchers, she claims, we are more trained in searching for the script, the directors and the interpretations, than the actual doing, experiencing and being. When Hjemdahl researched theme parks she was inspired by the anthropologist Michael Jackson (1983, 1996) who has contributed to the development of research methods on how to grasp the lived experience in



its lived immediacy, through his so-called “practical mimesis” or “thinking with one's feet” to understand the social life of the Kuranko people in Sierra Leone (Jackson 1996). He says that:

*“... by using one's body in the same way as others in the same environment, one finds oneself informed by an understanding which may then be interpreted according to one's own custom, or bent, yet which remains grounded in a field of practical activity and thereby remains consonant with the experience of those among whom one has lived.”*

(Jackson 1996: p. 28-29)

The turning point in his understanding of the Kuranko people occurred through a complete mundane action: lighting a fire in order to boil water. Jackson regarded this as a task totally unconnected to his research, and normally did it as quickly as possible in order to get back to his research work. One day, for no particular reason, he started to watch how the women lit their fires, and made an effort to mimic their particular techniques. This rather arbitrary action, which ended up revealing a whole system of knowledge, became the entrance for Jackson's understanding of the Kuranko people. Inspired by Jackson's research experiences, I have strived to approach the metal music world by doing my investigations alongside my study objects.

Doing research in a phenomenological manner implies that the researcher acts according to the studied society's rules and norms. New behaviour and its associated language has to be learned. All people's actions are guided by their acquired set of norms. To paraphrase Stanley Fish's example; *“there is no universal theory of baseball, but there is certainly the eminently practical advice to “throw strikes and keep'em off the bases”* (quoted by Hands 2001; p. 259). To blur the distinction between the researcher and his or her informants, he or she must free themselves from the research tools such as video camera, recorder and notebook, which are artificial tools when one wishes to be involved in the world one research. Much of the information does not appear when researchers are observing and noting, but when they are moving along with and discussing with the informants. When Jackson (1996) studied the Kuranko people he experienced that when he moved out of his *research tent*, and acted side-by-side and did the same movements and everyday life tasks as his study objects, he came closer to an understanding of the phenomena. Living in the world is a deeper existential experience than knowing. It is only when we move into the reflective attitude that things get endowed with meaning (Lash 1999: p 140 in Frykman et al. 2003). To help remember observations and reflections, it is important and helpful to write a field diary. But field notes should only be typed or written down when one has time to isolate oneself from one's study

objects. Since fieldwork consists of a rather complex situation of moving in and out of the field, of involvement in happenings as well as interviews, I have been quite strict in writing a résumé about whom I have interviewed and what kind of data I have collected, presented in attachment 1: fieldwork summary. This list shows that qualitative interviews were frequently used to collect in-depth data about the process of becoming entrepreneurial.

According to Andersen (1997), cases are attempts to work out analytical simplifications – a process dependent on the researcher clarifying what theoretically defined unit a case is an interesting example of. There are no precise procedures to describe or to state clearly “what a case is”, or how to simplify empirically and/or theoretically defined units. Viewpoints and routine suggestions on how to work with case studies as a method and as an analytical tool flourish. Common to most qualitatively oriented theorists, such as Andersen (1997), Becker (2005), Glaser and Strauss (1999) is that they argue that case studies are necessary when the research aim is to explore the complexity by a given phenomenon. This complexity will probably not be visible and is often impossible to measure or document through purely statistical investigations. In a theoretical context, my case aims at generating new knowledge on how metal musicians become entrepreneurial. In my studies the context is a source of variation. It is actually the contexts that contribute to my descriptions of the process. To be able to explain this process, it is important to understand the study objects’ behaviour, choices, network, for example, that constitute the guidelines or premises for the development of economic actions and concepts.

My research model is built on dialogue promoted by fieldwork, empirical data and analysis and contributions of theory that are suitable to highlight the topic. The discussion that moves back and forth between empirical findings and theoretical contributions provides a description of how I go from an understanding to a descriptive explanation. To obtain both understanding of and explanations for how musicians become entrepreneurs, it has been necessary to infiltrate the music milieu. In my dissertation it has been essential to use a research design and research methods that have enabled me to get highly qualified data that highlight entrepreneurial process in its early phase within the music business. Phenomenologically speaking, this is done by *walking in the footsteps* of the informants (Jackson 1996; Jackson 2000).

As the stories about the Mill Sound Studio will illustrate, I had an interesting *walk* in Knut Magne Valle’s footsteps when trying to find out about a patent on a loudspeaker used at the

sound studio's outdoor stage. When Knut Magne was not able to give me all the details about a niche firm specialized in producing high quality and topographically adjusted loudspeakers, I paid the inventor a visit. This interview resulted in new knowledge about how entrepreneurship happens in the music industry. I had the same experience when discussing record contracts with Jan Kenneth and the way he managed to get an exclusive interview with Varg Vikernes<sup>10</sup> for his fanzine *A Thousand Years of Lost Pride and Dignity* (Transeth 1994). One reason why the imprisoned musician Varg Vikernes accepted his interview request could be that they were both signed to the same record company. This relationship was never a topic during my interviews with Jan Kenneth, but something I discovered when I dug deeper into Jan Kenneth's story about record company contracts by tracking the record companies who have released In the Woods albums. As my fieldwork progressed, I also walked in my study objects' artistic footsteps. During the interviews, my informants constantly referred to their artworks. Many of these artworks such as albums and videos are available on social media such as YouTube. Magazine and newspaper articles have also contributed to my investigation of the being of the being. During my fieldwork I also had the pleasure of attending events such as Knut Magne's Water Mill Festival and Jan Kenneth's label night called Karmalarm.

Winding in first-hand information might help the researcher to both detect and consider a complexity of existentials formed by beings, events, acts, relations, for example, in research. Walking in your informants' footsteps is thus not only a matter of copying their actions, but also following up the information they provide, and using it to delve deeper into questions about the being of the being. I am particularly interested in the opportunities afforded by situations where key informants' information leads researchers to new and unforeseen research objects. Often this exploratory way of doing research gives the researcher a first impression of surprising relationships, such as Knut Magne and the inventor of the loudspeaker. On second thoughts, however, after some of the elements of the entrepreneurial processes have been brought to the surface, it seems natural that the relationship Knut Magne and the loudspeaker inventor creates a source of energy that is likely to end up in realizing ideas into new commercial products.

As my study of the metal music business evolved, I realized that I would not be able to do any good research without also including the industry that musicians exist in. Heidegger's phenomenology, Berglund (2007) claims, rests on a truly holistic understanding of the world

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<sup>10</sup> Musician imprisoned for murder and church burnings.

where understanding any aspect requires knowledge of the greater context of which it is a part. Early in my fieldwork I figured out that I had to interpret and experience the context that musicians operate in. I therefore attended seminars and participated in other applied research projects such as a mapping the export value of Norwegian music and a project researching the economic and social impact of festivals in local communities. These kinds of sources have been of high value for my dissertation research. They put me in a position to receive input on ongoing business activities and introduced me to new appropriate informants.

In the period 2006–2008, I was given an excellent opportunity to study the music industry from the inside by working on applied research alongside my dissertation. On the one hand I was involved in an applied research project on festivals (Hjemdahl, Hauge and Lind 2007), and on the other I was co-operating with by:Larm<sup>11</sup> with an aim to map the export value of Norwegian music (Hauge 2007; Hauge 2008). These two projects led to a research trip where I gained in-depth knowledge about how the music business is evolving and who are the key persons within Norwegian music industry. In these projects, I got a chance to observe and listen to discussions regarding how to be innovative, what will be the next radio hit (and why), how musicians' tours and festival appearances are planned, how to create a media image, etc. These projects provided enlightenment into how the music industry recreates meaning on behalf of musicians' artworks. This meaning production does to a very high degree decide for example what music will be played on the radio and at festivals, downloaded from internet music portals and sold in the few remaining record shops. It was also in this work that I learnt about the importance of "cred" and how to obtain credibility within the music industry. Co-operating with by:Larm provided access to a list of key persons within the hardcore music business and enabled me to get interviews with these individuals. I was able to ask questions about what was going on in the metal music business. Among the various topics discussed, I learned about what it means to be talented and respected, but also what it means to be a brave musician challenging and defying existing norms, rules, moral codes, justice, etc. within the music business. I gained an understanding of how the logic of metal music helps redesign and recreate social, economic and cultural meaning.

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<sup>11</sup> by:Larm is an annual Norwegian music conference and festival similar to SXSW.

## Selecting and de-selecting key informants

I started my fieldwork in 2004, before I was even enrolled on a dissertation programme, quite optimistically and perhaps naïvely by identifying five musicians that I hoped would give me the chance to study opportunity recognition. My original plan was to interview the musicians three times during the fieldwork, which was planned to last for three years. I planned to conduct the first interview in 2004, followed by interviews in 2005 and 2006. According to Cope (2005), phenomenological researchers stress that the phenomenological interview is the most powerful means of attaining an in-depth understanding of another person's experience. Methodologically, the phenomenological interview is idiographic, in the sense that it stresses the importance of letting one's subject unfold its nature and characteristics during the process of investigation. The conversations often tend to follow a chronological structure, as the discussion naturally moves into what it feels like to initiate and actualise a life project. Exploring the process of how musicians become entrepreneurs started with the musicians by asking them to tell their stories and give concrete examples of how they have coped in a turbulent economy with many new business opportunities and also many barriers. Instead of yielding a bird's-eye view, this study has set out to go backstage and explore the heart of the matter (the band and the musicians) in order to collect data of high value.

I started out the fieldwork by following the five selected metal musicians, conducting interviews and discussions in 2004, 2005 and 2006. My first major setback in the field was that entrepreneurial acts among the musicians I interviewed seemed to be rather few and far between. I had to consider the value of my selected informants. Even though they were talented musicians, they had not achieved commercial success. Instead of assuming an active stance in the business, they exhibited passive, non-entrepreneurial behaviour where business activities were (at best) related to a hope of being discovered by some huge international record company or management company. In many ways, I found that they were not able to see the horizon of opportunities as wider than *only* being a musician. Of course, the lack of entrepreneurial actions might have been a result of a relatively short period between interviews. However, I got the impression that three of the informants did not have the *will* to do the work that has to be done behind the scenes to become entrepreneurial musicians. I had to redesign my research strategy.

When I started on a Ph.D programme in January 2007, I decided to exclude three of my original informants from my research. The two informants that I kept were Jan Kenneth and

Kjetil. They were excellent informants and provided me with a lot of information on how musicians become entrepreneurs. They had both been in the metal milieu for many years, and both performed entrepreneurial actions during the period I researched them. Both the informants reflected a lot upon their role within the music business. When I formally started my dissertation for the fulfilment of the degree of Ph.D in January 2007, I also heard about the guitarist Knut Magne and his Mill project. This example was simply too good to pass over. Jan Kenneth, Knut Magne and Kjetil were upgraded to key informants. A positive outcome of testing out different musicians as informants was that when I started my dissertation, I had a small group of informants that I knew would give me the data I needed to fulfil my research ambitions.

As the informants' stories are retold in the thesis, the reader will quite quickly notice that Kjetil is not a prolific entrepreneur these days. My chemistry with Kjetil, his insight into the business of metal music and his position as the manager of SØRF, made me want to include him in my sample. In addition to holding a key position in the local music industry, Kjetil is a very sharing person, and he has put me in contact with other informants and informed me about activities such as seminars that he thought I might benefit from attending. Kjetil's reflective skills also enable him to explain why he at one point in life chose not to pursue a career in the music industry as an entrepreneur. Readers might also react to my decision not to anonymize my informants. Since the music milieu in Norway is small and transparent, there was no point in trying to make the key informants anonymous. Instead, the informants have agreed to be presented by name, and they have all been photographed during my research. By contrast, I have concealed the identity of the musicians that I decided not to use as key informants and all the other informants that in different ways have contributed to my qualitative data set regarding the context.

I also had to rethink my intentions regarding how many times I interviewed my informants during my fieldwork. It was not the case that I had the opportunity to interview the informants at regular intervals according to a strict schedule; rather I interviewed the informants as the need arose and when it was convenient. During my time in the field, I gained experience, became more familiar with the metal music milieu and more reflective about how and when collecting data was necessary and the smartest way to do it. I do not regard it as a problem that Knut Magne was interviewed only once. By the time when I interviewed Knut Magne, I had rich experience and knowledge about the Norwegian metal music business and was able to follow him when he shared his experiences as a musician and as an entrepreneur. Besides

the interview, I also attended his festival in August 2009, and I pursued the example of the loudspeaker further. When I was writing my final thesis, I e-mailed or called my key informants to confirm, correct and adjust my findings. We also met at a few cultural seminars after the interviews had been conducted.

### **Being-in leads to a hermeneutic stroll**

According to Heidegger, phenomenology is a hermeneutic philosophy of science because its focus concerns ways of being. Becoming is a hermeneutic process that is realized as individuals move in time and place. Hermeneutic concerns how knowledge is discovered, interpreted and analyzed. Heidegger claims that hermeneutics begins at home in an interpretation of the structure of everydayness in which Being dwells (Dreyfus 1991). In the hermeneutic tradition, new knowledge is constantly built on old. Knowledge is therefore accumulative in the sense that the phenomenological investigation processes lead the researcher into a hermeneutic circle. As a researcher you switch between studying theory, doing fieldwork and analyzing information. Hermeneutic phenomenological thinking is not reflection; it is projection built on interpreting understanding, proclaiming, and manifesting (Seymour 2006). The goal of inquiry becomes to render visible the hidden basis of the unity and intelligibility of the practical life-world. The circle is supposed to lead to an increasingly richer understanding of the phenomenon. There is no standard recipe for how to conduct (hermeneutic) phenomenological research (Seymour 2006). Therefore I prefer to call this process a hermeneutic stroll, where the researcher switches between highlighting theory on the one hand and method on the other, a process that also include doing fieldwork and analysis. During the *walk*, the researcher stops to collect data, reflect upon it, structure and restructure the data, analyze, write, and present new knowledge. It is important that the researcher reflects on his or her own participation in the research subjects' world, a process that Heidegger likes to call the "coming into being with the world". The dweller is one who "lets things be" (Heidegger 1998: 144). When one dwells, it is a sign that one is involved in the relations and happenings in the world (Dreyfus 1991). Their actions have become praxis.

Being in this circle of seeking, interpreting and analyzing information about specific phenomena demands that the researcher has the skills to know when to stop the research in practice. It is difficult to decide when the stroll into the hermeneutic circle should stop. In theory, the stroll is a never-ending story, but in practice the circle stops when no new information is detected. But still one never knows if and when new knowledge will be

unearthed. Publication is of course an important and natural research result. Observant, inquisitive researchers will probably continue to find new data after their research results have been published. Ending a hermeneutic process is therefore often a complicated and frustrating decision where the researcher struggles with himself. Own reflections on happenings in the research field are important to help the researcher to decide when to step out of the hermeneutic stroll and publish the research findings.

### **Self-critical reflections**

What does it mean *to-be-in-the-world* in practice? Is it possible for me, as a researcher to become involved in and become a part of the music business world? An ethnologist would maybe start the research process by creating and performing music in cooperation with his study objects. Sadly, I do not play an instrument, cannot sing, and have never performed as a professional musician. I have never created a musical production, and I have never been on the road moving from stage to stage. My self-critical question is therefore, is it possible for me to study metal musicians in a phenomenological manner without performing music or for example dyeing my hair black, or shaving it off, dressing in leather and studs, getting tattooed, and adopting all the other symbols, styles and codes that people within the metal music often share. After plenty of deep reflection about how to approach the research field, my answer is that it is not my own experience I am studying, but the musicians' perceptions and behaviour regarding entrepreneurial opportunities. My aim is to achieve a closer understanding of the mechanics of the process from being a musician to becoming an entrepreneur, how foreseen and unforeseen connections are revealed, how events become meaningful, and what it feels like to be implicated. I do not have a musical lifestyle, but I constantly recreate my study objects identity by retelling, considering and analyzing their stories. By going to the musicians and by making their experiences the starting point, it becomes possible to see how, in the moment of interpretation, people do not just lend their inspiration to the surroundings, but rather bring them to life and let them happen (Frykman et al. 2003).

A number of phenomenology-inspired researchers have worked this way by collecting stories that have been retold by the study objects. When Michal Jackson (2003) researched amputee victims from the actions of the violent R.U.F. in the Sierra Leone civil war, he did not experience the people's tragedies in a physical manner by getting his hand chopped off. Instead he visited the victims in amputee camps and listened to them when they shared their



tragic stories. When Kirsti Mathiesen-Hjemdahl (2003) questions how theme parks *happen*, she is not able to be reborn as a child, but has to approach the research question as a grown-up – as a researcher. It is important to underline that in phenomenology, observation does not mean simply staring at the phenomenon (Dreyfus 1991). Observation is about using oneself – one’s body, skills, reflection, empathy, experience, theoretical knowledge and even intuition to interpret and analyze the phenomena studied (Jackson 1996). Therefore my research method alternated between listening to the musicians retelling their experiences and observing the musicians in their everyday work life. Distance to the research objects is a prerequisite to be able to conduct research. It is this distance that enables reflection, asking new questions, discussing reflections with others, applying theory, etc.

As a phenomenology-inspired researcher, I often get involved with the study objects. Even if I strive not to disturb the field of study and maintain an arm’s length distance to the field, I often get emotionally involved with my informants. I want the musicians studied to succeed as entrepreneurs. At the same time I have often sensed that the musicians want me to succeed as a researcher. In social science, this is often a natural reaction as the purpose of much of the research conducted is to provide input for, say, policy making (Hands 2001; Mjøset 2006). This close involvement might lead to a situation where it could be difficult to behave objectively and be a critical researcher. This situation underlines the importance of leaving the research field and focusing on reinterpreting the field notes and data with new and distanced eyes. This work also consists of collecting all the various threads of knowledge and narrowing down the information and knowledge collected to answer the thesis research questions. This is what I will do in chapter 3, where I present my analytical findings.



### **3. Becoming entrepreneurial**

In this chapter I retell my study object's stories using Heidegger's concepts of place, tools, potential, the actual and projecting to explain the courses of events that take place when musicians become entrepreneurial. The fact that I use Heidegger's concepts as headings when presenting my empirical research findings does not mean that I see each concept as an independent category that alone describes a phenomenon. Nor does it mean that Heidegger's concepts occur in a logical order in the phenomenon whereby musicians undergo a transformation process and begin to act entrepreneurially. All of Heidegger's concepts in *Being and Time* (1996) are inter-related and woven into each other. What concepts from Heidegger's philosophy of science to use for research purposes is also open to discussion. While I have chosen to use a few concrete concepts, other researchers might argue for other concepts with excellent qualities as analytical concepts. Since what I am attempting to do in my dissertation is an analysis of the being of a being, I find it natural to start this chapter by going back in time to describe how my informants became musicians and how they constituted their authentic understanding of the horizon of opportunities. For this purpose I think that Heidegger's concept of place is a good entrance for readers to become familiar with the nature of musicians' lifestyle and existence. Life and processes of life start within a place. As human beings, we are born and thrown into a complex world that we have to learn to master simply to be able to cope in the world. Place, thus influences our understanding of opportunities, as well as our experiences and embodied knowledge of living. It is also in place that beings are introduced to tools and where tools become handy and useful. My discussion of place is therefore followed by an empirical description of the relationship between beings and tools. As beings get to know a place and tools, they become better equipped to obtain the imagined results when ideas are set into a system of behaviour and action. These concepts constitute a good grounding to discuss and give examples of how place and tools open up potentials that may be realized into actualities. The knowledge we obtain in place is used to project future opportunities, as highlighted at the end of chapter 3.

### **3.1. Heidegger's concept of place**

What places were important in constituting my study objects' essence as musicians and entrepreneurs? How does place work as a foundation when designing and redesigning a lifestyle between music and entrepreneurship? How were Jan Kenneth, Knut Magne and Kjetil thrown into the world of music? How are musicians' mindsets influenced by particular spatial characteristics? How do such mindsets influence musicians' behaviour in the entrepreneurial arena? These are just some of questions that I have asked and attempted to analyse when raising the question of being in the light of the concepts of temporal place and being-in. The following part of this chapter will retell stories that illustrate that musicians' being-in-the-world is an authentic, temporal and spatial phenomenon. As earlier accounted for, Heidegger's definition of place is not geographical, but is rather a description of authentic and changing platforms where beings act and live. I start off by presenting Jan Kenneth's story about using music as a platform for identity creation, and then I retell Knut Magne's story about using music as a door opener for new business relations and potentials. I end the section by retelling the story of how Kjetil was invited to become a member of a place that he originally had few connections to. This chapter will narrate elements of my study objects' experiences that may help describe how they became entwined into relations that connected them to and made them part of the metal music scene, beginnings that constituted different presumptions for how to be and make choices when existing (somewhere) between a musical and entrepreneurial lifestyle and behaviour.

