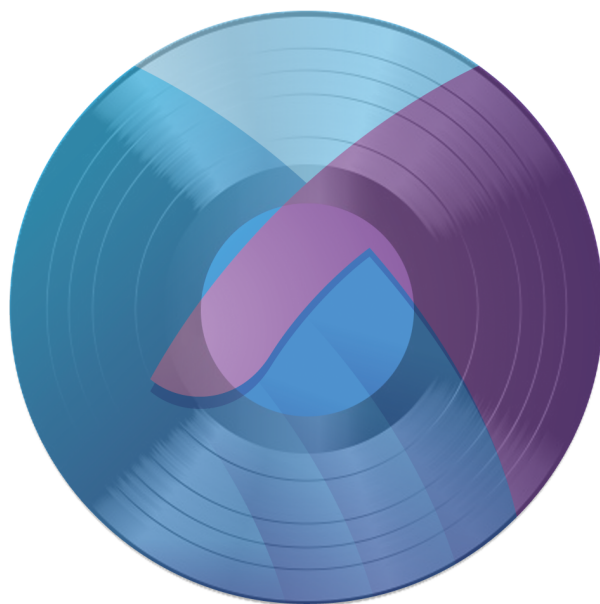# CO-CREATION OF SOCIAL VALUE

An assessment on the opportunities of co-creation in the Danish music industry

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MASTER'S THESIS BY

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Co-Creation of Social Value

An assessment on the opportunities of co-creation
in the Danish music industry.

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The thesis amounts to 271.084 characters (including spaces).

Executive summary

The cultural industries are defined by their high degree of uncertainty. The music industry is no exception, as it has been faced with serious challenges in the past decade. Illegal downloads are threatening the industry in general, and companies in the Danish music industry are suffering financially.

Motivated by that fact, this thesis seeks to explore new ways of generating revenue for the Danish music industry. We argue that co-creation of social value with consumers could be a valuable way for a company to create loyalty among consumers and redefine itself to stay relevant in a troubled industry.

The aim of this thesis is to investigate and assess the legitimacy and possibilities co-creation of social value in the Danish music industry. Our contribution to co-creation literature is twofold: First, we add the term social value to the discourse. This is done to cope with the complexity of the cultural industries that the Danish music industry is a part of. We argue that value is created socially and utilized socially around a cultural product such as music.

Second, the cultural industries have been somewhat neglected in the discourse on co-creation, so our aim with this thesis is to shift the focus on to these industries with a study in a specific contextual field: The Danish music industry. We argue that companies and artists in this industry can generate novel and useful ideas and, in the long term, competitive advantage by incorporating lead users into their idea generation processes.

The primary purpose of the thesis is to add to the discourse on co-creation of value by adding specific ideas, and in conducting a contextual research on the subject. We stress that co-creation of social value indeed is possible, and possibly very useful, but also that every business context must be assessed individually to avoid the tensions and risks inherent in co-creation of social value.

The secondary purpose is an attempt to bridge two different, but complementary academic disciplines. Our findings are based on a mixture of theories and methods from the social sciences and from business studies. We argue that this type of research can be beneficial for academics and managers in the cultural industries. **Keywords:** Co-creation of value, social value, social sciences, cultural industries, lead user method, post-modern consumer.

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Clarification of concepts

➢ <u>Co-creation of value:</u> The idea that companies and users can create value in a collaborative process, and thereby generate novel ideas, and in the end higher revenue for the company.

➢ <u>Co-creation of social value:</u> The idea that companies can generate competitive advantage from the social value that users in the cultural industries embed into products.

➢ <u>Lead user:</u> A user that possesses an ability to innovate and influence the greater mass of users.

➢ <u>Lead user method:</u> Lead users should be incorporated into companies' idea generating processes in order to attain truly novel solutions.

➢ <u>Post-modern consumers:</u> The post-modern consumers of today possess various representations of themselves, rest their identity in product experiences and are a producer of meaning. Furthermore, they actively seek this participation in companies' processes.

➢ <u>Service-Dominant Logic:</u> Describes market mechanisms in which the service is paramount. The physical products are only vessels for the service and meaning laden value they provide.

➢ <u>Social constructivism:</u> Meaning and knowledge is constructed by individuals in social settings through social interaction.

➢ <u>Social sciences:</u> An academic discipline entailing among others: Anthropology, sociology and phycology.

➢ <u>Social value:</u> Users in the cultural industries embed social value like emotions and identity into cultural products. Social value is created socially and utilized socially by the post-modern consumer.

➢ <u>The cultural industries:</u> Industries that offer cultural and artistic products and services. E.g. music, films, fashion, theatre etc.

Introduction

The basic premise of a company making use of external ideas is well known in the business community. It has been used by both companies that were stuck in a creative rut, and could not generate ideas on their own anymore, but also by companies that were not struggling, but wanted to stay ahead on innovation and generate loyalty among their customers. External ideas also provide companies a different parameter to compete on besides simply price (Foster 2007:714). Thus, co-creation of value could turn out be a gainful source of competitive advantage for companies utilizing this strategy and the creative potential of millions of users (Florida & Goodnight 2005:7). Companies like Proctor & Gamble have for a long time been reaching out to external actors as sources of new and novel ideas for their vast product line, which has resulted in a much more cost-effective and successful research & development department (Huston & Sakkab 2006:61).

Some companies from the creative and cultural industries have also embraced co-creation. One of them is the shoe manufacturer Fluevog. Their CFO has been "soliciting ideas from [his users] — encouraging brand enthusiasts to submit their own sketches for leather boots, high-heeled dress shoes, even sneakers with flair. He posts the submissions on his company's web site, invites visitors to vote for their favorites and manufactures and sells the most promising designs. He calls it all "open source footwear.""[1]. Basically this means that if a company embraces co-creation, they no longer rely on the notion that "all of the smart people work for us" but rather that they acknowledge the existence of knowledge and expertise of bright individuals outside their company (Chesbrough 2003:38). Fluevog loosen control of the creative process partly, to reap the benefits of utilizing a network of creative users (ibid:36).

Among the cultural industries, one specific case sticks out as being in trouble. The music industry has experienced declining sales since the end of the 20th century and between 1999 and 2010 the music industry's profits were more than halved[2]. The obvious enemy is the opportunity

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[1] To Charge Up Customers, Put Customers in Charge. The New York Times.
http://www.nytimes.com/2006/06/18/business/yourmoney/18mgmt.html (October 23rd 2011)
[2] Music's lost decade: Sales cut in half. CNN Money
http://money.cnn.com/2010/02/02/news/companies/napster_music_industry/ (October 23rd 2011)

for consumers to download music for free (illegally) through the Internet. This is an enemy that is nearly impossible to defeat, but the music industry need to combat it to stay profitable. According to author Chris Bilton, a sense of ownership can create loyalty among consumers (Bilton 2007:154) and this thesis deals with the notion that engaging in co-creation projects can create this loyalty, that in the end possibly could lead to higher sales for companies and artists in the Danish music industry. Thus, co-creation could be one of the ways for record companies and artists to generate profits in a troubled industry.

This paper explores the possible positives and negatives of co-creation strategies in the Danish music industry.
We contribute to the existing discourse in three ways:
1. We implement the term social value into the academic co-creation discourse.
2. We examine co-creation of social value and its legitimacy in the Danish music industry.
3. We test out how social science research can benefit a business thesis.

Our exact purpose will be explained further in the following paragraph.

Background & problem statement

Our thesis has two purposes which we in this section, in turn, will outline. We will explain why we find these subjects interesting and why they are the subjects of the thesis.

Co-creation

The theory and idea of co-creation of value has existed for some years in various forms and in many industries. In the last decade it has undergone serious adjustments and is being acknowledged by many companies and academics as a very effective tool of idea generation and to help create novel products and marketing processes for companies (Prahalad & Ramaswamy 2004; Florida & Goodnight 2005; Borghini & Carú 2008; Vargo & Lusch 2008; Bhalla 2011). When we in this thesis speak of co-creation, we do not simply mean that companies should construct a quick survey or just browse their customer network to obtain ideas. We argue for a more integrated co-creation process of incorporating lead users in the whole process of idea generation and evaluation, much like the "listen-engage-respond" theory of Bhalla that will be

examined further in the section on co-creation of value (Bhalla:2011). Furthermore we stress the fact that co-creation is not a universal tool that can assist in any situation: Instead it is a contextual tool that needs to be assessed in every situation and organization in order to be valuable and useful (Plé & Cáceres 2010).

The knowledge of lead users
We suggest that companies and artists in the Danish music industry co-create with lead users. Lead users are important for a couple of reasons. First, they are the ones that are most invested in a company's products and often know what improvements they would like and have concrete suggestions how to improve a product/experience. It is the company's task to attain these suggestions and tacit knowledge. Second, even though the lead users do not make up the vast majority of a company's customers they are often the first to adapt new ideas and they are the ones who influence "regular" consumers.

Why co-creation?
Our thesis deals with the notion that when companies truly begin to take their customers seriously as crucial knowledge holders and engage them in the creation processes, the company will be able to better differentiate their products, their brand and thereby create competitive advantage (Prahalad & Ramaswamy 2004). We argue that customers can be involved in stages of product development and in the marketing processes that benefit the customer experience, because "Products and services are but means around which experiences are created" (Borghini & Carú 2008:259). In particular the *social value* that lead users and other users embed in creative products and services can be used as a valuable source of knowledge. This term will be explained fully in the literature review.

This idea of co-creating with users has been touched upon before by other academics in the creative industries (Borghini & Carú 2008), but mostly in other industries (Prahalad & Ramaswamy 2004; Florida & Goodnight 2005; Vargo & Lusch 2008; Bhalla 2011). We believe that the cultural industries have been somewhat neglected in this area, so our focus of research will be on this particular industry and with special attention on the Danish music industry.

Creative vs. cultural industries

We refer to the cultural industries as companies that put out "texts" which are products of entertainment value, that shape our view on the world and help to constitute our emotions and shape our identities (Hesmondhalgh 2007:3). Examples of this would be music, fashion, computer games, theatre, movies etc.

Other academics refer to these industries as "the creative industries" (Caves 2000), but we argue that "cultural industries" is more correct, because creative industries can entail almost any company that has creative processes included in their product creation meaning virtually every company (Mark Lorenzen lecture 1, CBP 01 - Creative Industries, Processes and Strategies, September 15th 2009).

Co-creation in the cultural industries

The cultural industries are an important and interesting matter of subject for many reasons. It is interesting to our thesis because of three specific reasons:

First, we want to explore if it is possible to use some of the existing literature on co-creation of value to gain new insights on the cultural industries. And we want to add the term social value and show that it could be beneficial for companies to focus on this type of value when co-creating.

Second, we have an idea that artists place high value on artistic work and companies place high value on business (Lampel et al. 2000:263). Adding a third component with a third definition of value, namely the consumers, could bring extra tensions to the equation and some artists may feel that consumers should not be included in the artistic process, because most artists create art for art's sake not consumers' sake.

Lastly, we argue and our findings show that companies, artists and lead users in this industry are willing and able to co-create and share their knowledge with each other in the Danish music industry where so much of the users' identity is vested (Dittmar 1992:69).

We have narrowed our focus area on the Danish music industry in order for us to make a contextual data collection and conclusion.

How the social sciences can add to the discourse

Our problem statement is vested in the idea that co-creation of social value in the cultural industries is not only possible, but highly beneficial. However, that is not all. The second part of the problem statement deals with incorporating social scientific methods and theories into a business thesis. We are educated in both anthropology[3] and in business and during our years at Copenhagen Business School, we have through various business literature experienced a rather new movement of research: The theories and methods of the social sciences are beginning to gain serious recognition in the business world. So we find it interesting and necessary to make use of this mix of academic disciplines and determine if social scientific theories and methods can be used together with business orientated theories. We argue that this mix can be crucial in understanding and solving various business cases. Our specific findings show that social scientific methods and theories can benefit the co-creation of value discourse with a different interpretation of the creation of value and a more thorough and investigative methodology. Both of these benefits of social sciences will be thoroughly discussed elsewhere in this thesis.

The two purposes of this thesis

Therefore, our thesis has *two purposes*:

Primary purpose

In the music industries there has for a long period of time been a reluctance to react to the inevitable change in the market. These changes have been going on especially with the new possibilities of the digital media. This reluctance has almost financially ruined many major labels. If these labels had known and accepted that consumers *wanted* this change towards digital consumption, could it have saved the labels' economies? Could a system of co-creation of social value have prevented this? If they had listened to the voice of their consumers, would they have seen the digital media as an opportunity instead of a threat?

The major labels are currently changing their tactics and are embracing the new possibilities, but they made the shift late and are still dealing with serious challenges because they were too slow to react in the market.

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[3] We both have a Bachelor's degree in Anthropology.

Co-creation of value has shown itself to be a crucial key in certain cases in other industries (Bhalla 2011, Borghini & Carú 2008). We want to explore if it is possible to use these theories more specifically on the cultural industries and in particular the music industry in Denmark. We argue with the assistance of social science research that consumers of cultural products embed social value in the products and services. This social value is a crucial source of knowledge that companies in the Danish music industry can benefit from, when co-creating their product offering and the way they market it towards consumers. Our findings show that the lead users in the Danish music industry are generally willing to collaborate with companies in creating social value. Furthermore the companies and artists have the same willingness towards co-creation, but they have a hard time facilitating it. These theoretical contemplations lead us to the primary part of our hypothesis and problem statement:

Customers seek social value through cultural products and services. Companies and artists in the Danish music industry can create competitive advantage from exploring this source of knowledge on social value. This could be done through co-creating the organization's products or service with lead users.

Secondary purpose

The secondary purpose of the thesis is an attempt to bridge different but complementary academic disciplines. We will strive towards a more open and flexible analysis and method that not only entails one academic discipline, but a mix of several. We believe this flexibility and mix of disciplines is beneficial in a more globalized world and in a world that sets flexible demands for academics, companies and in the end human beings. Our own academic background is founded, through our bachelor's degree, in the science of anthropology and the study of culture, human beings and human behavior inside cultural contexts. We then shifted our study focus towards the business world and creative business processes and found interest, and a lot of possibilities, in exactly this collaboration of academic disciplines. The social scientific academic disciplines have come into their own in recent years, and have found a place in business. The design agency IDEO[4] uses anthropologists and anthropological and sociological methods to incorporate the human factor into their work, see the world through its customers' eyes and come

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[4] www.ideo.com (August 24th 2011)

up with solutions that work for specific people in specific contexts (Jørgensen 2003: 25). This leads us to the secondary part of our hypothesis and problem statement:

Theories and methods from the social sciences and business can complement each other with great benefit within academic research.

Our suggestion is that social sciences and its methods could have an even more substantial place among the more traditional business studies and business schools, including Copenhagen Business School.

It is recognized to a continually larger degree that in order to create value for the consumer, it is important to understand his/her way of life and how he or she thinks. This is the exact core competence of the social sciences, which we will try to demonstrate throughout this thesis.

We want to let the methodological and theoretical disciplines of the social sciences collaborate with business method and theory, and see how creative and cultural organizations can benefit from incorporating consumers in their creative and developing processes. We want to describe the possibilities and rewards for companies that do not close themselves off from their network of consumers, but instead incorporate them into their creative processes as it is in the social interaction that the best and most useful ideas come to life.

In sum

We have two agendas with this thesis: First, and primarily we want to explore how managers and artists in the cultural industries - in our case the Danish music industry - can benefit from including customers in their creative process. Second and secondary, we want to show the usefulness and legitimacy of social scientific methods in a creative business setting, namely the Danish music industry.

To support our thesis we will use and mix various theories from the social sciences, marketing, organizational theory and creative business studies.

Structure of thesis

The structure of this thesis is divided into six parts:

1. *Introduction & Background*

Until now we have outlined where the inspiration for this thesis comes from, and how we can add to the discourse academic co-creation of value. Furthermore we have pointed out that we will use a mixture of business research and social science research in our data collection process.

2. *Literature review*

The literature review is divided into two parts: First, we take the reader through the most important theories in co-creation of value. Second, we provide the reader with a thorough review of how value is perceived by some important academics in the social sciences. The literature review provides the foundation on how co-creation of social value can be incorporated in order for businesses to create competitive advantage.

3. *Methodology*

In this section we want to provide the reader with an overview of what kind of methods we have made use of in order to collect data, and validate each by critically arguing for the benefits and limitations of each method.

4. *Findings*

The findings deal with the relevant data collected to our specific problem statement and thesis. Here we will outline findings from all methods used to gain data, this being from: Interviews, participant observation, in-formal conversation and seminars attended. Furthermore we are beginning the analysis in this section and telling the reader what we are using this data for in the discussion and conclusion.

5. *Discussion & Conclusion*

In this section we will combine the literature with our empirical research and discuss what our research can add to the discourse of co-creation of value. At the end we provide insights on co-

creation and managerial implication and what this could mean for the Danish music industry at a practical level.

6. *Limitations & Future research*

Our paper builds on the theory of co-creation of social value and on the relationship between business research and the social sciences research and how they can benefit each other. This could encourage other academics to research co-creation in other parts of the cultural industries and the relationship between the different academic disciplines even further. Therefore we will provide ideas for future research on co-creation. Furthermore we have dealt with various theories and notions in this thesis and we are aware that our choice of methods or literature has implications on our findings and subsequent conclusion.

All sections in this thesis are equally important and have provided us with the important data to validate our thesis of co-creation of social value in the Danish music industry. We argue that this could lead to competitive advantage and value for the companies & artists and social value for the lead users and other users.

Delimitation

Co-creation of value is a wide and diverse concept which can be - and has been - used in many industries and for numerous purposes (Prahalad & Ramaswamy 2004; Florida & Goodnight 2005; Borghini & Carú 2008; Vargo & Lusch 2008; Bhalla 2011). It has proven to be an important tool when companies are trying to obtain knowledge about their customers and in the processes of developing novel products or services. This idea was our starting point and our inspiration for our problem statement, but we wanted to specify our focus towards the cultural industries, because we argue that they have been neglected in the discourse of co-creation of value.

The context: The Danish music industry

Our research is vested in these cultural industries with a specific empirical area of focus on the Danish music industry. We are convinced that a narrow focus on one area of the cultural industries is necessary, in order for us to test - and validate - our ideas in a specific context.

Furthermore we encourage other researchers to adapt our conclusions to other parts of the cultural industries, when the right approach is used and the notion that every business case is different and unique is accepted. The Danish music industry was chosen because we have direct access to the field through both our professional and personal networks. We also find the industry interesting and filled with opportunities and challenges for co-creation of social value.

We chose to focus on the intangible assets of social value instead of the more tangible term value. We did this because we argue - and certain research shows - that in the cultural industries customers and users are embedding social value like emotions, identity and inclusion in social groups into products/services and the processes and uses that surround them (Dittmar 1992; Solomon et al 2010). In other industries the product itself is often embedded with more tangible value, like a piece of design furniture where you can actually *see* or *feel* the value. Even though it also has emotional and cultural value its primary function is utilitarian.

Relevance

Co-creation is a concept that needs exploration in many contexts to determine its legitimacy, and to show how different industries and companies can benefit from its processes and conclusions. The cultural industries have been somewhat neglected in this discourse and this is why we have chosen this particular area of focus. Namely to possibly determine its legitimacy and explore opportunities in this particular industry. In order to narrow our focus we have specifically chosen the Danish music industry as a representative of the cultural industries and because this industry is dealing with serious challenges concerning their product output and has been for several years. This is primarily due to the radical change in the way people consume music and how the digital era has turned the industry upside down and the major labels and companies standing idle by while this change took place.

We argue that this change possibly could have been foreseen, if managers possessed a better idea of what the actual consumers wanted and how they were evolving. Possibly the best example of the customer change was set by music sharing website *Napster* in the late 1990es (Haynes 2005:61-64). The founders who were lead users in the field of computer electronics wanted to share and consume music in a different and easier fashion than the tangible way labels did it. The

success of Napster was imminent. Users loved the easy access to music and the fact that they did not need to leave their home or pay to acquire their favorite music. Of course this type of website was illegal and still is, but the possibilities in online downloading and streaming are endless. The music industry however, tried to suppress this new media in the court room to keep hold of the industry. In later years labels are definitely opening up to the notion of online sharing and downloading, but for years they fought the new technology and they still suffer financially as a result of it.

The founders of Napster created a new and innovative way of distributing and consuming music, and it was a huge success because it was exactly what the users of the late 20th and 21st century wanted.

We argue that if music labels would have embraced this opportunity instead of fighting it they could have reaped huge benefits and competitive advantage (Haynes 2005:64). Napster was closed because of copyright infringement, but maybe if a label had listened to and worked together with the founders (or other lead users) and co-created a legal website and technology with online music downloads it could have changed the history of both Napster and the music industry. This way the music industry could have embraced the new technology early and reaped the subsequent financial benefits. In recent years several online music stores such as iTunes have popped up and are very popular with music consumers, plus extremely profitable for their creators.

This notion, or idea, is what we set out to place the building blocks for with our research. Namely the possibilities and limitations of co-creation of social value in the Danish music industry. Can co-creation benefit companies, artists and users in the Danish music industry and how? And are the companies, artists and users willing and able to participate?

Scientific approach

Our epistemological and ontological belief and scientific approach for this thesis is social constructivism, because of its holistic view on the world in general and academic research in particular. Social constructivism teaches us that meaning and knowledge are constructed in social settings and that there exist an infinite number of constructions (Dittmar 1992:68; Hirtle

1996:1; Burr 1998: 13). This is in line with what we are inspired of as academics and what our own and other academics' research tells us. What we are as social human beings is constructed by us in combination with the surrounding social world, by our relations and by the products we consume. That individuals are able to change the way they see themselves and how others perceive them by the products or services that they consume (Dittmar 1992:68) fits very well with our problem statement. Also regarding the way consumers are beginning to become incorporated in the basic processes of product development or marketing.

A mix of deductive and inductive research

Before we started the research process, we wanted to be specific on what kind of relationship we wanted between theories and the empirical world. The two typical methods for this are *deductive reasoning* and *inductive reasoning* (Esterberg 2002:6-8). The traditional method of deduction is a research process of first coming up with a hypothesis and then going out into the empirical world to test it. Induction, which is commonly used in qualitative research, turns the deductive method around and starts with empirical data and then constructs theory consistent with what is being observed (ibid).

We chose to do a mixture of the two (ibid:8), but with a slight focus on deduction. We had an initial hypothesis before we started the empirical research, but changed it accordingly to correspond to the data that we collected. This method proved to be very beneficial to us because much of the data we collected was in line with our hypothesis, but some crucial areas were not. So the fact that we did not definitely chose our theory and thesis before conducting the actual research made our problem statement more dynamic and valid.

Research philosophy

When designing a problem statement and a structured research for an assignment such as this thesis, a researcher must frame the overall methodology and data analysis by a philosophy. We are strong supporters of subjectivist social constructivism as explained by Hirtle (1996) and Dittmar (1992) among others. Now we wish to discuss the merits of this philosophy and the subsequent rejection of the realist approach will be explained.

If one approached this situation from a realist point of view, several of the strategies/solutions suggested below would not be deemed possible. The realist approach entails that there is one absolute truth, and that this cannot be distorted. If different actors all view the world in the same way, there is no room for interpretation and production of independent opinions. Our concept for social value also inherently assumes that different actors have different definitions of value. When interviewing different stakeholders in the Danish music industry, we also saw that even relatively similar actors had differing opinions and views on the same subjects.

The literature on social constructivism revolves around the interactions between human beings and knowledge being socially constructed (Hirtle 1996:91; Dittmar 1992:69). Meaning is created in interactions and conversations between two or more parties. People understand the world the way they do because they participate in socially shared practices and interact with the world (Dittmar 1992:68).

Thus, a reality consisting of the social meaning created by actors in social interaction, means that if there were no people, there would be no social world and therefore no meaning (Eriksson & Kovalainen 2008:19). Subsequently products would have no value without the social meanings attached to them by people in social contexts. A direct consequence of this worldview is that social concepts and terms, for example identity is not a given and fixed phenomenon.

In this thesis, where we examine a cultural industry where image and expression is everything, this notion proves itself as actors in the music industry (and any other industry) can shape and reshape their own identity and image both internally and externally to their own advantage.

Similarly, stories can be re-constructed to give people a different impression of certain events (Burr 1998:13) but the undecidability of meaning provides that many meanings can be attached to the same story, all of them valid (Gergen 1998:150; Eriksson & Kovalainen 2008:20). But not all are equally gainful for the company in question.

Social constructivism argues that "research cannot produce absolute truths" (Dittmar 1992:74). We are aware of - and agree with - this fact, and this thesis is not an attempt to arrive at a single universal truth about the use of co-creation in the Danish music industry. It is however an

exploration of the use of co-creation in the Danish music industry as seen through our academic eyes and the eyes of our specific informants. Thus, it is a contextual truth that might provide valuable insights for interested parties in the music industry and other cultural industries.

Literature review

Definition of creativity and the creative & cultural industries

Creative processes go into the creation of almost any product or service that hits various markets, whether they are tangible or intangible. In the developed world we are taught from kindergarten that everyone can be creative and contribute to creative processes and make creative outcomes. Creativity is a complex phenomenon though. It has changed in recent years, from being understood as a capability only the few lucky creative individuals were blessed with and were able to master, towards an understanding of it as being something everybody can take part in by seeking the creativity inside themselves (Bilton 2007:xiv). Now we see a shift in perception as Bilton argues: Creativity needs to be fostered and facilitated inside networks, groups and systems, where different personalities and competencies complement each other (ibid). This latter definition is in line with what we believe creativity to be.