#### **Outside and inside place**

How did music become an important place for Jan Kenneth, and how did place become important in Jan Kenneth's music? For Jan Kenneth the extreme metal scene was a platform to create a lifestyle derived from the place where he was born. His identity was spiced with underground values and attitudes. The working-class, fatherless and frustrated teenager Jan Kenneth spent much time and effort searching for a male role model that could guide and support him through his early years;

*“There were a few men in my mother's life, but never anyone that could be a role model for me. What I know for sure is that this has made a difference to the person that I became. Not that it is like "poor me" – more the opposite, actually. I have always been a searching person. I did not have a concrete male role model. Especially when you are young, you hunt for a role model. You try to find different pegs to categorize your experiences. I*

*never had a father–son relationship to sort out my experiences. And when you enter the teenage years it starts to be clear that this person will always be missing. Then you have to start building the pegs by yourself. So I think that being fatherless became a standard, where I had to create my own way to cope in the world. For me it was the music that became the platform of how to go on in life”.*

When Jan Kenneth started to design and redesign his identity, he did not feel that he fitted in with traditional family values. He took a stand where he looked upon himself as different from most of his friends and classmates. He wanted to tell others about his life experiences, how he saw the world and what difference his way of seeing might be a contribution to make other people’s lives better. The rules underpinning the pietistic way of living were seen as too narrow-minded, and imposed restrictions on how Jan Kenneth felt life evolved and changed. The pietistic rules of life, Jan Kenneth claims, tells people to follow the very narrow pathway of the Bible, which for Jan Kenneth was a morality and reality created and controlled by authorities who among different intentions aimed to strengthen their positions on regional, social, cultural and economic questions. Their convictions gave negative answers to questions regarding what will happen if you do, for example, belong to a different religion, drink alcohol, envy your neighbour, have a deviating sexual orientation, swear, prefer hard music, divorce, and all the other small and big sins that human beings seem to have been committing for generations. For Jan Kenneth, beings’ premises and choices were much broader and more colourful than the church in general was able to see and sense. Due to Jan Kenneth’s lived experiences, life was often a troublesome place where “shit seemed to happen”. I think that the main message of Jan Kenneth’s alternatively designed reality is that it is possible to find a way out of a negative spiral of life. And if you deviate from, for example, protestant church standards (or other authorities’ norms of standards for living life in general), it is legitimate and OK! Without attempting any textual analysis of Jan Kenneth’s old and new musical compositions I think creating future change is his general message to his listeners: you might feel that you are alone in the world, but your life is still related to something else – a complex world. The world does offer openings for how to move on and cope in the world. Related to Jan Kenneth’s entrepreneurial lifestyle and materialization of opportunities, we see in his imagined future a hope of change that inspires him to conduct what he refers to as non-commercial, but never the less business-oriented acts and events.

I think that the extreme metal scene’s logic of breaking down established structures of how to live life was appealing and attracted Jan Kenneth since it offered a communicative platform

where he by composing and performing could tell others about what was going on in his life. It was an opportunity to reject and avoid the conservative and pietistic world in which he felt displaced and alienated. Entering the underground of the extreme metal music scene became a platform for new openings that started new processes of being in the world. In this process he demonstrates great love and admiration for his mother. He describes his mother as a “working-class hero”, which from a person admiring and identifying himself with working-class values (even though he had no wish to follow the lifestyle) is a vote of confidence. Not only did Jan Kenneth’s mother manage to work full-time to pay the bills, she also managed to raise two kids. The family’s lack of a father influenced the mother–son relationship. Jan Kenneth sensed his mother’s loss and appreciated her efforts to meet his and his sister’s needs. But he very often felt sorry for his mother since she was left alone with two kids:

*“... I grew up feeling sorry for my mum. I thought it must have been sad for her being alone with us... sadder for her, than for me”.*

This was a feeling that he shared with his sister. Therefore he and his sister wanted to constantly give their mother positive feedback for the parental job she did, and to show her that her way of raising kids was successful. One way to make their mother happy, they believed, was by getting good marks at school. Therefore school became another key arena for designing his being’s essence, which was actively used to please his mother. However, she did not understand his obsession with working with music;

*“...when I started with music, I wanted to show her that we [the band] were able to obtain good results. She thought that our music was noisy, but she thought it was good that we were so interested and had a hobby. But she was convinced that my interest in music would die out. It’s just a phase that will pass, she kept saying.”*

Further on Jan Kenneth also said that:

*“I had a lot of empathy with my mum. So, extreme metal music was not a rebellion against her, although it certainly was a rebellion. But the rebellion was maybe stronger when I realized that she did not understand my personal revolution. That she did not understand that this was serious stuff. That extreme metal music was not just the next step after you were done playing at the playground or in the sandpit. My parents did not listen to Black Sabbath, but many people of their generation did and enjoy such music. And many parents encourage young people to cultivate this kind of music. But some choose to say that this is just a phase that will pass, but sometimes that just feeds the fire.”*

Even though it is often claimed that metal music is a working-class artistic expression (Christe 2003), Jan Kenneth's mother did not understand her son's obsession with it. The worldwide movement of young people protesting against established norms of life belongs to the young people and not to their parents. The fact that Jan Kenneth's mother decided not to get involved in her son's obsession with hard-beating music also gave Jan Kenneth the opportunity to rework his band ideas in peace. His longing for an alternative view of life became an endless circle of creating and recreating new meaning and a reliable platform as the world moved on. His platforms in life were supposed to include a content that suited him and a reality where he felt at home.

Jan Kenneth was fourteen years old when he started to play in a band. The source of energy that music seemed to create had a mystical capacity to bring him together with people with whom he often had little in common. A prime example of just such a meeting was the band In the Woods, which became a place in its own right. Five teenagers started the band, but all they had in common was the fact that they were frustrated young men. Jan Kenneth soon became the natural leader of the band. Full of energy and curiosity to test his own limitations and capabilities, he started to explore the international extreme metal scene and he found a world movement where metal followers the world over shared common meaning constituted by a preference for hard music sounds, communication, protest, opinion creation and so on. He started out exchanging fanzines, and as mentioned earlier he also became the chief editor and writer of his own fanzine. Through the fanzine community, Jan Kenneth learned and experienced a basis for how to enter the complex international extreme metal underground, and how to use music as a medium for exchange of opinions and meaning production in place. He soon became aware of the importance of creating a demo. During the summer 1993 the band entered a sound studio, where they recorded a demo called "The Isle of Men", which also effectively whittled out the band identity as extreme metal music oriented. This demo circulated through Jan Kenneth's growing international underground network. Having no mentors or media or business experienced persons close at hand, the five band members was unsure about how to react when music magazines and record companies started showing interest in the band. To ensure underground recognition, the band organized a rather untraditional introduction when they had their first magazine interview:

*"We refused to be photographed. We ran around in the forest taking pictures of Norwegian nature. The feedback we got from the big magazines was that they wanted to make stories about people and not about forests. They tried to blackmail us into being photographed by refusing to interview"*

*us. Then we simply told them to leave us alone. The aim was to promote the myth about us ourselves. At the same time we were so young, only 18 or 19 years old. We wanted the music to be in the centre. We were incredible sick of the traditional musical image. We wanted to distance ourselves from the stereotype of the typical musician, but the paradox is that our attitude was an image too.”*

The main aim of acting out this attitude was too promote a mystical myth about In the Woods. Still, the band was surprised by the success of this way of meeting the music audience. As the bandleader, Jan Kenneth normally controlled the profile and attitude that was presented to the press. At the time Jan Kenneth had a preference for and an interest in being out in the forest where he tried to live in harmony with nature. He found inspiration in the forest, lighting a small fire and creating a good atmosphere. The forest inspired creativity and the place around the fire was ideal for philosophizing and exchanging thoughts. This is also a lifestyle or attitude promoted in media;

*“What we tried to do when we made music was to recreate our daily life in the music. The first album was a composition of the relationship between human beings and the nature. It was very much a philosophical rumination, and was niche oriented. I was more on the love and peace side”.*

When Jan Kenneth says that he was “on the love and peace side”, he was certainly not referring to the hippie music movement. As the band obtained increased market success his roots grow even stronger in the metal scene, and the band members started to consider themselves as musicians. This was a period when foreign record companies were aware of and curious about the Norwegian extreme metal music scene. The way In the Woods mixed their home milieu with music fitted the record companies’ interests. Forest, Norwegian nature, waterfalls and dramatic weather were exotic and mystical.

The story of how Jan Kenneth was “thrown into” the world, what openings came to him as the world around him became wider and changed in time, contributed to shape his life project, his future options and his choices regarding how to cope and get along in the world. Place makes a difference, and in the hermeneutic circle of becoming entrepreneurial, the distinctive characteristics of place matters! Just as you feel at home in some complex places, you might feel displaced in others. Place is thus a concept that contributes to the process of designing and redesigning lifestyles, often reflected by the image that musicians express. In many ways I conclude that communicating through music became Jan Kenneth’s redemption. Identities



lived open up new potentials for new beginnings. Image and identity is part of the artistic and business game and often decisive for musicians' credibility among their listeners. Jan Kenneth's more or less planned image strategy when doing his first music magazine interview worked very well. It was among the first seeds that helped the band achieve world wide popularity. The band presented an image and high-quality music that appealed to a large group of metal music lovers. It was an identity that played on an essence comprised of characteristics such as local nature, history, and mystic.

Place was where Jan Kenneth started his search for an alternative way of living. Even though he could be described as displaced in the sclerotic standard way of life in Agder, place was also the foundation for his creativity and thinking regarding how to evolve as a musician and later on as an entrepreneur. As other narratives regarding Jan Kenneth will show, place is a platform that he continually turns to when exploring and projecting himself upon the possibilities that simply being-in-the-world might offer. Although Jan Kenneth has a well-founded critique of many authorities and especially the strong position that the church has in Agder, I am convinced that he also has a lot of love for the part of the world where he was born. He is still *there and over there*, isn't he? What if Jan Kenneth had not experienced being deviant; would it mean that the world would never have heard of the musician and the entrepreneur Jan Kenneth? Instead of complying, Jan Kenneth uses existentials from two opposite worlds (conservative versus metal underground values and norms), to project an imagined future of place with the objective of manifesting his identity found some place between being both a musician and entrepreneur. The story of how Jan Kenneth was "thrown into" a changing world underlines the importance of not seeing place as a geographically area, but rather as a platform where human beings act and live their lives. Phenomenological speaking, place constitutes a platform for interacting where beings' existence is gathered, entwined and redesigned according to changing conditions and existentials for evolving and accumulating experiences. It is the *there and over there* where meaning is produced. Adding the time dimension relates the discussion about place more closely to the discussion of place as a spatial phenomenon. The narrative about how Jan Kenneth became involved in the extreme metal milieu also implies that beings are temporally moving at and between crossing platforms. How and why beings move in space might be explained further by the story about Knut Magne spending a 12-year period of life moving from Gjerstad, to Mosjøen, to Oslo and back to Gjerstad again. I list up a few indications of localities to put empirical findings into categories.

## Changing places

Knut Magne started his being-in in the extreme metal music scene in Gjerstad. His parents gave him time and leeway to practise music by generously offering Knut Magne and his metal fellows an old timber mill house at the family farm. His circle of friends fixed up the house, remodelled it and established a rock club. The timber mill became a meeting place for practicing music, concerts and young people to hang out. By arranging concerts at the timber mill, Knut Magne built up a growing network including metal lovers from all over the southern part of Norway. The club became a central place for the continuously growing Norwegian underground of extreme metal music. The first period at the club was a time of experimenting and learning. Knut Magne admits with a nostalgic, knowing smile, that the activities at the club were not always legal. Like other youths full of hormones and energy, it was more important to cultivate the music, have a good time with friends, drink a few beers (or what *Spinosa et al.* (1997) describe as living life at its best), rather than registering their small enterprise in the Brønnøysund register, pay taxes on money taken at the door, and so on. Nevertheless the young people learned a lot about practical tasks such as taking responsibility for building the timber mill, arranging and hosting concerts, carrying and repairing equipment, and so on. It was a period of learning and evolving. “*The rock club was the start of something*”, Knut Magne explains. Money earned was put into new activities that in the long term contributed to develop the timber mill house activities further.

*“... in the beginning the timber mill house was in many ways only an empty shelf. We arranged concerts with our band Saga Rockers to get money to insulate the house. Afterwards we built a stage and the club became a very nice place to hang out in and visit. When we arranged concerts a lot of other bands, and also metal lovers from the eastern part of Norway, came to the club. It was of course visited by local extreme metal fans, but also metal followers from other parts of southern Norway kept coming back. And when other bands performed, I was the sound technician, since I had learned and experienced a lot about sound and connections of wires. This was actually the beginning of my career as a sound technician.”*

Knut Magne describes himself as a turbulent pupil at lower secondary school. Episodes of breaches of the peace that he was involved in to varying degrees often resulted in letters to his parents. He was not bad academically, but he simply disliked theoretical subjects. Knut Magne describes this period of life as troubled, saying he needed a mentor who could help him on the road to getting a career and a supporting person who was open to ideas and possibilities for pupils interested in subjects other than mathematics, grammar and language.

Therefore, school often became a whereabouts, a place that he was forced to visit, but where he did not necessarily learn suitable knowledge to realize his being's potentials and qualities. Theoretical subjects at school were not as interesting as active disciplines like sports. Full with energy, he was often more interested in the breaks, than in the school lessons. "*During the 80s the formula for primary and lower secondary education was very theoretically oriented*", Knut Magne claims. In 1990 Knut Magne became a pupil at a technical college in Risør, offering training in mechanics. He found he was much more comfortable there than at lower secondary school;

*"I found the mechanical training and school work easy. I learned very quickly, and I had already experienced most of the stuff we were learning in real life. So it didn't take me long to do the various practical tasks. Other pupils needed a lot of time for each task to finish their work. Therefore I spent a lot of time making my own stuff. And I made my own things – especially loudspeakers. Of course I picked up a few things that have been very useful to me. In later years I have also taken courses at a school for making music instruments. Those courses have also been useful".*

After finishing college in Risør in 1992, Knut Magne went to Mosjøen, a small town in the northern part of Norway, for a one-year course at Vefsn county college. This school offered lectures in scenery, lighting and sound. According to Knut Magne, this year was decisive for his ability to see music as a way to earn a living – a way to make money. His ideas about how to earn an income by cultivating sound matured. Alongside learning about techniques on how to control and improve sound, Knut Magne also found a milieu where he could make new contacts. Even today, his sound technology teacher remains one of Knut Magne's most important mentors for how to develop the technical installations at the Mill sound studio. The county college course lasted for only a year, so in summer 1993 Knut Magne moved to Oslo, where he stayed for the next ten years. His career as a composer and musician had started a few years earlier, and now his career as a producer was starting to evolve.

Knut Magne's career as a sound producer started out at a project-based studio in Oslo. The equipment he had invested in was good for producing demos, but not professional enough for album productions. Since living in Oslo was quite expensive, he found a 180 square meter premises in the city centre where he could both live and make music. Three rooms were rented out to three metal fellow travellers. For the four musically interested youths, this location was important for their further music career development. In addition to each having their own bedroom and sharing a bathroom, kitchen, and living room, they also had access to

a big space for playing music that included studio facilities. The accommodation was located in an old block of flats where about 50 to 100 other metal fans and musicians also had a hang-out space. They were all, in authentic ways, being-in and taking part in the extreme metal scene that was to become a potential greenhouse for future entrepreneurial projects. The milieu became a sort of a melting pot for interrelated musicians going in and out of band projects. According to Knut Magne, the block of flats was the seedbed for the Norwegian black metal genre. The activities that the building hosted were a melting pot where sound, techniques, competence and band members were exchanged. Besides being a member in the band Pain Poverty, he also joined Arcturus. Unfortunately, the musicians got a written notice in 1994 saying that the block of flats was to be demolished. The result was that the musicians had to find alternative hang-outs and dispersed. Although the past is a closed chapter and cannot be changed, I can help wondering what might have happened if the young people had not been kicked out from their hang-outs. It would most likely have led to an alternative entrepreneurial story. According to Knut Magne the milieu:

*“...became a melting pot of all the best bands in Norway. Enslaved, Gorgoroth, Empirior, Mayhem and Arcturus all played music here. Even Satyricon was allowed to practise here. It became a milieu that got a head start, which could be explained by some of the same processes of synergy and dynamics that happened in Silicon Valley”.*

Knut Magne responded to the eviction by buying a flat and he also found a new place for his amateur studio. Both premises were located in the city centre. He updated the studio's profile and named the sound studio Jester Studio. One of his band mates in Arcturus and Ulver established Jester Records on the same premises as the sound studio. Co-localization enabled them to utilize each other's competence and reduce the rent. It was in this locale that Arcturus' market breakthrough album *La Masquerade Infernale* (1997) was recorded and produced. It became fairly clear right from the outset of the collaboration that the sound studio generated money while the record company was a firm operating in the red. Because of this, the two friends decided to break up their business cooperation. Knut Magne started to call his studio Møllar'n studio (the Mill Sound Studio) and moved it to Gamlebyen in Oslo where he stayed until 1999. Then Knut Magne moved his activity once again, this time to an established studio in Grønland in Oslo. The previous studio owners had closed down their sound-producing activities and rented the studio to Knut Magne and the two bands

Turbonegro<sup>12</sup> and Kåre and the Cavemen<sup>13</sup>. This new partner constellation continued until the owners decided to sell the studio premises and equipment in 2002. For the rest of his time in Oslo, Knut Magne worked freelance doing project-based jobs in different sound studios. In addition to his studio activities, Knut Magne had a full timetable playing an endless number of concerts, going on tours, and so on. Next to the happenings in Oslo, Knut Magne also had a bigger, continuous project running at his family farm in Gjerstad: the Mill Project that started out with his sound studio gradually moving into the Mill house. The opportunity to realize the Mill project arose as early as in 1997 when Knut Magne's father gave him the opportunity to take over an old water mill located on the family farm;

*“Somehow I gradually started to take over the water mill, not that there were any legal papers documenting the transfer.”*

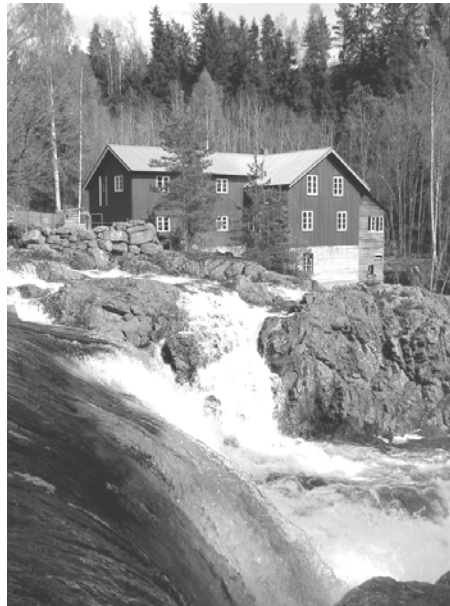
Like the saw mill, the water mill was totally derelict, but with the help of family and friends, occasional investments and various “home-improvements” such as replacing walls, windows, the roof, and so on, the mill was gradually restored and reborn as The Mill Sound Studio. In 2004 Knut Magne, moved back to Gjerstad and the family farm. The studio opened up opportunities for new beginnings, endings, and re-beginnings in the process of becoming. Over time the activity at the Mill Sound Studio has snowballed.

What I find especially noteworthy is that Knut Magne's being-in is spatial as he moves in and out of different projects and relations. As Knut Magne circulates between different platforms, something seems to happen; lived experiences mature and become embodied knowledge that works as pathways for how to evaluate, choose, follow and redesign new opportunities. The mill house does indeed embody the essence of the Norwegian extreme metal music mysticism as it is located by a small waterfall surrounded by old woods. The mill surroundings are just like a cover of a true Norwegian black metal album. Inside the mill house you can see old-fashioned handcrafts. The following stories about Knut Magne will follow the entrepreneurial paths derived from the Mill project.

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<sup>12</sup> One of Norway's most popular and successful death punk bands.

<sup>13</sup> A rock band from Norway.



“The Mill Sound Studio in Gjerstad”

### **Being invited into places**

At the world-famous South by South West (SXSW) conference and festival in 2007, I went for a walk with Kjetil Nordhus, a vocalist linked to bands such as Green Carnation<sup>14</sup> and Trail of Tears<sup>15</sup>. As earlier mentioned I have known Kjetil professionally since 2003, and now we were both part of a delegation of 50 people from Kristiansand, all with different relations to the music business. We walked the famous Sixth Street; a one-stop shop for music, events, live entertainment, festivals, restaurants, tattoo parlours, bars, clubs, pubs, live music venues, art galleries, lodgings, bands, theatres and businesses. We could hear the music from concerts in local pubs and bars or even in the street. Live music of all genres surrounded us. From jazz, blues, and country to rock, hip-hop, beat, progressive, metal and punk. Here was something to stimulate everyone's musical palette. We mingled with people moving to, entering and leaving different concerts. The street was crowded with people handing out invitations to restaurants, pubs, stages, all of them offering new and hopefully unique concert experiences. There were sounds from different voices and guitar riffs, and the smell of beer, junk food, cigarettes, grass and human sweat gave the cosmos a unique rock-and-roll atmosphere. It was all about the music! We moved within the chaotic world of people dressed in jeans and cowboy boots, stall sellers, musicians and their fans, street singers, men in suits, women in expensive designer wear, glam and punk. My focus during this walk was, as always in the field, to improve my

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<sup>14</sup> 1990 – 2007, after 2007 the band was continued by the bandleader as the only member.