In this section, we will attempt to define creativity, how to best facilitate creativity and what we mean when we talk about both the creative industries and the cultural industries. These definitions are crucial in understanding how managers can benefit from co-creating social value through products and services in the cultural industries, and more specifically in our case the Danish music industry. Throughout the thesis we argue that co-creation with lead users can help companies and artists to generate more novel and creative ideas by getting first-hand insight to social value knowledge.

We agree with author Bilton (2007) who argues that creativity is not merely a simple thing that consists of coming up with bright ideas or of being "inspired". Creativity is not the product of "divine inspiration", but instead creativity flourishes in networks or groups of people with different thinking patterns that bring together competences and personalities that complement each other (ibid: xiv). So we are not focusing on the few creative individuals that sit isolated in

e.g. a recording studio and make creative outputs by him- or herself or in small, closed groups. But instead we focus on different networks or groups of people that *facilitate* creativity.

Those networks consist of various professionals like managers, artists, marketers and customers and are located in what we call the cultural industries. Some forward thinking companies are already using their external networks: customers and clients, to co-create creative products and services (Bhalla 2011:15,17,127,155). But these companies are especially located in the creative industries, and we find it interesting to explore if these processes could be successfully implemented in the cultural industries. This thesis will explore this relatively new phenomenon in depth.

What is creativity?
What then is creativity? Chris Bilton argues that definitions of creativity rest upon two criteria: *First, creativity must produce something new. Secondly, creativity must produce something valuable or useful* (Bilton 2007:4). It is important to emphasize that what is considered useful to some could be useless to others. This social constructivist view will be employed throughout this thesis and will be the basis for the concept of the term *social value,* and we believe it to be a powerful incentive for companies to co-create the way they both market their products and services and the products and service them.

Our findings suggest that if the definition of "useful" is as different as the individual consumers are, companies can potentially derive great benefit from cooperating with them to define and extract a better understanding of what "useful" means.
This leads us to a process-based definition of creativity, which means that the two criteria must be fulfilled in order to attain creativity. The best way to get there is by making use of a network of people that possess diverse capabilities and personalities (ibid:155). This definition of creativity, which opens up for the possibility to add consumers to one's creative network, is borrowed from Bilton and will be used throughout the thesis. Creativity is an open process and does not have to exclusively include the company's own employees, creating and innovating behind closed doors, but could successfully include external customers that seek social value through consumption.

The creative industries versus the cultural industries:

In this thesis we will deal with the creative processes that take place within a specific area of the creative industries, namely the cultural industries. To us the creative industries are a vast phenomenon that entails any organization that makes use of creative processes at any point in their company. We want to limit our research to the cultural industries that we wish to define here.

What we and other academics (Caves 2000; Lorenzen 2007; Hesmondhalgh 2007; Bilton 2007) mean by the cultural industries is, and we borrow this definition directly from Caves: *The organization... in which the product or service contains a substantial element of artistic or creative endeavor...* (Caves 2000: vii). He further points out that the cultural industry is *…supplying goods and services that we broadly associate with cultural, artistic, or simply entertainment value* (ibid:1). So in this thesis we examine specific companies that exist in the cultural industry, that offer cultural and artistic products and services (Hesmondhalgh 2007). Examples of industries inside the cultural are: music, theatre, art, fashion, computer games, films etc.

CBS based professor Mark Lorenzen has defined the cultural industries as a special case of the creative industries that deal with *employing* artistically creative people for product innovation and *produce* experience products or services (lectures 1 & 2, CBP 01 - Creative Industries, Processes and Strategies, September 15th and 22nd 2009). Furthermore, Hesmondhalgh defines the cultural industries as industries that have an influence on our understanding of the world, this means industries that produce creative and cultural products or services and puts them into circulation and alter the way the world thinks and speaks as well as facilitating the understanding of the world (Hesmondhalgh 2007:3).

Cultural industries are those industries, whose product value does not lie in physical and tangible properties, but rather in emotional and intangible qualities (what we call social value). It is important to remember however, that these qualities solely come forth in social interaction (Dittmar 1992: 69). Such products are subsequently less significant without social meaning. Our thesis proposes that companies and artists can benefit from collaborating with the lead users

themselves, in identifying and creating this social value. This is done by incorporating lead users into the generation of ideas in a product or service.

Art versus commerce

For as long as there have been artists making creative outputs, there have been people trying to benefit in monetary terms from said output. It could be the artists themselves, an external person or a company. The following paragraphs will concern this dichotomy inherent in the cultural industries. The relationship between art and commerce is important to our thesis because music itself is an art form that is expressed by artists, but communicated in commercial terms by managers, labels etc. Art and commerce consists of fundamentally different ways of thinking, working and creating, so it is obvious that some tensions might occur between the parties involved (Eikhof & Haunschild 2006). These tensions are interesting for this thesis, because we want to understand how it is possible for companies, artists and lead users to collaborate and discover tacit knowledge and social value, and to put this into a product or service that generates competitive advantage.

Differences in perception

One of these tensions is the definition and assessment of success. Success for creative organizations is defined and valued in very different ways, depending on the persons assessing it. Let's give an example from another part of the cultural industries: A fashion designer for a well renowned brand may feel that his or her collection is immaculate and aesthetically pleasing, and is subsequently an artistic success. Fashion trendsetters and the press might praise the designer and agree with the success of the overall collection. But if the collection does not create revenue in the end by not selling to the consumers, the owners, CEO, accountants etc. who work for the brand might consider it as a failure or just not as big a success as the designer does. The designer might still value the success of the collection because of the artistic expression and devalue the financial side of the collection, while others will focus on the financial performance. This potentially creates a clash of interests within this fashion company.

Yet another example happened in the fall of 2011 the Danish television channel DR aired a program called "Vores Kunst (Our Art)" in which the viewers voted on what work of art they

would like to have constructed in their municipality. The artist Bjørn Nørgaard heavily criticized this concept and thus embodied the art vs. commerce tensions described in this section. He was of the opinion that the role of art was to take a critical stance towards the society it was a part of and that critique of arts was not something that should be up for a vote. Art critic and tv-host Barbara Stephenson said outright that she hoped the artists would not pay too much attention to the demands and input of the viewers. Other artists and commentators however were positive towards the concept and felt that a democratization of art was a good thing[5].

These examples describe one of the challenges that is inherent in the field of the cultural and creative industries and which we will deal with in this thesis.
We argue, and social constructivism, tells us that there exists no final and shared definition of "value". Value is defined by the specific individual, located in a specific context and social group, assessing it. This person might have many different preferences and be biased in very different ways than another person assessing the exact same product or service.

This dilemma exists in many organizations that focus on a creative and cultural product or services, namely that the artistic output is being highly valued by some, mostly the creative workers, and the actual sales and revenue are being highly valued by other employees, primarily the owners, financial staff and others who deal with "the bottom line". This potentially creates a controversy between the employees in a given company and this dilemma needs to be managed and balanced to avoid tensions (Lampel et al. 2000:263; Eikhof & Haunschild 2006:234).

Co-existence is the only option
Managers need to manage and navigate the tensions that arise in the creative industries because of differences between employees and the ambiguous definitions that exist of value and success (Lampel et al 2000:263). Lampel et al speak of five opposing imperatives that must be balanced, one of them being the reconciliation of artistic values with the economics of mass entertainment and creating revenue (ibid). This is relevant for our thesis because it is important to understand

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[5] Bjørn Nørgaard gider ikke X Factor-kunst. DR Kultur. http://www.dr.dk/Nyheder/Kultur/2011/10/26/145131.htm)
(October 26nd 2011)

that the definition of success and value varies depending on the person assessing it. Thereby when companies are engaging customers in co-creation projects, they must acknowledge the difference in assessment in order for the relationship to be successful.

It is quite clear that, within the cultural industries, art and commerce are dependent on each other. There can be no art without sound financial backing, and in return there can be no adequate revenue without aesthetics and novelty. Coexistence is the only option (Lampel et al 2000:265). A balance needs to be struck, as there must also be commercial success to maximize creativity. If an artist is commercially successful, this will allow him or her greater measure of freedom to create exactly what he or she wants without the fiscal restraints that are often placed upon artists.

A third actor

After outlining the two basic measures of success (artistic and financial) that needs to be balanced in order to reach a satisfactory result for both parties involved, our research suggest adding a third: the lead users. This third actor will have to be dealt with by companies who engage with co-creation of value, which we will discuss at length in this thesis.

This third measure of success regards the consumer and his need, and it is a basic component of co-creation for companies. By not only focusing on what the opposing parties *within* the company wishes, the creation of a product/service/experience becomes even more challenging, but we argue that the end-result will be satisfying to an even larger degree, and in the end create competitive advantage.

The challenge lies in the fact that, as we stated earlier, there is an enormous amount of definitions of what constitutes value for consumers, just as many as there are consumers. A possible way for companies in the cultural industries (and elsewhere) to extract this knowledge and benefit from it is by cooperating with the consumers in the creation of the product, the marketing process and the product's meaning.

This co-creating of social value might put a further strain on artists who already feel they are compromising their artistic output, if they think this process is invasive on their artistic freedom. By bringing a third party into the creation of artistic products companies run the risk of upsetting the delicate balance within the company itself. "Creatives" might feel that their freedom to be innovative is put under further strain, by having to adapt their innovations to consumer needs (even though it is the consumers that should benefit from the product in the end).

The incentive for the companies to try to tackle this "triangle of tension" (see below) will be an end product/service that the consumer has helped shape the meaning of and therefore will more readily embrace.

Our research suggests that companies in the cultural industries can benefit from co-creating social value, depending on the situation. But managers within the companies must be aware of tensions and balance them.

Post-modern consumers

We argue that the post-modern consumers of today possess various representations of themselves, rest their identity in product experiences, is a producer of meaning and that the very nature of consumption has changed. When we speak of customers in this thesis, we speak of this new type of customer that is explained in this section.

Fuat Firat has written at length about postmodernism, both on his own and with his colleague Clifford J. Shultz II. In their 1997 text "From segmentation to fragmentation", Firat and Shultz take it upon themselves to explore markets and consumers in the post-modern age. The postmodern consumer could be of great interest to companies interested in a co-creation strategy, which will be elaborated on later in this section.

Firat and Shultz talk about how consumers in this period in time in which we live, no longer have a single steadfast representation of themselves, but multiple images and representations of selves (Firat & Shultz 1997:191). This can prove to be both a golden opportunity and a stumbling block for companies, as they can never be sure about the characteristics of their core customers in the way they could earlier. But at the same time, eclectic consumers could turn out

to be more willing to consume a multitude of different products to satisfy their ever shifting needs. Many of the points they put forward and explain can be invaluable to companies in the creative and cultural industries in today's modern age if they are looking to co-create value with their consumers.

The reversal of consumption and production

The first point that companies must be aware of, is what Firat and Shultz call the "reversal of consumption and production" (Firat & Shultz 1997:186). What this means is that all the value of the product is no longer placed in the production of a given commercial product, but in the consumption of it. Therefore companies can no longer simply produce a product and then release it to the market and expect it to achieve the success that they envisioned in the company's board rooms and design studios. The very act of consumption has become the single most important process for a commercial product. We argue that the companies must communicate with them to achieve competitive advantage.

This is not as simple as it sounds however, as Firat and Shultz show how consumer groups have gone from just that, to fragmenting into individual consumers (ibid:196). Previously companies could market their products to groups of consumers clustered together by sharing similar traits and tastes. In the post-modern age this is no longer true to the same degree, and this obviously makes marketing more complex, as companies must now look at individuals at a micro level instead of groups of homogeneous members (Bilton 2007:140). Gone are the simple consumers of yesterday that looked like their neighbors and were content to receive and consume what companies put out. Firat & Shultz paint a picture of the consumer of the postmodern age as massively invested and interested in the companies of their favored products (Firat & Shultz 1997:195). The fact that consumers are so invested in brands and companies, means that they will likely be able and willing to participate in the creative processes of the company (or artist).

Multiple selves

Just as the consumer groups have become fragmented in the post-modern age, so has the individual consumer himself become split into multiple "selves". Firat & Shultz explain how individuals no longer take on a single identity, but have multiple depending on which sphere of

life they are currently in (Firat & Shultz 1997:191+196). This obviously makes marketing efforts more difficult for companies, as a product needs to appeal to multiple identities in order for it to appeal to the whole consumer. The consumer of today is no longer satisfied with taking on the role of the passive recipient of products and meanings from companies. In the post-modern age he ascribes to become a producer of meaning for the product he cherishes the most (ibid:195).

This high product involvement can in the end make a product more meaningful for the consumer, and as Bilton further states: "Sales are a by-product of customer involvement" (Bilton 2007:141). This should be the foremost goal for a company in the cultural industries. Bilton goes on to explain that customers who feel a sense of ownership about a product or service, will often be a company's most loyal customers (ibid:154). Sherry & Fischer also speculated that consumers will feel a larger satisfaction towards the brand when given the choice to co-produce (Sherry & Fischer 2009:2).This alone should make a company see the advantages of customer co-creation but, as we will show later in this thesis, co-creation with customers also has its drawbacks because of contextual differences.

The post-modern product
Just as the individual consumer has multiple identities dependent on his current position in life, so can a product have multiple meanings. A product in the post-modern market is often separated from its function: More and more often the consumer purchases a product on the basis of its image and not its practical function (Firat 1991:70-71; Firat & Shultz 1997:192; Fournier & Lee 2009:107). This is a further demonstration of the importance of companies' investment in the symbolic and emotional meaning surrounding their products. Companies can provide the consumer with what Bilton calls "building blocks of narrative" (Bilton 2007:141), but in the end the active consumer will make his/her own sense out of these narratives.

Rob Walker mentions how the American work boot manufacturer Timberland has experienced this phenomenon first-hand (Walker 2009:83-84). The Timberland boot was initially produced for use in the workplaces of Northeastern United States, but was rather quickly adopted by consumers in the American hip-hop communities where it took on iconic status. The CEO of Timberland was not pleased by this, as he wished to continue the firm's proud tradition of

making sturdy boots for the working class, and not be featured in the hip-hop environment. The CEO claimed that the product was intended to be "function, not fashion" even though they made millions from their product's popularity in the hip-hop environment. He even went so far as saying that his boots were aimed at "honest working people", thus creating a rift between his company and it's (by now) core customers.

This is a prime example of a company that chose to ignore its consumers' opinion on what the company's brand means. Fuat Firat goes on to say that products have been separated from their original meaning: He mentions tooth paste as something that no longer just signifies a way of cleaning bacteria from teeth, but has been imbued with multiple new meanings of sexiness, beauty, happiness, attractiveness, etc. Again the social value shines through as "this simulation becomes reality for a community of believers, because, now, when the toothpaste is used, the consumer is indeed found sexy, attractive, etc." (Firat 1991:70-71).

This subsequently means that companies can never exercise the same complete control over their product/service's intangible assets, as they can over its physical ones. This is but one of the challenges companies must face when they take on customer co-creation.

To sum up

Living in the post-modern age has implications for companies that they cannot overlook. Consumers have become highly individualized, and marketing messages that appeal to broad masses cannot be said to have the same effect any longer. Therefore a higher degree of individualization in the communication between consumer and company can yield good results.

There are other benefits to the post-modern consumer that we argue can be utilized with a co-creation of social value strategy. Our findings show that consumers are so invested and interested in their favorite companies. This means that they are willing and able to interact with them and use their knowledge and interest to benefit the creative processes of the company (or artist).

That the post-modern consumer is interested in all the emotional qualities surrounding consumption itself is also very interesting and means that, in all probability, they are interested in co-creating the social value tied to creative-cultural products.

Co-creation of value

With the assistance from different academic writers we want to explain and bring to light the theory on co-creation of value. What is it, what is it not, and where does the possibilities and limitations of the theory lie for companies in the cultural industries? Furthermore we will suggest how this thesis can contribute to the discourse on co-creation.

The idea of co-creation stems from the classic business discourse of how companies most beneficially can dig into - and understand - the needs and wants of their customers. But co-creation takes this notion a bit further: It argues that if a company wants to generate truly novel ideas, understand exactly how their users are actually using, evaluate their products, and how they can make the products better, companies can facilitate a way to co-create products or services. In its essence, co-creating companies and users are actively constructing value for both the customer and the company that is embedded into the product or service (Borghini & Carú 2008:257; Florida & Goodnight 2005:8).

The importance in theory and method of co-creation of value lies in the fact that users have always tried to alter various products or services to fit their exact needs, like we saw in the Napster example in the delimitation section. This alteration has for a long period of time been attempted to be hindered by companies unwilling to loosen control over their output. They have been attempting to cater to the customer's needs, but several authors are now arguing that companies should not try to cater to their diverse needs, but *involve them* in different stages in the value chains of the product (Borghini & Carú 2008: 257; Florida & Goodnight 2005:3; Prahalad & Ramaswamy 2004; Ramaswamy & Gouillart 2010; Manikutty 2010; Dong et al 2007).

Co-creation facilitates an active involvement forum, from both company and customer, where knowledge, skills and resources can be shared and outputs can be created (Borghini & Carú 2008: 257). Companies can enlist users to actively tell them why and how to improve (Florida & Goodnight 2005:7). The various authors argue that co-creation can be an invaluable source of innovation for a company that has seen its results stall in recent years. However, it can also be a way for companies to stay on top of their markets and avoid falling into a "success trap" after

doing things successfully the same way for years. If this is the case, they might not be able to foresee changes in the market that they perhaps could have anticipated if they worked together with their customers (O'Reilly & Tushman 2004:74).

In this section we want to outline the theory of co-creation and Service-Dominant Logic (S-D Logic) and take the reader through the most important theories and scholars for this particular thesis.

The Michigan Business School Scholars

V. Ramaswamy and C.K. Prahalad and their work associates at Michigan Business School are some of the leading theorists on co-creation of value at this point in time. They have outlined various theories where they write about the benefits of co-creation of value, and how to implement it in more practical terms. Their co-creation theory deals with many industries from toy companies to banks, but they have yet to examine the cultural industries. This is where our thesis adds to the validity of their and other co-creation theories. We want to shortly assess their most important themes, which will also be used in the discussion section of this thesis.

Definition of co-creation of value

Prahalad and Ramaswamy do not simply say that the customer is always right or that organizations need to focus on and know their customers. They argue that co-creation is a *joint* value creation process for *both* the company and the customer, where the customer needs to actively participate. Co-creation of value processes is all about creating an environment, online or offline, where both parties can contribute with ideas, critique, experiences etc. and create personalized experiences. The product might be exactly the same but with openness to perceive it and experience it differently by the actors (Prahalad & Ramaswamy 2004:8).

The organization and co-creation of value

Ramaswamy argues that in order to facilitate and truly benefit from co-creation of value, organizations must implement a mindset of co-creation and openness throughout the entire organization (Ramaswamy 2009:32, 36). If managers at all levels in the organization are

equipped to actively initiate co-creation with their employees and partners they will benefit from co-creation of value (Ramaswamy 2009:37).

According to Ramaswamy organizations need *to be open and have a co-creation mindset* that is present throughout the organization. He further argues not only that users should co-create, but that all stakeholders should be incorporated in the co-creation processes and in this way the organization can "...better their insights, revenues and profits" (Ramaswamy & Gouillart 2010). In our thesis we deal with the incorporation of only lead users in a music organization, but we support Ramaswamy's idea of total incorporation of stakeholders.

Ramaswamy & Gouillart further argue that most companies do not have the right mindset or are not willing to respond to the willingness that stakeholders, and particularly users, are showing to co-create experiences and products. (ibid:109). But if managers and thereby organizations change their behavior towards co-creation the benefits are greater productivity and creativity, lower costs, employee turnover and new sources of revenue (ibid:103). In addition consumers will, according to Bilton, exhibit stronger loyalty towards the final products if they have helped create ii in some way (Bilton 2007:154).

A necessity that managers doing co-creation must be aware of is that the process must be transparent for the participating customers (Prahalad & Ramaswamy 2004:9;13). This means that nothing must be hidden, it must be clear who is doing co-creation and why. Furthermore it must be clear which of the customers' ideas are being used and how their inputs are being put to use and to what purpose.

Users, stakeholders and co-creation of value
To Ramaswamy and Prahalad the biggest reason to involve users and other stakeholders is that people, they argue, are inherent creative human beings at their core and they *want* to collaborate with organizations, so that products or processes are not imposed on to them, but is a personalized consumer experience (Prahalad & Ramaswamy 2004:5, Max-Neef 1991) Instead they want, and expect, to shape, re-shape and create their own experiences by communicating with the organization and other stakeholders (Ramaswamy & Gouillart 2010:102).

The post-modern customer is an active, networking, informed and empowered customer that is willing and able to co-create value with organizations and they demand it (Firat & Shultz 1997; Prahalad & Ramaswamy 2004:5). These consumers are dissatisfied with the current product offerings, even though the offerings are vaster than ever before, because they want to be able to incorporate their inputs into the product and thereby co-create an experience (Prahalad & Ramaswamy 2004:6). Value is changing rapidly and organizations must keep up with their value hungering stakeholders. According to Ramaswamy & Prahalad the co-creation theory demands a lot from both the organizations and the customers. Customers are not without responsibility and must actively make the most out of the product and create their own experiences (ibid:14).

Bhalla and the "listen-engage-respond" model.

Gaurav Bhalla has also written extensively about co-creation, mostly outside the experience economy. His approach is more hands-on than some of his contemporaries, and we argue, based on our research, that his principles on the implementation on co-creation can be transferred to the Danish music industry. He divides the co-creation process into three separate sub-processes (Bhalla 2011):

1: Listen

Bhalla talks about the importance of listening to your customers and their ideas. He explains how consumers can feel alienated and disconnected from the companies whose products and services they consume (ibid:37). He argues that consumers *want* to engage in "conversations" with their favorite companies. Passionate consumers are probably already having these conversations with each other, and companies need to take part in them instead of doing monologues, where the customer is not heard (ibid:39). This part of the process is all about putting the consumers in the driver's seat and shifting the conversation to where they are (ibid:47).

2. Engage

Companies need to engage the consumers while keeping in mind several factors that will make this process easier and more efficient. They must first establish a clear intent (ibid:68) towards their consumers. They will not take part in co-creation strategies if the communicated intent is all about meeting sales targets. Instead the companies must let their consumers know that they are

actually interested in their ideas as a new form of innovation and renewal, and that they do not just wish to exploit them financially. As we have already mentioned in this thesis, Bhalla also believes that companies must give up a certain measure of control over the conversations (Bhalla 2011:69). They can provide a platform for the co-creation processes and take part in them, but must not seem to be taking complete control over them. Bhalla further suggests that consumers need to be rewarded with incentives for participating in co-creating projects in order to sustain enthusiasm and commitment over time (ibid:70).

3. Respond

The third and final part of Bhalla's co-creation strategy regards the actual implementation of the consumer's ideas into the final product. This part consists of many sub-parts, the most important of which will be examined in this paragraph. Among other things, he talks about the arenas of co-creation and whether they should be physical or online (ibid:84). The merits of these different arenas are discussed, online arenas having reach, interactivity, connectivity and scale, while the physical ones has the opportunity for companies to witness their users "in action" and actual face-to-face conversations with them (ibid:85). After discussing where and how to collaborate with consumers, Bhalla goes on to examine exactly what consumers to work with. He argues for picking users with "high co-creation potential" (ibid:87) and describes how these users are most likely found in the market segments "innovators" and "early adopters" which he likens to Erich Von Hippel's term "lead users" which we will use in this thesis (Von Hippel 2006 in Bhalla 2011:87). The users in these segments often determine or influence the buying behavior of the others segments and will possess the relevant tacit knowledge to improve the product (if they are asked to do so). Thus, the behavior of the target market can be somewhat predicted by observing or talking to the lead users (Bhalla 2011:88).

Lastly Bhalla describes the contractual implications of co-creation and what kind of incentives to offer to co-creators (ibid:94). Whether a company should offer monetary rewards or simply the chance to voice one's opinion and be heard or be the first to try out a new project depends entirely on the context of the project. Working with lead users often means working with people that are highly interested in the subject matter and may not feel the need to be compensated financially because of their intrinsic motivation. Simply having a say might be enough for them.

Other projects might not seem as interesting to them, or might be very time consuming. Such projects may have a higher success rate if they entail a monetary reward.

We will make use of Bhalla's listen-engage-respond model in the discussion and showcase how this model could be implemented in companies in the cultural industries. Based on our research we will add a fourth dimension to the Bhalla's theory: Feedback.

Service-Dominant Logic

In their text "Evolving to a new Dominant Logic for Marketing" Stephen Vargo and Robert Lusch described what, in their minds, was a paradigm shift in the field of marketing. Instead of focusing on goods, which was the previous norm, the new paradigm shifted its focus onto services. The important aspects of this new paradigm were among other things intangible resources and the co-creation of value (Vargo & Lusch 2004:1).

This definition fits well together with our focus on cultural products *where the emotional and intangible qualities surrounding the products are more important than the products themselves.* When exploring the cultural industries of 2011, it is rewarding to look at them as operating within a field where the basic paradigm of Service-Dominant Logic is all-encompassing.

The purpose of enlisting S-D Logic into this thesis is to outline that this theory is a major actor in the discourse of co-creation.

What is S-D-Logic?

To understand what Service-Dominant Logic is, one must first understand what it is not. The previous dominant paradigm was the Goods-Dominant Logic. This paradigm focused exclusively on a product offering's economic, tangible and utilitarian value (Vargo & Lusch 2004:2,5). The viewpoints of the Goods-Dominant Logic are at first glance against everything the concept of co-creation and the cultural and creative industries stand for. The very definition of cultural industries defines them as the ones that produce services and products that are innovative, novel and far from standardized (Hesmondhalgh 2007:4).

However, Vargo & Lusch list a proponent of the goods dominant logic that is somewhat present in the cultural industries today: "the good should be standardized and produced away from the

market" (Vargo & Lusch 2004:5). While cultural products are not standardized, but strain to be novel and innovative they are often produced away from the market. If a company adopts co-creation strategies, products/services/experiences will no longer be produced away from the market, but in cooperation with it. The creative processes will take place in the border territory between company and market.

For now though, the cultural industries' focus on art over commerce (Eikhof & Haunschild 2006), results in a subsequent withdrawal from their consumers and insistence on producing everything themselves. It is exactly this way of thinking that we hope to challenge with this thesis. We argue that co-creation is indeed possible and rewarding in the cultural industries, but must of course be adapted to each particular business situation.

The Founding Principles of S-D-Logic

Turning our focus back to the Service-Dominant Logic itself, we see that this paradigm has a much better fit with what goes on in the cultural industries. Vargo and Lusch defined a set of eight Founding Principles (FPs) of Service-Dominant Logic (Vargo & Lusch 2004) and later reworked and expanded them to include ten (Vargo & Lusch 2007, Vargo 2008). In the following paragraph, we will shortly outline some of these principles, and why they are important for the Service-Dominant Logic and this thesis.

One of the Founding Principles is FP6 which says that "The customer is always a co-creator of value" (Vargo 2008:213). What Vargo & Lusch state here, is that value creation is interactional, meaning that value emerges in the interactions between customer and company.
Other academics have elaborated upon the Service-Dominant Logic since its inception in 2004, among others Payne, Storbacka and Frow (2006) who write extensively about the co-creation of value. They also argue that the creation of value happen in the encounter between the consumer and company, and place added importance on the value creating processes that occur in these encounters (Payne et al 2006: 83). Vargo & Lusch agreed on this point and called consumers "active participants in relational exchanges and coproduction" (Vargo & Lusch 2004:7). By this point it should be clear that many academics agree on the important part consumers have to play in today's market dominated by the Service-Dominant Logic.

Furthermore the updated FP9 build on FP6 by stating that "All social and economic actors are resource integrators." (Vargo 2008:213). By not only focusing on consumers, Vargo & Lusch state that all social actors can be useful for companies in their processes. By doing this they imply that the context of value creation is networks of stakeholders. Companies should therefore utilize the strength of their entire networks and benefit from their consumers' weak ties (Bilton 2007:43). This means that even though companies might not have direct access to their consumers, they can find ways to get through to them perhaps via mediators (e.g. lead users) and thus get access to their creative potential indirectly.

FP10 states that "Value is always uniquely and phenomenologically determined by the beneficiary" while FP7 goes: "The enterprise cannot deliver value, but only offer value propositions" (Vargo 2008:213). These principles state that only the consumer benefiting from a given product/service decides and defines what value is to him/her. The company can only deliver the building blocks for this process, but not a final all-encompassing concept of "value". This is important, as we later will define the thought of social value as a concept that is experiential and contextual, and subsequently different from consumer to consumer, experience to experience and context to context. This adds further argument to the case that companies ought to implement customers into their creative networks.

FP6 clearly stated that consumers always are co-creators. It is then up to the company to regulate how much they want to involve the consumers in their value creating processes. With this thesis and with the academic assistance of the likes of Prahalad and Ramaswamy, we argue that, since it is the consumers that define what this value means and since some consumers are very interested in fulfilling their creative potential, companies can benefit from involving their customers in all of their creative processes.

S-D-Logic summary
The Service-Dominant Logic as first defined by Vargo & Lusch in 2004 can be described as a paradigm in which "the customer becomes primarily an operant resource (co-producer) rather than an operand resource ("target") and can be involved in the entire value and service chain in acting on operand resources" (Vargo & Lusch 2004:11)..

As mentioned earlier, many other scholars have since elaborated and refined upon the Service-Dominant Logic and Brown & Patterson, in their text linking SD-logic to the Harry Potter phenomenon, state that "physical products are inconsequential compared to the spectacular service they deliver". (Brown & Patterson 2009:524). This goes hand in hand with the products/services the cultural products deliver, as they are often described as being spectacular, artistic and emotional.

All taken together, the Service-Dominant Logic describes market mechanisms in which the service is paramount. The physical products are only vessels for the service and meaning laden value they provide. Consumers could and should play a part in defining this value as the Service-Dominant Logic implies "collaborating with and learning from consumers and being adaptive to their individual and dynamic needs" (Vargo & Lusch 2004:6).

The emergence of the service-dominant logic means that companies can no longer focus solely on their products' physical properties when marketing them to their consumers. The service becomes the fundamental basis of exchange. Therefore the companies' focus must shift to their offerings' emotional and intangible qualities and the meaning surrounding them. This is perfectly adaptable with a co-creation strategy as consumers, who in the end decide if these emotional values are worth "consuming" can help shape them.

Critique of co-creation of value and S-D logic theory

We have now assessed theories that have been positive towards the notion of co-creation of value. But other academics argue that co-creation of value in S-D logic sometimes can be a co-deconstruction of value when put in the wrong contexts or when the co-deconstruction is being overlooked (Plé & Cáceres 2010). We want to show with this segment that every business situation must be assessed to determine if co-creation of value fits to their specific context, industry and product. Sometimes it might be the wrong choice and could potentially harm the business.

Co-deconstruction of value

Plé & Cáceres argue that if value possibly can be co-created as Vargo & Lusch and Ramaswamy & Prahalad suggests, then it can also be co-destroyed through these collaborative processes, and this notion lacks in the current theory on co-creation and S-D logic (Plé & Cáceres 2010:431).

The danger in co-deconstruction of value must be identified so that this can be analyzed and remedied (ibid). The problem, the authors argue, is that there exist a too narrow and optimistic view on co-creation of value and S-D logic in the current literature, and therefore it is overlooking the possibility of companies and consumers co-deconstructing value, instead of co-creating, in the exact same processes.

Their theory adds to the co-creation discourse by adding a very crucial element: Namely that co-creation has a huge potential, but the process is not flawless and co-deconstruction of value must be taken into consideration throughout the company-consumer interaction. Plé & Cáceres' research show that value co-creation is not the only possible outcome when making use of the co-creation of value theory proposed by Vargo, Lusch, Prahalad, Ramaswamy and others. Researchers and companies must be aware that these interaction processes also can lead to a co-deconstruction of value and therefore it must be assessed to every business case (ibid:435).

A short example of co-destruction could be that if a company and some customers are interacting and the customers are telling untruths, in order to attain preferable treatment from the company. In that case the customer is creating value for him or her but destroying value for the company. When conducting our research, we kept this co-deconstruction notion in mind and explicitly remind the readers of this thesis about the fact that co-creation of value might not always be the right fit. Companies must always take potential co-deconstruction processes into account.

The purpose of the co-creation of value literature for this thesis

Co-creation of value has proven extremely valuable for some and not valuable for others when used on some specific business cases. We want to do two things with the co-creation of value and S-D logic theory:

First, examine if the theory can embed the term 'social value' instead of merely 'value' and how this adds to the discourse. The reason for the term 'social value' is that we are dealing with an industry that has a specific artistic and cultural output, so we argue that the social value that lead users embed in products and services from the Danish music industry, is a valuable source of tacit knowledge and resources for artists and companies. After examining various theories on co-creation, it is clear that value is created socially. By involving external (to the company) actors, better ideas, processes etc. are realized. Thus, we argue that by looking at what is called social value; companies can create even more value *for* their customers by creating it *with* them.

Second, co-creation theories have primarily dealt with products and services from other industries than the cultural e.g. the technological industries (Bonnemaizon & Batat 2010; Bhalla 2011). So we also want to see if the existing theory is adaptable to the cultural industry. We argue that it is in the context that we have examined in this particular thesis.

The lead user method

This paper is a research of co-creation of value, but just as much of the value of a company's "walls" being permeable. In this section we will outline a specific method in which the companies located in the Danish music industry can generate creative inputs in their product offerings by enlisting lead users. We will focus on the areas in which we find relevance for co-creating social value and generating creative ideas in the Danish music industry.

Why lead users?

As we noted earlier in the thesis some firms rely very much on internal capabilities, and this might block the idea generation of the company from finding alternative and potential successful ideas (Poetz & Schreier 2009:6). Therefore it might benefit the company to make use of external lead users' ideas from either target or analogous markets (related markets outside the target market: fashion, theatre etc.) or from both. Poetz and Schreier argue that these lead users can actually compete with the experts of a given company in the generation of product ideas. The authors show this by comparing ideas from professionals and lead users and find that the ideas from lead users: "…score higher on average in terms of novelty and customer benefit, and somewhat lower in terms of feasibility, indicating that professionals are more capable of coming

up with ideas that can be developed more easily into a product for the market" (Poetz & Schreier 2009:12).

It is important to emphasize that when we talk about lead users that we do not mean the average customer, but a small section of users that are first movers and trendsetters. They innovate for themselves and might generate creative and competitive product ideas (ibid:3). Some authors argue that the average customer can possibly provide disappointing results because of their limited knowledge on innovation and idea generation, so they might not be well enough equipped to predict what product can be successful (Ulwick 2002 in Plé & Cáceres 2010). Lead users on the other hand have more knowledge on these areas. They do not make up the great mass of people, but they can influence the great mass. So these users can be defined as lead users because of their knowledge within a certain area and their ability to influence other people's opinions and way of life. The reason a company could benefit from engaging lead users into their idea generating processes is that they can possibly generate more novel solutions than the internal employees (Poetz & Schreier 2009:2).

Poetz & Schreier argue that a combination of the two, internal expertise and external knowledge would be an efficient method for companies to make use of in order to generate creative ideas (ibid:12). This is exactly what we are trying to figure out with our 'co-creation of social value' thesis. Can lead users successfully engage in a company's (or more companies') processes? And what will the benefit be?

Another piece of research from Hienerth et all. argues that a lead user can be defined as first a person who has a leading position in a specific market trend and second the expected benefit from an innovation, these two characteristics being the persons "*lead userness*" (Hienerth et al. 2007:2). *The importance lies in examining and validating the willingness from lead users, companies and artists to co-create and the importance of social value in this process.* We also want to point out that in the process of identifying and interviewing lead users we want to examine if they truly are post-modern consumers with a desire to create as Firat & Schultz (1997) among others have pointed out.

What is a lead user?

In this particular thesis we have identified lead users in the Danish music industry from the point of view presented in this section by various academics (Poetz & Schereier 2009; Hienerth et al. 2007). We find it necessary to explicitly provide the reader with an understanding of what we specifically mean when we speak of a music lead user. These were the characteristics we were looking for when identifying lead user from the Danish music industry:

1. The lead should possess *lead userness* (Hienerth et al 2007:2), meaning how much this person could contribute to an idea generation process and what sort of leading position in a specific market trend they possess.
2. They should possess *market knowledge* (Poetz & Schreier 2009:3). A lead users is a person who are a first mover and knows all about what is going on in the market, new artists, new releases etc.
3. They should possess *innovative skills* (ibid). We strived to find lead users that have made something visual or tangible to contribute to the market, e.g. a music blog.

What is a music lead user?

The above criteria are general for describing lead users in any industry. As we were searching for lead users from the Danish music industry, we had to add certain qualifications that we felt were important for companies to get the most out of potential lead users.

Enthusiasm, commitment and with a great interest in the music industry, without having a highly paid job as a consequence of their involvement in music. We wanted to get the input of the lead users whose dedication to music was a labor of love and not money. The interviewees we selected were all active on websites concerning music of different genres and we argue that blog owners, reviewers and certain music journalists filled all the requirements we defined from the start in the section above, in addition to the extra requirements we imposed.

How to find and identify lead users

There exists certain ways in which companies can find and identify the lead users, the most popular are *pyramiding* (Poetz et al 2009; Von Hippel et al 2009) and *screening* (Von Hippel et

al 2009), in this paper we will focus on pyramiding because we find it to be the most relevant to the Danish music industry (and in many other cultural industries). Pyramiding is a rather simple method of finding and identifying potential lead users and lead users through a process of asking users to identify one or more individuals, who he or she thinks has a greater knowledge on a certain area, and in the end the search will end up with one or more lead users[6] (Poetz et al 2009). This method not only identifies lead users, it also expands the company's network and is a very efficient tool to "….tap into very distant knowledge domains." (ibid).

We made use of the pyramiding theory by first asking our other informants (companies and artists) if they knew some users that might qualify as lead users and would be willing to participate. From this method we identified a couple of potential lead users and then we asked them if we could interview them or if they knew someone who knew more about the subject than them. Some of the prospects were chosen as lead users, others pointed us in the right direction. So this pyramiding method proved extremely effective in identifying lead users that both had a lot of knowledge they wanted to share with us and companies, plus their willingness was made explicit.

The lead user method summary

The reason we have used the lead user method in this thesis is that we identify users that entail both tacit and explicit knowledge about a specific area: music. They invest a great deal of time and effort in music and we want to show the reader that the social value they possess are a great source of knowledge inside the music industry. These persons are the ones that possibly could generate more novel and creative ideas in a specific product's marketing, promotion, look etc. and we will investigate if they, together with companies and artists, can create competitive advantage for the company and artists and the social value for themselves.

Social value

Throughout the thesis we will speak of a term we label 'social value'. Therefore we find it necessary to outline what we mean by this term, and how it can be beneficial when doing academic research in the cultural industries and for companies benefitting in the long term. We

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[6] See Appendix 1 for a model on pyramiding.

also want to explore the intangible assets inherent in this term that make people consume cultural products or services. First we want to examine older theories on human desires, to explore the potential desires and resources human beings possess that can tapped into by companies wishing to co-create with them. Later on we will look at what constitutes the value that consumers strive for in a social scientific light.

Theories on human desires

When one first thinks of the benefits – or value - of consumer products, the tangible and basic assets of the product comes to mind: A sweater keeps you warm and a loaf of bread removes your hunger. These abilities are the basic and tangible assets of the product. The traditional Hierarchy of Needs as defined by Abraham Maslow (Maslow 1970) stated that human beings needed their basic needs satisfied, before the hunt for belonging, self-esteem and self-actualization could begin.

In later years, fulfillment of the simple physiological requirements have proven to be insufficient for products as covering the basic human needs is not a big problem in the modern world. Therefore all kinds of products are imbued with intangible qualities and social value for consumers to be able to attain the higher parts of Maslow's Hierarchy. This is especially prevalent in the cultural industries and of creative and cultural products (Hesmondhalgh 2007).

The value in a musical composition or a concert does not lie in the physical presence of a compact disc or a concert ticket, but rather in the intangible assets that these kinds of experiences possess. Intangible assets such as the pleasure of listening to the music, the company of friends (belonging) and the social value of being "seen in the right places" by the "right people". The last of these properties could be said to be in tangent with the recognition aspect in Maslow's pyramid. All of these assets are essentially supplied by this cultural experience directly or indirectly. In the same way, the value of a haute couture piece of clothing does not lie in its ability to shelter the wearer of it from the weather, *but rather from the social value a person wearing the fashion garment communicates to the surrounding world and their reactions to it.*

Other scholars, such as Manfred Max-Neef (Max-Neef et al 1991: 18) argued that more needs could exist independently of each other (and as such deemed the "hierarchy" part of Maslow's model obsolete). In his model the needs are interactive and interrelated and can be seen below. That the needs are interrelated means that they are not prerequisites of each other: e.g. people do not need to feel loved in order to feel the need for self-actualization (there are several examples of musicians whose whole creative impulse actually stems from a lack of love in childhood or at later stages in life).

Several scholars have thus studied the interests and needs of human beings, and they all agree that the need to be creative is inherent in our nature. Where Maslow's theory stated that the basic human needs needed to be fulfilled in order to pursue our creative desires, Max-Neef does not make this distinction. They do agree however that the drive for creation exists in us all. Ramaswamy & Gouillart took this notion one step further and added that "people are inherently creative and want to engage with organizations (Ramaswamy & Gouillart 2010: 102).

If a company wishes to pursue the co-creation strategy, they can appeal directly to people's highest desires (according to Maslow's pyramid), namely the need for self-actualization, the pursuit of inner talent and creative fulfillment and of creation and participation. If people are inherently creative and feel the need to realize their talents, as Max-Neef stated, then there exists a huge and untapped potential for co-creation in a company's consumer group.

The fulfillment of one or more of these desires will constitute "value" in the eyes of the consumer, and this is exactly what the company must strive for. As the companies we are interested in are all in the cultural industries, they cannot settle for fulfilling physiological or safety needs. But we propose that a strategy of co-creating will appeal to several human desires and in the end possibly could create competitive advantage for companies. After exploring the desires and resources of consumers, we wish to take a closer look at what can constitute "value" in the eyes on consumers, as companies must naturally take this to heart when making products for them. We will examine this through the lens of the business world and the social sciences.

The concept of value in a business context

This section will briefly outline how value traditionally is perceived in business contexts from the companies' point of view, and serve as a platform and a starting point for the further understanding of the term "social value", which we will introduce in the following section.

Value is the mental estimation a consumer makes of a specific product. This idea is very much coherent with the way the social sciences view value, but where it differs is in the fact that the business world traditionally have perceived value as an equation of the tangible: Value = Benefit/Cost. So value is a trade-off between the benefits the company attains and the sacrifices or costs that the company has to spend in attaining this value (Walter et al. 2001:366).

Value can be two different things: First, value in business markets is defined in monetary terms. Second, a broader non-monetary definition including competencies, market position and social rewards. Therefore it is difficult to give a definite answer to what value is in a business context, but to our thesis the definition made by Walter et al. is fitting, because he perceives value as customer value, and that supplier firms will succeed in a marketplace when they offer "more" value to their customers in comparison to their competition (ibid).

So in a business context, value is traditionally often looked at in a utilitarian perspective; at what concrete and tangible benefits a given products can contribute with. This way it follows the Goods Dominant Logic that Vargo & Lusch are arguing is becoming obsolete in many businesses (Vargo & Lusch 2004:2,5).

The concept of value is also traditionally observed from the company's point of view and deals largely with ROI (Return On Investment) that can be very limited by looking at increasing short term profits by e.g. reducing costs (Collier 2009:105). Investors want to see a return on their investment and will not deal with companies that are not profitable.

This thesis is attempting to add to this perception of value by dealing with companies in the cultural industries who, while obviously still being dependent on turning a profit, place more emphasis on the emotional and intangible qualities of a product/service/experience than companies in traditional businesses. While companies traditionally looked at value in a utilitarian

and tangible perspective, they now have to look at the more emotional and intangible ways that their consumers define value. By doing this, we propose that they might in the end also increase their profits that they depend on, just as traditional businesses do.

In the next paragraph we will look at the concept of value within the social sciences and explore how consumers create and judge value.

The concept of value within the social sciences

Up until now we have outlined how the term "value" was traditionally perceived within a business context and how value could be created in co-creation processes. The next segment will deal with what value means in the academic disciplines of the social sciences. We argue that both definitions are valid and very useful in the context of business. The mixture of the business and social science theories provide us with enough literature to later propose a strategy of co-creation of social value as a viable possible solution for companies in the Danish music industry based on our collected data.

The concept of "value" and its meaning has been widely discussed within the social sciences for many years. We define social sciences as psychology and the closely interwoven disciplines of anthropology and sociology, which will be the ones we make the most use of.

As we established in the scientific approach to this assignment, meaning and knowledge are constructed in social settings (Burr 1998: 13). This means that companies cannot know on their own what their consumers will like and define as being valuable to them. What constitutes "value" is defined solely by the consumers in social contexts.

A discussion of "value" can also have importance in the world of business, as we will explore in this thesis. The social scientific approach contributes with valuable insights into how value is defined by consumers in their day to day lives and social settings. Taking a social scientific approach shows that companies cannot stay behind closed doors and define how their products contribute value to consumers as this value is defined externally by the consumers themselves.

Previously we mentioned how certain objects did not prove valuable in its owner's eyes because of its physical properties, but rather as a result of its intangible, emotional qualities. The Indian anthropologist Arjun Appadurai also made this claim: "value... is never an inherent property of objects, but is a judgment made about them by subjects" (Appadurai 1986:3). What Appadurai is saying is that value is not inherent in an object itself, not even the "creative" products or experiences that this thesis examines. Rather, the value is created in by individuals who make decisions on what constitutes value for them. This value is expressed in social contexts and can only be appreciated when acknowledged in social situations. This forms the basis of the concept we have deemed "social value", namely that much of the value of products only occurs when people share them in a social context with other actors.

In his defining work on the concept of value, the anthropologist David Graeber defined the term as: "Values are "conceptions of the desirable" – conceptions which play some sort of role in influencing the choices people make between different possible courses of action." (Graeber 2001:3). This shows that value is to social actors what they themselves desire, and that only the actors themselves can define this desire. A desire, which influences people's actions, and therefore also consumptive actions. Businesses will of course be interested in how they can gain advantage (increased revenue) from peoples consumptive actions.

As businesses seek to gain competitive advantage, they must first understand what this competitive advantage is. We argue that this is done most effectively by going straight to the source, the source being the consumers who themselves decide what constitutes value for them.

Social psychology of material possessions

Several anthropologists as well as sociologists and psychologists have studied and explored the human psyche and its relation to material possession and consumption through the years. Many of these studies have concerned the connection between clothing and identity creation (Davis 1992; Tarlo 1996; Simmel 1997; Uthaug 2006). It is therefore a well-established fact that the consumption of certain goods can play a part in human beings creation of identity.

The social psychologist Helga Dittmar explores the relation between human beings' identity creation and material goods in her book "The social psychology of material possessions". Essentially she argues that by acquiring consumer goods, the consumer is basically acquiring a

new piece of ego (Dittmar 1992:1). The product thus becomes an extension of the consumer's self, and a way for human beings to express who they are.

Previously in the western world, identity was ascribed to people as a consequence of their kinship (family) relations. There was subsequently little social mobility, and people generally stayed within the roles and groups they were ascribed at birth. In modern times this paradigm has been reversed, and today's world offer rich social mobility that allows people to build identity through e.g. consumption (ibid:12). This enables social actors to, to a certain degree, choose and create for themselves the identity and social image they desire. Cultural products can act as facilitators of this process, which we will describe further on in this thesis.

Thus, consumption becomes a way of extending and manipulating one's image to the outside world in a way that one's personality itself perhaps cannot be manipulated. Image becomes a manageable thing, and the goods that facilitate this process subsequently become highly desirable for the consumer.

As such, cultural products (such as art and music) are seen as carriers of social meaning. But such social meaning would be worth nothing if there were no shared understanding among social actors on how to interpret the signals that such products communicate (ibid:68).

Furthermore, humans are basically social beings, and the quest for identity is only truly fulfilled in the social interaction with other individuals and groups. Cultural products can also play a huge part as a facilitator of this process (ibid:69).

Thus, companies in the cultural industries can benefit from the importance people place in social interactions in two ways. First, because this social interaction is so important for people, they will be highly motivated to improve the products/experiences that facilitate this process. Second, as Prahalad & Ramaswamy pointed out, people have an inert desire to create and thus some will be drawn to the prospect and possibility to co-create with companies (Prahalad & Ramaswamy 2004:5) .

Social value in groups

For modern consumers, brands and products can be used to express social value and subsequently identity through social interaction within groups. When products play a part in a

process as important as identity creation, it is of little surprise that consumers place such importance on consumption of the "right" products. In addition, people will consume products on their own terms and come up with new ways of expressing social value through products. The fact that these meanings may not be the ones that the company behind the product intended, places added importance on the concept of an organization co-creating products or services and their meaning with consumers. This opportunity for co-creation will be explored in depth later in this thesis.

As mentioned cultural-creative products can be key to attaining the top three levels of Maslow's pyramid of needs via serving as including factors within social groups if an important part of that group's identity expression is consumption. The subsequent consumption of the group's members depends on the type of social group.

In his book "Buying In", Rob Walker explores how consumption plays a big part in communicating values to surroundings (Walker 2009:65). He explains how consumers participate in different social settings via the consumption of certain products (ibid:33). This is a good example of how products can serve as including or excluding objects in social contexts.

Solomon et al describe a form of group they call "value-expressive" (Solomon et al 2010:385). The members of a group like this express an identity that they strive for via the membership of it (Bilton 2007: 154; Salomon et al 2010:385; Dittmar 1992:10, 52). The most important thing for such a group is to express and communicate their values to the surrounding world. This is the type of group most commonly associated with creative-cultural products, as the intangible assets surrounding such products make them especially suited for expressing values and beliefs.
Because the value is being appreciated when it is confirmed by the social world surrounding the person wanting to express this value (Dittmar 1992:6; Simmel 1997:206), *we define this kind of value social value.*

Members of highly extrovert social and cultural groups believe that purchasing particular products or services from certain brands and consumption of certain products and services will enhance and improve their image in the eyes of other social actors. When these consumers

receive recognition from the surrounding world their self-image improves and they are confirmed in the decision to consume products and services that are imbued with social value.