<sup>15</sup> 1994 – 2007.

understanding on how entrepreneurship in the music business happens. What I have learned from talking to Kjetil is that Kjetil's story might help throw light on how artistic artworks often do not end up in a continuing process of becoming entrepreneurial.

The band, Green Carnation, which Kjetil has been part of, had a well-established reputation among metal music lovers and thousands of fans all over Europe, USA and Latin America. On Sixth Street, Kjetil was recognized by metal music connoisseurs. After handing in a demo Kjetil and Green Carnation were one of a handful of Norwegian bands in 2006 that were able to slip through the very narrow door opening and was invited to play on one of the official SXSW stages. As we walked down Sixth Street, Kjetil and I talked about last year's performance at SXSW. "All" the big international TV stations and radio channels, newspapers, magazines, record and management companies, sound studios, producers, etc., visit Austin once a year for SXSW. Even though SXSW is regarded as one of the most important music-industry meeting places and includes business seminars as well as a live stage programme, performing on one of the SXSW official stages does not automatically result in a big market break-through. Approximately 150 people watched Green Carnation's concert. No talent scout or record company was eager to contact the band to sign a record contract or to invite them to play on a big live stage. Nor was their music played on any radio station as a direct result of the SXSW performance. After the concert the band was left alone, expected to use their own capabilities and resources to become market winners. The performance was a potential for the band to professionalize their musical and business development. At the same time performing on the official SXSW stage gave the band members courage and self-confidence, as well as strengthening their belief in a market space filled with the sound of Green Carnation.

Retelling a concrete narrative that occurred during my fieldwork researching extreme metal musicians is meant to contribute to the discussion about what it means *to-be-in-the-world* in practice, or simply: how being in the world makes opportunities become embodied and starts the process where musicians could, or could not, become entrepreneurial. The place- and time-limited narrative about Kjetil's walk in Texas is just one out of many events on his way towards creating a career within the music business. The special thing with Kjetil is that in many ways he was invited to participate in the metal music world; it was not Kjetil who contacted the metal music scene. The narratives about Knut Magne and Jan Kenneth have something in common: they were both teenage musicians who matured into a situation where they design artistic concepts realized into entrepreneurial outcomes such as albums, tours,

loudspeakers, record companies and so on. At an early stage in their artistic development both Knut Magne and Jan Kenneth took the lead when shaping and forming their bands' concepts and platforms as artists by owning and controlling the development and direction of their art. For Kjetil the situation was different. As mentioned earlier, Kjetil had sporadic experience from playing in a few band projects in Vennessla where he grew up, but he spent most of his teenage years playing football. As Kjetil was a talented singer, he studied music at the University College in Agder. By chance, he got to know Terje Vik Schei, known within metal circles as Tchort and one of the leading characters within the regional extreme metal movement. Terje had played in a few successful band projects, in addition having his own band project, Green Carnation, ongoing since 1990.

Because of his talent, Kjetil was offered a role in Green Carnation, on the album *Light of Day, Day of Darkness* (2001). The entire album was actually one song that lasted for an hour, jumping between black metal, psychedelic rock and Goth metal. Kjetil's role on the album was to fulfil an already well-established and defined artistic vision and concept. Of course, with his voice he contributed and influenced the Green Carnation sound and artistic signature, but he had to follow the band's established way of being by accepting the bands' existing rules and norms. Green Carnations was Terje's idea and band concept. As Kjetil established his position within the band, he was offered full band membership on the album *Blessing in Disguise* (2003). The way he handled the task of being the band's clear vocal spread through the metal grapevine, and Kjetil was offered a vocalist role in the established band Trail of Tears. By being in the extreme metal scene, Kjetil constantly fulfilled more roles that made him become more and more active in the metal milieu. His demeanour as a jovial, pleasant and social person gave him access to positions where he was able move people in the local music industry. Kjetil accepted the bands' invitations as a humble person, seeing that key people within the milieu might help initiate artistic and business processes and to support promising upcoming artists. He also describes the need for inexperienced musicians to hang out with more established musicians, saying that:

*“... here in the local milieu you hear a few names that are continuously repeated. There are a lot of bands from the local milieu. For example five to six years ago we had bands like In the Woods, In Vain, Chain Collector, Communicate, Carpatian Forrest where one third of the band was from Kristiansand, Guardians of Time, Green Carnation, and before that we had Opus Forgotten. And when you have so many bands collected in a relative small milieu, it is obvious that some people's names occur in many bands. And the thing that you are into... or you have for instance two people who*



*were established names in the early phase of the extreme metal movement, for example Terje Vik Schei who was a member of Emperior and Satyricon and Daniel Rive in Satyricon, so for them it was easier to get acceptance and to get new record or live contracts because they already had established names. Of course other artists might also benefit from such a person's reputation."*

What Kjetil is trying to say, I think, is that in order to be able to create an artistic and creative project one needs to have credibility within the milieu. Other people must believe in the ideas and the things that the musicians do. In the music industry, this kind of respect is called "cred", short for credibility. To "have cred" implies that a musician is able to design and redesign artistic creativity. Having cred can be seen as a parameter of how respected one is as a talented, competent and creative musician. Even if one has credibility, trustworthiness must be constantly renewed in order to open up for new beginnings within ongoing creative processes. Big names within the industry might help support smaller and up-coming artists by honouring them with their own cred. It was obvious that Kjetil had a humble wish to be part of the cultural movement that was hopefully about to renew what he and many with him felt was a sleepy, conservative and rather boring city during the 90s, into a modern melting pot for ideas being realized by cultural entrepreneurs and artists as guiding stars at the very beginning of this millennium. That is also how I experience Kjetil: informative, educational, jolly, caring, cooperative, with an intense wish to make a difference – a leader in a position to influence people's choice of actions. The milieu that he was invited to become a part of seemed exciting, fresh and challenging. Kjetil was a well-educated singer, looking for an opportunity to make use of his knowledge and education.

During my conversations with Kjetil, words like entrepreneurs, business and economic development were not used, even if they founded a platform for how the conversation started and evolved. He was more talkative when SØRF<sup>16</sup> was the topic of our conversations. Then Kjetil focused on performing musicians, creative and innovative live projects, touring, fans, music composing and recording, stages, networking – in short the complex world of the local music scene in general: how it works, develops and moves people. Quite early in my inquires

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<sup>16</sup> SØRF (originally named Kristiansand Rock City) is a professional and industrial body and resource centre for rock and pop music where all people who live in the Agder counties can become members. SØRF's ambition is to make Southern Norway become an attractive region for all actors within rhythmic music. The aim is to build a milieu that inspires or shortly speaking creates an incredible music milieu.

about how musicians become entrepreneurial, I understood Kjetil to be a person who wants to contribute to the local music milieu, not as an independent entrepreneur, but rather as a spokes person and initiator of projects that develops Kristiansand and Agder as an interesting region for realizing artistic creative processes. During my interviews with Kjetil, I also got the impression that he prefers to join into well-established band concepts and do a job as a vocalist, as opposed to being a band leader or entrepreneurial. Or to say the same thing in a phenomenological manner: he prefers to enter well-defined places, not necessarily to create an entrepreneurial life project by himself. However, Kjetil has also tried to live out an entrepreneurial lifestyle.

After Green Carnation fulfilled a four-album contract with the record company Season of Mist, Kjetil established the record company Sublife Productions AS in 2005 together with his band mate Terje Vik Schei. The record company was a spin-off of Green Carnation with the intention of releasing the band's future albums. This establishment was the start of a process with lots of struggling. During my interviews with Kjetil he told story after story about how they as inexperienced entrepreneurs struggled to succeed making a living out of musical creativity. Kjetil and Terje created a platform of ideas, but the only problem was that it seemed impossible to commercialize their ideas. Difficulties was experienced all over the business line – finding and arranging good distribution agreements, financial problems due to developing the business, making potential investors understand what their business concept was about, getting money to invest in impressive live jobs and scene shows, arranging good promos in important markets, and so on. According to Kjetil, most of the difficulties realizing projects were mainly linked to financing since “...*most money was generated through live jobs and sale of t-shirts*”. Kjetil and Terje tried to get help from support service offices, but Kjetil claims that the consultants were more interested in talking about the entrepreneurs' obligations when support is provided. The musicians were constantly asked for business plans and descriptions of market situations. Even though they tried to meet the support services' demand for draft project proposals Kjetil experienced that the consultants did not understand the objective nor motive of the musicians' planned business ventures. Instead of managing to penetrate the support services' codes for project planning and presentations Kjetil and Terje where continually sent to knock on the next door within the public support service system. To me it seems Kjetil is describing what it is like being caught in a vicious endless circle where the focus is always on securing endless investments for the future, and never using the financial gains for present artistic purposes. This kind of focus does not encourage creativity.

Despite the fact that Green Carnations has received financial support in the form of small sums of money from Norwegian public support organizations, Kjetil maintains that they never had enough money to be able to exploit the artistic potential of the band. This process was challenging and problematic. After a while, Terje Vik Schei took control of the record company project, which represented an ending for Kjetil's being-in-the-music-industry. Commercialization processes are difficult, even if the band has the liberty to release new albums through their own label, which would hopefully result in more money earned for each sold album. At the same time, the newly established record company faced the challenge of a drastic decrease in record sales caused by music consumers' illegal file sharing. As I understand Kjetil, the marketing is one of the most challenging tasks;

*“It is a lot of work. You have to follow possible business partners all over the world. In each country we signed two-year distribution contracts, one company in each country, and some of the distributors did a good job for us. But there are also companies that we have not fully exploited the potentials of the distribution contracts with because they were not interested in speaking with us. After two years with distributors, we wanted to continue collaborating with some of them, and keep them for the future. But it is also so that you get a totally new understanding of how market mechanisms work when you become involved in the industry's business relations. On top of all this we were also supposed to get out and do good live jobs as well.”*

The process of establishing the record company was time-consuming and a period of a constant lack of money. This was challenging for Kjetil as he had to be loyal to Sublife Productions' business strategy about making investments for the future. After being patient waiting for financial success Kjetil said that:

*“... The year started with the release of the album *The Acoustic Verses* (2006) on our own record company. This is my and Terje's company [Sublife Productions AS]. Because of various factors, only Terje is active in this company today. I simply cannot afford to work for free for more than one and a half years without having any financial gains. Because of this company, it is necessary to reinvest any profit the band makes in developing the company further.”*

For me, Kjetil's story is an example of how beings evaluate their entrepreneurial engagement in the world. What turned out to become *Kjetil's* project was SØRF, which was part of a policy-making strategy to promote a common local music platform for creativity and industrial development. Because he clearly had charismatic leadership skills and talent, a

position as the manager of this support service office was created for Kjetil. Entering into this organization placed Kjetil on the other side of the table opposite of the entrepreneurial lifestyle as the independent and dynamic musician. Instead of cultivating his own artistic concepts into entrepreneurial concepts, Kjetil nowadays represents the “bureaucracy” by being involved in SØRF – a situation I find ironic since Kjetil has experienced first-hand how bureaucracy can work as an opposing driving force in business life. Therefore, this case concerning Kjetil includes a deeper insight into what goes on when musicians transform and evolve entrepreneurial knowledge, but still chooses not to become an entrepreneur, instead of finding alternative ways to be-in the music industry. He has taken a position where he is far away from theoretical conceptualizations about being an independent, opportunity-oriented entrepreneur. His choices were made in the light of his different intentions and expectations for life, which among other factors included earning an income.

The various paths that could be taken and possible choices and outcomes made Kjetil choose a more secure living by being an employee. Choices about what platforms to exist on are often based on personal capabilities, such as personal economy, for example. How long can you as a human being afford to live on a bare minimum? As the SØRF job was designed especially for Kjetil, the choice was easy: Kjetil regarded SØRF as a way to be in the regional music milieu, but also have a secure income, and at the same time sporadically have the opportunity to perform and design music. As the manager of SØRF, Kjetil possesses broad knowledge about how to succeed in the music business and make a living out of making music. Although he also has developed his project Acoustic Sunday<sup>17</sup> and has established a one-man company in order to participate in the play about the Swedish singer Vreeswijk at Agder Teater, Kjetil does not harbour ambitions of becoming self-employed.

If musicians are not able to cope with the commercial side of the music industry, they become displaced in business relations. This is probably what happened to Kjetil as he got more experienced and tangled in the entrepreneurial world of business. It became clear that entrepreneurship did not fit with his vision of life and he decided to leave the lifestyle as an independent rocker in favour of a steady income that enabled him to buy a flat, for example. It represented the end of a being’s possible entrepreneurial way of existence. But the ending opened up new beginnings in the local music scene. Getting the job as manager of SØRF made it possible for Kjetil to work with both artistic aspect and business development, indeed

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<sup>17</sup> Free, late-evening concerts.

at a regional policy-making level, and also to pursue the artistic lifestyle. One of his visions for SØRF is to reduce the level of bureaucracy musicians often have to deal with when approaching public support organisations. And during the interviews, when Kjetil talked about SØRF, he spoke with an enthusiastic, optimistic tone underlining that his position at SØRF also allowed him to be involved in band projects. One band that he was recently involved in is the band Tristana, a 12-year-old, well-established band from Stavanger. For a limited period in 2009, they needed a vocalist. Initially, Kjetil was brought in as a temporary stand-in, but once again he was subsequently offered full band membership. When I had my last interview with Kjetil, the band was planning to release an album in May 2010 followed by a tour in Europe in September 2010. Kjetil has also been a key person in establishing the local band Head Disco in which he plays bass. This band has released the three-song EP *The Hangman* (2009) in addition to a few demos. As all the stories about Kjetil's lived experiences are complex and temporal, the various endings to processes have tended to be continuations that follow an opposite logic testified in Jan Kenneth's and Knut Magne's entrepreneurial experiences. Since the objective of my dissertation is to trace the route whereby musicians become entrepreneurs, the following stories under the next Heidegger-inspired analysis will concentrate on individuals who actually become entrepreneurs. We will therefore be leaving Kjetil's case right here.

### **The relation between place and artworks**

Followed by stories from the past, beings are "thrown into" (Weick 2004) present authentic places that are constantly being shaped by the passing and coming nows and that constitute a platform for them to live their lives according to changes in the world. Becoming entrepreneurial is not simply the result of merely being-in the extreme metal scene; it is also about taking advantage of the opportunities that place offers. Opportunities vary, and some of the opportunities that arise are entrepreneurial by nature. Experience and competencies are crucial to be able to utilize the horizon of such opportunities. To understand how some artistic concepts constitute entrepreneurial opportunities I will return to Heidegger – this time not to his book *Being and Time* (1996), but to his article "The Origin of the Work of Art" (Heidegger 2001);

*A work, by being a work, makes space for that spaciousness. "To make space for" means here especially to liberate the Open and to establish it in its structure, this in-stalling occurs through the erecting mentioned earlier. The work as work sets up a world. But the setting up of a world is only the first essential feature in the work-being of a work to be referred to here.*

*Starting again from the foreground of the work, we shall attempt to make clear the second essential feature that belongs with the first.*

(Heidegger 2001: p. 44).

Going back to the work of art and the creators of art who have the ideas about the nature of their artistic symbols illustrates how place becomes materialized by constant introductions of new entrepreneurial actualities such as albums, loudspeakers, record companies, tours and so on. It is the idea generator that creates the artistic platform or the artistically constructed reality. If we delve deeper into their histories, it can almost seem like there is no coincidence that Jan Kenneth and Knut Magne ended up as entrepreneurs, while Kjetil did not. The art that Kjetil performed was not in general derived out of Kjetil's being. Place as a platform allows human beings to find themselves in many transition processes. Occupying a varied set of positions helps promote complexity, which becomes visible as the actors move between temporal platforms. How beings understand themselves related to place also frames what roles they may move between, and can serve as an explanatory variable for how composition of roles creates unique and authentic identities.

It is in the world that beings find their potentials and make up their being, as Jan Kenneth and Knut Magne have done as entrepreneurs. The world exists as a consequence of being, and being exists as a consequence of the world. As highlighted earlier, my experience from the field is that opportunities that evolve into real concepts seldom (or never) are the result of a one-man-act. As mentioned earlier, entrepreneurship is a social process, and all knowledge – in general, and the bulk of musical knowledge – is socially derived (Schutz 1964). People who are socially approved as great musicians are allowed to influence musical movements and developments, and sometimes they pioneer new musical directions (Becker 1963). As the world is experienced and learned, knowledge constantly manifests and re-manifests itself in musicians' understanding – knowledge derived from place becomes embodied. Opportunities that are seen by beings could be followed by intentional acts, which then generate new opportunities. Ergo: place must not be understood as a geographical location but rather as a platform where beings learn rules and norms for how to cope in the world where they exist. Entrepreneurs interpret information in a subjective way; they create reality by using information from their environment (Vaghely et al. 2010). The application of place is the basis for your interrelationships – your identity. Ergo: becoming is a hermeneutic process that is realized as individuals move in time and place.

### 3.2. Heidegger's concept of tools

*Artists must know and master the basics of the craft. Great artists value good craftsmanship very highly. Nevertheless, there is an essential difference between the two. Elements of artistic creation that exhibits excellent craftsmanship are in an entirely different realm to the craft. The task is therefore to grasp the difference between creating and processing.*

(my translation of Løgstrup et al. 2008: p. 103)

The quotation above is taken from the book *Martin Heidegger and Heidegger's philosophy of art* (Løgstrup et al. 2008), which is based on manuscripts by the Danish philosopher, theologian, priest and professor Knud Ejler Christian Løgstrup (1905–1981) from around 1950 and 1960. In the early 1930s Løgstrup was a student of Heidegger, and among the topics Løgstrup treated in his writings about the philosophy of art is the importance of knowing how to use tools as a core competence in creative processes. At the beginning of an entrepreneurial career, a musician's ability to use the tools is of decisive importance for their career success. Heidegger (1996) describes tools as non-human beings, and he often used the functions and the potentials of the hammer as an example of how tools become real. I prefer to use the guitar to describe how tools become real. In this chapter I will look at tools that are essential for participating in the music world: tools that enables musicians to make sound and communicate with an audience. When a young carpenter, industry worker, craftsman, and so on first begin to use their so called tools, their first attempts are often insecure, careless, hasty and untrained. The same is true with the guitar. Imagine the nightmare: your son or daughter decides to start playing an instrument. No matter how gifted they are, the first notes and chords will not sound great or reveal genius. All musicians have to start at the beginning. As they begin to know the tools and practise using them, the sound becomes more sophisticated, more intentional, more clearly recognizable, and more refined (even if it sounds harder and rougher). To outsiders such as me, it often looks like that the guitar is an extension of the musician's body as their trained fingers run over the strings. Nevertheless, the process of learning how to handle the tools never ends, since the knowledge of how to use tools is hermeneutic. The motivation is to play guitar riffs faster, heavier, darker, slower, and backwards or in response to whatever challenge or innovation that arises. Riffs can always be played better, or as a musician once told me:

*“You have to rape the fucking guitar – again and again”.*

### **Controlling tools**

Wherever you are, you can hear something, even if it is nothing. If it is noisy, you hear noise. If it is quiet, you hear silence. If you are consciously listening, you control what information you let into your mind, and how to respond to the noise. If you create noise, you control your own noise. If you create sounds that other people want to listen to, you are in control of some degree of power. Sound is powerful and has a strong influence on how we design and redesign cultural values and ways of living. To create musical sounds, you have to have specific tools, which have to become useful. The importance of designing and redesigning sound is reflected in Knut Magne's life history, where sound has always been an important element. Knut Magne's most important tools are the sound studio: the master control desk that constitutes the very heart of the Mill project. According to Knut Magne, the master control desk equipment is the same as you find at legendary sound studios such as Abbey Road. After hearing the story about how Knut Magne created the studio and receiving a practical sound demonstration, I am left with an impression that it is by no coincidence that Knut Magne's studio is famous throughout the metal world. The Mill sound studio is imbued with the spirit of mystical metal identity and a sense of opportunity materialization.

The work of building the master control desk started in the on-site forest when Knut Magne chopped down a few huge oak trees. The timber was cut into planks on an old farm saw and put together into a large mixing console where the sound control components are placed in a well-laid-out arrangement. Some components were ordered from England, some parts were bought in the US and Denmark, and a few parts came from Japan. According to Knut Magne, a mixing desk like his is worth about NOK 4 million<sup>18</sup>. The master control desk is connected to other rooms in the sound studio by hundreds of meters of wires. The wires terminate in soundproof rooms where the musicians perform the music or vocals that are to be recorded. All parts of the sound studio were carefully thought through before they were set up. The sound proof rooms have high ceilings in addition to angles that allow studio users to create the best possible sound quality, regardless of the range of frequencies. Inside the master control room, you also find the "opera wall" (see picture p. 91). This is a wall built using the same principles as the one inside the Opera House<sup>19</sup> in Oslo. The wall is constructed in such a

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<sup>18</sup> Approximately EUR 480,000.