Integration/differentiation

Helga Dittmar explains that people are adept judges of what a product tells about its owner (Dittmar 1992:41). Thus, the process of identity creation is not confined to the individual, but is shaped in social contexts, which is typically where cultural products/experiences are enjoyed. This self-image and need for differentiation is hugely important to most people as mentioned by the German sociologist Georg Simmel. He described how people adorned certain styles of clothes within their social spheres so they would, on one hand stand out and be noticed (thereby differentiating themselves from the masses and also internally in their own social groups) and on the other hand not stand out too much to avoid being ostracized for being too different from the norm (thereby integrating themselves in society and their own social groups). Thus, it can be used to set oneself apart from one's peers, but also serve as a way of tying oneself to the social group one belongs to or wish to belong to, via mechanisms of inclusion and exclusion.

Simmel wrote extensively about clothing and jewelry in his long academic career, but we argue that his theories can also apply to other creative and cultural products such as music. He describes these two conflicting needs (integration/differentiation) as being inherent in all human beings, and thus explains the importance that people place on fashion garments. Fashion in this sense acts as a symbolic sign that is used to communicate the wearers taste, social identity and cultural capital. Therefore it can be used as a building block for identity creation.

Rob Walker elaborates further on Simmel's theories on how people basically want to both belong to and fit in with groups, but also express and differentiate themselves. Walker explains how brands and products can play a part in easing the tension between these two opposing desires (Walker 2009:90). Members of a group set themselves apart from other groups via their consumption and display of such, and thus consumption becomes their chief expression of social value and perhaps even their main reason for existing and certainly their main outlet for differentiation externally.

As mentioned by Simmel, such products can also facilitate integration within the group. The cultural products have a certain social value and meaning that other members have learned to decode and classify as good or bad. Hereby they can judge who is "worthy" of membership and who is not.

Pierre Bourdieu and cultural capital

This form of social value, as explained above, was described by the French sociologist Pierre Bourdieu. He formulated theories on non-economic capitals by doing his fieldwork at French universities in the 1960es. He coined the term "cultural capital" which denotes "social energy… which plays a part in defining differences and distances in the social hierarchy" (Esmark 2006:87, own translation). Subsequently cultural capital plays a part in drawing the boundaries between different social groups and is a symbolic vehicle of inclusion and exclusion. This is why social actors spend so much time and energy on consuming the right products in their pursuit for differentiation, integration and a higher social status as a consequence of gaining more cultural capital. Through our shared world views we have all learned to decode the signals of different products, and can judge which products make an actor belong to which group and whether or not a product carries high or low social value or cultural capital (Dittmar 1992:69). Because meaning is constructed socially, there exists a societal consensus on what constitutes cultural capital.

Cultural products can also be carriers of such cultural capital that can be transferred onto a consumer once he or she purchases it (Bourdieu 1986:50). Users can thus increase their cultural capital by consuming the "right" products and being judged in the social arena. In the same manner companies can increase their cultural capital by producing the right products, and perhaps collaborating with lead users.

This is why it is crucial for companies to understand exactly what constitutes value for their customers, and imbue their products with the right qualities that their users are attracted to and feel carries - among other things - social value. Thus, the companies should create products with cultural capital to essentially convert that into economic capital in the form of revenue.

Creative-cultural products can be ascribed this meaning by members of social groups, and that meaning will subsequently be communicated to the group's surroundings (as the previous Timberland example shows, this meaning might not be the same as the producer of the product/service intended).

Brands or products may thus take on a hugely important position for the group and serve as the communicator of the group's values. If the value expressed by the group is one of luxury, exclusivity and good taste, the right products are absolute key for the group's sustainability and survival.

Social sciences relevance to this thesis

Thus, creative/cultural products can become the prime facilitator of the differentiation and integration processes that are so important in maintaining the differences between members and non-members and subsequently the group itself and the surrounding world. This interactive side of consumption is a very interesting take on the process that we also want to explore further in this thesis, to discover the social value of certain products/services/experiences for companies in the cultural industries via co-creation processes.

Thus, theories from the social science show how products can be vehicles of value, and especially what we in this thesis have deemed social value. *Namely how actors can use a product in a social setting for personal gain.*

In this section of the thesis, we have exposed the intangible qualities that can surround cultural products and why they are paramount to consumers. We have looked at several theories from the social sciences and how they perceive value. Simmel and others talked about how products can be used to differentiate or integrate oneself into social groups, Bourdieu explained the intangible assets that can make some products more socially valuable than others (via cultural capital) and Dittmar examined how products can be used as vehicles for identity building. All academics agreed that products can provide value for consumers in social settings via their intangible and emotional assets.

Since these intangible assets are obviously so important for consumers, there should be high product involvement and willingness to participate in creating the symbolic value surrounding these products. Because of the huge importance people place on these processes and the cultural

products that facilitate them, *we argue that companies can benefit from this interest and convert it into willingness to participate in co-creation processes with companies.*

Social value in sum

After examining the social scientific concept of value, it is clear that value is something that is utilized in the social sphere, when one social actor is in the company of one or more other actors. When taken together with the lessons learned from the academic literature on co-creation, it is clear that there are two social dimensions to the concept of social value:

1. Social value is created in social interactions between people.
2. Social value is utilized in other social interactions between people.

The important lesson for companies is that the concept is social by nature. After presenting how value is perceived within business- and social scientific contexts, we will bring these two worlds together in the discussion section and present how a collective term can be used to create competitive advantage for companies in the cultural industries.

Methodology

In any thesis the choice of methodology is crucial. It is vital to explain how one's data was produced and which choices one made and did not make during data collection. In this particular thesis it is of added importance as our secondary purpose of this assignment is an attempt to bridge the gap between academic disciplines, and find a more prominent place for the social sciences and their methods at a business school. We now want to take the reader through the various methods that we have made use of and rejected in the process of writing this thesis.

Qualitative vs. quantitative analysis

A qualitative analysis has several advantages compared to a quantitative analysis, when conducting a research such as the one presented here. In this thesis we have chosen a rather substantial focus on the qualitative analysis because of its thorough and deep way of examining a

problem statement. We chose to discard the quantitative research methods like distributing questionnaires, because of the complexity of our problem statement.

Quantitative analysis can be a very useful tool in an academic analysis, but because it tends to yield rather superficial data and are only touching the surface of crucial and interesting points, we wanted to go deeper and focus on the core of the subject.

Because of the complex characters of the post-modern consumers, we argue that quantitative analysis is not comprehensive enough. Often this quantitative data does not show the context the answers were produced in and their intended meaning, if this could be interpreted in different ways. So quantitative researchers do not have the chance to follow up on such data to determine context and intent. In this assignment we made use of semi structured interviews with the chance of asking clarifying follow-up questions, thereby avoiding this limitation.

We argue that a qualitative analysis does not suffer from the same limitations as a quantitative analysis, as qualitative research methods such as interviews or participant observation (which will be explained below) does not have the same inherent drawbacks as quantitative research. They do however have others, which we will turn to in a bit. When gathering data on location and via face to face communication, nuances that would have been lost using quantitative methods can be recorded and observed.

The data collection for this thesis was done using such qualitative methods in combination with a case analysis in order to produce the best possible body of data for the analysis and subsequent examination of our problem statement. The anthropologist Robert Foster describes the goals of qualitative research as being "to ascertain the unspoken emotional and symbolic implications" (Foster 2007:707). As it is precisely these intangible qualities and emotions surrounding cultural products that make them interesting, qualitative research is an obvious choice.

Challenges related to qualitative research

According to Eriksson & Kovalainen (2008) there are several factors and challenges to consider before engaging in a qualitative research study and subsequent qualitative data analysis. These were all points we took to heart and considered prior to the commencement of the study itself. The most crucial points to mention are:

Choice of research area:

Our initial interest was in co-creation of products in the cultural industry. We were intrigued by the way co-creation could be utilized within a business context in the cultural industries, and how it could serve as a strong quality of the branding and marketing strategy for a company and its products. We wanted to examine if some industries were reluctant to collaborate with their customers, and how they could benefit from moving away from this closed product development circle towards a more open one. When starting the research we narrowed the focus area down to the Danish music industry, because of the obvious challenges this industry has been faced with in recent years and the apparent lack of solutions to these different challenges.

Role of researchers:

We knew some of the informants from our personal networks. One of them was the International Marketing Manager at Sony Music, whom we had worked with beforehand as musicians. The other one was the artist informant Esben whom we knew at a more personal level.

Furthermore, the informants Johannes Nidam, was the brother of one of the authors of this thesis. As we have mentioned we wanted to eliminate bias as much as possible so this relationship complicated things a bit. We weighed pros and cons of using Johannes as an informant and possible solutions to steer clear of bias. First we considered doing the interview with Troels as the sole researcher, but we adhere to the principle of dynamic interview with multiple inputs from both researchers and informants, so we chose to both do it. We argue that this interview was successful due to the professionalism that both we and Johannes showed. We would not have been without this interview because Johannes contributed with valid and crucial data.

Because of these relationships we discussed our choice of role in the field at length prior to the data collection for this assignment. Researchers walk a fine line between on the one hand being

on too friendly terms and not being taken seriously as researchers, and not being on good terms with the subjects which may result in people refusing to give interviews or not caring about the study when being interviewed on the other. We tried to negotiate this difficult situation by making space and time available for small talk before the interviews, but making sure there were no such distractions during the actual interviews. This differentiation between being a friend and a researcher was made more difficult due to the one group member's personal relationship with Esben, but we also saw several advantages to this connection, as the two informants were extremely helpful throughout the whole duration of our research. Had we started from scratch with no prior relations, we would not have had the time to establish such a close relationship with them, and they might not have taken the time to help us in such an extensive manner. We are convinced that our personal connections played a big part in these two informants' willingness to help us with this project, and outweighed any negative sides there might be with such a connection to the person a researcher studies.

Validity of data:

When conducting interviews for a master's thesis such as this, one could easily fall into the trap of only collecting data which would turn out to be biased in certain areas. We strived to avoid this possible error by collecting empirical data from a variety of sources in the music industry and not only the one area where participant observation was conducted.

Participant observation

Certain aspects of research, such as subjects' lives and their social interactions, cannot be explained or may not seem significant to the subjects themselves, and must be *experienced* to be truly understood. By engaging in participant observation, the social researcher has the possibility to "get under the skin" of the actors being studied and understand the social processes that exist.

Cultural anthropologists such as Bronislaw Malinowski and Margaret Mead were among the first to champion the anthropological study method participant observation (Eriksen & Nielsen 2001:102-103). Malinowski undertook a far more intensive fieldwork than had been done by *British* anthropologists, and his classic ethnography, "Argonauts of the Western Pacific" (1922)

advocated an approach to fieldwork that became standard in the field: Getting "the native's point of view" through participant observation.

This method is applicable to business studies despite its roots in anthropology and its initial use for studying ethnic groups in exotic places. According to Bryman and Bell, the purpose of participant observation is to immerse oneself into the subjects' world, in order to gain a better and deeper understanding of it and them (Bryman & Bell 2003:316). Researchers doing participant observation have the opportunity to join in on the specific processes being studied and is thus on the same level as the subjects. The typical dichotomy of researcher/subject is thereby avoided to a certain degree. *By engaging in participant observation the researcher does not become withdrawn in a corner with his field notes, but engages in activities that often lead to a better relationship with the people being studied, which in turn often leads to better empirical data.*

Furthermore, participant observation is a research tool that makes it possible to uncover tacit knowledge. Unspoken knowledge that is deeply embedded in research subjects' every day working life might not be mentioned in interviews, and is perhaps overlooked or seen as insignificant by the subjects themselves. When the researcher takes part in and observes working life however, the tacit knowledge often surfaces and can be noted and studied. Participant observation also enables the researcher to experience the choice of language by subjects, something that would be lost to a researcher that was not present when a conversation took place, and who only read transcripts or listened to a recording afterwards.

Bryman & Bell's participant observation roles
As a consequence of these apparent advantages, we chose to incorporate participant observation to a certain degree in our project. Bryman & Bell mention several roles a researcher can take upon himself when engaging in participant observation. These roles range on a continuum from complete participant to complete observer with mixed roles in between (Bryman & Bell 2003: 323). At Jazzhouse we had the possibility of engaging in a full participant observation analysis,

when one group member was hired as a marketing intern. One of the mixed roles is *the observer as participant* and one we made use of in other areas of the industry.

So for this thesis we did two kinds of participant observation: Observer as participant in an overt setting (the informants knows about the researcher's role as researcher) and as complete participant in a covert setting (The informants does not know about the researcher's role as researcher). According to Bryman & Bell this can prove to be an advantage because the informants is more willing to engage in regular teamwork with the researcher (Bryman & Bell 2003: 323).

Complete participant

To attain a deep understanding of the field and to uncover tacit knowledge, we wanted to make use of a fully integrated version of the participant observation in our research being the *complete participant role* which is a covert analysis method (ibid:319). In a covert analysis the researcher does not make the fact that he is a researcher explicit, but are disguising it with another feature, often as an employee at the company. This method was conducted at the music venue Jazzhouse throughout a 3 months period in the winter/spring of 2011. The obvious benefit of making use of the complete participant role is that the researcher attains firsthand experience with work life, internal & external communication and employees, audience, artists etc.

When conducting a covert analysis method, an important ethical consideration will always exist. The research cannot under any circumstance harm the company where the research takes place and we believe that we succeeded in not harming Jazzhouse. By using this method we received crucial first hand data of how a creative company was run and what sort of problems they deal with on a daily basis. This research was one of the most important features in deciding to write this thesis about co-creating social value. We had the idea beforehand, but certain facts were made explicit at Jazzhouse: Innovation is needed at Jazzhouse and therefore possibly the Danish music industry and co-creation might be one of the solutions. Jazzhouse and therefore possible other companies in the Danish music industry are willing to participate and facilitate co-creation with lead users.

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Observer as participant

We also wanted to make use of another type of participant observation method, or another variation of it according to Bryman & Bell being the observer as participant. We conducted this method at concerts, interviews, seminars and company tours. The observer as participant role entails a certain degree of interaction with the subjects being studied (it is not total observation), while retaining a degree of separation from the subjects (it is not total participation).

Instead we observed and interacted as the employees carried out their work while we interviewed the person in question and before and after. We did not find it necessary to do covert studies (which are a consequence of the complete participation strategy and subsequent immersion in the field) in all but the one company that we chose. We argue that the observer as participant role fits this particular assignment and choice of industry the best. We were comfortable taking on the role of researcher and acquaintance, being able to both ask critical questions and making informal small-talk and asking follow-up questions (which can generate very useful data), but still clearly separate the two roles.

Participant observation summary

We found that the use of participant observation was very helpful when doing research for our thesis. The observer as participant role helped us receive knowledge and data from a closed environment that was not possible to enter by merely interviewing actors in the field. The complete participant role provided us with first-hand interaction data that was crucial in understanding internal processes at a high and complex level.

One limitation we can mention is that we did not conduct the complete participant role in other companies than Jazzhouse, which could have given us a more differentiated view at the Danish music industry. We argue however, that we attained enough data from the observer as participant role at Sony and at the debates, and during the various interviews and informal conversations we conducted.

We are also obligated to mention that the complete participant method was used with a specific goal in mind: Can companies in the Danish music industry benefit from incorporating lead users (this term will be explained in the following paragraphs) into their product-to-market processes,

and are they willing to do so? This may have biased the data being collected, but we argue that it was the right approach given the three month time restraint.

Semi structured interviews

In the process of doing this project we conducted several interviews with different and diverse informants in the Danish music industry. We interviewed informants that were and are a part of the Danish music industry: Managers from big players in the industry, full-time employees, artists and lead users. In all we conducted nine interviews for this project. The interviews were mainly conducted in person, but some of them were done by e-mail, due to time restraints and geographical restrictions. Furthermore we had many informal conversations with particularly the employees at Jazzhouse and Sony Music, which turned out to be a very efficient way of obtaining qualitative data. In the following section we will thoroughly explain what our methods were when doing the interviews, how we chose the informants, the interviewing process and theories concerning semi structured and active interviews.

The qualitative interview

We decided that for this assignment, the emphasis would be put on an anthropological and sociological way of conducting interviews. We argue that a holistic and active way of doing interviews, with an acknowledgement of unavoidable bias was the most efficient and honest way of achieving an understanding of the internal culture, and the problems and opportunities faced in the Danish music industry. In order to attain the ethnographic "feel" to the research, we spent time both interviewing and doing participant observation, which was described earlier in the methodology section.

The interviewing method we used is referred to as semi structured interviews. This method combines different methods for collecting data where the interview is key, but is supplemented by other techniques like observation. In the semi structured interview the interviewer formulates questions as the interview process is ongoing, so the interviews works more like a conversation between researcher and informant. This makes the interview more dynamic and does not limit itself by the use of cue cards. Some of the overall topics and questions are used as a starting

point, but as soon as the interviews begin, a process of constantly formulating new questions and follow up questions also begins (Mikkelsen 1995:102; Eriksson & Kovalainen 2008:78,82). This follow up process is also known as "*probing*" (Gillham 2005:32-33).

Other than probing there are certain skills that the interviewer needs to master to complete a successful semi structured interview. We will shortly mention here what we find as the most important. First, the interviewer must possess certain *social skills*, this being empathy and sensitivity towards the interviewee. This sensitivity should be based on being yourself in the interviewing situation so the interviewee acknowledges the interview as being valid and feels at ease. This skill demands preparation and experience in interviewing, and cannot be done simply by showing up at asking questions (ibid:29-30).

Second, a key instrument in the semi structured interview is to *reflect*. By reflection the interviewer show awareness about what is being said and it is an effective way of guiding the interview (ibid:35). Third, it is worth mentioning that a person doing a semi structured interview should have *experience* in doing so, it is not a simple matter. The interviewer should be prepared to cover any and all topics necessary in the short amount of time allocated, probe when needed and still maintain a feel of the interview being an informal conversation (Eriksson & Kovalainen 2008:82).

The interviewing process

We argue that the best data is gathered when doing interviews in person, but in a thesis process such as this, various factors play a role in the access to the informants. Some interviews were only possible to conduct via e-mail because of hindering factors, but most and as many as possible were done in person.

Interviewing in person

As mentioned earlier, we strived to conduct semi structured interview with an acknowledgement of bias as Holstein & Gubrium described. Before each interview that was done in person, the two of us met up and discussed relevant topics and converted them into question categories that were

relevant to our problem statement (Eriksson & Kovalainen 2008:79). The questions were made with the intention to start an outflow of knowledge and experience sharing from the interviewee, then the interviewer was meant to do probing whenever this seemed relevant. Furthermore we tried to use our own knowledge in certain situations and started quite a few discussions concerning relevant topics in the Danish music industry. This was done in line with the theory of the active interview and we tried to establish a collaborative process of knowledge sharing and interpretation. We are strong believers in the fact that bias cannot be avoided and should not be ignored, and the way we interpret the data collected plays a part in how the interviewing process formed and how the data has been analyzed. After each meeting we reflected on the data and observations together as a group and individually.

Interviewing by e-mail

Due to time restraints on the informants' part we chose to make use of e-mail for some interviews. These kinds of interviews were more structured than the interviews conducted in person and it made probing a more difficult task. We strived to ask very open-ended questions to avoid guiding the informants in any particular direction. After each e-mail received from the informants we discussed the findings and then we had the possibility to contact the informants again with follow up questions. It is also easier to send follow up questions once the connection is created via e-mail and the recipient can answer when he or she feels like it without having to find time in their schedule for a face to face interview.

Three out of four of our lead user informants could only do interviews by mail and in order to keep consistency in our methods, we did all the lead users interviews by e-mail. We tried to avoid any complications and loss of contextual knowledge by writing follow up questions based on the initial answers. Furthermore the data collected from these interviews was very fulfilling and we got a genuine idea of the knowledge that lead users possess and their huge willingness to participate in co-creation processes. The reason we did not use quantitative analysis in the form of questionnaires to gain more informants and more answers, is because we argue that tacit knowledge can be discovered by the use of qualitative interviews and not traditional questionnaire forms.

Non-formal conversations

In the process of this project we had opportunity to spend time with the employees of Sony Music and Jazzhouse, which led to several informal conversations that resulted in qualitative data and reflection. We both had several informal conversations with members of the music industry, employees, artists and lead users, about how co-creation can be a competitive force in the music industry and other cultural industries. The fact that we knew some of the employees at Sony Music made our access to the field a lot easier that it could have been. It made it possible for us to gain mutual trust and empathy very quickly after starting the fieldwork. We acknowledge that gaining access to a closed field as the music industry can be a very difficult and time consuming task (Wulff 2000:148), but our past relationship with the employees made this a easier task to accomplish and it made it possible to conduct informal conversations at an early stage in the process. We also made use of informal conversations at different workshops and seminars concerning the Danish music industry that we attended.

Analysis of data

As mentioned in the previous section, we aimed at constructing meaning *in* the interview setting. This provides that the coding and data collection started when conducting the active interview (Holstein & Gubrium 2004:57). The interviewer and the interviewee enter into a mutual "meaning-making" process and coding experience while the interview unfolds, not just beforehand and afterwards but also during the interview (ibid:56-57). Thus, the process of analyzing our collected data started in the field. Furthermore, immediately after every interview session we sat together and began to reflect on what has been said and related it to our problem statement or changed it accordingly. We found this to be a valuable process, because we believe that construction of meaning is a process that continues to change and develop (ibid:52). This was crucial in identifying problems and being able to ask the informants clarifying questions in future in-formal conversation (Esterberg 2002:151).

Towards the end of the data collection period, we started to "tidy up" as Esterberg refers to in her text (ibid:153). Tidying up simply refers to categorizing and organizing the data so it is easily comprehensible, e.g. transcribing an interview. This helped us to focus on what concrete data

was relevant for our research and it was beneficial in the process of getting well acquainted with the collected data.

Furthermore, we made use of *open coding,* which is a very structured method of identifying what themes are interesting for us. In order for the open coding to make sense it is important that there are no predetermined themes that we as a group though ought to occur in the data. Instead we tried to keep an open mind and change our problem statement and research themes according to the data at hand (Esterberg 2002:158).

This interviewing section of the thesis is helpful in understanding what different methods of interviewing we made use of, how we conducted our research and how we analyzed the data collected. Furthermore, in this section we have outlined the different implications we feel necessary to take into account in analyzing our data. We also wish to provide the reader with a comprehensive overview on how we collected and analyzed the data.

Acknowledgement of bias

The interview as a method of "digging" into the interviewee's experience and knowledge has been subject of debate for a long time, and countless theories have been developed on this subject. Especially the notion of *bias* is a very important factor worth taking into serious consideration when conducting interviews (Kvale 1996:286; Holstein & Gubrium 2004:140). A common understanding of bias, especially in the social sciences, argues that the interviewer will benefit from diminishing his or her role in the interview, so the person being interviewed is not being influenced by anything other than the his or her true past experience and present knowledge. This is believed to give the most fair and honest representation of a specific cultural phenomenon (Holstein & Gubrium 2004:140). This discourse has changed in the recent years and in this thesis we have made use of certain theories concerning the active interview that acknowledges the unavoidable bias that actually can add to the understanding of the interviewees experience and knowledge.

So for our particular thesis we wanted to achieve an understanding of what Holstein & Gubrium calls "the active interview" (ibid:140). We argue that this interviewing method embraces all

aspects that are worth taking into consideration when entering into an interview setting or conducting an ethnographic fieldwork. The authors argue that all interviews are active interviews, meaning that it is impossible for the interviewer to completely diminish his or her role in the interviewing process, and likewise it is impossible for the interviewee not to recognize the presence of the interviewer as an external interviewer (Holstein & Gubrium 2004:140,155).

So what the authors are arguing is that when two (or more) people meet in an interview setting there is bound to be an *interactional, interpretive activity* (ibid). The modern discourse concerning the presence of bias in interview settings has for a long time argued that bias should be avoided as much as possible (ibid: 140). But instead of diminishing bias and only acknowledging it as "contamination" (ibid: 113) one should acknowledge the interview - and the thereby unavoidable bias - as a collaborative process where constant reflection and meaning construction is present at all times (ibid). Bias *cannot* be avoided and *should not* be ignored, because it gives reason to interpret the meaning of the experience and knowledge being formulated. That being said, we still collected data from a variety of sources to avoid basing the entire assignment on one-end biased data. So we have acknowledged the existence of unavoidable bias and done our part to avoid the potential harm it may cause.

With this vision in mind, we did several semi structured and active interviews and managed to collect valuable data concerning the internal processes and problems and opportunities in the Danish music industry. Up to this point of the interviewing section we have laid out the basis of conducting semi structured interviews. It has been made clear that we strive to make the most honest representation of the industry and their work processes. This has been done by focusing on the theories on interviewing that we find to be the most valuable.

Identification of informants

We found and identified our informants according to our problem statement and their relevance to our thesis. Furthermore, we wanted to interview representatives from different stakeholder groups within the industry to attain a holistic picture of the industry and not just in one branch of

the industry. Because of this we expected to receive various and possibly conflicting views on the subject in question and this was confirmed in the data collection.