<sup>19</sup> The Opera House opened in 2008 and is Norway's biggest music and stage venue and hosts the national opera and ballet. With its spectacular architecture, the Opera House has become one of Norway's most popular tourist attractions.



way that it absorbs noise instead of sending it back to the room. On this wall, oak plank panels treated with purified linseed oil have been assembled together at different angles – a pattern that prevents the recorded music becoming a mess.

A simple definition of sound might be rapid changes in the air pressure above and below a static value. These changes behave like non-visible waves made by energy transport through the air. The sound volume from a source decreases as distance from the source increases since the energy in the front of the wave constantly gets a bigger room to fill. Sound energy is reduced proportionally to the square of the distance. Sound may be registered by our hearing. Described in this way sound is almost a physical phenomenon. But for Knut Magne, sound is something more; it is the seed that is to be cultivated into the perfect sound. In other words, he is searching for, producing and recording the “perfect” sound in a way that it is presentable for fellow metal music lovers as a social and cultural phenomenon. When Knut Magne works with sound, he is dealing with a complex system of physical, social, psychological and cultural elements that make up sound.



“The opera wall”

At the Mill you hear the constant drone of the small waterfall that was the motivation for building the mill. Inside the Mill, the old millstone and the mill wheel are still operative. Outside there is a large outdoor stage, which is used during the Water mill metal music festival. The Mill facilitates many musical elements covering both recording and performing music. Attractive to metal musicians from farther afield, the Mill also provides

accommodation for long-distance travellers. The heart of the mill house project is on the first floor where the sound creating and polishing universe is located.

The Mill has the tools Knut Magne needs to cope in the music industry. As equipment is constantly being used in new ways and the existing tools have to be replaced and upgraded as the world of sound creation moves on and evolves, the set of tools is never final. Tools are potentials that open up new beginnings. Sounds created, recorded and presented such as albums, EPs and so on, are concrete symbols of the entwined relationship between music and entrepreneurship that takes place at the Mill. They are endings, but also openings for new sounds, albums, festivals, loudspeakers, and so on. All the references that are honoured are the elements, events that contribute to open and close new meetings between music and entrepreneurship. Knut Magne has not kept a record of his productions, but he calculates that he has produced more than 100 bands. Among the highlights of the albums recorded and produced at the Mill studio is Mayhem's album *Ordo Ad Chao* (2007), Arcturus' album *Sideshow Symphonies* (2005) and the Greek band Ravencult's debut album *Temples of Torment* (2007). According to Knut Magne, he now produces more bands than ever before, and bands from all over the world visit the Mill to produce high-quality albums.

Although Knut Magne receives about 200 demo albums a year and spends much time listening to music, he does not listen to extreme metal music in his free time. According to him, he gets his fill of extreme music when producing it. Producing musical artworks is an intense process that demands that you are able to dedicate your body and mind to the music for a limited period. The musicians live and work in the sound studio, a situation that pushes all the individuals involved into an extreme situation, where they live in a "bubble" focusing exclusively on the production. The heart of the bubble is the producer – Knut Magne. To explain how single sound elements are put together to form a concrete sound package Knut Magne uses the sound of Arcturus as an example:

*As the Arcturus producer, my role has been to build the small things that together create the Arcturus sound. It could for example be wind, a waterfall, a river, rain and so on... or what I call noise. It spices up the music and makes it recognizable for metal lovers. You know when you hear a new U2 song for the first time, or AHA and so on. Metal lovers could also hear the difference between for example the Mayham sound and the Arcturus sound.*

In many ways you could call Knut Magne a sound architect. The noises included in a studio album are not always strong, and you may have to exert yourself to hear them. But if the *noise* was not here, you would have a totally different product. Together with the Arcturus synthesist's penchant for classical chord piano style and Knut Magne's psychedelic use of what he calls noise, the Arcturus sound was created through producing the *La Masquerade Infernale* album (Arcturus 1997). According to Knut Magne, this album is the band's best album. Knut Magne often gets feedback from fans claiming that "... *this album was the album that changed the world for them*". Knut Magne's in-depth sound expertise enables him to loosen up and also compose, perform, record and produce music within a wide variety of genres other than metal. He is also in a position where he can act, react and connect with other milieus than the small niche metal milieu. He is entering new networks and projects with high-quality capacities in fields as varied as film, food, festivals, teaching, agricultural production, and so on. Knut Magne attributes much of his success as a producer to the fact that he was an important name in the history of the Norwegian extreme metal sound. Without the links to the metal scene, Knut Magne would most likely not have been introduced to the tools needed to produce sound. When Knut Magne reflects on the years in Oslo he says that;

*"... I think the Mill project would have been stillborn without my time in Oslo. Of course I might have produced some small local bands."*

### **Tools to communicate**

During the 90's, fanzines were a normal method to spread underground information within the worldwide extreme metal movement. A fanzine is a specialized magazine about an often small and limited cultural phenomena published for people who share the same interests as the author. Metal fans from all over the world used the fanzine format to write about their metal experiences and view of life. Often the correspondence was about social and political questions. Metal lovers were interested in knowing how their colleagues, fans and friends in other countries lived and how cultural, political and social conditions and movements and so on affected their way of living. They built strong and loyal links with each other. The fanzines were sent to their fellow travellers all over the world by the mail. In this way, fanzines were a tool to connect the local metal communities in the worldwide metal movement. Jan Kenneth was an active user of the fanzine and flyer culture. When Jan Kenneth was on the top tier of producing, copying, selling and sharing fanzines, he received about 20 to 30 letters every day. The fanzine network was also used to exchange information regarding questions besides the music. The Soviet Union had come to an end, and the political revolution meant that young

Russians lived very different lives and had very different prospects and presumptions than underground members from, for example, Europe and the US. These kinds of situations of life were often discussed in fanzines. Jan Kenneth named his fanzine “*Thousand years of lost pride and dignity*” (Transeth 1994). The name of the fanzine is very telling; Christianity was introduced in Norway about 1000 years ago, which in Jan Kenneth’s opinion was a tragedy.

Jan Kenneth wrote about his band experiences, the band’s plans and view of life, and he commented on other musician’s albums. The fanzine’s main article was an exclusive, six page interview with the musician Varg Vignernes who was imprisoned for a murder and a number of church fires. The interview took place in jail and was written out using an old typewriter. The final fanzine had 25–40 pages stapled together. The first edition numbered 300 copies. Shortly after sending out a flyer promoting the fanzine on one page and *In the Woods* on the other, he started to receive orders from all over the world. The first edition sold out. A couple of copies of *In the Woods*’ first official demo were sold together with Jan Kenneth’s fanzine as well as other fanzines that Jan Kenneth helped distribute. Each copy was paid for in U.S. dollars. The money was sent as cash to Jan Kenneth in an envelope. An American mainstream publisher liked Jan Kenneth’s fanzine and got permission to recopy it and sell it in a second edition of 1000 copies. Jan Kenneth sold the interview with Vignernes to a small magazine. After all the copies were sold out, he had a surplus of about NOK 10,000, not a vast sum of money – but for a young musician this was the beginning of an entrepreneurial lifestyle that Jan Kenneth sums up thus;

*“...at one point I realized that, wow, it is possible to earn money on such a small and narrow thing as extreme metal music if you just think in big enough terms geographically”.*

The story of Jan Kenneth’s magazine illustrates that simply by being in the extreme metal movement, he was able to choose a track and follow certain paths as the tools he made use of became familiar. By beginning to act differently, using new tools (such as the typewriter, photocopier and stapling machine, the mail and so on) he created a new tool; his fanzine. This tool opened a potential that turned out to be profitable. The most important outcome was probably that the fanzine became a tool for Jan Kenneth to engage in the worldwide network of metal fans, as the forthcoming stories retold in this thesis bear witness to. His fanzine worked as a tool that he utilized in the further development of his entrepreneurial ideas.

### **When tools become real**

Professionalization requires that musicians adopt and internalize a different set of tools. The initial, available implements are introduced to people by the world in which they live and act. Therefore, the process of becoming entrepreneurial starts “at home” with the tools available. In the early stages of a person's career they might have a limited set of tools. But as they learn how to control these tools, new tools are included in the working processes, old tools may be replaced by new ones and so on. Being in the hermeneutic process of using and handling tools demand that musicians explore their knowledge in addition to making new investments in order to expand their instrumentalist repertoire. Although handling tools becomes a certain type of knowledge embodied by the musician, the experimental logic of creating leads the musician to push the limits of what he or she might achieve using, say, the guitar or drums. The extreme metal sound is created by beings handling their instruments with authentic care. Guitars, drums, keyboards, and the like become tools offering a potential that they can help realize. Jan Kenneth’s fanzine was used with care as medium to spread information about Jan Kenneth’s alternative view of life and his band In the Woods.

It is obvious that metal musicians have to handle their tools well. Pride comes as tools are mastered. The better they master their tools, the more respect they engender. This process is important to establish the foundation for musicians’ credibility. Knut Magne has for example used his “cred” as a good guitar player and composer when establishing himself as a producer. And just as his pride drives the process of mastering the guitar, he has also used his relevant tool-using experience and knowledge to not only build the master control desk at the Mill Sound Studio, but also to handle the studio tools in a way that might result in new artworks, which constitute future symbols of an on-going entrepreneurial process.

### 3.3. Heidegger's concept of potentiality

This chapter takes a deeper look into Heidegger's concept of potentiality by highlighting how music represents a means of adopting an entrepreneurial lifestyle. Potentials, such as entrepreneurial opportunities characteristic of the music industry, are naturally deeply rooted in art. For Heidegger, possibilities mean what is not *yet real* and *not always* necessary. It characterizes what is only possible (Heidegger 1996: p. 134). For musicians, art represents future opportunities for living life entrepreneurial. This is a matter of course as also potentials belong to the being of the being, and are actualised by being. An entrepreneurial possibility occurs when a dominant practice or pragmatic way of acting seems to govern a large expanse of activities in a disclosure space. When ground-breaking bands such as the Beatles, the Rolling Stones and Black Sabbath entered the market by introducing a new musical sound and attitude, they managed to realize a potential. At first, musicians' and fans' attention to a marginal practice (which the bands referred to actually started out as) appeared absurd or outrageous to the masses. After a period of maturing, the music is now regarded as a new normality for musical preferences among average people. Therefore the musicians had to embody the marginal practice in a comprehensible way (so that people begun engaging with it) and with a kind of strangeness (so that people engaged with it explicitly). Nowadays, their music is even played on radio channels meant for children. By putting their idea into various situations, the musician preserves their central intuition by seeking how it works in different contexts. The musicians seek to insert their understanding into domains where they can maximize both the strangeness and the sensational of their unique product. In practice they test out and get feedback on the trustworthiness of their potential.

What is a potential that constitutes an entrepreneurial opportunity in the music industry? This is a difficult question to answer since the word opportunity is future-oriented and we cannot know what the future will bring. I have already defined opportunities as situations that can introduce "future" goods and services (p. 2). When an opportunity is realized, the realization is actualised as a product or a service. The final (or developing) products, services or events are still not endings, but rather potentials that could be replaced by new opportunities. Related to this discussion, I could have mentioned a whole range of different potential opportunities as forthcoming merchandise, albums, music videos, ring tunes, films, songs, etc. This chapter will instead look more closely at Knut Magne's and Jan Kenneth's core projects: their band projects that sparked artistic creativity and creation of new artworks. Both of them have

played in many bands, but I choose to narrow down the presentation to what my informants considered to be the most important band for their artistic breakthrough, and that constituted their most important entrepreneurial tracks.

### **Arcturus (1987–2007)**

Knut Magne's musical career started in a local marching band, where he played the drums from the age of ten to twelve years. After two years of playing "boom, boom, and boom" he found drumming boring. Therefore he started playing the guitar at the age of fourteen. Knut Magne entered the world of metal music when he got involved with a few local bands. His first band was a local band called Saga Rockers, which Knut Magne describes as a good, evolving band since the three band members, all of them living in Gjerstad, were all moving in the same direction with musical creativity at the heart of their activity. It was a black metal band that has never actually officially split up; it has been put on hold to be activated if the right opportunity appears. Knut Magne's musical career took off in 1996 when he was invited to join the established, but not fully settled band Arcturus. The band was very active in the early until mid-90s as a result of the milieu that developed in Oslo. The band was actually established in 1987 under the name Mortem by other key persons within the metal milieu. When the band released their second album the legendary *La Masquerade Infernale* album in 1997, Knut Magne had become the band's guitarist. The album represented a stylistic break with the black metal style by introducing a clean vocal and different song structure. Most of the changes were a direct result of Knut Mange taking over the role as the band composer and producer.

*We were lucky enough to be in the right place at the right time. Why? Maybe one answer is that Arcturus was regarded as a superior group in different ways. Firstly; that the band was formed by members of different known, established bands in the black metal genre. Secondly, some of us were already known to be good musicians, and when different qualities are put together the result is often a superior band in a way that placed us in a position where we could do whatever we wanted and push and polish the musical expression further.*

In the beginning Arcturus<sup>20</sup> was a hard-beating, extreme metal music band within the black metal genre. After the first wave of bombastic and dramatic extreme metal music trend had

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<sup>20</sup> The name Arcturus means Guardian of the Bear is the name of the orange giant star that is the brightest star in the Boötis constellation.

calmed down, a second generation of metal musicians called the avant-garde metal tradition, was born. Since the band wanted to distance itself from the negative image of black metal philosophy as destructive and devilish, they searched for a new band image. From being a black metal band, the band transformed and matured into an avant-garde band. The genre is known by constantly evolving sound, instruments and song structures.

In the band's early days, only one live show was arranged. One of the band members had stage fright and could not face a live audience. Therefore the Arcturus members spent their first years in studio, practicing and recording music. Ironically these circumstances may well be part of the reason why Arcturus had such a mystical reputation and made a great market entrance when they suddenly increased their number of live shows activities drastically. The member who could not face a live audience realized that he was holding the band back and left. Arcturus then started to work and practise to become a live band. Taking studio music out on a live stage required more practice and new practice methods. The band discography was further developed with the album *The Sham Mirrors* (Arcturus 2002) and the fourth studio album *Sideshow Symphonies* (Arcturus 2006). In the autumn of 2006 Arcturus published their first DVD Movie called *Shipwrecked In Oslo* (Arcturus 2006). Although Arcturus was one of the most highly exporting Norwegian bands, they did not gain much "cred" in Norway:

*"A few months ago, there was big story on the front page of the papers Dagbladet and VG that Satyricon was featured on the cover of Kerrang Magazine<sup>21</sup>. It was news, because it was claimed that no other Norwegian band had ever been there before. This illustrates Norwegian journalists' lack of competence, because Arcturus had been there ten years earlier. The Norwegian media do not observe or report about what is happening with Norwegian bands abroad. We have also been in Terrorizer and Metal Hammer. So the fact that we did not have a breakthrough in Norway is part of the game. People listen to whatever they hear on the radio, and believe that what they see on TV is what is popular."*

It is difficult to calculate how many copies of Arcturus albums have been sold since there are many different versions of each album. In 2002 Music for Nations, which had released the *La Masquerad Infernale* album, came into financial difficulties and sold the album rights to a smaller record company called Candlelight Records. According to Knut Magne, many

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<sup>21</sup> The Kerrang Magazine, published by Bauer Consuming Media in the UK, is the world's biggest selling weekly rock magazine.



international and foreign companies tweak the figures concerning the number of albums sold when they report to bands on sales. After having the album rights sold to a new record company, reports about sales stopped, according to Knut Magne. But he is convinced that sales have remained high, estimating a significant six-digit figure. After completing four official full-length albums, the band announced at a concert in Melbourne in April 2007 that they would be breaking up. An official statement confirming the band break-up was published on the band's webpage on 17 April 2007.

*“... for me, Arcturus’ market breakthrough was also a period when my activities as a producer also started to take off ... I was the band’s producer and when I got very good reviews and feedback, new possibilities within production were opened. Suddenly I found myself in a position where I could produce other bands. I was at the beginning of my career as a producer. I started out producing hardcore extreme metal music and have ended up with a broad CV of albums covering most genres within rock music.*

The comment about the market breakthrough and new openings is how Knut Magne sums up his foundation for becoming a producer and establishing his sound studio. As the band's composer, producer and guitarist on the album *La Masquerad Infernale* (Arcturus 1997), Knut Magne played a number of key roles where the combination of roles such as musician, composer and producer introduced him to new entrepreneurial openings by simply being in the music world. Not only did his role on the album lead to a situation where other musicians requested his producing services, he also strengthened his position in Arcturus. In 1996, as he dedicated time to experimenting and working to redesign the band's sound, he gained a stronger influence on the band's sound, which is the art that is supposed to sell the band's music at the music markets. By having the gift of controlling the tools needed to make sound, Knut Magne was able to actualise a new sound. Designing a new sound was based on blurred ideas that were about to be realized. Different sounds had to be separated and put together in new ways. Knut Magne borrowed elements from previous compositions and included new ones, elements that he in his professional workings describes as noise. Such craft processes can then lead to new, authentic signatures that allow people to say that there is only one Metallica, Kizz, Satyricon, Beatles, Rolling Stones, and so on. And more importantly for Knut Magne; there is only one Arcturus. Nevertheless, signatures and bands' identities do change. Therefore it is important to note that we are talking about a temporary signature, which may be part of the artistic style or image as a driving force towards an overall artistic goal. Signed

with the legendary record company Music for Nations<sup>22</sup>, Arcturus confirmed their position in the world of metal music.

As Arcturus operated in international markets, they constantly got new ideas and inspiration for how to work and rework artistically new concepts and business ideas. As a producer of niche music, Knut Magne manifested Arcturus' position on the extreme metal market at the same time as they renewed their artistic input and ideas for how to evolve and grow. When producing music, his goal is to help bands to create an authentic signature sound. As a long-time traveller within the metal music underground, he is supposed to, and obsessed about, creating an alternative to “mainstream sound” by realizing new sounds packages. Knut Magne has by far most experience in producing metal music; but genre is not a limiting factor. After gaining more experience, Knut Magne nowadays produces music and plays instruments within a broader spectrum of genres.

#### **In the Woods (1992–2000)**

Originally, the band members who constituted In the Woods came from the local metal band (that has also been referred to in this dissertation in connection with Kjetil) called Green Carnation, which was a band conceived by Terje Vik Schei. In 1991–92, the bandleader, composer and bass player Terje decided to let his Green Carnation ideas rest in favour of becoming the bass player in the upcoming, relatively successful band Emperor. The remaining members of Green Carnation established In the Woods. With different family backgrounds, ambitions and interests, the five members did not have much in common, but they found fellowship in opportunities afforded by extreme metal music to artistically kick the persons or norms that frustrated them. When they played together, a source of energy was born resulting in a desire to perform and create music that lashed out at the established rules of life devised by for example conservative authorities. They all felt a desire to search for, find, discover, create and promote a new kind of music.

The source of energy born when the band members met to play music can be reflected by the way the young men composed music (a composing method also shared by many musicians (Schutz 1964)). The band had a talented guitarist with a gift for building riffs and arrangements. He constantly impressed and touched his band mates with short tunes that

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<sup>22</sup> Music for Nations was originally a British record company that mainly signed rock and metal bands. The company was established in 1983 as a subsidiary to the larger distribution company Zomba Records owned by Radio Corporation of America (RCA). Music for Nation's early signings, including three gold albums by Metallica, demonstrate the company's pioneering status within the rock and metal genre in Europe.

sounded incredibly beautiful and yet were noisy and ugly to the ears at the same time. Jan Kenneth explains the sound as the beauty and the beast of metal music. The guitarist presented tune ideas and the band members then collaborated using the small musical arrangements to build the tunes further into new songs. Jan Kenneth was highly involved in the composing process as the band's lyric writer. He took the music arrangements with him and worked on lyrics and song arrangements at home. As lyrics were added to the tunes, the evolving songs had to be reworked once again together with the instrumentalists. In this way, a song would often be reworked as it circulated among individual band members. This method of composing was often time-consuming, since the young musicians were obsessed with producing high-quality music. Often the process of composing a single song could take as long as a year before they were satisfied with the song's quality. The composing process became a platform that was dependent on all the band members participating and contributing to create a musical and artistic artwork.

The band history also bears testimony to a changing genre approximation. At its early beginning, the band's music was hybrid and inspiration sources varied. Despite preferring hard beating music, the band members all had divergent sophisticated sound preferences and tastes within the hardcore music genre. Jan Kenneth characterizes the style as a mix of heavy metal from the 70s, Black Sabbath and the heavy metal that was popular during the 90s. The band matured and grew in more extreme directions, even though there were softer elements that followed the band all the way. For a period Pink Floyd was one of the band's sources of inspiration. The point with being progressive, as Jan Kenneth explains it, is that you explore new artistic expressions and styles. After an extreme metal period, the band got into more progressive rock, before turning to heavy metal. Despite changing their genre approximation, the band members did not, according to Jan Kenneth, manipulate or force the music into a specific genre. Every time the band started working on a new album, they agreed to make something different from their previous albums.

Thanks to Jan Kenneth's penchant for sharing and sending flyers and fanzine writings, the underground had heard about the upcoming band from Kristiansand before In the Woods had ever performed on any stage. Almost certainly because the worldwide underground was familiar with the new kind of music coming out of Norway, the band was offered a record contract. The band members agreed that they needed more studio experience before they could commit themselves to a record company. Parts of the summer 1992 were spent in a studio where the band recorded the four-track demo *The Isle of Men* (In the Woods 1993).

The studio tape cassette was copied on old-fashioned tape players, released in 1993 and shared with likeminded souls. The timing of the demo could not have been better since the Norwegian metal music scene was seething, growing and offering music that was totally different from the music being made in the US and the rest of Europe. Norwegian extreme metal was branded as new, innovative and cool. New movements evolved within musical expressions resulting in European companies snapping up Norwegian bands and offering them record contracts. The record companies who offered extreme metal bands record contracts had a footing into the underground. These kinds of companies were ahead of the game in picking up on new coming bands and trends. At the same time they had strong links in the commercial system.

Once when Jan Kenneth met the band to practise, he brought along a musical review about In the Woods demo published in a magazine. The drummer was surprised that anyone had even heard about the band. Jan Kenneth could therefore shine when informing the others about his work to promote the band by using his fanzine network. 500 copies of the demo were made. According to Jan Kenneth no one in Kristiansand really believed that it was possible to sell 500 copies or even to get a record contract. Yet, after a couple of months all the copies had been sold and a new stock of 500 tapes was made, which sold out again. The circle of copying and selling led to approximately 2,500–3,000 copies being sold, which was a good starting point for a record album. Blast that the band produced about their music travelled through the grapevine and ended up once again in record companies' ears. In summer 1994, In the Woods took its first step into the music industry by signing a five-album record contract with the English independent label Misanthropy Records, owned by a woman with the characteristic name Tiziana Stupida. Stupida sold parts of the company to the German division of the American company specializing in metal music, Candlelight Records. Included in the sale were the In the Woods masters tapes. The young musicians were naïve and the record contract agreements were unfair. To be able to complete the recording of their first album, Jan Kenneth had to borrow NOK 40,000. Nor did the record contract with the English company favour the musicians' potential for income. The band had to sell 10,000 albums before they would receive any money from sales. The band was given a small fee of NOK 10,000. Even though the band was signed with a record company, they were free to enter into agreements with distribution companies. Money earned from record sales was invested back into new equipment, allowing the band to constantly improve their music.

From being a black-metal-inspired group of musicians, the band turned into a dark, ambient avant-garde metal band with their first full-length album, *Heart of the Ages* (1995). This album was authentic at the time since the band expanded the limits of their black metal style into the soothing sound of keyboards and female vocals combined with clear, distorted vocals and clean singing. The debut album was released in March 1995. After two to three months on the market, the album had sold approximately 5–6,000 copies. Jan Kenneth believes that this was mainly because the band was already known in the underground through magazines and fanzines. The band's next album, *Omnio* (1997), is often regarded as In the Woods' best album, featuring even more experimental music, 11 minute songs with more female vocals and reflexive lyrics, together with magical instrumental overtures. The third album *Strange in Stereo* (1999) heralded an enigmatic change in style, with far more melancholic music and changing musical structures.

After a couple of years in the business, the band was able to negotiate better contracts. They were paid one pound for each sold album, which at that time was considered to be a good deal. Although Jan Kenneth in general characterizes the first record contracts as bad, he felt satisfied with the companies' effort to promote the band. The company was good at giving feedback on the number of albums sold and pushing the band further into the distribution system. Being in a business relationship with foreign companies increases the risk: many bands and musicians report back a lack of feedback when it come to number of copies sold, in addition to a cut in the money flow when royalties are to be paid to the musicians. At some point, being bound to a five-album contract with a specific label started to undermine the band's eagerness to create good music. The label started to lose its interest in the band and the record company did not promote the band in the direction the band members wanted. Therefore In the Woods and Candlelight Records agreed that the fifth album should be released by Jan Kenneth's coming record company project Karmakosmetrix. The band fulfilled their record contract with their fourth album *Three times seven on a Pilgrimage* (2000), a compilation of three of their previous covers of songs by Pink Floyd, Jefferson Airplane and King Crimson, together with some newly published songs.

According to Jan Kenneth, none of the band members ever dreamed of being rock stars. Although the band was pioneers in Kristiansand in terms of establishing international contacts, the band members took their ever increasing success in their stride. So the last thing on their mind when they decided to end the band was that they might be ending something that could have been a commercial success. They had that exact high-quality sound that their

fans wanted and expected. After releasing their last studio-produced album, the band did a farewell performance in their home town of Kristiansand featuring all the band members, current and former, on 29 December 2000. The performance was recorded and released as *Live at the Caledonien Hall* (2003). All in all, In the Woods fulfilled the five-album strategy. Jan Kenneth calculates that the band achieved a total sale of 70–80,000 albums, but only 200–300 of the albums were sold in Norway.

*A lot of people comment that we were very normal people. We represented something typical of all people. Often bands strive to project a tough, cool attitude, but we were too popular both in sound and style. Every time we released a new album, we had to do lots of PR, especially with foreign journalists. In Norway we received less attention in the media, mostly because we had only a few jobs here in Norway. Our Norwegian distribution and underground network were less developed.*

One reason for the lack of interest from Norwegian music consumers and media might be linked to the fact that in the beginning there were only a few metal bands operating in Norwegian music market. When bands were established and achieved a certain degree of success on the international market, they chose to be loyal to metal fans outside Norway. In addition, Norway is a sparsely populated country, which also helped keep the market focus outside Norway where a much higher number of metal music fans exists. In the 90s many new bands were born, the market competition increased, and it became more difficult to get noticed. In the Woods also experienced a drop in sales for each new album released. The story of In the Woods' final days will be continued in the next chapter (chapter 3.4).

#### **Potentials open up for entrepreneurial beginnings**

In a phenomenological perspective, it is not the outcome of potential opportunities that is interesting, but how you angle the focus on opportunities. The outcomes of entrepreneurial processes are only symbols of business acts performed. Symbols are footprints left behind as the entrepreneurial processes are reworked and moved further. When I study Jan Kenneth and Knut Magne, I do not see them as opportunities; I see their projects (acts and actions) as opportunities or potentials. The band projects presented were potentials that evolved over time and left entrepreneurial symbols behind as evidence of the actors' eagerness to realize opportunities. For both musicians, their composing and performing band projects have been followed by a stream of new potentials that can be evolved into new business ideas and actualizations. Knut Magne's projects all revolve around cultivating sound, while for Jan Kenneth's, the objective is communicating alternative life values. In other words, their

projects have sparked a range of entrepreneurial opportunities. Entrepreneurs who hold on to anomalies, cannot hop from domain to domain (Spinosa et al. 1997). Composite entrepreneurs, who hold on to anomalies that can change our world, do not have a great deal of leeway in how they embody their new awareness, and such entrepreneurs are the most important ones because they are the ones who transform a cultural style.

The relation of the potential to the musician's style is crucial (Spinosa et al. 1997). All our pragmatic activity is organized by a style. Style is our name for the way all the practices ultimately fit together. A style is not an aspect of things, people, or activity but, rather, a style constitutes the being as what being are. To understand style we must understand how our actions and inactions are coordinated. We learn by experience, but there are also situations which seem familiar even though they are new – they share a style. A style governs how anything can appear as something. The style of any particular culture enables practices in that culture to be transferred from situation to situation. When people change their practices in meaningful ways, they do so on the basis of the style they have. The next chapter will discuss how Jan Kenneth and Knut Magne have treated their potentials with care in order to realize entrepreneurial projects into actualities. This testimony is narrated by retelling concrete examples of how Jan Kenneth and Knut Magne have used their being-in in the music milieu and industry to carry through entrepreneurial processes.

### 3.4. Heidegger's concept of the actual

As previously mentioned in chapter 2, p. 52, Heidegger (1996) describes the actual as the result of development processes where opportunities are realized into real concepts. How the realization process evolved is authentic. In the music industry the actual could for example be albums, concerts, the establishment of record companies and sound studios, and so on. Nevertheless, the actual must not be seen as something final. The endings are only temporary since also endings hold potentials that could be realized into new actualizations. As being is ahead of itself, the actual is only constant in the present moment:

*The actualization of useful things at hand in taking care of them (producing them, getting them ready, readjusting them, etc.) is, however, always merely relative, in that what has been actualised still has the characteristic of being relevant. Even when actualised, as something actual it remains possible for... , it is characterised by an in-order-to.*

(Heidegger 1996: p. 241-242).

The stories about Jan Kenneth and Knut Magne retold in previous chapters have attempted to demonstrate how they as musicians have developed a deeper understanding about the nature of the extreme metal music milieu and industry that manifests itself in their ability to see and grasp future opportunities. But how does the opportunity recognition process leave actualities behind? This chapter aims at highlighting what happens between the tensions and shifting focus of entrepreneurs' daily life as business actors as they move from potentiality to actualization, a process that leaves time limited actualities behind in the process of becoming. When analysing entrepreneurial actions I think it is practical to see recognition, intentionality and actualization as a totality of an entrepreneurial event that constitutes a new normality. The actual is a temporary result of this circle. To come to an actualization, entrepreneurs react to what they recognize as entrepreneurial opportunities. Their acts are guided by the actors' entrepreneurial intentions. Going after something implies that the actor has certain intentions and expectations. Intentionality is a result of existing and knowing how to cope in a complex world of opportunities. This chapter will therefore attempt to present an analysis of how musicians become aware of an opportunity-like concept, and how they bring this concept into actualization by intentional acts. To this end, I present concrete entrepreneurial examples of actualities.



### **The actual of sound artwork**

The Mill sound studio project must not only be seen as a sound studio project. The Mill project is a concept hosting different artworks and actualities. The story of how Knut Magne came to end up as the founder of the Mill Sound Studio has already been told. The coming stories will focus on how Knut Magne tries to steer the direction of the Mill project. What is the project's being, and how does Knut Magne work and think to realize his Mill ideas? The Mill project<sup>23</sup> profile might illustrate how Knut Magne has evolved and gives meaning to his music business interests. The Mill has an anti-commercial style. It is not making money that sets the agenda for the Mill evolutionary process; it is the art and Knut Magne's ideas for how to realize the potentials of the Mill concept that determine the direction of intended developments.

For Knut Magne, it is important that the actualization process corresponds to his metal–music-oriented life values, with art as the goal. To do so he is from time to time dependent upon other people's help to be able to realize coming artwork potentials. In one of Knut Magne's projects he has tried meeting a local support office to co-operate with them to actualise one of his ideas. Knut Magne's experience from this meeting was rather depressing. The office counsellor was not interested in listening to Knut Magne's ideas and did not see the potential in the idea. Instead, the counsellor was more interested in talking about Knut Magne's obligations when receiving financial support from this policy initiative programme. Two minutes into the meeting Knut Magne decided that public support is too bureaucratic and incompatible with the intentions and the potentials of the Mill project. He therefore decided not to co-operate in public-supported business development projects, but instead carry on as an independent entrepreneur, designing creative solutions to resolve the challenges when money is short. One way of facing this challenge is to promote slow growth of the Mill project by constantly making small improvements and taking advantage of offers of voluntary work and a barter-based economy, and do most of the preparation work himself. An example of a project realized this way is the Water Mill Festival.

### ***The Water Mill Festival***

Each year since 2003, Knut Magne has arranged a two-day Water Mill Festival in August. This is a metal music festival built on a true rock 'n roll spirit. The Water Mill Festival also follows the radical, economic logic of being anti-commercial. You will not find any

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<sup>23</sup> See also attachment 2 for a description of the Mill's profile, and the actualization of the Wall

commercial advertising here, since the motive of the festival is not to earn money, but to spread metal music to the people. Any profits made from the events are used to fund future festivals. The objective of the festival is to give less-known bands a chance to perform in front of a live audience. Through this strategy, Knut Magne intends to contribute to fresh recruitment to the music trade, whilst simultaneously giving the spectators a varied musical experience in picturesque surroundings. For Knut Magne, the festival entails a great deal of highly intensive work, since in addition to being the festival's artistic director and host, he also works as a sound technician, musician, press contact, house porter, night watchman, and so on. The festival is totally dependent on volunteers such as festival crew and musicians who will perform. Knut Magne gives volunteers free tickets and his reciprocity when his assistants might need his services. The musicians who perform on stage have a perfect, inspiring backstage area, which is Knut Magne's sound studio universe. For the sound studio, the festival works as a grapevine. The festival is a small annual conference for the metal music industry, where metal lovers such as musicians, bands and their fans, in addition to people from sound studios, record companies, and the music press gather. It has become a melting pot where ideas are born and evolve for metal music travellers. In this way the Water Mill Festival acts as a seedbed for new business deals, although the deals are not more formally agreed at the festival.

As a visitor at the festival, you get a feeling of being privy to a metal music industry gathering in harmony with a true Norwegian metal lifestyle as the event is held in nature's backyard. At dusk as the daylight fades and it starts getting dark, flare burners lighten up the festival area. The audience and the performers represent many of the persons within the Norwegian metal milieu. There are no barriers round the stage, so the concert area is quite intimate. Knut Magne's wife, Idun F. Valle, is responsible for the food served at the festival. On the menu you find environmental friendly soup, moose burgers, and moose casserole and organically grown vegetables cultivated on Knut Magne's family farm. The attempt to arrange a festival that is in harmony with nature is drawn out to the extreme: even the grass has been cut by scythe. After the last concert of the day is finished, the party moves on to the festival camp on Knut Magne's farm. The camp has two zones; one for people who want to party and a quiet family camp with swings and slides for children.

### ***Paragon Arrays AS***

Knut Magne's constant strive to improve the quality of his festival provides a good illustration of recognizing and actualizing a rather diffuse *something*. Creating the perfect

sound is a tremendous part of Knut Magne's life work, a treasure that he wants to pass on to other metal lovers and festival participants. One problem in the early history of the Water Mill Festival was that the ground conditions were not optimal for transferring sound from the outdoor stage to the spectators. In fact, the sound was quite poor in the early days of the festival. In 2004, through the intermediation of common friends, Knut Magne got in touch with Rune Skramstad, a former student who just had finished his main Bachelor's degree project in mechanical engineering and product design. A horn works as an acoustic transformer, matching the properties of the high mass moving parts of the driver<sup>24</sup> to the properties of air. Such a loudspeaker can be built as a large horn without any conventional box or box shape involved. The horn's length, shape and physical size combined with the electro mechanical properties of the driver set the standard for the transformation and more or less decide the loudspeaker's sound quality. Like Knut Magne, Rune too had spent hours as a boy building loudspeakers. Of his first meeting with Rune, Knut Magne says:

*“... I had a few loudspeaker elements that would be perfect for building a sub [a big bass]. I told Rune about the size of the elements and asked him how big the loudspeaker box would have to be if the loudspeaker was built on the horn principle. My question to Rune was how can you get the maximum effect out of a given driver, if you do not think about box limits?”*

Rune found Knut Magne's challenge exciting. He spent three days simulating the bass horn and sketching a design that he sent back to Knut Magne, who immediately after receiving the design started to build the sub. The design follows the same principle as the ancient Roman amphitheatres. The speaker is placed in the narrow bottom of a funnel where he/she speaks in the direction of the wide funnel top. When people speak on such stages, their voice can reach thousands of people. The seven meter sub was placed under the Mill stage floor, and it worked perfectly. After impressing his Bachelor examiners, Rune kept on working on his sub solution, using the Mill stage as a reference test station. This enabled him to get a foothold in the very small Norwegian loudspeaker-building milieu and to establish Paragon Arrays AS.

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<sup>24</sup>The loudspeaker element is called a driver when it is used for driving a horn.



“Building the sub.”

The next step in the development of the Mill sub was to apply for a patent based on the Bachelor’s degree project and build both a two-way horn and an array of full-range horns. This way the sound from the main loudspeakers is spread out in a 40 degree horizontal angle and a 20 degree vertical angle giving an even polar response inside these boundaries from approximately 23Hz and up. The full-range horns are arrayed to cover the area in front of the stage with sound since this area is outside the 20 by 40 degree dispersion characteristics of the main loudspeakers. The sound-spreading angles of the full-range horns are adjustable by adding horns in proportion to different surroundings wherein the loudspeakers are placed. Another advantage of using Rune’s loudspeaker solution is that you avoid the problem with the distance between the areas where sound emanates from individual speakers that are so large that they must be placed too far from its neighbour. The horns from Paragon Arrays enable two-dimensional arrays without destructive sound interference of frequencies inside the spectrum of human hearing. Decreasing the physical size of this generation of loudspeakers has reduced transportation costs, simplified rigging, in addition to reducing weight strain on stages, simplifying ceiling mounting and reducing wear on floors and outdoor stages. Besides being a huge attraction at the Water Mill Festival, Paragon Arrays AS has delivered bass horn solutions to athletic stadiums such as Lerkendal and Bislett, and to institutions like Trøndelag Theatre and Oseberg Cultural Centre. Because of his limited finances, Rune is not able to extract the full commercial potential of his loudspeaker design. Therefore, he is currently trying to sell the patent. Three companies, one of them a world-famous company, are interested in buying the patent.

According to Heidegger, a being’s mood influences how individuals understand and respond to the fluctuating world. Mood manifests itself in “how someone is and is coming along”. In this “how one is” mood brings a being to its “there”. To become entrepreneurial, musicians

must be motivated to do entrepreneurial acts, they must be tuned in for entrepreneurship (Heidegger 1996: p. 126-131). Mood always discloses being-in-the-world and is what makes it possible to stretch oneself towards something in the first place. Being attuned is not initially related to something psychological. It is an internal condition, which in some mysterious way reaches out and leaves its mark on things and persons. The dissatisfaction that the sound enthusiast Knut Magne must have felt when listening to one of the festival bands at one of the Mill's early festival days might explain Knut Magne's motivation to realize the building of the subs. His vision of creating a fantastic festival experience based on elements such as great sound inspired and motivated sound improvements. Knut Magne was moved by a desire that promoted entrepreneurial acts, which in turn ensured the loudspeaker became an actuality.

Heidegger claims that *intentionality* belongs to Da-sein (Dreyfus (1991). Intentionality highlights the motives behind our actions. What intentions do we have when we perform specific acts? What do we want to achieve and what do we think will be the result if we act one way, as opposed to another? Both Rune and Knut Magne set out to accomplish "something" when they first met, and both of them had a desire to achieve the best sub system. Still, their intentions and the outcome differed. While Rune's intention was to test out how his Bachelor's exam project worked out in real life and establish Paragon Arrays AS, Knut Magne's intention and preferred outcome was to improve his festival. Intentionality changes according to shifting existence preconditions and upcoming opportunities that are constituted in the interaction between the existence of being and the surroundings. The first initial intention for building the Mill subs was to improve the sound for this specific stage. When this was successful, the intention was to improve the sub and add more functionality. When it became possible to sell the loudspeaker to other stages, commercialization became an intention. When the cost of commercialization was too high, intentions was revised to selling the patent to the highest bidder.

### **The actual of recorded music**

By the end of the 90s Jan Kenneth was an overworked bandleader responsible for the band's artistic and business development, including recording, concerts, tours, interviews and so on. In a one-year period, from summer 1998 until summer 1999, Jan Kenneth spent approximately 270 days in the studio. In addition to an extreme focus on renewing In the Woods' old successes, he was also involved in other bands and music projects. This intense focus on music and the expectations of being creative exhausted Jan Kenneth. At the same time, the band members were getting older and moving in different directions in terms of

lifestyle and values. Jan Kenneth himself went on a one-year trip to Latin America, the Caribbean and Europe. On this trip he found new sources of inspiration, perfected new guitar techniques and learned how to compose music on his own (more about the trip in attachment 3.1). He returned to Kristiansand after travelling for one year with new artistic ideas in his baggage. His new solo ideas did not include any new events with In the Woods, and after meeting the other band members he confirmed that the energy that once was the source of In the Woods' creative process had died.