First, we identified what sort of companies we wanted to deal with and agreed on substantial actors in the Danish music industry that have been slow or reluctant to change their company culture and product offering in the past years. We believed that they had been reluctant because of the substantial changes that the music industry has experienced with digital media and how the consumers' needs and values have changed. We wanted to interview different actors within the experience industry, both a record label dealing with signing and promoting artists and a concert venue trying to create a differentiated atmosphere. Second, we wanted to hear what the artists themselves had to say and if they would feel that they were compromising their art by involving users or if they would be positive towards the notion. Third, lead users were targeted. Their willingness and tacit knowledge are what co-creation is all about.

So because of these thorough considerations we identified three types of informants:

Managers or other types of leaders in the Danish music industry.

- Johannes Dybkjær Andersson was chosen because of his position at Sony Music (International Marketing Manager). He is very active in the Danish media when expertise is required to explain the ongoing processes in the industry, nationally and internationally. Furthermore he has substantial experience in the industry both as manager, consultant and musician.
- Jonathan Fanøe was chosen because of his position at Jazzhouse (Executive Manager) and because we wanted to gain insight in the experience economy of music. Fanøe has years of experience as a manager and knows the business world very well. We wanted to understand if a manager at the very top was open to the idea of collaborating with users and if they believed it to be beneficial.

Artists in the Danish music industry.

We strived to find representatives from various genres in order to attain a holistic view on how artists see the process of co-creation. Another criteria was that we wanted our artist informants to

be signed to a label, been touring and have released one or more albums, so they knew the "game" and the industry.

- Mirza Radonjica is the lead singer of the Danish alternative rock band Siamese Fighting Fish[7] who enjoys recognition in Denmark and other parts of Northern Europe. But the main reason we chose him was that their band are notorious for creating hype around their band with various events and by an extensive use of different social media.

- Esben Hansen is probably our most "famous" informant. He is the lead singer of one of the biggest Danish metal bands, Hatesphere[8], who enjoy recognition nationally and internationally. Esben Hansen has been a prominent actor in the Danish metal scene for many years by singing in bands such as Stomped, As We Fight and Numbnuts.

- Johannes Nidam is a Danish singer, songwriter and DJ, who was the guitarist, lead singer and founder of the dissolved indie band Campsite and he is currently involved in the critically acclaimed band As In Rebekka Maria[9]. He is a very active musician and has been involved in many projects and genres throughout his music career.

- Informal conversations encountered as participant observant at Jazzhouse with various musicians.

Lead users.
- We identified and interviewed 4 music bloggers and reviewers that might be willing and able to collaborate with these companies and thereby co-create social value in the products being offered. We define the desired lead users as active and knowledgeable in the Danish music industry at any level and known by other actors in the music industry. Thus a music blogger, who spends a considerable amount of time writing and talking about music (due to personal interests and not financial gain), was the obvious choice.

This mix of informants has provided us with enough knowledge and data to support our thesis.

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[7] http://www.sififi.com/ (September 1st 2011)
[8] http://www.hatesphere.com/ (September 1st 2011)
[9] http://rebekkamaria.dk/ (September 1st 2011)

Debates

In addition to conducting interviews and examining theories from several academic fields, we also attended a number of debates and seminars on the music- and other cultural industries held in the Copenhagen area. We felt that it would be helpful listening to- and engaging with actors employed or interested in the Danish cultural industries to gain additional insights on the aspect of co-creation. We attended three events called "Nye Stemmer (New Voices)" whose purposes were to examine the practical applications of co-creation for the Danish music festival Distortion, Statens Museum For Kunst and DR. We also attended a panel debate on the future of online marketing of music in Denmark and the future role of blogs for the music industry. This way we opened our thesis up to outside influences and ideas and we had great gain in applying external ideas and solutions to this thesis.

Methods that were omitted

We chose these specific methods for this thesis because we argue that they fit the problem statement and provide us with the most unbiased and valid data. There exist certain methods we could have used but chose not to. Focus groups are one of them. The idea that a group of diverse people that sit together in a room and evaluate products or generate ideas is possibly enticing, but we argue that this method is not the right approach to our specific thesis. The French anthropologist Clotaire Rapaille does not recommend traditional focus groups, as he feels that they do not draw out the true feelings of the participants (Rapaille 2006:14). He argues that participants will not answer questions with the part of their brains that control emotions, and therefore will unintentionally misrepresent themselves in a focus group setting (ibid:114). His chosen form of methodology involves a certain kind of focus group that takes several hours, which proved too time-consuming for our thesis and informants.

Traditional focus groups are easy to set up and affordable to implement and can be beneficial when providing feedback on an existing product design. But Gerard Zaltman argues that they should not be used for idea generation, evaluation or decision making (Zaltman 2003:122). According to the author, focus groups do not allow moderators to build trust. His research has shown that the participants in focus groups do not feel comfortable in the groups to share personal feelings or company critique (ibid:122). This means that if we had gathered a group of

employees from e.g. Sony, some participants might not have been willing to share their knowledge or critique because of the environment created in a focus group. The "speak time" of each participant in focus groups are about ten minutes and it is very difficult to attain any deep understanding of the topic or the individual in that short amount of time. Especially when taking important factors into account like privacy, social dominance and eagerness to please (Zaltman 2003:123).

Because of these factors listed above - and pointed out by Zaltman - we chose not to use focus groups, but instead made use of one-to-one qualitative interviews when possible in order for us to build trust and avoid informants influencing each other.

Case analysis

To assist the reader in understanding how a process of co-creation of social value could be implemented, we want to present cases that have made use of some of the features of co-creation. The cases give the reader an idea of how co-creation of social value could look like in the cultural industries. The case analysis will be used in the discussion section to outline the possibilities and limitations in co-creation of social value in the Danish music industry.

The co-creation possibilities of exploiting different tools to access end- and lead users knowledge and creativity are now better than ever. The blossoming of the Internet in general and social media in particular plus the identity and interests of the post-modern consumer, adds to the notion that companies in the cultural industries must make use of these co-creation possibilities (Borghini & Carù 2008). Our paper strives to show that if companies and customers work together in a co-creation system, the post-modern customer will respond positively and contribute creative outputs that will increase cultural industry companies' competitiveness and, in the long term, financial advantage (Borghini & Carù 2008; Florida & Goodnight 2005).

Some companies and artists in the cultural industries have already started to co-create product offerings with their customers and are digging into knowledge that would be lost or unused without co-creation. We have gathered relevant and interesting cases to show that the interest and excitement from companies, artists and end users exist and can be implemented with great

benefits for all parties. These cases show actors that together are trying to generate creative outputs and thereby social value for the users and companies. Due to our findings we argue that this case analysis is important, because many of our informants expressed confusion on how to actually facilitate co-creation in a real-world setting.

In sum, we have chosen to examine these cases as they will contribute with important experience, both positive and negative, that in the end can contribute towards a better understanding of- and contextual solution involving co-creation of social value.

Case 1: User generated video content

There are numerous cases of user generated content in the cultural industries today (and several degrees of involvement by users). The widespread availability of the Internet and various social media sites has made collaboration possible and instantaneous for consumers.

This section of the thesis will describe two such ventures of co-creation of video content between consumers and companies.

1a. YouTube and the motion picture: "Life In A day"

The first case we have chosen to work with is a prime example of a company collaborating with its vast group of users. The company in question is YouTube who challenged their users to upload a short video clip describing something that happened in their lives on July 24th 2010. The underlying idea was for a few creative individuals at the top (producer Ridley Scott and director Kevin McDonald) to gather these clips and edit them into one long movie depicting a typical day on Earth across multiple nations and ethnicities. They called this film project Life In A Day[10].

As such the movie project was an experiment to showcase how small the differences between human beings are and encourage greater understanding across nationalities, cultures etc. After the deadline had passed, the two creative leaders Scott and McDonald had received 4500 hours

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[10] http://www.youtube.com/lifeinaday (August 30th 2011)

of footage from 80,000 people from 140 nations[11]. As Ramaswamy & Gouillart (2010) among others, they believed in the notion that so called "regular" people had an inherent creative spark in them that could be let out if they were given a chance.

This project resembles what Bilton mentions: That a big part of the creative people at a co-creating company's work load would consist of filtering consumer's content (Bilton 2007:155). This is exactly the case with Life In A Day where the users sent in every scrap of video material they had, with no idea of the shape of the final product or any artistic aspirations. As such, they supplied the raw materials that were fashioned into a creative piece of art by the two directors. The co-creative nature of this project was also one of its major selling points as the different movie posters read "Ridley Scott and Kevin McDonald together with the YouTube Community" or "Shot By You". This shows that they did not hide the fact that the raw material for the movie came from contributors around the world, and that the project was not solely the brain child of the two creative heads, but a collaborative affair. Quite the contrary, they used the co-creative nature of the project as its major selling point.

Success of "Life in a Day"

It is too soon yet to tell with certainty to what degree this specific example of co-creation will be a commercial success, as the film only premiered in July 2011. Interest in the project up to this point paints a picture of a very involved group of consumers that are definitely interested in this new idea of film making. Online forums[12] are filled with active consumers sharing their thoughts and excitement about this particular project. Reception at Sundance Film Festival in early 2011 was also very positive and the film holds a very impressive rating of 8.3/10 (from reviewers) at the movie review website imdb.com[13]. In addition, the film critic of the Washington Post said that "Life in a Day is, without exaggeration, a profound achievement"[14]. A wealth of other critics

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[11]World invited to watch premiere of life through a lens. The Sydney Morning Herald. http://www.smh.com.au/entertainment/movies/world-invited-to-watch-premiere-of-life-through-a-lens-20110127-1a6xx.html (October 18th 2011)

[12] E.g. http://www.rottentomatoes.com/m/life_in_a_day_2011/reviews/?type=user (November 19th 2011)
[13] http://www.imdb.com/title/tt1687247/ (August 30th 2011)
[14] Crowdsourcing on a global scale. The Washington Post. http://www.washingtonpost.com/gog/movies/life-in-a-day,1208303/critic-review.html#reviewNum1/ (August 30th 2011)

has also come forth with their positive reviews of the film. Thus, the artistic success of the film, at this point, seems secured, but this will of course not fund the project in itself. In the end, the company behind the movie will most likely seek a good financial return in order to view the project as successful.

In its first month the film has grossed $207,324 in the US alone[15]. This figure is not that impressive compared to several of the blockbuster films of summer 2011 (which have received very negative reviews from many critics and movie goers). However, when taking into account the nature and genre (documentary) of the film and the cost of the film's source material (free) the revenue generated by this film turns out to be highly adequate and will likely soar when the movie premiers in the rest of the world (bearing in mind that the contributors to the film came from multiple nations, not just the US).

The Life In A Day project offered several degrees of consumer participation in order to create an online community and desirable product. Besides the obvious possibility of uploading their own material, people could also sign up to spread the word of the project to friends and acquaintances. This way consumers could contribute to a degree of their own choosing, and YouTube did not exclude consumers that wished to help but did not want to share video material. Thus, YouTube created customer involvement across more than one customer segment. If Bilton's notion of sales being "a byproduct of involvement" (Bilton 2007:141) is correct then Life In A Day could and should be a success when it premieres in more and more markets and cinemas across the globe. The direct participants that uploaded video for use in the film will almost certainly also help spread the word and advocate the video, as they feel a sense of pride and ownership via their participation. Ownership that will result in a sense of loyalty towards the product (ibid:154).

There are many insights to be gathered from YouTube's handling of a co-creation project. The initial signs point towards a film projects that will be both an artistic and financial success. Users were invited to participate without many restraints, which have resulted in a loyal and very interested consumer group.

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[15] http://www.imdb.com/title/tt1687247/ (August 30th 2011)

1b. Sony Music and the music video for Michael Jackson's "Behind The Mask"

YouTube is not the only creative enterprise to involve consumers to such a high degree in their video creation processes. The record label Sony Music have employed a similar strategy to market one of their "clients", the late Michael Jackson and his song Behind The Mask from the post-humorously released album entitled "Michael". The project revolved around creating a new music video for the track, and was launched in February 2011 as a way for fans to pay tribute to the deceased King of Pop[16]. As was the case with YouTube, consumers were invited to upload their videos, but also given a number of guidelines for their performances in them (sing, dance and clap in specific ways). In the end a director would edit the submissions together into the ultimate fan made tribute to their idol.

The video for Behind The Mask premiered in June of 2011 on YouTube and featured a 100% fan made music video[17]. In the 1600 clips that compose fans from not only the biggest cities of the world, but also "niche areas" such as the Arctic Circle can be seen dancing, clapping and lip-syncing to the track. The clip is currently under evaluation for inclusion in the Guinness Book of World Records as the music video with the largest audience of participants.

Bilton said that sales were "a byproduct of involvement" (Bilton 2007: 141) and the album Michael shipped three million units to 31 territories in its first week of release. Since then the album has achieved platinum status in 17 countries[18]. Compared to his earlier albums, Michael has not sold as well, but the project could still be regarded as somewhat of a success. First of all, the bar for album sales was already set by Michael Jackson himself, so his earlier numbers were hard to live up to. Album sales would still be regarded as a huge success if achieved by any other artist.

But Sony had to face the fact that this was indeed Michael Jackson, and therefore they were disappointed in the album sales. The fan-made video is not necessarily the only reason for the album's poor performance in the charts though. The fact that it consisted of merely polished demos from a deceased singer could also have played a part.

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[16] http://www.michaeljackson.com/uk/news/michael-jacksons-ultimate-music-fan-global-mash-launch-online-march-7 (July 15th 2011)
[17] http://www.youtube.com/watch?v=fx2ZmhYHxH4&ob=av2e (July 15th 2011)
[18] http://www.michaeljackson.com/us/node/1089624 (July 15th 2011)

But there is another reason that this co-creation project should not be viewed as a failure: The whole project was an outright experiment from Sony to make their foray into new territories of online co-creation and subsequent fan engagement.

As the International Marketing Manager from Sony Music said in our interview with him, they wanted to move from being innovators in the creation of music videos when Michael Jackson was alive, to being innovative in the field of fan engagement and new ways of making music videos. This way the project was an artistic success, and also potentially a financial success in the long run, as Sony are now in contact with 4500 people interested in co-creating videos and experiences in the future.

Sony can learn a lot from this foray into co-creation. First of all, they have discovered a huge amount of consumers interested in co-creation that they can cooperate with on future projects. They are now in direct contact with these via e-mail and can also market other products to them. The music video that was born from this project created a lot of buzz around Michael Jackson after his death and has currently been viewed more than 4.1 million times on YouTube[19].

Case 2: Music blogs.

In the previous examples the Internet and social media has proven all-important for co-creation strategies. In the case of music blogs, these two factors are again paramount. Blogs have proven extremely powerful in shaping opinions of consumers of multiple products from fashion to travel to music. Shortly put, music blogs are regular people's personal websites on which they recommend, share and discuss music to and with visitors to their site. Music blogs can be extremely powerful in shaping the opinions of users, and create emotional value surrounding an artist. A good review or positive mention on a popular music site like Pitchfork[20] can be a very fast way for a band to enter the collective conscious and create revenue based on their music and live shows. According to music agent Marc Geiger, a good Pitchfork review can be worth up to $1 million for a band[21]. Blogs may not be as powerful as conventional well-established music

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[19] http://www.youtube.com/watch?v=fx2ZmhYHxH4 (October 19th 2011)
[20] http://pitchfork.com/ (October 16th 2011)
[21] Music agent claims that an artist can make $1 million off of one good *Pitchfork* review. The AV Club.
http://www.avclub.com/articles/music-agent-claims-that-an-artist-can-make-1-milli,63381/ (October 13th 2011)

sites, but if they are driven by competent people, they can generate quite a bit of hype for an artist.

Trust in peer recommendations

As the graph in Appendix 2 shows, Internet users are less trusting of advertising messages' original senders, and *more trusting of their peers' recommendations of the same message.* Apparently consumers are more trusting of a recommendation if it comes from a middleman and not straight from the source. This is not surprising as consumers are aware that companies have an agenda when recommending their own products (in this case their artists' musical output). People are also highly trusting of virtual strangers when browsing the Internet, something that points to consumers trust in other consumers' opinions being completely independent of any corporate influence. Bhalla also mentions how re-directing from social networking sites to retail rose 37% between 2008 and 2009, indicating a rise in trust in peer recommendation (Bhalla 2011:21)

The graph was originally made using data from traditional online advertising, but we argue that its findings are applicable in this case from the cultural industries, as it underlines people's trust in the opinions of people they know and consumer opinions online (from people they may not know). This is exactly what music blogs are all about: Peer to peer recommendations and opinions about the newest music. The graph shows that online consumers trust brand websites to a high degree, but we argue that this will not be so in the case of cultural creative products, as consumers' preference of such are subject to personal tastes to a much higher degree than "ordinary" consumer products, which are often picked based on price, convenience and other similar tangible factors (Walter et al 2001:366).

The way these recommendations on a music blog often take place is via clips that the blogger or a third party has uploaded to YouTube or other similar sites. The clips are then posted and reviewed and discussed on the blog and people can thus base their consumption of music based on the blogger's opinion. These reviews and subsequent discussion constitutes social value as bloggers and commenters use the music as a catalyst for exchanges of opinions and play a part in defining what the music stands for and what is "in" and what is "out", what it is cool to listen to

and so on. As such the blogs have replaced paper based fanzines as pillars which communities are built around. The Danish based review site rockfreaks.net is an example of this, as much of the Danish underground alternative music scene are either staff, commenters or regular visitors to the site. Online presence is often supplemented with actual face-to-face interaction at concerts in the local scene or on various excursions to European music festivals for everyone involved.

Intellectual property rights and blogs

The clips uploaded on blogs are sometimes illegal because of intellectual property rights (Haynes 2005: 65), as the artist has not given permission for their music to be available on YouTube. Therefore there exists a dilemma for all involved parties: Should the artist and company allow their music to be available for free in return for the free exposure that a music blogs provides (Haynes 2005: 64)?

In other cases, forward thinking artists have agreed to provide the music for free in return for the invaluable word-of-mouth exposure that the blog provides. But according to intellectual property law, the artists still have to be compensated for the use of their music via (in Denmark) the music rights management company Koda. Koda however, did not exercise this right extensively until the summer of 2011[22].

This law proves to be a stumbling block for the independent bloggers, as they are running their blog as a labor of love, and could not necessarily afford the fees that Koda demanded for the use of their client's music. Both bloggers and artists, who were not allowed to grant bloggers the free use their work, were upset that Koda were hindering the free exposure.

In August 2011, Koda had a relative change of heart regarding their rules for compensating artists for online streams and downloads at non-commercial music blogs[23]. They decided to enforce the rules more strictly, but lowered their fees, to allow independent non-commercial bloggers to continue to make new music available for their readers.

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[22] Musikbloggere frygter fremtiden. Politiken. http://politiken.dk/kultur/musik/ECE1400625/musikbloggere-frygter-fremtiden/ (September 22nd 2011)

[23] http://www.koda.dk/nyheder/article/kodas-blog-politik-aendres (August 29th 2011)

This way Koda could continue to support Danish music communities online, while still allowing musicians to make somewhat of a living based on their payments from Koda.

The blogging world was still not satisfied and felt that Koda was destroying their opportunities to continue writing about the music that they loved without paying large fees to make music available for stream and/or download, even when they had the artist's permission to do so for free. The new rules created uproar in the blogging community and many bloggers felt that this would be the end of several blogs, and also mean that many potential bloggers would avoid creating new blogs, thus neglecting the creation of social value that would otherwise be gainful to up and coming bands.

We argue that this was a negative initiative by Koda because music blogs are a great and free way for musicians to get hype and word-of-mouth awareness of their bands and an exceptional place for music bloggers and other visitors interested in music to discuss, review and subsequently create social value around music. It also shows that the music industry is still slow to react on customer wants and needs and in the end it favors the major labels or other right holders by tipping the power balance towards them (Haynes 2005:64). On the other hand a large portion of many musicians' income come from Koda, so a balance has to be struck in order for them to continue making music. Thus, Koda and the labels have to walk a tight rope between maintaining both artists' commercial interests and their need for exposure on e.g. music blogs. The musician Troels Abrahamsen from the Danish band Veto said, in connection with the blog "controversy": "I want my music to be featured on blogs that are created by people with a passion for music. But I would also like to get paid for the music, so I can live off it" (own translation).

This last case analysis shows what can happen when a company is not willing to let go of a certain amount of control to attain the otherwise beneficial exposure that blogs can provide. When several musicians are willing to let blogs stream their music for free, it should be possible to change the rules regarding payment to accommodate all parties (Haynes 2005:64). This case also shows the importance of keeping co-creation processes free and simple to use. If there is a cost involved that users deem too high, or a project is too complicated (they might have the

money, but find the bureaucratic rules of Koda too time consuming to navigate) users will avoid participating.

Case analysis summary

The examples in these case analyses show how different actors in the cultural industries have already started to make use of each other's knowledge and in the end co-create social value for the customers and competitive advantage for the companies and the artists. We are not arguing that these exact strategies and product offerings can or should be implemented everywhere, but we argue that there exist many possibilities in co-creating social value in the Danish music industry and these could potentially be a great new way to generate income for companies and artists.

The examples have shown different ways of co-creating with one's audience. In the two video cases the fans contributed with something concrete and tangible (video clips of themselves), but in the blog case the added value was intangible and emotional (word-of-mouth, hype and praise). This shows the different ways users can co-create with artists and companies in the cultural industries and will be used in the discussion section to propose how co-creation of social value could pan out in practical terms.

We have also shown some of the pitfalls that can hinder a successful co-creation strategy, as well as the benefits that can be reaped from one. To our thesis it is important to determine the legitimacy of co-creation in the Danish music industry and to show that some artists and individuals already have started to co-create products and experiences. It is also important to to see where the limitations and opportunities lie.

Findings

In this section we will present our findings and data from three sources: Interviews conducted with representatives of three groups of stakeholders in the Danish music industry (companies, artists and consumers), participant observation at Jazzhouse and the various informal conversation we have taken part in throughout the duration of this thesis.

Data from semi structured interviews

Companies:

We chose to interview two prominent actors in the Danish music industry dealing with music- and artist management (Sony) and the creation of experiences (Jazzhouse). Our overall impression was that both of these managers - and companies as a whole- were very interested in communicating more actively with- and involving their customers in their creative processes. Not surprisingly, they were both focused on the financial aspects and benefits of co-creation strategies for their respective firms. As high level managers (Jonathan Fanøe at Jazzhouse was at the very top) they could not afford to not keep one eye at the bottom line at all times. In addition, they both had trouble visualizing how a co-creation process might work at a practical level.

The two managers we interviewed seemingly realized the benefits of co-creating with their customers and saw the potential in creating differentiation and thereby competitive advantage this way. They were naturally pre-occupied with the bottom line and saw an opportunity to gain from their customers' tacit knowledge and create more loyalty, which in the end would mean higher revenue for their company.

Jonathan Fanøe (Jazzhouse)

Jonathan Fanøe told us that Jazzhouse (JH) already had done co-creation with consumers to a certain degree. They have a membership club with 50 members that contribute with ideas for the development of JH. He was very adamant that the members contributed more than just traditional "ris & ros", but were encouraged to submit concrete suggestions. He was already developing an idea of a special "Jazzhouse Whisky" *for* the regular customers, but not *with* them. He explained that he was very much interested in doing more [co-creation] as it was, in his words, "worth its weight in gold". He explained that the members of the Jazzhouse club were repeat- and core customers that saw their interest in jazz as a hobby, and therefore were more interested in it than the average consumer. Furthermore Jonathan Fanøe said that "there is a certain degree of love in it" and shows that JH had seen the benefits in co-creating with them. This love is one of the traits we define as being inherent in lead users. JH just lacked the skills/ideas to implement their skills practicall**y.**

With regards to the social value of the experiences at JH, Jonathan Fanøe was very interested in distinguishing JH from other similar venues and creating a coherent experience that set them apart from other similar venues.

He was aware that for a company in the cultural industries, it was very important to create a culture in the organization, which appealed to external people. He was also aware that such a culture was extremely difficult to create, but very easy to "corrupt" and aware that the core customers could play a part in creating such an appealing atmosphere and culture.

Johannes Dybkjær (Sony Music)

Johannes Dybkjær, the International Marketing Manager at Sony's Danish offices also saw the benefits of cooperating with consumers. He explained how several of Sony's marketing and idea-generating processes were all done internally in the company.

He would have liked to be in closer contact with customers himself, but acknowledged the cost of such a contact both in financial terms and in time. Due to the vast amount of different small bands that he managed, it would be very costly to be in direct contact with several small customer groups.

Johannes Dybkjær was aware that Sony was moving from a business to business setting to business to consumer contact, and the subsequent larger amount of close contact with consumer that entailed. The company did no longer communicate only with record shops (who were their only customers 10 years ago) but also directly with individual consumers via their artist's online presence (e.g. on Facebook). He explained how the artist (or sometimes his/her manager) could engage consumers on their profile and ask for input. This way they could perhaps gain access to consumers' email-addresses (with their consent) and react with e-mail based offers.

This showed Sony's rather limited focus when it comes to co-creation. They were very focused on the short-term and the contact's immediate effect on the bottom line. It is of course a smart way of marketing to consumers, but should not be the sole purpose of direct communication with consumers. This financial focus was not surprising and is of course also a pre-requisite for the existence of co-creation.

Johannes Dybkjær mentioned that Sony had created a music video for the late singer Michael Jackson together with his fans (this case was examined thoroughly in the "cases" section). This shows that they are experimenting with co-creation and as Johannes himself said, Sony was "trying to be at the forefront of fan engagement and new ways to create music videos".

This shows that Sony is definitely interested in the benefits of co-creating creative outputs with their consumers. Every time we mentioned co-creation to Johannes he was very enthusiastic, but every time he also found a way to end his points with talking about how such a venture could generate revenue. Co-creation was the "first step, followed by data collection and then using data to create sales". Again, we are aware that companies (and subsequently the co-creation processes we suggest) cannot exist without revenue streams. Companies need to negate this point in their communication with consumers, as most will probably not be interested in generating creative outputs for the sole benefit of companies' profits. They will want something out of it, either on the form of an individual reward or in the form of an improved product that they can purchase later.

One thing that both managers insisted on was their insistence on being able to edit consumers' creative input in the end. This proved to be consistent in our interviews with both managers and artists. They were very willing to experiment with co-creation, but still wanted to retain the right to pick and choose what to use and what to discard.

Johannes Dybkjær was very positive towards co-creation strategies on behalf of the artists he managed at Sony. His impression was that the artists thought it was great, and artists would be very willing to cooperate. We could not be sure, however, that the artists themselves thought that way, so we wanted to get their opinions straight from them, and not via a mediator. We were not sure if the artists had the same focus on the financial aspect of their work as the manager at the record label. None of the artists we interviewed were under contract with Sony, but they were interviewed as general representatives of the position of "artists" and not representatives of "artists at Sony".

Artists

Before conducting our interviews with three front men of bands in the Danish music scene, we anticipated the artists being somewhat reluctant towards the prospect of working together with both music companies and with their listeners/fans. We expected them to be quite defensive about any external influence over their art and being insistent on doing everything themselves internally in their respective bands.

However, after our interviews we learned that this reluctance was not at all present in our three informants (Mirza: Singer in Siamese Fighting Fish, Esben: Singer in Hatesphere and Johannes: Singer in Hero Horns, bassist in As In Rebekka Maria and also a DJ in the Danish club scene). All three very were positive towards receiving and using input from their fans.

Artist informant #1

Esben is the current singer of the Danish metal band Hatesphere. Hatesphere is one of the most successful metal acts in Denmark, and have released numerous albums. He has also appeared as the front man for metal bands As We Fight, Numbnuts and Stomped.

Collaboration

Esben initially showed a bit of reluctance to letting outside sources (besides the band's producer) tamper with the band's music, but as the interview progressed he showed a willingness to let external actors have a say in his music. As the front man and lyricist of Hatesphere, he was responsible for the bands lyrics, and via the band's Facebook fan site he had experimented with letting fans suggest lines for his songs. He liked their contributions, but ended up not using them because he was afraid of any legal consequences it could have to incorporate their lyrics into his own songs.

Esben along with the Hatesphere's guitarist (who was the main contributor to the band's musical output) was more reluctant to incorporate fans when it came to the actual music. He stressed the importance of the direct contact between artist and fan, and pointed out how Hatesphere very actively used their Facebook fan page to interact with fans and answer their questions and queries. They often use it to ask what songs their fans would like to hear at their concerts etc. He also pointed to the fact that Hatesphere mobilized their street team (corps of volunteer fans) as

often as possible to contribute with marketing and promotion to exploit their networks and reach people outside of the reach of the band itself.

Esben also pointed out one of the dangers of involving people in one's band and letting them act in their name. He explained how they told such fans that they represented the band as ambassadors of sorts and pleaded with them to think before they act so they wouldn't hurt the Hatesphere's reputation with their actions.

Esben told us that his band had previously used a fan's suggestion for merchandise that they ended up producing and selling. A fan and fellow member of the Danish metal community has designed the cover for Hatesphere's current album "The Great Bludgeoning" because the band realized that he was better suited to it than they were. Thus, they were already implementing fans' ideas where they felt that they fit into the style that the band wanted.

Esben did not care who supplied the ideas (band or fans) as long as they fit together with what Hatesphere wanted to be and was trying to communicate as a band. In that respect, the band retained the right to look at all suggestions and pick the ones that represented Hatesphere best. All in all, Esben (and Hatesphere) was willing to loosen the reins of their artistic control in some respects, without being willing to let go completely, in return for the benefits that co-creation with fans provided, like being able to utilize their networks.

Artist informant #2

Mirza, singer of the band Siamese Fighting Fish was similarly enthusiastic about co-creation, but also provided additional insights on the subject.

He told us that the traditional internal creative process was still somewhat prevalent in his band, with them writing the music themselves and often by working together internally in the band. Mirza himself wrote all the lyrics. He did however stress that they felt the rock genre "had not evolved in the past 50 years", and that many bands were simply repeating themselves over and over again. They were naturally trying to avoid this and not repeat patterns in their music. He felt that this would make the band boring and effectively kill Siamese Fighting Fish. The worst thing that could happen for their band, according to Mirza, was to close themselves with their own

ideas. This shows that he and his band mates were interested in accepting external ideas to avoid getting stuck in a rut, and to effectively renew themselves continuously.

Facebook

The band was therefore experimenting with a Facebook group for specially selected fans and friends of the band (Mirza called them "hardcore fans"). The band will upload recordings from their band practices to this site and then allow the members of the fan group to comment on what they liked and did not like. He wanted to give his fans a say in their music and allow them to get "under the skin of the band". He stressed that it would make an impression on him if "6 people say that this piece [of a song] does not work at all". This showed that he was prepared to take his fans and their input seriously. However, he had revealed that the Facebook group in question was not open to everybody, but to selected friends of the band that they felt could provide useful feedback and input.

This way he hoped to both gain from the knowledge such fans could contribute with and also create added loyalty based on involving people in the process of writing music. He stressed that it was his experience that added loyalty meant that people would be more willing to spread the word of Siamese Fighting Fish and buy their records. Thus, his experience aligned with Bilton's notion that a sense ownership results in added loyalty (Bilton 2007:154).

Limitations to collaboration

Mirza did also demonstrate that he and his band had pondered the potential draw backs of involving fans in a band's creative processes. He was aware that by listening to so many different opinions, the process of song writing could be slowed down dramatically. He was also adamant that the wanted to keep the music "their own" and not become too influenced by outside opinion. The band wanted to keep the final word on their output, but remained open to external influences. By creating the Facebook group to "create a new [creative] process" and involve their fans in it, this was exactly what they were already in the process of doing.

He did however hint to the fact that the need for doing co-creation could be somewhat dependent on the genre of music a band plays. Mirza did not think that Burhan G (famous Danish r'n'b

singer) needed to "do user defined things, because it is a given that he will receive so much hype and airplay by doing the music he does". This alerted us to a subject that would be interesting to look at further in future research, namely if co-creating is only interesting to bands if they are not big enough to be able to omit it completely.

Comments on social value

Mirza also spoke at length about the social value that he feels his band creates. Outside of music, the band is very active in arranging parties[24] and other events out of the ordinary. These contribute financially to cover the band's various expenses, but primarily to spread the word of the band and define them as something unusual.

He was aware that the special place niche music can play in the identity creation of listeners, and sought to be a part of this by being very conscious of his (and his band's) looks and performance. He stressed that even though it still was "authentic and came from the heart" he was aware that their looks and performance could be used for something, both by the band and their fans. This branching out by Siamese Fighting Fish is a prime example of a band creating social value for their brand by involving their customers (in this case fans/listeners) in a co-creating process.

When questioned about the part his band could possible play in the identity creation processes of their young listeners, Mirza responded positively and enthusiastically that his band would like to play a part and help their fans signal who they were to the surrounding world.

Mirza was also vocal about the inherent tensions in the music industry that we have examined in this thesis: Art vs. commerce. He explained that he and his band members "want to make money; we do not want to play for free anymore".

Artist informant #3

Our third and final interview with an artist was with Johannes, who has many years of experience as a musician, singer and DJ. He toured in Europe as a front man and guitarist for the indie band Campsite, a bassist for As In Rebekka Maria and has played numerous Danish clubs as a DJ. He also plays with his solo project Hero Horns. All together he has appeared on three

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[24] E.g. https://www.facebook.com/event.php?eid=157158704364932 (September 5th 2011)

albums all released in Europe. As the other two artists we interviewed, Johannes was positive towards working with his fans and listeners on different aspects of his musical career.

Segmented collaborative idea generation

In his early days as a musician with Campsite, the music came about in much the same way as the other artists described: He brought an idea to band practice, and the band created a song from it. Currently for his solo project he comes up with all ideas for songs alone in his apartment, and does not involve any outside actors.

Unlike the other two interviewed artists, Johannes mentioned that he would have probably been more hesitant towards working with his fans during the early stages of his artistic career. He felt that he would have been more sensitive towards his musical output in the beginning of his twenties, but now (he is 30 years old) he saw the value in cooperating with other people on things like song writing, if he had a "professional respect for [the external people involved in the process]". This shows that artists (at least this particular one) will not work with just anyone, and does not necessarily feel that just any fan can contribute with anything that will improve the end product.

Johannes had just started up a new rock band, with which he was trying out a cooperative process with his friends. He and his new band mates were trying out different band names, and asked around in his network (from outside the music environment) if their different suggestions worked or not. If people blankly rejected a suggestion, the band did so as well. After our interview we found out that the band had indeed taken on a name that had resonated well with people both in the band's networks and strangers they came across at parties etc.

He could also see the purpose in involving listeners on social media sites and encourage them to upload pictures or write "ideas for music videos or whatever".

Another interesting point that came up during our interview was Johannes' insistence that he did not compromise his artistic output by including "regular" people in his creative processes. He saw art as a "part of a historic and cultural process" and did not feel that art "fell from the sky to an original artistic individual". Instead he felt that everyone was inspired and leaned on someone

else in his art, and that source of inspiration might as well come from a user's input than from another artist in a well-known band.

Like the other two artistic interviewees he reserved the right to have the final say and judgment on the user's input. To Johannes it was a question of "personal integrity" and he was adamant that it was still his product even though he was inspired from different sources.

As Mirza also pointed out, Johannes felt that involving more external actors in the creative processes that go into creating music, they might be severely slowed down. He was also afraid of letting down fans if they only contributed ideas that turned out to be useless for him.

But on the other hand, he also believed that listeners would develop a different relationship to the music if they had had a hand in making it. He felt that they feel more loyalty towards an artist if they were involved in their creative processes in one way or the other.

Social value

Johannes also had things to say regarding the social value of his artistic creations. He said that he assumed that people could feel they belonged to certain groups according to music tastes, and that he believed the question of music taste often was the first subject to pop up when new acquaintances got together. He was convinced that people would become closer if they found out they both enjoyed the same "obscure indie band". Johannes would like to contribute to that social facilitating process with his music and that he hoped his songs would function as "a soundtrack to... them and what they are doing… and they can identify with the lyrics and the music".

These are examples of the social value that music can contribute with, and Johannes established that he hoped his creations could facilitate this process. He was also open minded in regards to incorporating consumers into the creative processes, and thus help shape the social value that they themselves could benefit from at a later stage.

Lead users

Several of the theories examined in this thesis present consumers, as being willing and able to co-create with companies and artists (Firat 1991; Max-Neef et al. 1991; Firat & Shultz 1997; Ramaswamy & Gouillart 2010; Bilton 2007). We wanted to test this thesis in the field and thus we interviewed four lead users involved in writing about music.

The lead users

Our interviewees were Petteri: Editor in chief and senior writer, Tim: Editorial assistant and senior writer and Daniel: Junior writer, all three affiliated with the Danish based rock music (along with its multitude of subgenres) review- and news site rockfreaks.net[25]. In addition to these three, we interviewed Søren who was the owner and sole contributor to the indie music blog musikmigblidt.dk. Both sites were run by volunteers that did not receive pay for their work, and that insisted they did it because of their love for music. Søren had this to say about his blog: "[it is] born from my love for music" and "I write about music that hits me straight to the heart and leaves an impression that makes me want to share it with fellow music lovers"[26].

Rockfreaks also seek to discover new and interesting music and share it with other music fans, and thus both sites can be said to consist of lead users on the forefront of new and exciting music that can exert a certain influence over other music fans that visit their sites.

All our lead users' answers pointed to the fact that they simply loved music, and therefore used it in many different settings and contexts. Almost all of them however, pointed to the fact that music could be used as a social facilitator by acting as a great topic for conversations and connections. Tim said "I think it can be 'used' for social purposes, as being interested in music can help you connect culturally with others who share the same interest, and hence continuing to listen to new things helps you as a person have something to share with others in a social environment.". This shows that music definitely contains social value that people use in social situations. It is among other things, this social value that we seek to examine whether users are interested in co-creating with artists.

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[25] http://rockfreaks.net/about/staff (September 26th 2011)
[26] http://www.musikmigblidt.dk/om (September 26th 2011)

Opinions on collaboration

When it came to our user's interaction with artists on or offline, there was no consensus. Petteri restricted his interaction to occasional posts on Facebook or Last.fm[27]. He was "not that interested in the people behind the sound, just the music itself". Daniel also occasionally also talked to bands via social media, but it was "not something I actively try to do." Tim interacted to a larger degree, and he tried to focus his attention on smaller and upcoming bands, as he wanted to give them "every bit of attention and support that I can". However, he also though that bands should be left alone and not bothered "unless they themselves come out with the clear intention of mingling with their audience." This shows the paramount importance of a co-creation program's transparency and involvement of the band itself. The co-creation processes cannot be merely done by the band's management as the fans like to feel that the band itself is actually interested in what they as fans have to say.

Søren was also in regular contact with bands/artists/record companies via Soundcloud[28] and Twitter[29] in connection with the articles and reviews he writes on his blog. Generally though, all the consumers of music that we interviewed interacted with artists to some degree, pointing to the fact that the symbolic and physical barrier that once existed between artists and their fans is well and truly gone in many cases.

Collaboration in a "classy way"

We asked the users if they would be interested in collaborating with music artists by doing marketing and promotion, creating artwork, lyrics and music with/for them etc. Combined with the easy access that fans have to their favorite bands these days via the Internet, an active and engaged group of users could be invaluable to an artist if and when utilizing co-creation processes. We wanted to test the assumption that consumers in a post-modern setting would be interested in co-creation meaning along with companies (or in this case musical artists) (Prahalad & Ramaswamy 2004:5) and whether this would result in a change of attitude from the consumer towards the artist (Firat & Shultz 1997:195; Bilton 2007:154; Sherry & Fischer 2009:2).

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[27] www.last.fm (October 1st 2011)

[28] www.soundcloud.com (September 26th 2011)
[29] www.twitter.com (September 26th 2011)

Again, the answers varied from user to user. Petteri and Daniel agreed that their reviews of artist's music were a way of helping to promote a band, but Petteri "wouldn't be interested in [creating] artwork, lyrics, music etc. with the bands". Daniel expressed his joy that a band had once used part of a biography he had written about them on their website.

Søren already worked together with musicians, record labels etc. in promoting the things he liked on his blog, but he stressed that it was a labor of love, and not something that he got paid to do by anyone in the industry or otherwise.

Tim expressed great interest in collaborating with artists on the musical aspect of their creations, like singing on a song or joining them onstage at a concert. He did speak with concern about bands getting too much outside help in their creative processes. Speaking about bands getting help on the musical side, he said "I tend to respect bands more who do as much as they can on their own". He also preferred bands to write their own lyrics in order for them to be able to "connect emotionally with the audience - and how's that possible if the emotions portrayed by a song's lyrics don't originally come from the band?"

When it came to other tasks such as promotion of a band he was all for getting fans involved. He did feel that it should be done in a "classy way" meaning that it should not be "too much and annoying". He wanted artists to activate their fans based on their expectations to them. This shows that lead users will not just participate in any thing that bands and record labels send their way, and that they can be picky when choosing to co-create. Tim also questioned whether "If, as a fan, you get too involved in the creation of the thing you're a fan of, do you risk being less amazed by the end product?". We wanted to explore his own thoughts on this subject, so we sent him a follow-up question asking him to elaborate further on his thoughts. He felt that it was important for musicians to retain an identity that listeners could recognize from album to album. If they did that, he saw no problem in a band enlisting outside assistance to attain their creative visions. He felt it was important for artists to be aware that they were the "parents" of the artistic output and their helpers only the "midwives".

Neither Daniel nor Petteri felt they had the skills to participate in co-creating any artistic output, but Daniel would be interested in promoting bands to his surroundings. Thus, he would create

social value based on his recommendations in the eyes of his peers. Tim was again a bit undecided, as he would respect bands that asked him to co-create, but also respect bands that could figure everything out on their own and create great things without his help.

Søren felt that he could be of help via his insight in the music industry. His interest in it had caused him to study it at school, and he showed a great willingness to learn and also "be a part of cooperative projects, if possible".

Tensions

One of the things we set out to explore was the tensions that could evolve from a co-creating strategy involving companies, artists and users. Artists did not feel that they compromised their artistic integrity by participating in co-creative projects, but we were also interested in whether the lead users saw the artist in a different light should they (the artists) choose to involve themselves in such a project. We wanted to explore whether users changed their opinions of artists based on their participation in co-creating projects.

Petteri's opinion of bands would change for the better, if "it is a one-time scenario and not a regular once-a-month thing". He felt that it would look like "a tacky marketing ploy" if it was overly repeated. This once again points to the balance that participators have to achieve to reach any successful goals. Daniels experience would be a product of the interacting artist's personal traits. If they were ungrateful, he would not participate again "and I'd probably stop listening to their music completely". Søren underlined that if he chose to co-create with an artist, it would be because he liked the music, and it would subsequently result in him becoming more engaged towards helping promote the artist's music. He felt that personal contact and cooperation with an artist would affect his relationship to him/her positively unless he or she was "impolite, arrogant etc." Daniel stated that he did not feel that bands "would lose artistic integrity by co-operating with fans".

Lead user findings summary
Artists are running a risk when cooperating with users, as a lot of things can go wrong in this social exchange. Artists have to be socially active and willing to socialize with their users for them to achieve success. On the other hand, the great benefits were showcased when Daniel

explained that "If it was a positive experience, it'd definitely make me appreciate them even more, and maybe cause me to like their music more. In that case, I'd help the band again without a doubt". Artist would thus run a risk with a co-creation strategy, but could reap benefits if successful. That success could be dependent on their social skills and social media savvy as most co-creation projects would most easily play out on the Internet.

Data from participant observation at Jazzhouse

The participant observation method was used specifically to figure out if a company in the Danish music industry were willing and able to engage in co-creation processes with lead users and if a need for this exists. So the findings we are presenting here will relate to this statement. The anthropological method of fieldwork was designed to get a true and un-biased view on the studied people (or in this case, company).

One thing that stood perfectly clear after conducting participant observation at Jazzhouse (JH) is that there was no doubt that JH were in desperate need of new and innovative inputs. This fact was ever present throughout the three month participant observation period. Especially the way they marketed and promoted their different events had been neglected mainly due to bad financial results in recent years, which has meant that they focused more on short term solutions in order to make initiatives to rescue the economy of JH.

The employees that contribute to PR, marketing and promotion processes at JH were very much relying on their own internal ideas and contributions to how these particular processes were carried out. This had led to a stagnation of the PR, marketing and promotion processes, so they relied on methods used for several years. They had not developed these processes, but when observing and speaking with the employees - especially the management - they were aware that new ideas and initiatives needed to come forth.

The Music Manager and the Executive Manager were very willing to listen to and engage in external ideas and inputs, but they had a rough time facilitating it. They wanted to be better at PR, marketing and promotion, but could not find the time or energy to do so. It seemed that this was due to the substantial financial restraints they had been through, and were still experiencing

in the organization and the fact that many of the employees had settled with what they knew and how they were used to do things.

The participant observer's role in the company consisted of coordinating marketing and project management. Furthermore, he was encouraged to bring any new ideas to optimize the internal and external processes he had to the table. But what was observed and experienced was a lack of determination and knowledge about how to actually succeed in finishing the new initiatives. But the will to innovate the current processes was present, especially at the managing level.

Willingness was a major observation for us at Jazzhouse. Especially willingness from the Music Manager and the Executive Manager to include both internal and external ideas, just as long as the expenses were low. They had acknowledged that the company did not benefit from being an 'island' when it came to idea generation and innovating of their marketing processes. They were aware that they needed new and strong ideas in order to gain competitive advantage and in order for them to make a profit. They believed that external partners and possibly lead users could be a great source of knowledge, but they were in doubts as to how they could best find, facilitate and exploit this knowledge.

One of the major issues we encountered at JH was that the managing director's workload consisted almost entirely of how to run JH in general. So his time was filled in with minor problems that exist at a venue at a day to day basis, so the time he could be using on business development, he was forced to use on finances and issues concerning table setting for a concert etc. The same can be said about the music manager who spent most of his time writing contracts and booking artists for JH. We observed that this lack of focus on business development and innovation certainly did not strengthen JH as a brand, nor did it increase the ticket or bar sales.

But the most important thing to take away from this data collection is the fact that JH were not fully integrating their lead users, mainly because they did not know how to do so and because they filled their workload with other assignments. But the willingness to work with lead users and acknowledgement of lead users was present and the management was aware that tapping into these knowledge sources could be a way to optimize their business.

Discussion

Throughout this thesis we have presented several theories from various scholars from business studies and the social sciences. Furthermore, we have presented the data we have collected during our research. In this part of the thesis we will analyze said data within our chosen theoretical framework and explore the possibilities, advantages and disadvantages of doing co-creation in the Danish music industry. In addition, we will examine whether the methods of the social sciences can provide added value to a thesis conducted in a business context.

Our main purpose of this thesis was not to provide practical solutions for implementation of co-creation in the Danish music industry. However, we argue that we have gained enough understanding through our theoretical and methodological investigation to contribute with valuable insights. Those insights will we present in this section. We adhere to the social constructivist principle that meaning is constructed socially and that each situation and context is different from the next (Dittmar 1992:68; Burr 1998:13). Post-modern theory also states that consumers can no longer be treated as a mass, due to their distinct differences (Firat 1991). Our findings backed this claim, and therefore our results will only be valid for our specific thesis, but could provide inspiration for future possibilities of exploring the cultural industries further. The data we collected is contextual. However, we suggest that our findings and analysis can provide inspiration for any interested parties.

We want to discuss our findings and the case analysis with the various theories we have presented in the literature review, and see if and how the empirical reflections confirm the theory. Furthermore, we will discuss and validate how co-creation of social value could provide competitive advantage and social value to companies and artists, and social value in addition to better products and experiences to consumers. We argue that this can be done by incorporating lead users into a co-creation of social value process.

We want to discuss and present the most important notions in order to support our thesis, and how they add to the discourse of co-creation of social value in the Danish music industry. These notions are listed below:

1. We will validate the term *social value,* and argue that it is necessary in the cultural industries, because of the post-modern consumers and their needs and desires to become more involved and create value for themselves in social contexts. This notion is supported by academics from the social sciences such as Bourdieu, Simmel and others. It is also supported by our findings that show that lead users in the Danish music industry generally are willing to co-create with artists and companies and that the value of music is for them created in social interactions.

2. We will outline the possibilities and limitations of creating novel ideas through *co-creation of social value*. Furthermore, we will examine whether this could create competitive advantage and financial benefits for companies and artists in the end. The fact that the case analysis and our findings showed that consumers are willing to participate is a major factor in supporting this. It is very important to note that, in this section, we are validating the use of co-creation in the Danish music industry. This will in particular be supported by co-creation theories presented by Prahalad & Ramaswamy, Borghini & Carú and Vargo & Lusch, the case analysis and by our empirical findings.

3. We will examine the *tensions* that could arise in co-creating between three stakeholder representatives (companies, artists and lead users) and support our exploration with theories presented from Lampel et al (2000), Eikhof & Haunschild (2006) and data from our findings. Even though our research showed little tensions between users, artists and companies we acknowledge the possibility of tensions in other contexts and also the possibility of tensions in later stages of the co-creation process in specific context. We will also examine the potential risks that could result from co-creation projects in the Danish music industry.

4. We wish to validate our *secondary purpose* that aimed to show how the social sciences and their methods could gain even higher recognition in the business world. We argue that the mixture of social science theories and methods with business theories and methods, have provided us with a different, - and possibly deeper - understanding on how to conduct and analyze a specific business problem statement and the problem statement itself. This could

potentially be utilized by companies for financial benefit and by academics for academic gain.

1. Social value

We want to outline why it is important for companies in the cultural industries to look at the social side of value, and how they can create competitive advantage by understanding this concept and utilizing it in co-creating social value with their customers.

After examining theories from various academic fields and conducting our own research, it is evident that value is created and utilized socially. By involving external (to the company) actors, better ideas, processes etc. can be generated. We also explored how value is used in social contexts when one social actor is in the company of one or more actors. This leads us to the following definition of social value:

First, that *value is created in social interactions between people.* The extensive theory agreed that it would boost the creative processes to add external sources to a company's idea generation processes and that "creative capital is generated every time. Employees and customers interact (Florida & Goodnight 2005:7). Our findings showed that companies agreed with these theories and were very willing and eager to add users to their "ranks". Jonathan Fanøe of Jazzhouse was aware that his core customers played a part in creating the social value around the venue and he felt their input was "worth their weight in gold". However, he was not yet sure how to utilize them in this process. All three artist informants mentioned their belief in users as value generators.