The band members decided to end In the Woods properly. As already mentioned, they held a final concert at the Caledonien Hall in December 2000. The concert was recorded, but mixing the sound tracks turned out to be very difficult. Jan Kenneth found the work uninspiring and time-consuming. The album was supposed to be released at the beginning of 2002, but it soon became clear that the deadline for the project was unrealistic. Every aspect of the work on the album had to be achieved through pro bono work. Since Jan Kenneth now had a full time job, all the production activities had to be done during his spare time. As 2002 dawned, Jan Kenneth realized that he would have to produce the album by himself since none of his former band mates were willing to assume responsibility for finalizing the album and getting it out on the market. The record company Karmakosmetrix was originally established as a spin-off of the In the Woods project in 2002, in order to release the disbanded band's future albums, but now it became Jan Kenneth's private label and new project. Finally, after nearly three years of production work, the triple album *Live at the Caledonien Hall* (2003) was released on Jan Kenneth's one-man label. This was a limited edition featuring 20 songs from the band's career: over 120 minutes of music on two CDs. The third record included a free Karmakosmetrix label sampler in a paper sleeve featuring 15 tracks presenting different artists from Kristiansand. By 2004 Jan Kenneth had been away from the stage for four years, at the same time as his label was being managed with limited input. The rather low level of involvement and engagement in the local music milieu and the music industry worked as an eye-opener for how to re-enter the music business in a way where he was able to realize new solo artistic concepts. Music was once again an important part of Jan Kenneth's life:

*"...it sounds like a cliché, but that was how it actually happened. Music is such an important part of me that I cannot live without it. But my renewed artistic creativity was reborn in a grown-up and matured version".*

### ***Karmakosmetrix Records***

One of his new projects in the aftermath of In the Woods was the establishment of Karmakosmetrix Records. The initial objective for founding the company was, as already mentioned, in order to publish In the Woods' future albums, but when the band split up, the intentions changed. Jan Kenneth reworked his plans for Karmakosmetrix, drawing up a strategy for publishing and promoting bands from Agder. As a result of the existing decline in sales of recorded music, Jan Kenneth's company does not work as a traditional record company. As an independent label, Karmakosmetrix enjoys a certain freedom that the major labels do not have. Independent labels are owned and/or operated by one or two people with a love of music and a brash entrepreneurial spirit (Avalon 2006). Karmakosmetrix is not managed by a multinational conglomerate. In practice, this means that Jan Kenneth does not have the pressure of having to provide annual financial reports – a situation that allows Karmakosmetrix's content and image to adhere to a radical, anti-commercial financial logic and dynamic. Karmakosmetrix keeps developing through keeping up with changes in Jan Kenneth's life and the music industry. Jan Kenneth's main business strategy is meeting people. With a view to building network and contacts to distribute the music, he tries to participate in a variety of different forums such as Popkomm and Nidem, as opposed to simply sitting around in Kristiansand waiting for something to happen – to actually make things happen himself. Even though Jan Kenneth feels the dramatic situation the Internet has brought the music recording industry into, he claims that:

*“In general I think that there is too much complaining in the music industry. But my company does not have huge expenses. We do make more money than we spend, but all the income is reinvested directly back into the company. And of course, we are not dependent on working full-time with Karmakosmetrix. But the company does still have ambitions: and one ambition is to spread music. This is also done by offering a number of free solutions, such as free downloading of songs.”*

Until 2008 Jan Kenneth had a licence agreement with ProMedia from Germany, meaning that he licensed all Karmakosmetrix releases to the German distributor. The company's turnover decreased and Jan Kenneth's contract expired. Karmakosmetrix then went solo and has since concentrated its efforts on promoting the label's artists. Recorded music is distributed digitally, as well as physically, in 19 countries:

*My vision is to be on the road and make music accessible in a variety of more exclusive releases such as vinyl. The last publication with Telma and*

*Clyde [one of the bands signed with Karmakosmetrix] was a package including a vinyl album and a CD. We do also host digital files for downloading and some online screenings. You have to come up with new ideas for fun packages.*

Jan Kenneth claims that there's plenty of great music cooking in Kristiansands' backyards. Karmakosmetrix is not limited to music genre, but has Agder as its catchment area. The company attempts to sign local bands and artists from Kristiansand area. To do so Jan Kenneth draws on both his local and international experience and network. According to Jan Kenneth's mindset, it is important to initiate projects at home in Norway and then move the projects beyond Norway's borders. His collaborating partners are local actors in design, printing, poster-making, and so on. Every task of promoting his artists begin locally, which is also in line with Jan Kenneth's eco-friendly political convictions. Jan Kenneth believes that if Karmakosmetrix is loyal to locals, locals will be loyal to Karmakosmetrix by offering voluntary work and good prices. The record company started out releasing approximately one album a year in order to give every release the attention it deserves. The number of yearly releases has escalated. By today the record company represent eight different bands. One of them is Jan Kenneth's solo project *Transit*<sup>25</sup> with the album *Decent Man On a Desperate Moon* (2008).

#### ***Karmakosmetrix Street Team and Label Night***

If the music business is going to be a viable industry in Kristiansand, there is a need to increase recruitment, Jan Kenneth claims. Street Teams is the actualization of a recruitment strategy. A Street Team is a term used for marketing purposes to describe a group of people who "hit the streets" to promote an event or a product. Street Teams are a powerful promotional tool that has been adopted in many industries as a standard item in marketing budgets by entertainment companies, record labels, the high-tech industry, corporate brand marketers, new media companies and direct marketers worldwide. Before the team is sent out on to the streets, the members are trained as brand ambassadors. Jan Kenneth has adopted this technique when marketing his Karmakosmetrix ideas. Not only is Street Teams a marketing strategy that does not entail big costs, the strategy is also compatible with Jan Kenneth's business values where all the participants in a project are supposed to receive a personal gain from their own involvement. As Jan Kenneth experienced during his own teenage years as an

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<sup>25</sup> More about the Transit signature is presented in attachment 3.2.



outsider, he tries to enrol young people who are at risk of dropping out of the school. 12–15 youths aged between about 15 and 20 were gathered for a first introduction course in November 2009. The participants were selected from groups of young people that Jan Kenneth had met through his work with the childcare institution and at the municipality's division for youths. Where some of the recruits drop out from the project, others join the Street Team. Common for all the young people participating in the project is that they are very interested in culture and music.

The youths are trained and introduced to the Street Team history and philosophy on how to arrange events and how to do business. They are given a number of digital challenges, which are supposed to end up as Internet-based platforms where they show other people the present focus of their life and activities, their wishes for the future, what they want to obtain and their projects. Some of the young people have their own projects they want to present, others do not. This working strategy is a method to identify which of these young people have the potential to become valuable social media workers. For the young people, being in a Street Team is an opportunity where they are allowed to work on other people's projects and gain in-depth insight into cultural business ethos. Participants learn about the pitfalls that experienced artists have endured, as at the same time as they also get an insight into how to get support for their own projects. For Jan Kenneth Street Teams is a way to:

*“... show young people that it is possible to make things happen and get a positive outcome doing the stuff that you like doing the most. This is a leisure activity that is an alternative to booze and drugs, which has been my advantage to get financial resources to arrange the Street Team. You have to influence the kids so that they can see their own potential. It will be very interesting to follow them in the ongoing process of becoming a brand ambassador. For every event we make a t-shirt that we hand out, and when a new album is released they get a copy, and so on. So, all in all, it is a win-win situation. I guess that among the 12–15 young people, four or five of them have high ambitions in life.”*

The young people also learn how to build a band career, from start to finish. Jan Kenneth has also engaged a female artist to inspire girls who find themselves in a male-dominated business and milieu. The project also involves a visit to a studio to learn how a song is developed from an idea into a final recorded result. At the end of the course, the participants are asked to arrange a concert including booking, organizing press information, marketing, etc. This way of helping young people get a footing in rock n' roll values and doings is also a way of redesigning the soul of the indie music genre as the opposite of the mainstream. In the end the

young people become Karmakosmetrix ambassadors, meaning that they are able to pick one of the labels artists that they like and work with them by creating Facebook or YouTube profiles<sup>26</sup> or simply promoting the artist in their circle of friends.

Label Nights is the name of an event arrangement strategy and concept to promote Karmakosmetrix artists in a way that spreads and promotes positive publicity. Jan Kenneth works with local organizers to hire good stages for a line-up of Karmakosmetrix artists and bands. The practical arrangement and planning of Label Nights depends on circumstances such as whether the event is arranged in Oslo or in Athens. At a Label Night in Athens in February 2010, for example, he promoted three artist concepts as a result of an invitation from one of Jan Kenneth's network colleagues, an actor that he also worked with to organize the event. During my fieldwork I had the pleasure of attending the Label Night, *Karmalarm*, at the local arena, Kick Scene, in Kristiansand in September 2010. This Label Night had two stages, one in the main concert locale and one intimate stage located in the restaurant, which were used by eight different artists and bands, all of them signed with Karmakosmetrix. In addition to the musicians, audiovisual works<sup>27</sup> by two young producers from "Odd Productions" were also presented. This particular Label Night was actually arranged in collaboration with Jan Kenneth's Street Team, and functioned as an exam for the young people who had participated on the Street Team course. Therefore, the Street Team members had a huge influence on and responsibility for this particular Label Night: booking, arrangement, promoting, documenting the event by photos, sale of merchandise, etc.



"Pictures from Karmalarm"

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<sup>26</sup> Attachment 3.3 presents an example of a Facebook profile made by one of the street teams' girls.

<sup>27</sup> "Odd productions" makes film animations and presentation of the artist's live performance.

### **The hermeneutic dimension of actualization**

*In running ahead to this possibility, it becomes “greater and greater,” that is, reveals itself as something which knows no measure at all, no more or less, but means that possibility of the measureless impossibility of existence.*

(Heidegger 1996: p. 242)

This quotation from Heidegger describes how opportunities might seem blurred as they are approached and transferred into an actualization process. In the recognition process, new ideas often appear as chaotic, unclear or unfinished thoughts, since recognition is a future-oriented activity and actualization. A musician might have an idea about the outcome of the actualization process, but he or she can never be guaranteed that the finalized outcome will turn out as planned or expected. What is achieved might turn out to be quite different from what was originally planned. Ideas often seem much better inside the head, than they do when actualised into real life. (Re)designing ideas in actualization processes mean that we temporally move towards a possibility of “something”.

The narratives about Knut Magne and Jan Kenneth illustrate the process of beings moving in a chaotic world and leaving actualities behind. The narratives witness about two musicians that succeed to create a place within what Jan Kenneth describe as a conservative minded region, where they manage to realize authentic musical thoughts and life projects. Both cases describe how opportunities are approached, how knowledge accumulates, how intentions regarding ongoing and new projects are changed, how the actual lead into new recognition processes, how actualities are realized, and so on. Musicians can never be sure that their artwork and business ideas will result in symbols characterized as entrepreneurial successes. The process of becoming entrepreneurial and at the same time redesigning artistic creativity is a complex, authentic and evaluative process. The process starts “at home” using the tools and resources available. Ergo; becoming is a never-ending story where beings are “thrown into” the future as their past experiences serve as guidelines for how to cope in-the-world to get a best possible outcome of life. Or to quote Heidegger (1996: p. 135): “*The being of being constantly adopts the possibilities of its being, grasps them and goes astray*”. Beings can do so because they live ahead of knowledge and move against opportunities. When people expand their repertoire, they increase their alertness (Weick 2006). When they see more, they are in a better position to spot weak signals, which suggest that an issue is turning into a problem, which might well turn into a crisis if it is not contained (Weick 2006). Both the lifestyles – musician and entrepreneur – have to be reworked to hold on to the positions and credibility they have obtained within the metal music industry.

Stockfelt (Stockfelt 1997) demonstrates that a musical composition is not only one work, but rather a series of different works with different meanings in different contexts. Popular songs are significant because they have a “real closeness” with their customers (Frith 1987). When making music, the musicians themselves enter a common stream of consciousness. What they create is an invitation to the listeners to enter that consciousness, which is also the consciousness of their people (Frith 1987). The aim or intention is not to become a millionaire; rather the main aim is to create an artistic universe and invite listeners into that universe. This process allows musicians to increase their entrepreneurial repertoire, such as establishing sound studios and Street Teams, building loudspeakers, and designing new ways of presenting works of art. The logic is to manifest credibility within the world where life is lived. People may get better stories, but they will never get the story (Weick et al. 2005). The hermeneutic meaning production does not end when symbols are materialized; it changes as different musicians play the work, as the work is played on different stages and arenas, as the listeners obtain the messages and make the work of art a part of their world, as different effects are used, and so on. As footprints are left behind in the entrepreneurial process, new interpretations, understanding and perceptions are made and pave the way for new beginnings. From old stories, new stories are born or reconstructed and retold to all those who still want to listen.

### 3.5. Heidegger's concept of projecting

The previous chapters have highlighted the process whereby musicians become entrepreneurial by stressing the importance of time, beings' authenticity and complex surroundings to describe how musicians approach entrepreneurial opportunities. In this work I have been rather vague about beings' future perspectives and their self-understanding when faced with an open horizon of opportunities. This chapter aims at explaining how beings project to be "thrown into" the future. I have touched upon my study objects' past and present experiences, but I have not been clear about how the future is important in the process of becoming entrepreneurial, and how beings evaluate their options to move forward in time. Heidegger asks the question "*Why does understanding always penetrate into possibilities according to all the essential dimension of what can be disclosed to it?*" His direct answer is that "*It is because the understanding has in itself the existential structure which we call "projection"*" (1996: p. 136). Therefore I find it reasonable to make a fluid move from the previous chapters discussing potentials, recognition, intentionality, actualization and so on, to Heidegger's concept of projection, which I think underlines how Heidegger understands and describes the being of a being as a hermeneutic and temporal phenomenon. Therefore the chronological narratives about Jan Kenneth and Knut Magne now turn the focus on ongoing projects that are in the process of future recognition and actualization in order to make sense. Sense making is in many ways the constant changing outcome of development processes as new meaning is designed and redesigned and complements beings' existence in the world. Sense making is not about truth and getting it right (Weick 2006); instead it is about continuous drafting of an emerging story so that it becomes more comprehensive, incorporates more of the observed data, and it is more resilient in the face of criticism. As the search for meanings continues, people may describe their activities as the pursuit of accuracy – to get it right. However, that dimension is important mostly because it sustains motivation.

Design is usually portrayed as the forethought that leads to an intention (Weick 2004: p. 74). As beginnings and endings are rare, beings are always in the middle of something, claims Weick (2004) and go astray demonstrating that designing is as much about re-design, interruption, resumption, continuity, and re-contextualizing, as it is about design, creation, initiation, and contextualizing. In this process beings unfold in a world that has already been interpreted by people who are already acting, where options are constrained, where control is minimal, and where things and options already matter for reasons that are taken for granted. Therefore, understanding occurs through acting, not through isolating and categorizing

phenomena. People act their way into understanding. This does not mean that we reflect about why we do “so and so” when acting. Much of the knowledge derived from being-in-the-world could be considered as embodied knowledge. Living life would be an exhausting project if we were supposed to reflect upon all our actions and behaviour. The closing of the narratives analysing Jan Kenneth’s and Knut Magne’s process of becoming entrepreneurs will hopefully illustrate how the musicians and entrepreneurs use lived experiences to actualise new future artistic and entrepreneurial concepts.

#### **Doon – making improvised music**

*“This music is perfect to listen to when you are travelling ... getting away from the normality of everyday life, whether you are actually travelling physically or if the move is simply inside your head. Improvised music is perfect to use to escape from everyday happenings, to discover something new and hopefully novel. What is certain is that this is made without commercial intentions. I do not think that I will earn money by creating this specific music”*

This is how Knut Magne introduces his project *Doon* at a seminar focusing on cultural businesses in Agder in June 2010. In Gjerstad the word *doon* is a local term for a sound or vibration that cannot be described or defined. Knut Magne’s way of evaluating his opportunities and options when creating improvised music at the seminar triggered different kind of emotions and feedback among the listeners. Some of the listeners smiled with admiration when listening to a Being in a position where self-actualization is the goal and objective of life; others did not see the point of creating music that was not meant for the consuming masses. Listeners familiar with rock n’ roll logic know that Knut Magne’s creative process triggers and constitutes exactly that authentic being that followers adore because of its artistic value. Like many of Knut Magne’s ideas, the Doon project too is a result of an idea put on hold, thought through during a long maturing process, and realized when the moment was right.

The story of Doon started a few years ago when a British Arcturus fan and film producer contacted Knut Magne after being so personally overwhelmed by Arcturus’ music that he claimed beat directly into his mind and brain. The film producer was not just an old fan, but the head designer of the Harry Potter movies. He simply loved Arcturus’ sound; indeed he liked it so much that he wanted to use the music as a starting point for a film production. He contacted the band with a humble question whether this was a project that interested the band. As is the tradition in the metal milieu, the request was seen as an act of friendship. The band

members liked the idea, but they also had some input about the song line-up. Their input was that it would be very good if the line-up was coordinated with the band's concert programme so the film could work as a stage backdrop at live shows. They agreed on the song line-up, and the film producer started his work. When the film was completed, the band members did not agree about the film quality or if it would work as a stage backdrop. Therefore it was put in a drawer until Arcturus disbanded in 2007. Knut Magne retrieved the film after being contacted by VRI Agder kultur<sup>28</sup>. On becoming aware of Knut Magne's sound studio in Gjerstad, the regional project management offered Knut Magne financial support to pick out and carry out one of his innovative projects. Knut Magne, who had shunned public support throughout his 20-year music career, accepted the offer, since there were no formal instructions on how the project time and money was to be used. The co-operation was a win-win situation since Knut Magne's constantly growing activity as a sound producer cut into his time to do the things he loves the most; composing music. The VRI grant was an opportunity for Knut Magne to work on his own artistic projects, instead of producing other bands' albums. To complete this work of art, he used parts of the film and added new, improvised music.

Knut Magne's studio in Gjerstad is a perfect arena to play and record improvised music. The music is composed and played in real time. Organized as a small artistic team, Knut Magne co-operates with only one colleague who plays bass. They start out playing their instruments in separate rooms without talking to each other or listening to what the other is playing. Over the course of a year, this way of working has resulted in approximately 70 hours of recorded music. How long Knut Magne and his colleague will keep on playing improvised music is open:

*“It could be for one more year, or five more years. For now, we are just doing a project because it feels good. It is supposed to give us a good feeling. Composing, playing and producing takes the time that it takes. We will end the project when we are satisfied.”*

Doon music from this project is constantly being re-worked into new musical arrangements. These arrangements are supposed to end up as a new recorded publication where many long

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<sup>28</sup> The initiative Programme for Regional R&D and Innovation VRI (*Virkemidler for Regional Innovasjon*) is the Norwegian Research Council's main support mechanism to promote research and innovation in regional businesses. In Agder one of the priority areas is the experience industry.

jam sessions are reduced to one album. Good tunes are kept, and bad tunes are deleted. As well as Doon music being used to rework the film that was originally meant for Arcturus, a second film company has contacted Knut Magne with a view to using his improvised music in a documentary about mafia traffic and events that take place on the border between the US and Mexico. The documentary is still in the planning stage. The producers have to play their cards right since the tense situation along the borderline is characterized as very dangerous. People who investigate illegal activities in this part of the world might well be killed for their curiosity and knowledge. Knut Magne thinks that his improvised music is ideal for these type of documentaries. Regardless of whether the collaboration with the American film producers becomes fruitful, Knut Magne also sees the videogame industry as an option and potential for where his Doon music might gain a footing. And who knows, maybe Doon music will be the next commercial hit wrapped up in crossing cultural business artworks? What is for sure is that I find the Doon project's economic perspective, mentality and potential far more refined or subtle than what entrepreneurship research is able to document with its penchant for measuring. How can you make, for example, market evaluations and analysis, estimate the expected number of workplaces and income, and so on in such projects?

#### **Dirty Old Town Aktieselskab**

*“Everyone has to take a stand on what direction they want their life to move in. I have chosen to focus on full-time engagement within the music industry for the last five years. At first I was afraid to do so because I have a family to take care of. But now the time is right. If I do not succeed by January 2012, I will abandon my artistic and entrepreneurial ideas and ambitions... definitively”.*

This is how Jan Kenneth sums up his visions for the future and his understanding of his entrepreneurial opportunities within the music industry. If he is not able to live up to his ambition as an innovative entrepreneur and musician, he will retreat from the business. Fulfilling his vision of becoming a full-time entrepreneur by year 2012 requires a different business perspective from what has so far been the direction of his record label. To set up a private limited company in Norway, the business establishment regulations demand a foundation capital of NOK 100,000. After saving money for this purpose, Jan Kenneth and his girlfriend Mira Thorsen established Dirty Old Town Aktieselskab on 18 January 2010. Mira has a background as a journalist and editor. Since file sharing has turned the record industry upside down, independent record labels such as Jan Kenneth's Karmakosmetrix also need to generate income from other business activities than sale of CDs.



*It is one thing to sell CDs, which you do not sell many of anyway. But what we have to focus on is live music and a few small niche-oriented products, such as vinyl, for example. You need to offer exclusive products to trigger people's interests. Record companies are forced to visualize a much broader set of business activities to survive than they did just five years ago. I have noticed that the sale of CDs is decreasing and is nearly non-existent. It is a miracle that I am still able to carry on doing what I do. But that engagement is related to the sum of all the subsidiary projects that paves the way for new directions of development and business opportunities.*

In addition to being the company that hosts Karmakosmetrix Records, the Dirty Old Town concept has two other divisions: a merchandising concept and a management and booking concept. Parallel to publishing albums, Karmakosmetrix has expanded to also include the possibility of publishing books and magazines. The idea of hosting different concepts under one company is that it spreads business risk and manifests the company as an independent actor built on solid business foundations. The advantage of having all the different activities and projects in one company is that Jan Kenneth and Mira only need to produce one set of accounts and audit. Endings in the record industry have become the openings of new activities for the entrepreneurially oriented Jan Kenneth, or as he puts it:

*"I am not a person who likes to sit still in an office and do administrative work. I want to create and build something. Creativity is the fun part of the music!"*

The company's structure and values represent a re-design of Jan Kenneth's lived experience after being-in and existing with one foot in what he describes as the narrow-minded Agder region and the other foot in the underground world of indie music. The name Dirty Old Town reflects the dirtiness of the city with all its misery, whilst at the same time pays tribute to and expresses love and admiration for creative people, such as, for example, his label's artists and the Street Team ambassadors, who have managed to find their own authentic way to cope in the world. Again Jan Kenneth picks up his ideas about projecting an alternative future for the city other than the pietistic, conservative norms and embodied knowledge for creation and behaviour:

*Dirty Old Town is a metaphor for going back to zero and finding a way to end the vicious circles that caused much of our uproar when we [In the Woods] started making music. We strive to link the company ideas to that part of Agder's history that we are interested in. Kristiansand was a much more international city than for example Oslo was 150 years ago. We had a*

*sales outlet for Cognac, and it was possible to buy fresh pasta and olive oil. Dirty Old Town ideas are a continuation or follow-up of the glory days when the shipping industry thrived here. In the days of sailboats, there were close links between Kristiansand, Amsterdam and Arendal with sailboats running a shuttle service. For example, Amsterdam was built with oak from Agder. In addition to doing fabulous things in Norway, we have Germany who likes Norwegian metal music, and some Mediterranean countries. It is natural for us to strengthen our links to these countries. It is still possible to track the old conservatism and pietism in Agder. A conservative lifestyle influences much of people's daily challenges and actions in this part of the country. It kills creativity!*

The first thing Jan Kenneth and Mira wanted to do on establishing Dirty old Town was to increase the focus on marketing by, for example, organizing Label Nights more often. For this to happen, an application including a marketing proposal was sent to the Cultiva Fund<sup>29</sup> in mid-September 2009. With the help from SØRF, they applied to the Cultiva Fund for NOK 407,000 in financial support to develop Jan Kenneth's Karmakosmetrix ideas further into a marketing concept. The application outline was a three-year marketing project to promote musicians and bands from Kristiansand on national and international markets. The application was granted on 16th December 2009, but the amount of support granted was reduced to NOK 200,000. However, this was still enough money for the couple to start their marketing work .

*Our application was directly linked to tour support with the intention to arrange for example a Label Night in January or February 2010 in Athens where I have good business connections. So we arranged a showcase there.*

A merchandise division is the second actualised Dirty Old Town idea. Jan Kenneth and Mira have bought silk-screen printing equipment and have installed the tools in an office located at the industrial estate of cultural businesses in Kristiansand. This location has allowed them to collaborate with a group of painters, designers, printers, photographers, and the like to work on silk-screen printing. Jan Kenneth sees interesting business opportunities linked to clothing collections in collaboration with the label's artists. In this way, the silk-screen printing work could also be an added service to the label's artists, offering them a merchandising service with clothing production linked to for upcoming and planned artistic concepts, for instance.

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<sup>29</sup> Cultiva - Kristiansand Kommunes Energiverksstiftelse - was established by the local authority of Kristiansand to ensure that a portion of the profits made from selling shares in Agder Energy Ltd. will be of lasting benefit to the community. The aim of the Foundation is to secure jobs and good living conditions in Kristiansand by providing grants to projects which set up art, cultural, and educational institutions or organisations that contribute to innovation, development and competence-building within the creative milieu of Kristiansand.

Even though Jan Kenneth is a highly experienced booking agent, the third business activity of Dirty Old Town, management and booking, is the entrepreneurial opportunity that has been the least developed and is not actualised in a concrete business structure. Dirty Old Town's ambition to generate more live jobs for artists has an economic potential, with the split of income giving Dirty Old Town a 20 per cent share. As Jan Kenneth arranges Label Nights and other events, the booking and management part of Dirty Old Town is active, but according to Jan Kenneth the activity has not yet found its structure. At present, Jan Kenneth works with other local actors who have booking and management competence to create bigger business out of booking and management than what Jan Kenneth believes Dirty Old Town would be able to realize alone. With the capacities that Jan Kenneth has set his sights on for this purpose, he considers that the coalition will host serious expertise and the credibility necessary to get more attention within media, attract a bigger audience and become a recognized and trusted concept among local authorities within the cultural sector.

#### **Projection to handle complexity**

I have used the concept of projection to make concluding remarks about the authentic and hermeneutic circle that beings are "thrown" into at the moment they are born and where they stay until they die. The circle is not metaphorically round, but rather shaped as a helix. Projection is not action without assumptions. Heidegger (1996) stresses Beings' premises for acting by claiming that being is already ahead of itself. We have to live today by what truth we can get today and be ready tomorrow to call it falsehood. People believe ahead of the evidence (Weick 2006). Still, entrepreneurship seems to be organized and structured by the artists' norms and rules of creative thinking and doing, which is an activity followed by social control and a structured social life regarding who to cooperate and interact with. When Jan Kenneth and Knut Magne move into new projects, they act on behalf of their hermeneutic lived experiences. Lived experience is utilized to make more informed guesses about what kind of actualities will help move their artistic and entrepreneurial ambitions and identity further into a completeness in order to redesign identity, meaning and make sense, even though the process are not to be finalized. Becoming entrepreneurial is to project by being involved, engaged and entangled within the world. There is a fine line between how to deviate from mainstream behaviour and being popular. Jan Kenneth's and Knut Magne's integrity as musicians entails that they are supposed to and expected to deviate from normality (whoever defines normality) to become entrepreneurial and do business. By choosing to follow the metal music route as a pathway for living life, deviating is their destiny. Being tempted or

guided by money is a trap where they might lose their credibility. Following the logic of creating artwork comes before money. Having art as their main goal becomes the overall aim and objective of acts and moves performed. This might work as an explanation why most artists do not draw up business budgets, business plans and market analyses, and so on when creating works of art. The artworks have an existence in their own right regardless of economic measures of success. Only when the artwork is left behind as an actuality is it possible to disclose economic potential and realization.

Even though I have described the genius dimensions of some of my study objects' artworks, how opportunities are understood and actualised, it is still a mystery for me how to know what will be the next artwork success. Some cultural entrepreneurs simply have it: the mystical gift called creativity and an innate ability to foresee what will be the next sensational artwork. Still, the future of coincidences, different objections and ways of calculating acts are still not possible to foresee one hundred per cent. It seems that past and present experiences can only make us more prepared to make better guesses regarding future challenges and opportunities. The positive news is that the hermeneutic participating of being-in-the-world may hopefully make musicians and beings make better guesses. I write hopefully because just as works of art may end up a huge box-office success and cash cow, they may also flop.

### **Summary, chapter 3**

In chapter 3 I have recounted fragments of my informants' musical and entrepreneurial stories chronologically. In retelling the stories, I have highlighted different concepts from Heidegger's *Being and Time* (1996) by adding the concepts as chapter headings as the musicians' life stories have been presented and moved in time. This does not mean that Knut Magne and Jan Kenneth did not for example recognize or project when they entered the metal music underground as teenagers, or that intentionality and actualization were not an issue when they were learning how to handle the tools that made them become musicians and entrepreneurs. On the contrary, living life is complex and assembled by all Heidegger's concepts (and maybe also other concepts that Heidegger may have overlooked or ignored when writing his phenomenological philosophy of science) for how to complete life. One thing is sure: intentionality and how musicians project, recognize and actualise entrepreneurial opportunities changes as a natural consequence of time and the hermeneutic dimension of lived experience. Just as the 14-year-old teenager is mostly interested in learning how to play the guitar, the man in his early twenties might be more focused on touring and playing live shows. When the musician turns 30 and is perhaps now a family man,

his expectations of life may have changed again. Presumptions for understanding and projecting are different regarding where in the hermeneutical circle of experiencing life beings are placed.

The order in which I have introduced Heidegger's concepts in my narratives is a result of my personal evaluations and preferences of how to analyse the being of a being, and defines my authentic research method of digging into the knowledge of the process that occurs when musicians become entrepreneurial. Since all beings are thrown into the place, I found place to be a practical starting point when retelling my musicians' stories. From place they were moved into the world of tools. And when researching entrepreneurship, concepts such as potentials, the actual and projection became more fruitful to describe how musicians become familiar with entrepreneurial opportunities and become entrepreneurial.



#### 4. Concluding remarks

This chapter sums up the main theoretical and empirical contributions I believe my dissertation makes to the field of entrepreneurship research. I present my findings as concluding remarks, as opposed to presenting conclusions as absolute closings, and underline that my research aim and method has been to provide complex descriptions. My remarks generate openings for new research questions rather than functioning as endings. By retelling my informants' careers in a phenomenological manner, I have tried to describe how the nature of extreme metal music is developed and reworked by individuals into business concepts that constitute entrepreneurship. Nevertheless I am amazed by the fact that we can never say what future entrepreneurial opportunities will be actualised, and which actualities will succeed. When moving in time, we can only support our future convictions by using our lived experiences to make better guesses in the future. Therefore immediate and rather simple answers to the first research question (What are the salient characteristics of entrepreneurial processes in the extreme metal music industry?) are summed up as follows:

**1. How extreme metal musicians become entrepreneurial is about having a life project that is constituted by an overall absorbing interest and vision. When living out the life project, the musicians become disclosed through their sense-making and projecting. The source of energy that generates creativity animates and sustains the overall vision that belongs to the being of the being whose life values and living may be to follow an opposite logic than mainstream movements.**

The life project is the artistic universe where the musicians' visions and objectives are to make sense. Life projects may be seen to have two kinds of contents: one abstract and one concrete. The abstract content includes the individuals' values, norms, beliefs, and the like. The concrete content includes their works of art, networks, business activities, and so on. The abstract-oriented and the concrete content must merge; otherwise there is no basis for establishing a firm within the experience economy. As time and world complexity move on, project contents and signatures become adjusted to what actors believe will be the future circumstances. It is therefore impossible to reach a final end goal. For Jan Kenneth, the life project is Karmakosmetrix, a concept that he is now trying to develop further through the visionary Dirty Old Town concept. Knut Magne's life project is the Mill project. Both musicians' life projects are difficult to separate from their being. The creator and owner of life projects is in a position to control what kind inputs should contribute to the vitality of the project and govern how musicians live out their entrepreneurial ambitions. So if Heidegger was right when he claimed that intentionality belongs to being, which I think he was, a life

project is inextricably related to its originator. Life project and being of the being are then part of the same phenomenon.

Trying to make or force creative people to move into a certain direction that does not coincide with their visions entails a risk. Ingeniousness might disappear if the project is felt to have lost its authenticity. From time to time it happens, of course, that firms change owners, for example. But when the energy running the firm is changed, the firms' essence is also transformed. A change in ownership may entail a change in the creative power that subsequently transforms and shapes a new identity. In the end the project may differ from when the project's original owner controlled it. Facing new inspirations and inputs, options, collaborative partners, markets, and the like also opens new and unforeseen opportunities, a situation that necessarily influences beings' visions and actions when living out projects of life. Time brings change, but you need to know in what direction you want your life to move in. As Knut Magne explains it:

*“Even if your goal is not necessarily your goal all the time, you have to work in the aim's direction. Still, you have no guarantee that you will succeed”.*

Throughout my dissertation I have often asked myself; don't all people who become entrepreneurial, whether they are plumbers, doctors, engineers or carpenters, try to make sense and create history the same way musicians do? Don't they all design their entrepreneurial identity by doing the opposite of the mainstream? Shane et al. (2010) claim that people who are open to new experiences tend to be more likely to recognize entrepreneurial opportunities than others. Divergent thinkers are more likely to connect the dots between unrelated pieces of information and hence more likely to recognize entrepreneurial opportunities. Without musicians joining the dots and breaking established structures for how to create and perform music, music would not be a dynamic, creative activity opening new entrepreneurial opportunities.

Having explored some of Heidegger's concepts when analysing the being of a being, regarding research question two; how can the process of becoming entrepreneurial be conceptualized when researching opportunity recognition in a phenomenological view? My research has gone into more detailed empirical descriptions of how the process of musicians become entrepreneurial evolves. These empirical contributions show that entrepreneurial processes are authentic and differ regarding the individual musician's way of experiencing



and acting entrepreneurial. If I researched beings in other business sectors, I would probably have found that also their process of becoming entrepreneurial is authentic. In this way, the research focus highlighting entrepreneurs' ideas, values, intentions, actions and acts might lead to new knowledge on how to understand the entrepreneur's engagement in the world. Such descriptions might contribute to theory regarding opportunity recognition as well as be utilized for policy-making purposes. The second concluding remark is therefore place and time oriented:

**2. The process of musicians becoming entrepreneurial is a result of beings' existence and engagement in a complex world on the move. At the same time, musicians and entrepreneurs contribute to move the world.**

Approaching opportunities is not only about coping in the world; it is also about engaging with the world. How musicians (and other beings around them) understand themselves through their musical identities defines their access to opportunity redemption where the music industry becomes a totality of references and a totality of possibilities. The process starts in the local milieu and through the relations that musicians operate within by learning to cope in the world and to make use of tools that the world offers. The process generates new understanding, allowing the musicians to discover opportunities and challenges, trigger and even force them to follow specific pathways to orientate themselves and make use of possibilities. Since the world is fluctuating, the process of becoming begins, ends and begins again in an everlasting process. Becoming is therefore always followed by and lead to new becoming that constitutes a plastic, transactional identity. By always wanting new equipment, doing bigger live shows, and the like, combined with the desire to challenge artistic capabilities and possibilities, musicians become embodied into entrepreneurial processes. Or to put it in a phenomenological way: musicians understand their abilities and horizon of entrepreneurial opportunities through their projection. Musicians act out their being in a direction between business and music. The mix of the identities underlines the beings' authentic being where music is doing business and business is doing music. They are businessmen or women and musicians at the same time.

The past is closed, but the now and the future are open. Therefore the musicians' entrepreneurial events have a past, present and future dimension (Hellström and Hellström 2003). It is therefore reasonable to claim that as life goes by, beings gather more experience that shapes their identity as an entrepreneur. Ergo:

**3. Becoming entrepreneurial is a hermeneutic process of designing and redesigning a lifestyle. For a musician to become entrepreneurial it demands that he/ she is constantly (re-)creating artworks that contribute to actualise the musicians' life project.**

The focus on the future dimension is a defining characteristic of identity design work. So regarding research question three; How does the process of opportunity recognition among metal musicians affect the promotion of new artists and entrepreneurial concepts?, one interesting question might be whether musicians' awareness of the economic perspective of their artistic activity influences their artworks. In my opinion the answer is divided. On the one hand, I strongly believe that in their daily lives my musicians focus on their art, and not money-making, On the other hand, the economic perspective does have consequences for their art, since money is a mean that allows them to pursue their lives as musicians. One result of changing identity is that rather than restricting their identities as musicians, in a more narrow direction of genre such as extreme metal music, both Jan Kenneth and Knut Magne have expanded their musical palette.

One of my key findings from the field is that identifying and realizing opportunities is strongly connected to and depends on constantly renewed credibility. A common characteristic among actors within the industry is their constant openness and willingness to explore new artistic opportunities. Musicians who manage to create a line-up of small and big successes are in general alert. To be able to recognize and realize projects within the music business, it is necessary that someone believes in the artistic concepts realized by musicians. They must be respected. My informants call this factor "cred". If a musician does not have sufficient cred, he or she is likely to fail. The most important factors in earning credibility are talent, image and network. Not having "cred" when operating in the interface between business and art is therefore dangerous. Music that a musician has made is the foundation stone for building a credible, viable business. Therefore my fourth concluding remark is:

**4. The logic of existing in a situation of becoming and being both musician and entrepreneurial demands credibility. The more credible the musician is, the more opportunities are opened and can be explored.**

A role is a condition that is to be filled with a specific content. Role creation never reaches an end point where musicians are finally allowed to call themselves musicians or entrepreneurs. Lifestyles are lived, not finalized. Roles are materialized by individuals responding according to how they understand themselves in relation to the world they live in, and shape their identity. In the fluctuating world, the pattern of individuals interpreting, understanding and

responding shows that individuals are always moving towards something. They are always in the middle of the unfinished act of becoming. On the road towards becoming, footprints are left behind. Therefore my final concluding remark is:

**5. Potentials realized in outcomes such as albums, tours, Street Teams, loudspeakers, and the like, are footprints that beings leave behind in the ongoing process of becoming entrepreneurial.**

After experiencing the world of extreme metal music during my dissertation work, I am still thrilled by the secrets of the metal identity and the way opportunities in the industry evolve. A next research opportunity could be to explore whether it is possible to transfer some of my empirical findings to other music genres or even to other business sectors. When thinking about the next big thing and developments within the metal music industry, I look forward to doing more research in this specific, fascinating greenhouse for entrepreneurial processes. New footprints of becoming will appear. The extreme metal music way of living is to be continued.



## **5. The contributions of phenomenology to entrepreneurship research**

As I approached the end of my dissertation, questions arose regarding what contributions I have made to the field of entrepreneurship research. I have done a phenomenologically oriented research and I have made a few concluding remarks. Nevertheless, I have not mentioned any concrete utility value of my dissertation. Having been guided by Heidegger's *Being and Time* (1996) when collecting and analysing data for my thesis, and by being convinced that Jan Kenneth and Knut Magne will continue to pursue an entrepreneurial lifestyle, I find it natural to step out of my hermeneutical stroll of doing research to discuss the contributions that my dissertation can make to the field of entrepreneurship research. One thing is certain: my dissertation is not going revolutionize entrepreneurship studies, but I hope it will make a small contribution to theoretical directions that cultivate process perspectives on entrepreneurship. I will therefore use this last chapter to briefly discuss and sum up the main outcomes of my thesis that might be transferred back to the field of entrepreneurship. I will argue that the utility value of my thesis mainly applies to three areas:

- i) As part of the discussion about what kind of knowledge phenomenologically oriented research methods offer to the field of entrepreneurship and to the opportunity recognition perspective.**
- ii) As a description of how entrepreneurship happens among extreme metal musicians in all its authentic varieties and ambiguities.**
- iii) It can inform policy making aimed at promoting cultural entrepreneurship.**

### **The methodological contribution**

Although the field of entrepreneurship research is still relatively young, a wide range of different research methods and strategies have flourished according to different researchers' methodological preferences, research questions and research ambitions (Landström 2005; Steyaert 2007). In this rich landscape of research and methods, I am convinced that framing research ambitions and questions in a philosophical-scientific context in order to conduct research, strengthens the research process, as it forces the researcher to reflect upon what knowledge it is possible to achieve when doing investigations. These reflections might help the researcher to frame and define the phenomenon under investigation in a way that avoids unrealistic calculations and hopes regarding expected research results. The philosophy of science helps the researcher get a better grip on research, at the same time as it is a useful tool to develop research and existing knowledge. The fact that I found phenomenology a suitable scientific approach is of course linked to my research questions. I will now pinpoint how

phenomenology can offer new dimensions of knowledge to the entrepreneurship field and to the opportunity recognition perspective and to the opportunity recognition perspective.

Phenomenology constitutes a scientific and methodological platform to describe how entrepreneurship among metal musicians happens in all its varieties and ambiguities. Spinoza et al. (1997) attempt to describe how change happens, and describe entrepreneurial processes as making history. In this dissertation, one of the key aspects of knowledge development has been to describe how the complexity of musicians' ideas, acts, attitude, relations, behaviour, etc. are realized and actualised into beings' everyday practices in the process of becoming entrepreneurs. In-depth knowledge of entrepreneurship is helpful for the researcher to throw light on who is involved in processes, why and how relations among people are actualised, and how beings' motivation, calculations and meaning production influence on-going processes. Knowledge of this nature also includes descriptions of entrepreneurs' background for how they evaluate different options and their interpretations of entrepreneurial success criteria. Or to put it another way, phenomenology is a method for investigating the being of a being. This includes questions such as how (and why and when) musicians make use of tools, how they get involved in and act in place and become part of a bigger world, and how the world responds to beings' involvement in the world. Basically phenomenology-based research means studying beings' complexity of existence and considering the dimension of time!

When researchers "walk in the footsteps of their informants" and expand their firsthand information, the data collected becomes more clarified, adjusted and correct, according to new events, how the informants' stories are told, what information is detected, and how the researcher interprets the informants' storytelling process. As the analysis progresses, researchers give findings and categories of evidence names that describe the how's of the process. Jackson (2000: p. 5) refers to John Berger who writes: "*If every event which occurred could be given a name, there would be no need for stories. As things are here, life outstrips our vocabulary*". If the stories, the names and the line-up of elements brought together in a story had been told earlier, telling the stories would be superfluous and not important. The existing knowledge would simply be confirmed as continued truths. Such confirmations have been out of the question when retelling my informants' stories since they are authentic and peculiar and represent different perspectives and stories about what it means to be at home in the world when pursuing a lifestyle somewhere between metal music and entrepreneurship. The stories outlined new knowledge about how the process of opportunity recognition happen

and how the lifestyle between music and entrepreneurship is lived and constitutes lived identities.