Second, that *value is utilized in social interactions between people.* All the users we interviewed agreed that they experienced music in the company of friends and thus utilized the value embedded therein in their respective social spheres. Furthermore, they agreed with the artist Johannes that music could function as a social facilitator to connect with other people. The artist Mirza also commented that he would like his band to play a part the identity creation processes of his fans.

Cultural capital

The case on music blogs also showed that in cases where nothing tangible is created by cooperating with users; there is still a positive effect from the process of co-creation. At the panel debate arranged by Koda[30], musicians and industry insiders agreed that the mention and hype that bloggers create are positive for bands. We argue that this is a good example of co-creation of social value, as the value that is created and transferred to the band, by the blogger and others, is created in the social (and digital) interaction between them.

Thus, the bloggers create what Bourdieu called cultural capital around the music (Bourdieu 1986:50). It is important to underline that this kind of capital cannot be bought outright. Economic capital cannot be transformed directly into cultural capital. Contrarily, cultural capital can be converted into economic capital for the record companies if the blogs posts or co-creation projects rubs off positively on the band/artists' creations (as the interviewed users said it would) and it makes more people buy the music. Therefore, it is important for record companies to allow users to co-create with them, and make their artists' music stand for something that the rest of the music interested public will judge as attractive or "cool". Therefore, their musical product can be seen as something that serves an inclusive function to people, and that they want to hear (and buy) to transfer its cultural capital onto themselves.

The important lesson for companies is that the concept is social by nature, and that the intangible social value that can be generated around a product by users themselves cannot be purchased directly.

Integration/differentiation

Simmel and Walker talked at length about how human beings were inherently caught between the two opposing desires of wanting to fit in, but at the same time wanting to set oneself apart from others (Simmel 1997; Walker 2009:213). Walker argued that brands can help people tell their stories and thus play a part in this struggle (Walker 2009). *We argue that the consumption of music is and needs to be a social action and that the value that music provides is overwhelmingly stronger in social contexts.* People go to concerts together, listen to music in social settings together, talk about music with strangers and friends, and they express their tastes

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[30] Musikparlamentet - Debat om markedsføring af musik på blogs. October 27th 2011

through social media sites such as Facebook[31], MySpace[32] and Last.fm[33]. The music service Spotify[34] achieved great success in the autumn of 2011 via their application that made it possible for users to listen to music for free and share their play lists with their friends on their own site and Facebook.

In short, people possess a need to communicate their choice of music to their surroundings and the sooner companies understand that, the sooner they can start to make that social process easier for their consumers.

The social sphere

Another important point is that since value creation is a social process involving several actors, it is nearly impossible to define in-house what will constitute value by only involving internal staff. By involving external actors in their value creation processes they can make use of their consumers' tacit knowledge, different definitions of value and create more extensive loyalty towards their products/services/experiences. Since the definition of value differs from person to person, a completely internal journey of a product/service/experience from inception to market will result in an output that may seem perfect to the internal staff, but may take on a completely different and even negative meaning to the external market and individual consumers.

Therefore, *the artists that create - and companies that put out the music - need to be aware of the sphere that their product is consumed in, namely the social sphere.* If they are aware of this, they can possibly make full use of their position and gain the competitive advantage and subsequent increase in revenue. If they can involve consumers in their brand, loosen control over their symbolic meanings and allow space for new interpretations and uses of their product, they potentially have much to gain (Bilton 2007:153). This way companies or artists can be a part of this identity process and supply the building blocks that consumers crave.

In the summer and autumn of 2011 young Danish rapper Kidd and his self-owned record label Cheff Records achieved great success and a rapid following by posting their unconventional

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[31] www.facebook.com (October 1st 2011)
[32] www.myspace.com (October 1st 2011)
[33] www.last.fm (October 1st 2011)
[34] http://www.spotify.com/dk/ (November 9th 2011)

songs primarily on YouTube. Users quickly identified themselves with the no-nonsense streetwise songs and Kidd gained a large and dedicated following among youngsters who liked his independent (from large record labels and mainstream music) attitude. His fans are fiercely protective of his image and very active in posting positive comments about his videos and defending him from people that voice their negative opinions about his music[35].

Artists too (in the above mentioned example Kidd acted as his own label's representative as well as a musician), can gain from a co-creation project done right. Besides the actual output, just showing that they are open to their fans' suggestions and ideas and that they take them seriously can positively reflect upon them according to our interviewees. The above mentioned rapper Kidd is very open to his fans input and travels around the country and records tracks with his fans in their studios[36].

Subsequently artists and record companies can interact with users and together assist them in assessing their tacit knowledge and "put them to work" in co-creation projects.

Thus, co-creation with consumers could be one of the ways for companies in the music industry to stand out and create competitive advantage (and later financial gain), and when they have become aware of the social dimension of their output they can begin asking the right questions and asking them in the right settings.

2. What companies in the Danish music industry can gain from co-creation

After looking at value from different perspectives, we will in this section present insights on how companies located in the Danish music industry could gain from co-creation.

One thing that needs mention is that whether you choose to look at the company's or the user's view on what constitutes value for them, all businesses need to make money. This is a simple point that is also applicable to companies in the cultural industries regardless of their focus on emotional value. Without income there can be no art, and thus the social scientific concept of value does not make the traditional business concept of value obsolete. Companies and artists

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[35] http://www.youtube.com/watch?v=s1VvkxpgwMk (November 9th 2011)
[36] https://www.facebook.com/kiddfanpage/posts/302203616457778 (November 9th 2011)

still need to make money in order to continue to produce art, and make good art in order to continue making money.

Maslow (1970), Max-Neef et al (1991), Prahalad & Ramaswamy (2004) and Ramaswamy & Gouillart (2010) all mentioned that people were inherently creative and wanted to be creative if given the chance. Our research did not necessarily support that idea, as not all our interviewees were interested in co-creating with bands. It is a contextual look at our specifically chosen lead users and some were, however, very keen to involve themselves with artists in co-creative projects. This can potentially mean that co-creation of social value could be beneficial in the Danish music industry. The case study also showed an overwhelming willingness by users to co-create with film makers, musicians and other creative people. Therefore, we argue that we have shown that companies and artists can rest assured that there will be an audience willing to co-create with them if their project is formulated in the right way and grabs their attention.

Furthermore, Firat (1991), Firat & Shultz (1997) and Bilton (2007) mentioned that post-modern consumers could no longer be treated as a mass market, but had to be looked at and treated as distinctly individual consumers. Our research backed this claim, as they all had differing opinions on several matters our interviews brought up. Thus, a co-creation project tailored for one of them would not necessarily gather the interest and cooperation of them all. This should not come as a surprise, as we have examined how different actors perceive value differently. The first step in creating an interesting co-creation project will be, for the companies, to examine their lead users and look for what interests them. They will have to look for common traits in their users despite their distinctiveness.

Bilton claimed that a sense of ownership would result in an increased sense of ownership that would in turn lead to a larger degree of loyalty (Bilton 2007:154). Our interviewees did overall agree that their view on a band/artist would improve if they took part in a well-executed and successful co-creation program with them. The case analysis also showed how high consumer involvement could have possibly been a factor leading to the success of Life in A Day and Michael Jackson's Behind The Mask video.

Competitive advantage

There are various ways to generate value for businesses in the cultural industries. As mentioned earlier this thesis focus on the concept of value we have outlined from the social science (social value), and on how companies in a business context can create competitive advantage by making use of this identity creating social value in co-creation processes. Foster mentioned how it is a "never-ending quest to re-qualify products for purposes of competitive advantage" (Foster 2007:719). We agree with this statement and *claim that one of the ways of redefining oneself to stay relevant in the constantly changing cultural industries could be co-creation of social value.*

The literature section concerning co-creation, examined among others Prahalad, Ramaswamy and Bhalla's theories. Several of the points they made can be applied to the Danish music industry. Our findings showed that some users were genuinely interested in collaborating with artists, and the sooner the companies "listen" (Bhalla 2011:37) to this wish, the sooner a collaborative effort can be started. International Marketing Manager Johannes Dybkjær mentioned that Sony Music was already communicating with music fans via Facebook. This is a good, cheap and uncomplicated first step towards co-creating with them. That the company has kept all conversations focused on their own artists' fan pages could be a sign of them being anxious about giving up control of the conversation.

The importance of intent

The question of "intent" (ibid:68) could also be a stumbling block for e.g. Sony when doing co-creation. Johannes mentioned that Sony was in possession of a large number of e-mail addresses after doing the Michael Jackson music video project. Users have of course agreed to supply this e-mail, but many are probably not aware that Sony will use them to (legally) market other products. Thus, users could end up being disappointed in Sony by receiving unwanted e-mail ad campaigns after doing co-creation. The intent should be clear from the start and only be about the specific project. Co-creation should be a long term project about gaining consumer insights and tacit knowledge, in order to create projects that the users will like better and not a way for companies to find new marketing channels or create short term profits. Thus, the company could gain competitive advantage and higher revenue in the long run. Intent also turned out to be

important for the users we interviewed and they were apprehensive about co-creation projects being cheap marketing ploys.

The case analysis of "Life in a Day" the Michael Jackson music video and the Danish music blogs and Koda also showed that collaboration indeed does provide interest. But as the latter case analysis on blogs showed: If there is a cost involved that users deem too high or if it is too complicated, they will not participate. Companies can easily create stumbling blocks by making the collaboration too consuming time-, effort- or money wise. So we argue through our case analysis and findings that co-creation creates vast amounts of interest, but should be free and simple to use and take part in.

The benefits of lead users

Based on our findings we agree with Prahalad and Ramaswamy (2003; 2004) and Bhalla (2011) who suggested companies and artists should collaborate with lead users. We argue that they will be the most motivated group of users and the ones with the most useful tacit knowledge. As Poetz and Schreier mentioned, they will often have ideas that are just as useful as experts (Poetz & Schreier 2009:12). Therefore, it can be a more economically suitable solution for companies or artists (who are typically struggling for money) to ask their lead users to collaborate. The lead users we interviewed did not all feel they could contribute with something in a co-creative process, but that could just as well be because of our line of questioning. The very nature of tacit knowledge means that it does not come forth easily and in just any setting. This last fact brings us to the next of Bhalla's principles for co-creation: Arenas.

Arenas

Companies will have to look at their specific context before choosing which arena to do co-creation in. Sometimes a simple online approach will be sufficient, as it is the social interaction that matters. In other situations where the co-creation project is more complex, it might be better to set up a comprehensive workshop where lead users can meet face to face and generate value in the actual physical interaction. So based on our scientific approach we cannot outline what the best fit would be for the Danish music industry, because it varies from context to context. It

would however be advisable to start up on the social media platforms where the artist/company probably already have a presence and gauge interest from there.

Response

The last of Bhalla's points - respond - concerned, among other things, the incentives and rewards for lead users who participate in co-creative projects. Creative people are usually motivated by intrinsic (non-monetary) rewards, but users are not always so called "creatives". Therefore financial rewards will have to be considered. As with every aspect of co-creation projects, everything depends on the context. The type of simple and instant co-creation that is done via Facebook will not have to be rewarded with money, where a more time consuming workshop will warrant a rewards such as free music or concert tickets or similar objects that record companies typically have in abundance.

The fourth component: feedback

We suggest adding a fourth component to Bhalla's listen-engage-respond model: Namely the *feedback* part that is so important to co-creating consumers. It is important to them to be acknowledged and actually informed if and why - or why not - their ideas are being used. At a panel debate at DR in November 2011[37], the success of the Danish television program "Vores Kunst (Our Art)" was discussed. The creators of the program experienced a lot of confusion and unhappiness from their users, who had played a part in creating the program, due to them being unsure to what degree their input was being acknowledged. The users missed the inspiration of feedback to be able to gauge their progress and measure themselves against the other users in the project.

Internal changes & a change of mindset

Companies will not only have to change their mindset towards external ideas, but also internally to accommodate the new sources of innovation (Ramaswamy 2009:34). A company's creativity can depend on their "absorptive capacity" (Florida & Goodnight 2005:3) meaning their ability to accept and incorporate external actors into their creative processes. The two companies we interviewed both said they were very willing to listen to consumers. Based on our findings we

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[37] Teori & Praksis - Nye Stemmer vol. 3: Vores Kunst, November 3rd 2011

argue that companies indeed are able to co-create, but they need to invest in the right tools and put it on the agenda.

We have written substantially about how external factors come into play in co-creation, but internally companies need to change their mindsets to be able to utilize co-creation (Ramaswamy 2009:37). Ramaswamy argue that a co-creative mindset must be prevalent in the entire organization and the company must move away from the traditional organizational structures that are typically built around internal activities (ibid). During participant observation at Jazzhouse it was discovered that Jazzhouse did not have this mindset and their organizational capabilities were not ready to incorporate external ideas. They were very willing however, but as Jonathan Fanøe said during an interview, he did not know how to implement the co-creation processes.

A concrete solution is beyond the scope thesis (and was not its goal), but a suggestion might be to change the mindset in the entire organization. This is not an easy task, but if the management of a company is willing to co-create and loosen control of their idea generation and the whole discourse about "our" brand (ibid:36), the first step towards implementing co-creation of social value processes is taken. The management must be dedicated and have the nerve to follow through with their co-creation plans or else will the customer collaboration and co-creation be sabotaged (Bhalla 2011:70).

If and when companies or artists choose to co-create with consumers, it is important for them to maintain complete transparency of the process (Prahalad & Ramaswamy 2004:9,13). Our lead users expressed concern with co-creation projects if they saw them as tacky marketing ploys. Therefore the companies need to fully disclose who is doing the interaction (the artist or a representative from the company) and to what extent their ideas will be implemented. Consumers will not agree to co-create if they do not have any idea whether and how their input will be put to use.

Filtering
Artists and companies agreed that they wanted to keep control on the outcome of co-creation projects. They are all anxious to protect their brand, and not willing to let go of its meaning

completely. We argue that they must loosen control to a certain degree to reap the benefits of their users to the full extent, without needing to let go completely. The case analysis examined two user generated video projects, where the companies behind allowed the participating users a certain degree of freedom. They ended up with great results after putting the contributions through a filtering process at the end. Companies must keep in mind that they can generally trust consumers to participate and if they have foreseen the filtering process they will still have the final say on the project's outcome and still enjoy the contributions of dedicated lead users.

We are also aware of the risks and tensions involved in engaging in co-creation projects and will take a critical look at them and examine whether it is worth running the inherent risks to attain the benefits of co-creation.

3. Tensions and risks

Based on theory, we had anticipated the artists we interviewed to be apprehensive about the concept of co-creation (Lampel et al. 2000; Eikhof & Haunschild 2006). We expected them to be much more guarded about their artistic creation, and reluctant to involve anyone from outside the band in their creative processes. That turned out not to be the case for the three artists we interviewed. They were all interested in gaining from the knowledge of their fans and explore the possibilities and extent of such cooperation. Some were already involving their fans, while others were not really sure how to let their fans voice opinions and ideas.

We had expected record companies to be very interested in co-creation as a way of creating competitive advantages and financial benefits. Furthermore we expected users to be interested in co-creation due to the novelty, chance to be creative and the socially valuable advantages. We expected the artists to be the staunchest adversaries of co-creation, because of the imposing imperative on reconciliation of artistic values with the economics of mass entertainment, formulated by Lampel et al (2000: 263). As this turned out to not be the case the road seems paved for co-creation projects to make their entry in the music industry.

Risks

There are, however, risks and tensions involved with doing co-creation. First, if an artist decides to do a co-creative project with his/her fans they have to be in it for the long run and dedicated. Companies need to be aware of this possible tension between them and the users. The users we interviewed expressed concern that co-creation would only be a "cheap marketing ploy" dictated from record label bosses and not something that the band did because they were actually interested in what their fans had to say. A project will have to be communicated properly and be as independent as possible from the record label and be presented as the idea of the band/artist itself (which it hopefully will be). Furthermore the labels and artists must be willing to keep the co-creation process simple and easy to use or else they will not participate, as we saw in the case analysis on music blogs.

Second, a possible tension that could surface between the companies, artists and users is the balance act of artistic freedom and mass entertainment (Lampel et al. 2000:266). We did not experience much tension when we observed or interviewed informants about co-creation, but from the literature we are aware that companies, artists and users could all have different reasons for participating in co-creation and possess different success parameters. And this difference in perceptions of value could be a source of tension, which must be balanced in order to avoid tensions (ibid). We agree with Lampel et al. when they argue that business needs creativity and creativity needs financial means. Without either one there can be no creative product (ibid:265).

The third factor regards a concern the artists Johannes and Mirza expressed: That too many "voices" in the creative process could slow it down or even hinder it. This is also something that artists and companies must be aware of, namely the mentioned filtering process when doing co-creation (Bilton 2007:155). Johannes from Sony made it explicit that he wanted to control users' input and filter what made it though. As we saw in the YouTube and Michael Jackson music video cases, great results can be achieved if creative individuals act as filters and sort in the creative contributions supplied by consumers.

The companies or artists may not have the time and resources that such a process demands and needs to be aware of this task before they take on co-creation with consumers.

A fourth risk is the fact that such a project will add another dimension for the band/artist to be judged upon. Traditionally the band is judged almost exclusively on their artistic output and not their personalities. When engaging directly with their users however, artists will come in direct contact with them and any mishaps or misunderstandings can prove to be devastating with their fans. Some of the users we interviewed expressed concern that their opinion of an artist/band could deteriorate if they turned out to be nice people. Traditionally, only a few fans would ever get close enough to their favorite artists to experience whether or not they were. Johannes also expressed concerns about giving fans high expectations for influence, and then disappointing them if their ideas could not be used. Thus, a co-creation is a risk that an artist/band can decide to take.

Co-deconstruction of value

Foster argued that consumer agency could be "a source of disruption… and can even destroy value" (Foster 2007:726). Some users also expressed concern on the artistic value of a musical output that was partly created by a band's fans. A band/artist entering into such a collaborative effort must be aware that some of their fans will prefer for the artist to create everything themselves to maintain the image of the artist as a secluded source of inspiration for himself..

This leads us to an important point in our thesis. Exactly that co-creation is a process that should be assessed in every context, because as Plé & Cáceres argue, co-deconstruction of value is also a possible outcome of co-creation (Plé & Cáceres 2010). We argue, and our findings show, that the existing narrow and very optimistic view on co-creation needs to entail the possible negative aspects of co-creation as well. There is no doubt about the fact that co-creation of social value is possible, but it might not always be the right tool to use. Therefore managers must assess every context on its own and be aware that co-deconstruction is a possible outcome.

In sum the biggest potential tension in our context was between companies and users, because of the difference in perception of value. Companies look at co-creation in financial terms and users look at music as a source of social value and enjoyment. The users we interviewed expressed concern that the co-creation projects could easily be seen as too much and tacky if not done in

the right way. This means that companies need a high degree of transparency in their projects, so users know who are behind the initiatives.

Furthermore, as we discussed earlier, the tensions between stakeholders in the Danish music industry needs to be balanced as there is no art without income and therefore artist may need to compromise their artistic values in order to survive in a troubled industry.

4. Social sciences in business

We had a primary objective with this thesis, namely to contribute to the discourse of co-creation of value by examining its possibilities and limitations in the cultural industries, with the Danish music industry as the contextual setting. This has been discussed in the three sections above.

In the following section we wish to discuss our secondary purpose of mixing social science theories and methods with business theories and methods. We also wish to explain how this choice has contributed to the thesis. The use of participant observation and social sciences theories was very beneficial for this thesis in two ways:

First, participant observation provided us with a genuine picture of the Danish music industry and its processes. We argue that we received truer and unbiased data that would not have been possible with only conducting interviews. In this way we uncovered tacit knowledge which is a crucial way of understanding the field the researcher is investigating. Jazzhouse would have been a much more closed environment for us as researcher if we had not conducted participant observation there. Furthermore we conducted participant observation at seminars and workshops that gave us valuable data to understand processes and tensions in the particular industry.

Second, we made use of some prominent academics from the social sciences, including Bourdieu, Simmel and others. We focused our discussion of this thesis much more on the social aspects of the industry, than would have been the case without it. The Danish music industry is all about social interaction and experiencing music in social settings, so the choice of the mix of theory between business and social sciences proved very valuable. We are convinced that the term social value could not have been validated without theory from the social sciences.

With these two benefits in mind, we argue with this thesis that the social sciences are a very valuable tool when examining a business case. It can provide the researcher with a deeper understanding of the factors that come into play in a business context and this can in the end help companies gain more knowledge on the fields and thereby a possibility for competitive advantage.

Critique of using social sciences in business contexts and business research
We must stress that doing social scientific research in the business world is highly demanding and time consuming, and it needs to be prioritized if it is to be successful. This means that the possible benefits gained from these methods are long term rather than short term. Another critique point to mention is that a term like social value might be too intangible for a business manager to asses, because value is not directly expressed in financial and tangible terms, but rather in emotional and intangible terms. Furthermore it might be difficult for a company to implement because it demands investment and a change of mindset. The benefits could be great and all worth it, when a company gains access to a deeper understanding of how their users create value and navigate socially.

In the academic world the benefits are many. We received a substantial understanding and assessment of a relatively closed environment by using participant observation. By using both business and social sciences theories we got a greater understanding of the fields and how value is created socially. The implications or challenges for researchers then lie in presenting their results to the business world, so they can easily implement them and possibly create competitive advantage. We will present a structured overview of our results in the conclusion.

Conclusion

This thesis on the opportunities of co-creation in the Danish music industry makes three concrete contributions to the discourse on co-creation of value:

We are implementing the term social value to the co-creation discourse.
We propose and conclude that social value is important to lead users in the Danish music industry. Furthermore we suggest with this thesis that companies can benefit from tapping into

this knowledge domain and co-create social value by incorporating lead users into their idea generation processes.

The term social value consists of two notions: First, value is *created* socially and second, value is *utilized* socially by post-modern consumers. These consumers want to be involved in products and their connected experiences, and in this way they can create social value in social settings. We argue that social value is a crucial source of knowledge and that companies should take it seriously as a possible way of gaining competitive advantage. The concept of social value is social by nature and it can only be generated around a product by users themselves, so it cannot be purchased directly by the companies.

We have examined co-creation of social value and its legitimacy in the Danish music industry.

This thesis has outlined the various possibilities and limitations of implementing co-creation strategies in the Danish music industry.

We have determined that it is possible to successfully implement existing theory on co-creation of value to this particular context in the cultural industries. We have investigated how the troubled Danish music industry could collaborate with its lead users in order to create novel ideas, processes and products. We suggest to these companies and artists that they should co-create their product offerings and the way they market them towards their customers, with identified lead users.

Through our empirical data we have shown that companies, artists and lead users generally are willing to take part in co-creation processes to gain value for all involved parties. We argue and conclude that companies in the Danish music industry can create competitive advantage through co-creation of social value as presented in this thesis. This is not an easy task though and companies must be willing to a change their entire mindset.

We have also examined potential risks and tensions that companies and artists must be aware of when facilitating co-creation of social value processes.

We have tested how social sciences theory and methods can benefit a business thesis.

The secondary purpose of the thesis is an attempt to find a more prominent place for the social sciences in business research and at business schools. We argue that the mixture of social

sciences and business theories and methods was crucial in gaining a deep and comprehensive understanding of the Danish music industry. Furthermore the mix gave the thesis an interesting outlook on how to conduct research for a master's thesis at a business school. The open and flexible analysis that we have made use of has provided us with several tools that would not have been possibly when simply choosing one over the other. We argue, and conclude, that the social sciences and business research are two complementary theoretical frameworks that can supplement each other with great benefit for academia and businesses alike.

A few finishing remarks

The music industry is beginning to look at co-creation with fans in a more positive light. In November of 2011 a new category was created for the 2011 Danish Music Awards called "The Innovator Prize". The Prize was to be awarded to an artist who "has managed, through digital and social platforms, to distribute their music and create relations to their fans, and who have done it in a creative and novel way"[38] (own translation). Among the nominees were the bands Turboweekend, who was nominated for their "fan made"-area on their website where they involved fans[39] and Efterklang who in 2011 allowed their fans to host the world premiere of the music movie "An Island" at screenings in the fans' own living rooms[40]. None of these bands ended up winning the award, but it shows a growing focus on co-creation of value in the Danish music industry and shows that the major players in said industry is beginning to take the concept seriously.

Our thesis adds to the discourse on co-creation by conducting a thorough academic research on co-creating social value. Companies in the Danish music industry can differentiate their product offering through co-creation of social value by opening up for ideas coming from users, and through this create competitive advantage to get ahead in a troubled industry.

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[38] Ny DMA-pris skal hylde kreativ kunstner. DR Kultur. http://www.dr.dk/Nyheder/Kultur/2011/10/19/125612.htm (October 19th 2011)

[39] http://shop.turboweekend.com/MediaUploads.aspx (November 8th 2011)
[40] http://www.thestoolpigeon.co.uk/features/film-efterklang-an-island.html (November 8th 2011)

Limitations

This section will describe some of the limitations of our thesis, both the ones that were imposed on us by external sources (such as time constraints or closed fields of research) or the ones that resulted from our own choices (such as methodology choices). Some of the limitations will be assessed further in the future research section.

First, our artist informants were all from the underground scene in the Danish music industry. It could have been beneficial to have gained access to the more popular music culture of the likes of Medina, Rasmus Seebach etc. to examine if they too had the same views on collaborating with lead users and the conduct a comparative analysis. This however was not possible because of time constraints on their part.