Phenomenology is a good research tool for zooming in and out on interesting findings in entrepreneurial processes. The story about Knut Magne and “his” loudspeaker project is a good example of how information was allowed to snowball. Interviewing the inventor of the loudspeaker enabled me to find and consider new information. What I did in practice was to let the evidence speak as I considered the different dimensions of evidence and examined it further. As well as allowing us to enlarge information and do complex analysis, phenomenology can also be used as a method to break complex stories down into smaller elements that can then be considered in isolation and studied in more detail to describe how specific situations lead to new openings of new entrepreneurial opportunities and actualizations. Minor elements of complex descriptions might also present closings, such as the story about how Kjetil left the entrepreneurial way of living. This research strategy may sound like an endless project. An important question within phenomenology-inspired research is therefore precisely that: at what point should the research process be wound up. The general answer as to when to stop researching is when no new valuable information is found, and my experience supports this conclusion. At the same time I must stress that phenomenologically oriented researchers are always aware that the horizon of future situations and opportunities of today changes tomorrow. That is the lesson that history constantly teaches us!

#### **The empirical and theoretical contribution**

A phenomenological approach to research questions constitutes a platform for developing thick descriptions that focus on how beings experience and enact within a complex world. The researchers’ ambition is to interpret the being of a being, the complexity of their existence complexity and their enactment in the world. As a contribution to knowledge on lived and living experience the anthropologist Jackson (2000) sums up all the varieties and ambitions by asking what it means to be at home in the world. I have reformulated his question to study various dimensions of in-depth knowledge about what it means to be at home in the world of metal music. This understanding has resulted in new knowledge regarding the process by means of which musicians start out playing the guitar and end up as entrepreneurs. In this process, “things” happen as the world and their lived experiences change and evolve. The phenomenological research method helps transform the word entrepreneurship into a verb about becoming. Chris Steyaert calls this verb *entrepreneurship* (Steyaert 2007). Within a life-world of interpretive and phenomenological attempt, entrepreneurship is...

*“... seen as a process of sensemaking where new ideas and possibilities become enacted, selected and legitimated until potential users come to accept them. Enactment theories of entrepreneurship conceive of the (creation) process as the organizing of new organization”.*

(Steyaert 2007: p. 459)

Steyaert (2007: p. 453) argues that the very act of theorizing about the concept of “entrepreneurship” indicates a move from methodological individualism to a relational turn in entrepreneurship studies, one that inscribes entrepreneurship into a social ontology of becoming. In my thesis, this kind of ontology highlights a deeper understanding of how creative processes evolve and pinpoints the importance of elements such as identity, image, talent and credibility in the process of musicians becoming entrepreneurs. Thus, phenomenological involvement with the informants might reveal sophisticated details such as driving forces and motivations and even the unforeseeable element of historical change that promote creative and entrepreneurial processes and that are decisive when potentials are to be realized into entrepreneurial actualizations.

My study describes how entrepreneurs are qualitatively different persons than “mainstream” people by the way they live their life, think, feel, evaluate, etc. to construct their understanding of the world. There is something about the entrepreneurial metal musicians that makes them special. They hold on to an anomaly (Steyaert 2007), a qualification that Heidegger (1968) in some contexts refers to as a thinker, the person who forges ahead and convinces the mainstream about a new normality. As mentioned earlier, Heidegger calls this person “Superman”. Superman is qualitatively, but not quantitatively, different from other men (Heidegger 1968: p. 69). When this difference is accounted for, the description enters a new phase of focus on what it means to deviate from average people. This is a contribution that is derived in the spirit of the opportunity recognition perspective, as the emergence of entrepreneurial opportunities is highlighted. My studied musicians are always at the forefront of something new, defined as vague opportunities that might be developed further into entrepreneurial actualizations.

The footprints that musicians leave behind them on the “road” of becoming (be it a one-hit-wonder, a Eurovision Song Contest performance, a personal scandal, or the like) constitutes recognizable identities among listeners. Lifestyles and behaviour establish and strengthen a being’s identity. Albums, concerts, Street Teams, festivals and so on are symbols of the on-going process of opportunity recognition. An important question is how being-in and involvement with the world introduce beings to future potentials in such a way that



forthcoming opportunities are more likely to be realized with a successful outcome. Researchers can never attain an ultimate truth or knowledge that will enable them to measure potentials and predict which potentials are worth pursuing and which are not. The future is open. Lack of information and the element of unexpectedness will always influence upcoming situations. The only option is to learn from the past and on-going situations in order to build up a knowledge base so that we can become more certain about the possible outcomes of future processes. Beings need baggage to design and re-design the future. If they do not have the baggage necessary to cope in the world, they must make sure that they acquire the experiences and qualifications needed. Copying other beings' successes will probably never yield long-term success (even though much of the music industry seems to be about doing more of the same composing). As I have experienced and retold my informants' lived experiences, I have tried to explore how musicians find out about or pick up the scent of an opportunity that with certain acts and premises might be evolved further into something that makes sense, not only to the creative actor, but also to the world around him or her.

Another question I have asked myself is whether knowledge about entrepreneurship among extreme metal musicians can tell us anything useful about how other entrepreneurs (regardless of the sector they are in) act in the world? Are my findings from the metal music industry useful to describe or derive assumptions for how the process of becoming entrepreneurial works in other music genres (or business life in general)? I have tried to answer this question in chapter 4 by highlighting a few general concluding remarks. Surely the general concluding remark where I claim that to become entrepreneurial, musicians have to exist in the world [of metal music] is also true of how the process of opportunity recognition happens in many business sectors. Fishermen who become entrepreneurial are most probably in and involved in the fishery milieu. Similar research should be conducted in other musical genres and business sectors to generate knowledge about other kinds of complex entrepreneurs. More research is needed in order to verify my concluding remarks to see if they can be applied to other music genres and business sectors.

#### **Implications for business policy-making**

Business development policymakers need knowledge about how entrepreneurship happens within the cultural industry. The stories about Kjetil, Jan Kenneth and Knut Magne describe an existence and being-in-the-world that follows a different logic to mainstream existence. Studying entrepreneurship in a micro perspective illustrates how entrepreneurship in the experience economy is a bottom-up process and demonstrates that cultural entrepreneurs'

thinking and behaviour cannot be moulded or transformed into a streamlined method for how to do business. When interpreting entrepreneurial opportunities, cultural entrepreneurs are ahead of mainstream business thinking. Where others see limits, the need for strategic plans, marketing plans and the like, entrepreneurs focus on what is possible and how to actualise the possible. Entrepreneurs, be they musicians or not, are busy making artistic history. It is not the business plan, but the potential work of art projected that should convince the surroundings about the instigator's genius. It is the artworks of the life projects that represent the entrepreneurial opportunity.

New knowledge about how entrepreneurship happen should be included in policy-making processes and political business initiatives. An understanding founded on better descriptions of entrepreneurship in the music business can improve the knowledge and help fill the gaps between creative musicians and the support services, between business and art. Policy makers need to understand the ways creativity evolves to be able to rework existing support services and introduce new policy instruments that will stimulate economic growth. I have often asked myself whether the lack of this kind of knowledge is part of the reason why the music industry seems to be less developed in Norway, with limited music exports, and why Norwegian musicians often end up signed to foreign record companies (Hauge 2007; Hauge 2008). It seems as if Norwegians prefer to use music for reputation building (at least in political circles), instead of exploiting and developing the business potential. To confirm or disconfirm these statements, more research is needed.

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**Attachment 1: Fieldwork CV<sup>30</sup>**

**2003:**

Trial interview with Kjetil Nordhus

**2004:**

Interviews with five musicians that I intended to use as key study objects in my dissertation research investigation

**2005:**

Follow-up of the five planned key study objects in a second interview

**2006:**

**Seminars:**

By:Larm – Tromsø

**Interviews:**

Interviews with three persons from the Norwegian metal music industry

**2007:**

**Seminars and events:**

Attended the Quart festival and the Hovefestivalen

Attended Southern Discomfort metal seminar and music festival (lecture by Gunnar Sauerman, music journalist in Metal Hammer, and Anders Odden, guitarist in Celtic Frost)

SXSW – Austin, Texas

By:Larm – Trondheim

**Applied research:**

Mapping the export of Norwegian music in 2006 (Hauge 2007)

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<sup>30</sup> This CV lists all the research I conducted as part of my Ph.D investigation. In addition to research, the fieldwork CV also includes a brief description of applied research, projects, seminars, events and interviews that I have found relevant and useful for my Ph.D investigation.

Festivals in Agder (Hjemdahl et al. 2007)

**Interviews:**

A Norwegian manager and the director of a Norwegian record company, in addition to three persons representing support institutions in the Norwegian music industry

Follow-up of three of the five planned key study objects in a third interview

**2008:**

**Seminars and events:**

SØRF seminar by Martin Atkins on How to tour

SØRF Seminar by Tore Østby and Maria Engström on Image and storytelling

Attended By:Larm – Oslo

**Applied Research:**

Mapping the export of Norwegian music in 2007 (Hauge 2008)

**Interviews:**

Interviews with a guitarist in an international metal band and a manager of a Norwegian niche record company

Interviews with Jan Kenneth and Kjetil

**2009:**

**Seminars and events:**

Attended the Mill festival

**Interviews:**

Interviews with Rune Skramstad (the loudspeaker designer) Knut Magne, Jan Kenneth, and Kjetil

**2010:**

**Seminars and events**

Attended Twisted South and Karmakosmetrix Label Night

**Interview:**

Interview with Jan Kenneth

## **Attachment 2: Extra fieldwork findings from interviews with Knut Magne Valle**

### **2.1. Arcturus' market success**

Once the master tapes for *La Masquerade Infernale* (Arcturus 1997) were recorded in 1996, the band members needed a record company to release the album. Signed at the legendary record company Music for Nations, Arcturus strengthened their position in the world of metal music. Music for Nations was originally a British record company that mainly signed rock and metal bands. The company was established in 1983 as a subsidiary of the larger distribution company Zomba Records owned by Radio Corporation of America (RCA). Music for Nation's early signings, including three gold albums by Metallica, demonstrate the label's pioneering status within the rock and metal genre in Europe. The record contract between Music for Nations and Arcturus included a management package that allowed the band members' to influence decisions such as choice of distributors and concerts. The band's market breakthrough with the release of the album in 1997 placed the band on the cover of international music magazines. Tapping into the growing international market for Norwegian metal music, Knut Magne had managed to create a sound that appealed to consumers. In music magazines, Arcturus was hailed as one of the greatest things to come out of Norway. As a direct result, the band performed some of their biggest gigs in Japan, Eastern Europe and Australia, which also meant that the musicians got an income as well as increased opportunity to invest in new equipment and forthcoming projects;

*“When we made our market breakthrough we sold a lot of albums and actually earned some money. For a short time, we were made a decent living. One reason was of course that the band members were involved in several band projects at the same time. Even I was playing in several bands and working on other projects.”*

The record contract with Music for Nation was a one album deal. Candlelight records bought rights to the *La Masquerade* in 2002, and the album is therefore now listed as a Candlelight album. After fulfilling the contract, Arcturus had no wish to continue the business relationship. During its cooperation with Music for Nations, Arcturus had obtained the marketing and the network of distributors it needed to reach a worldwide market. They had become more able to decide in which artistic direction the band wanted to move. To secure control of all business transactions, one of Knut Magne's band colleagues established the record company Jester Records. The band was now in control of its artistic creativity through

production and recording as well as marketing and sales. When you own your own label, you normally split any income 50-50 with the distributors you collaborate with. Most people think that it is the record company that actually ships the records to the retail outlets. In fact, the record company sends the master tapes to a replication facility with instructions about how many units to manufacture and which distributors to send the thousands of CDs, cassettes, LPs, etc. The factory sends its products to the distributor's warehouse, and the distributor sends the records to retailers on request. The distribution company's job is to get the records to the record stores, keep track of how many are selling, collect the money from the retailers, and pay the label (Avalon 2006). If a retailer does not order an album, then it stays in the warehouse. To boost sales, it is important that all the actors involved in the production and distribution of the album actively promote the band. If one actor fails, the album might end up gathering dust in the warehouse and be forgotten.

Having achieved market success, the band decided to assume the market risk by establishing a record label. The idea was to increase their income from their recorded music. At the same time, they had to put more effort into cultivating the market using existing and new distribution channels. This was to be an expensive experience for Arcturus. Jester records ran at a loss, and the record company closed. Consequently, Arcturus' next albums were released by Candlelight Records, Seasons of Mist and Abstract Records. As music consumers' access to recorded music was revolutionized by numerous pirate internet services offering consumers free music, the sale of Arcturus' albums fell. According to Knut Magne, the band members only earned a couple of hundred thousand Norwegian kroner per album – not even a standard annual income in Norway. One advantage for Arcturus, Knut Magne claimed, is that the band has always controlled sales of Arcturus merchandise.

One interesting finding from the story about creating authentic sound, I think, is that successful new sounds do not fill a gap in the market, but rather open up for new potentials and opportunities such as, for example, new styles, albums, concerts, merchandise, etc. A market breakthrough establishes new opportunities for creating new artwork. If the music appeals to an audience, a potential for increased market interest is born. To succeed in the music business requires patience, hard work, talent, creativity and a non-mainstream attitude to distinguish the music from the crowd – and a good dose of luck. Howard Becker (Becker 1951) describes the talent of artistic creativity as “... *a mysterious artistic gift setting him apart from all other people. The gift is something which cannot be acquired through education*”. Either you have the gift, or you don't. This is may be one reason for the attitude

traditionally found among musicians where economic gain is not been the main driving force for their artistic creativity.

## 2.2. The wall

One of Pink Floyd's biggest successes, the double concept album *The Wall* (Pink Floyd 1979), was first released in 1979. In addition to the album, the concept also developed into a concert show (often referred to as rock opera) and a movie. The album is estimated to be the highest selling double album in the world, even though it only ever reached the no. 3 spot on the British album charts. The Wall celebrated its 30<sup>th</sup> anniversary in 2009, an opportunity that Pink Floyd used to release an anniversary album where producers from all over the world were invited to produce cover versions of the songs from The Wall album. The Mill Sound Studio was invited to contribute to the anniversary album. In autumn 2009 Knut Magne worked on recording Pink Floyd. The album was distributed as a free CD with the monthly magazine Mojo, which has a print run of about 100,000 copies. Although this project was pro bono, Knut Magne claims that this opportunity was an *“invaluable and guaranteed cred-giving act which could be a key to open new possibilities”*.

## 2.3. The Mill project's visual profile



“The Mill project logo”

The Mill logo is based on an idea that Knut Magne has developed over a ten-year period. The logo is a drawing by Knut Magne of the word Mølla (the Mill) with emphasis on the letter Ø . The letter Ø depicts Knut Magne's eyeball with a DNA molecule coming out of it. The Ø symbolizes Knut Magne's DNA (as a symbol of the essence of his being), at the same time as the Ø also looks like a mill wheel. The combination of these two meanings communicates that Knut Magne is the force that makes the mill wheel turn and who decides how the wheel is to move. He is in a position where he administers and activates new ideas under the umbrella of the Mill project. The mill wheel in the logo represents Knut Magne's being in terms of both place and tools.

The Mill logo symbolizes a business profile that is anti-commercial. It is not money that shapes the Mill's evolutionary process; it is Knut Magne's ideas and the creation of art. Metal musicians' rejection of commercial intentions within the music business might be related to a sophisticated and refined norm or standard for how to recognize new business opportunities. The metal logic is to kick in the direction of established authorities and it is this strategy that seems to generate entrepreneurship. Without having a budget for advertising the Mill sound studio, Knut Magne has more than enough musicians who want to come to the Mill to have their music recorded and produced. Actually, one of Knut Magne's biggest problems is that because his studio is always fully booked, he seldom has the time, energy or opportunity to work on his own music compositions and production.

### **Attachment 3: Extras fieldwork findings from interviews with Jan Kenneth Transeth**

#### **4.1 Musical exit and regeneration**

By the end of the 1990s, Jan Kenneth was a known person in the music world, both as a musician and as an organizer. About this period Jan Kenneth says that:

*During the In the Woods period I sat in my childhood bedroom and organized tours with the help of people that I had got to know through my huge fanzine network. We booked a few tours in Germany. Germany was a big market for Norwegian metal music. In addition to Germany we went to a booking agency. This agency organized a European tour. All in all, things happened very fast... And the band members were young, and some of us were rather unstable. After a while touring became difficult. If I was going to organize a new tour and I also had to care of some of the band members, which was very exhausting. To succeed every band members must be willing to bleed for the band and be committed to the band 100 per cent. For a couple of the band members, antidepressants became an alternative to band activity.*

It proved impossible to combine inebriation and band activity. Problems within the band disturbed the creative process. The energy that had once united and gathered the young men started to die out and Jan Kenneth simply burnt out. The passion that he had felt when working with music was dying. He wound up all his ongoing projects linked to music creation, the network and the industry, and took a three-year break. In the Woods was put on hold.

*“An official In the Woods studio album was released in 1999. Then I decided to get away from everything and everybody – not only from the band and music, but from Kristiansand and Norway, everything! I burnt all my bridges except from my bank account and my national identity number. The weird thing is that I left the city with new ideas for two new In the Woods albums. With me in my rucksack I had two notebooks; one of them was dedicated to a new conceptual album. Ironically this trip became my Grand Tour”.*

Jan Kenneth’s first stop was Latin America where he visited people that he had got to know through his fanzine network. Although he had planned to use one of his notebooks to write a new conceptual In the Woods album, the band became less important. In his new world, the band became more and more blurred and gradually felt more or less like a closed chapter in Jan Kenneth’s musical career. Instead of working on ideas that would renew the energy of In



the Woods, he found he preferred doing other things. Jan Kenneth bought a guitar, even though he could not play the guitar. But with a wish and determination to learn to play, he started to teach himself the art of playing the guitar. Learning to play the guitar taught Jan Kenneth how to make musical compositions and lyrics from scratch, instead of listening to tunes and small music segments, and thinking up vocal arrangements and lyrics that would fit into other being's musical arrangements. His creating became inspired by input and impressions from new places and new people. He listened to and learned from music played on local radio stations, in the streets and at local concerts. New musical genres, techniques and sounds rekindled Jan Kenneth's passion and desire to create music and became a source of inspiration and a starting point for new compositions and lyrics. Almost reluctantly Jan Kenneth put his experiences from the In the Woods heyday behind him and started to work on new musical ideas with totally new sources of inspiration. During his travels he spent most of his time in Latin America, but also visited Europe and the Caribbean. Future visions were redesigned and his music focus was constantly changed. This personal maturation process opened up for new opportunities for him.

When Jan Kenneth returned to Norway and Kristiansand it was with different ideas in his rucksack than what he had originally planned when he left town. When he returned he also confirmed that he was no longer keen to try to recreate new successes with In the Woods. The band members were all at different junctures in life, facing various personal challenges and tasks. When he met the guitarist from the band, they both agreed that the energy that the band members had previously shared was burned out. Without bearing grudges against each other, they realized that the teamwork of artistic creativity and meaning production was missing. They decided to end the In the Woods project with a big bang – a final live concert followed by a live album.

#### **4.2 Transit – Bleed on me**

Transit is Jan Kenneth's solo concept. It is a follow-up of his experiences from growing up in the small provincial town of Kristiansand and his experiences from year spent travelling. Since 2003 Jan Kenneth has composed and written new songs in the interface between the rock, country and psychedelia, resulting in a solo album. Jan Kenneth says that creative process takes longer than before since in addition to composing he also takes care of his record company artists and band concepts. At the same time he works in a private child welfare institution and has a 20 per cent position at the Municipality of Kristiansand, working

on services for young people in the Section for Cultural Affairs. Jan Kenneth also has family commitments, with his girlfriend and their two children.

Among the various sub-projects within the Transit concept, Jan Kenneth has made a music video of the song *Bleed on Me* (Transeth 2008). The video set is the Setesdalsbanen railway in Vennessla. This old narrow-gauge, single-track, isolated railway line opened in 1862 and was used to transport goods and passengers between the coastal town Kristiansand and Setesdalen. When the line was closed in 1962, enthusiasts worked on a voluntary basis to reopen an eight kilometres section of the railway between the two railway stations Grovane and Røyknes. Today the railway is an open-air museum. Between June and August, trains run with steam engines and old wooden coaches, offering a journey on a railway typical of its era with sharp bends, a bridge spanning the river, a tunnel and a snow shed. This is all caught in Jan Kenneth's music video. The story is about a young man's trip. He is obviously suffering from something as in parts of the preview trailer he is tied by solid ropes to the railway track; a situation that I think reflects the narrow-minded characteristics of place. The video shows how the train runs through life as beautiful pictures of the landscape are shown as a contrast to the young man's suffering. Three versions of the artist Jan Kenneth are placed at the railway terminus, Røyknes station. Here the three versions play all the instruments as a band set up on the station platform. In the very last second, the young man manages to resolve his difficult situation, as he manages to break free of his constraints and escape from the coming train that is just about to hit him. With the help of three or four volunteers, the costs of producing the video were an incredible NOK 600 (i.e. less than 80 Euros). As a single product, the video is a non-commercial outcome published on social media like youtube.com. The outcome represents an entrepreneurial potential. Within the sophisticated way of running his Karmakosmetrix business, the video serves to promote the company's business activities by highlighting the music ideology of Karmakosmetrix records.

The video can be seen at <http://www.youtube.com/watch?v=vnuEWHsqoGg>.