Second, we were only able to conduct participant observation at one company (Jazzhouse), which could lead this thesis to become a narrow focus area. But we expanded the research to other actors in the Danish music industry through our semi structured interviews and informal conversations with companies, artists and lead users. We did this so we could attain data on a larger spectrum in the Danish music industry and avoid this thesis to become just a business case on Jazzhouse. But participant observation done at more companies would have been beneficial.

Third, our informants from the artists' side were approximately the same age-group (25-30). They all have years of experience in the industry but it could have been interesting to see if different age-groups would have answered differently to the questions or observed differently. As explained elsewhere, we picked these specific informants for many reasons: They were available for interviews, they were in our extended network, which allowed easy access, and we knew that they had interesting points to make regarding co-creation projects and the role of the artist in those.

Fourth, one could argue both for and against the use of quantitative method and analysis. We decided against because of the slightly superficial data that result from quantitative analysis and the difficulty in attaining tacit knowledge through a questionnaire. But if we have used this method we would have collected more data from a higher number of participants. This is not a

limitation in the negative sense, but an important consideration to make for the reader when assessing this thesis. We omitted potential data that could have been collected via questionnaires in favor of less but better (in the qualitative sense) data.

Future research

Our findings and conclusions are contextual and rest on a social constructivist approach. This means that our claim that, "co-creation of social value can provide competitive possibilities and attain validity in the Danish music industry", is a specific conclusion for our particular field of research. We encourage other researchers to investigate if co-creation of social value can create competitive advantage in other sectors of the cultural industry. This needs to be fully researched in those specific contexts in order to gain legitimacy. This final section of our thesis will contain our suggestions for further research that can be done in the Danish music industry and other cultural industries with regards to the possibilities, advantages and disadvantages of co-creation with consumers.

We made use of the work on co-creation of value by other academics and examined if those theories combined with a social scientific view on value, could be used and legitimized in the Danish music industry which is a part of the cultural industry. Certainly much more research can be done in this field. We argue that we have laid the foundation to the claim that co-creation of social value can be valid within the cultural industries, but more research needs to be done in order for the theory to be fully developed and validated.

During the research, data collection and writing of this thesis, several interesting topics arose that were beyond the scope of this particular assignment, but would nevertheless be interesting to examine further in future research and assignments. Many of them were the direct results of our voluntary delimitations, and regarded among other things our choice of informants and research field.

Functional fixedness

Our research relied on identifying and attaining creative ideas from lead users from target markets in the Danish music industry, but according to Poetz & Schreier and others novel ideas

can also come from lead users located in analogous markets because these lead users are not hindered by "functional fixedness"(Hienerth et al. 2007:2; Poetz & Schreier 2009:12). This idea that novel ideas can also come from these markets needs to be researched and tested in the cultural industries in order for it to attain validity.

Validity on co-creation depended on size of band and genre?

As mentioned in the findings section of this thesis, we expected the artists to be far more apprehensive about their creative processes than they actually were. It would be very interesting to examine further if this willingness to co-create is general or limited to the specific artists we chose to interview for this assignment.

In our interview with Mirza, he expressed his opinion that Burhan G (famous Danish r'n'b artist) would not resort to co-creation, due to the hype that his music would inevitable receive. As mentioned in the limitations section, we only interviewed artists from the Copenhagen underground scene, and Mirza's statement could be an interesting starting point of an exploration into whether or not co-creation is only interesting and viable for relatively unknown bands and musicians or whether well-established artists could make successful use of co-creation strategies. We did however agree in our interview that the band Radiohead (which is extremely known globally) had launched some co-creation projects despite their popularity and therefore made an exception to the "rule" proposed in the previous paragraph. We also agreed however that Radiohead had attained such a state of popularity that they could pretty much do whatever they wanted without risk or care for monetary rewards.

It would be interesting to conduct a study on whether co-creation was only for small time bands, and whether they did it because they had to, because they thought it was new and exciting or because they view it as a potential source of income. Such a study should also explore whether any major bands on major labels made use of co-creative strategies and why.
Aside from searching for causality between the popularity of artists and their use of co-creation of value, it could also be gainful to examine the usefulness of co-creation strategies across different genres of music. Where artist informant Johannes did not feel that it was limited to a

specific genre, artist informant Mirza though that the bands in niche genres (such as his own) could gain the most from it.

Is there a limit for co-creation?

One of the lead users we interviewed commented on a point that we had already pondered when writing the problem statement for this thesis and the questions sent out to the users. He questioned on whether "a band would lose artistic integrity by co-operating with fans. I think it's a question of, if you were involved with creating something, at what, if any, point do you stop being a fan and start being a part of the band". Another user commented that the co-creation projects should not look like "a tacky marketing ploy". If conducted, such a study would essentially become a study on how far a co-creation strategy could go in its user-involvement/fan-engagement before users lost interest or even turned against the band.

Geographic differences?

Another thing mentioned in the limitations section in this thesis, is how we only conducted our research on a limited number of companies and only in the Danish music industry. It would be interesting to look an both regional differences within the country and international differences between companies, artists and users. Such a task was well beyond the scope for this particular thesis. As we feel co-creation is the way of the future, it could be beneficial to examine such differences in the long run, as the same strategies will not work on every actor everywhere.

The future of co-creation in the Danish blogosphere

Several points from the case analysis can be examined further. The initial reactions by e.g. the blog community points to the fact that the music industry will be hurt by Koda's decision. At a debate[41] in October 2011 arranged by "Musikparlamentet" the panel (consisting of a mix of bloggers, musicians, employees of Koda etc.) agreed that even though the effect was difficult to measure precisely and in monetary terms, blogs had a positive effect on musicians' careers and one panel member felt that if Koda continued to make it expensive and difficult to co-create via blogs, the Danish blogosphere would die out fast.

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[41] Musikparlamentet - Debat om markedsføring af musik på blogs. October 27th 2011.

The specific hurt in monetary terms (if any) for companies and artists cannot be tallied for years. Such a study might be just the thing that will open the eyes of some actors in the Danish music industry that we feel hinder the processes and progress of several artists, as they refuse to loosen control.

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https://www.facebook.com/kiddfanpage/posts/302203616457778 (November 9th 2011)

http://www.spotify.com/dk/ (November 9th 2011)

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Lectures & debates

Mark Lorenzen - lectures 1 & 2, CBP 01 - Creative Industries, Processes and Strategies, September 15th and 22nd 2009

Teori & Praksis - Nye Stemmer vol. 1-3: Distortion, Unges Laboratorium for Kunst, Vores

Kunst. October 20th and 27th, November 3rd 2011. http://theoryandpractice.dk/posts/3224-invitation-til-ny-eventrkke--bnr-brugerinddragelse-virker-b

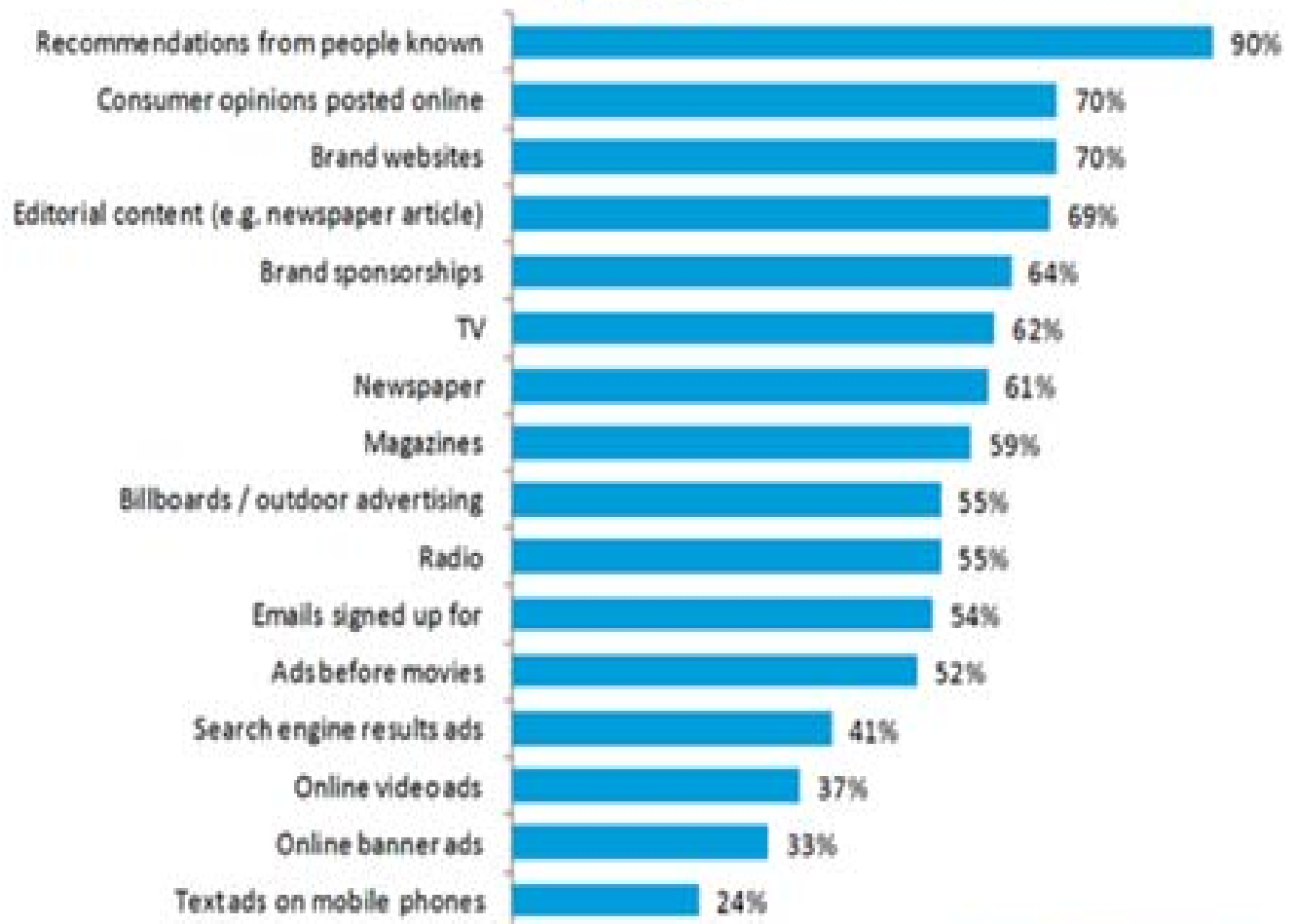Musikparlamentet - Debat om markedsføring af musik på blogs. October 27th 2011. http://www.musikparlamentet.dk/blogdod-debat-om-markedsforing-af-musik-pa-blogs

Appendix 1: Pyramid search
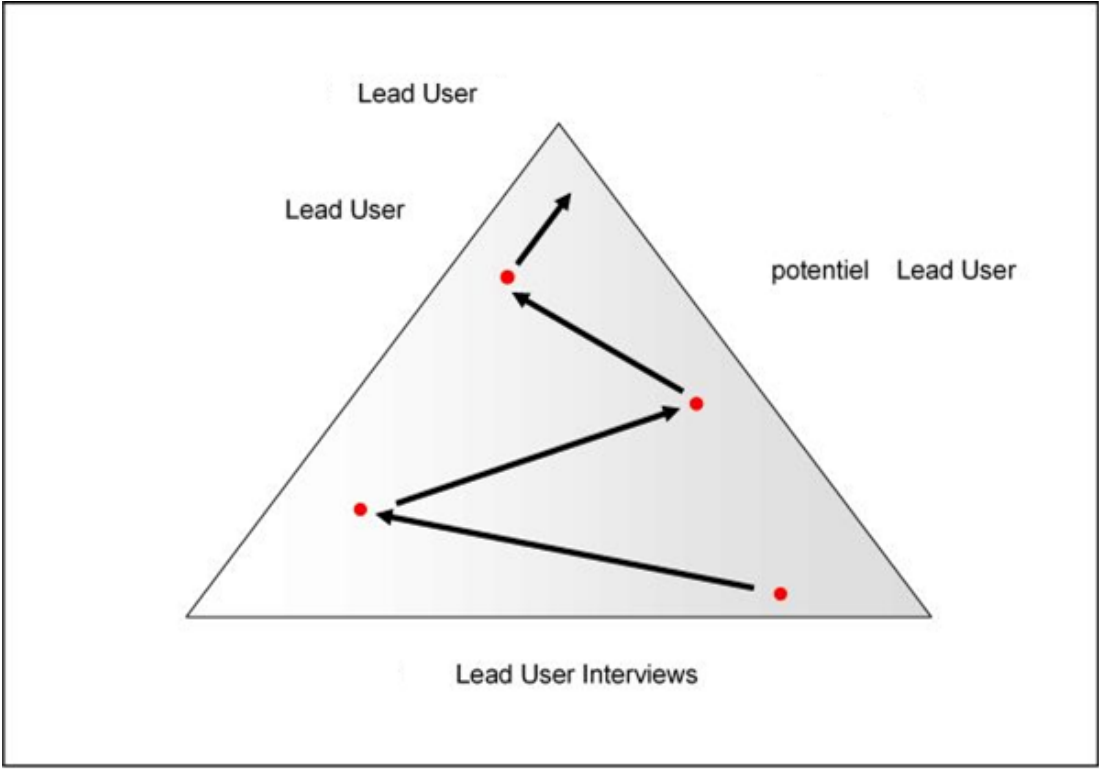
Appendix 2: Degrees of trust

Have some degree of trust* in the following forms of advertising
April 2009

Form of advertising	Percentage
Recommendations from people known	90%
Consumer opinions posted online	70%
Brand websites	70%
Editorial content (e.g. newspaper article)	69%
Brand sponsorships	64%
TV	62%
Newspaper	61%
Magazines	59%
Billboards / outdoor advertising	55%
Radio	55%
Emails signed up for	54%
Ads before movies	52%
Search engine results ads	41%
Online video ads	37%
Online banner ads	33%
Text ads on mobile phones	24%

Source: The Nielsen Company

*E.g. 90 percent of respondents trusted "completely" or "somewhat" recommendations from people they know

Source: http://blog.nielsen.com/nielsenwire/consumer/global-advertising-consumers-trust-real-friends-and-virtual-strangers-the-most/ (September 4th 2011)

Appendix 3: Interviews

Jonathan Fanøe (Jazzhouse)

I: Interviewers. JF: Jonathan Fanøe
I: Fortæl lidt om huset Jazzhouse?
JF: … Husets kerneområde det er jo jazzen, det er derfor det hele startede. Så kom ideen at huset havde lokaler til også at føre en natklub og det kom godt i gang, og alle de penge man tabte på jazzklubben, dem fik man igen på natklubben. Så ændredes det i år 2000 og et eller andet at så begyndte omsætningen i natklubben at falde gevaldigt. Samtidig med at omkostningerne i jazzklubben fortsat var høje, men man ville ikke gå på kompromis med kvalitet. Så lige pludselig var der et generelt underskud i butikken og så har det været forskellige redningsaktioner på banen , både fra kommune og stat, men også fra forskellige fonde. Og på den måde holde det i live.
Men da vi så nåede 2009 så var der stadig ugler i mosen og Jazzhouse var i foråret meget meget tæt på at lukke. Og så gik man så i forhandlinger med Nordea-fonden, som gik in og havde tidligere givet penge til huset, som så gik ind og sagde: "okay så giver vi penge en sidste gang, og så skal i også lave en masse ændringer og i skal ansætte en direktør. Og direktøren opgave, som så er min opgave, var fokus på drift og på forretningsudvikling. Man kan jo sige at det er fint nok at vi….. og der har være kraftigt behov for det. Så det er sådan set det jeg er blevet ansat til. Min jobfunktion har til gengæld været noget lidt andet, fordi de mange penge man fik fra Nordea-fonden i foråret, de var faktisk allerede i foråret hvor jeg kom til allerede væk. De fik 3 mio. kr. 2 fra Nordea-fonden og 1 fra Københavns kommune og det skulle holde i en 3 års periode, men da vi nående Januar 2010 og vi skulle i gang med at… med mit arbejde herinde, der var der kun 100.000 kr. tilbage. Og det skyldtes så at det hul som man havde forventet, var væsentligt større end man havde budgetteret. Så det var en lorte situation.
Så man kan sige, forretningsudvikling (han griner) det har været svært i 2010, der har ikke rigtigt været så mange røde ører at gøre godt med. Og man kan sige at en ting er ikke at have nogen penge, men det der er den store udfordring i den her butik det er at vi heller ikke har nogen kassekredit. Og dvs likviditet, de penge vi har i banken og de udgifter vi har i huset, de kan ikke hænge sammen. Og reelt set har vi faktisk haft, de 18 måneder jeg har været der, der har der været en 15-16 måneder hvor vi decideret ved udgangen af måneden har været ved at lukke. Så det er klart at mit kernefokus har faktisk været at, jeg har faktisk været brandmand herinde.
Men det kan man sige har været bagsiden af medaljen, det som vi faktisk har forsøgt at fokusere på har nemlig været forretningsudvikling og der har vi fået skabt nogle resultater som vi er glade og stolte af. Som handler om at få, eks få en ny scene. Som er Herluf, som gør at vi kan sælge koncerter lidt billigere end nedenunder. Vi har reetableret natklubben, det varede så en kort periode (han griner igen), nu skal den reetableres igen, men det er åbenbart sådan som det marked og det game det er. Og så har vi fået ny identitet i huset og der er sket forskellige ting og sager. Men tilbage til jeres spørgsmål, det er det jeg er ansat til.
I: Nu når du nævner at i har lavet en ny scene heroppe, siger det jo at i har forskellige produkter, Med scenen nedenunder, heroppe, natklub og udlejning. Hvordan har i fået ideerne til det? Hvad har været jeres forløb? Var det fordi i var pressede? Hvordan er selve processen når i får ideer?
JF: Det kan være meget forskelligt kan man sige. Men det som jeg gjorde som noget af det første jeg gjorde da jeg startede herinde, det var at dele butikken op helt overordnet. Fordi før var den ikke delt op. Vi delte den så op i jazz koncerter: som har sit eget budget, sit eget regnskab. Vi har natklubben som har tilsvarende og vi har udlejningen. Så vi har 3 forretninger som selvfølgelig har et fælles punkt. Men hver især generer en…. Tager en del af de faste omkostninger. Og det kan godt være at der kunne være flere forretningsområder som man kunne fokusere på her i huset, men nu har vi valgt de tre og arbejder med dem. Var det svar på spørgsmålet?
I: Ja. Men du snakkede om at du at du står for forretningsudvikling. Der tænker jeg at finde på nye ideer for at redde den synkende skude. Er det jer der står for at skulle generere de her nye tiltag?
JF: Ja det er det jo i virkeligheden, for man kan jo sige at udfordringen her i huset er at vi har mange komplekse opgaver som skal løses dels i forhold til vores aftale med kommune og stat som regionalt spillested og dels også som en forretning og det at skulle drive de her 3 forretningsområder. Men vi er jo en lille bolsjeforretning rent omsætningsmæssigt. Vi omsætter jo for 15 millioner eller sådan noget og det er jo ikke nok til at kunne have de ressourcer i huset som… Så ja jeg har haft mange kasketter på og det har sådan set også ligget i kortene at min primære fokus skulle være at søge fondsindtægter og sponsoraftaler og skabe en platform for det her hus at det rent faktisk kan tiltrække sponsorer, arbejde med udlejning af events i samarbejde med Nordea. Det har været, så det vil jeg sige ganske fint.
I: Det lyder meget som om at i er meget bundet oppefra fra pengemænd før i kan lave noget?

JF: Det er vi også, ekstremt meget bundet.

I: Og hvad med hvis vi tænker på selve produktet, hvis i har en koncert om nogle måneder. Hvad gør i for den koncert? Gør i noget specielt for at få den ud eller gør i noget bestemt for at lave en speciel oplevelse for kunden?

JF: Ja, altså… måden vi har valgt at arbejde med vores eksterne kommunikations bureau er at… tidligere var det et budget på omkring ½ mio. at gøre godt med, på en marketingsbudget og de blev brugt en stor del af dem på nogle annoncer til butikken og sådan nogle ting og sager. Og når man så ser på hvad der kommer ud af det, så syntes vi at det måske var en ide at prøve at gøre det lidt anderledes. Og derfor har vi så at sige, meget af det kommunikation som vi driver herfra, eller mange af de midler vi bruger på at lave kommunikation, dem smider vi faktisk i, vi har vores eget magasin, som jo er vores eget blad. Og på den måde få ejerskab og styre kommunikationen. Og så når vi ikke så bredt ud som vi gjorde, men til gengæld når vi ekstremt lige ned i vores kernemålgruppe og der hvor vi så kan kompensere for manglende annoncering i politikken, så sørge for at der rent faktisk er en jazzjournalist som skriver om den koncert, det er også meget mere troværdigt og meget mere effektivt at nå ud på den måde.

Så kan man sige det vi har gjort rent lavpraktisk det er at vi, da jeg kom til der var der 10 profiler i det her hus og det er fordi jazz jo er ekstremt forskelligt, der er noget der hedder syret jazz og noget kan være meget moderne noget kan være ret klassisk. Så der var 10 forskellige profiler som rammede ind: hvad er det for en musikoplevelse der venter. Den har vi skåret ned til 5 profiler som vi har i dag. En af dem hedder Classic Jazz Club der er den helt klassiske jazz der bliver spillet, så er der en der hedder Swing Pigalle det er så swing musik. Og på den måde har vi 5 forskellige profiler som på forhånd fortæller publikum hvad er det for en jazzoplevelse der venter dig. Det vil sige at der er mange af vores gæster, det kan være japanske turister eller det kan være alle mulige som for det første kommer til Jazzhouse fordi der ved de at de får en jazzoplevelse, men derudover kan de så også på forhånd orientere sig om hvad det er for en oplevelse Ole Børges orkester gir.

Og det gør jo at vi rent kommunikativt bedre kan formidle hvad det er for en koncert oplevelse der venter. Man behøver ikke hver gang kvalitets sikre Ole Børges Trio, man kan nøjes med at kvalitetssikre det brand som f. eks en Jazz'n'Poetry koncert er, og så på den måde kommer der folk til som ikke nødvendigvis ved hvem der spiller, men fordi de ved at det er Jazzhouse, det er den slags genre de godt kan lide. Så er der nogle andre lavpraktiske ting ved det, som er enormt godt og det er mere til vores interne regnskab. Det er at der hvor vi i virkeligheden har konkurrence, så er vi jo i konkurrence med ikke så meget med jazzklubber med alle de oplevelser der findes, biografer og teater, fjernsynet der hjemme. Det er jo alt det vi konkurrerer med og det er kan man sige har vi valgt her i huset at sige i stedet for at vi skal konkurrere på det 1-2 timers loft en koncert måtte vare. Så har vi mulighed for faktisk at gøre oplevelsesbilletten meget større. Man kan komme ind her kl 20 til mad, gå til en koncert med swing pigalle lørdag og så efter koncerten er der en DJ der spiller swing musik så kan man danse til klokken 5 om morgenen. Du kan faktisk få en oplevelse ind der spiller meget længe. Og det giver også en langt vindue for at få penge ud af vores gæster. Men rent lavpraktisk kan man sige at det gode er at mange gæster har 100 kr at gøre godt med på en uge, så i stedet for at ligge og slås med den her 100 kroneseddel til vores egne koncerter er denne organisering også god som en pejle… for så kan man forsøge at placere lidt forskellige koncerter hen over ugen og dermed har vi forskellige målgrupper der kommer ind og så slås vi ikke med os selv. Så det kan der være nogle gode ting ved.

I: Du snakkede noget før om kernemålgruppe. Men så var det alligevel delt op i 5. Har i overhovedet en typisk Jazzhouse gæst?

JF: Nej. Jeg vil sige at det har vi faktisk ikke. Man bliver overasket over hvor forskelligt publikum der kommer herinde, Der er nogle koncerter herinde hvor du har huset fuld af marrokanere og mavedansere, og så har du andre koncerter hvor du har et ungt publikum. Jeg ville være morfar nærmest hvis jeg kom derind. Og så er der koncerter hvor det kun er morfar der sidder herinde og hygger sig. Så det er meget forskelligt. Men det de har tilfælles er at de har en kærlighed for kvalitets musik og oplevelser ikke? Og at de godt kan lide jazz. Så det er ligesom det der binder det hele sammen her i huset.

I: Jeg lagde også mærke til at i også har en medlemsklub?

JF: Ja, det er en relativ ny ting. Men det har vi ja.

I: Noget af det som vi er allermest interesseret i det er det lidt mere abstrakte begreb om hvad værdien i Jazzhouse er kontra, nu hørte jeg jer snakke om nogle andre natklubber mens jeg ventede, så f.eks. hvorfor at man skal gå på Jazzhouse i stedet for. Hvis nu man ser bort fra at man er jazz fan, fordi så er det jo et oplagt valg. Men hvad er det der adskiller jer fra de andre?

JF: Ja. Jamen altså man kan sige, hvad er det egentlig vi konkurrerer med? Hvad er det for en platform vi konkurrer om? Der har vi vores tese herinde at det vi konkurrerer på, det er oplevelser, det er sgu ikke Montmarte (anden jazzklub i København red.). Vores store konkurrent er at man kan gå i biografen, teater og alle de her ting der jo er og alle de mange spændende tilbud der er. Så det som vi så har forsøgt her i huset der er jo at sige at vi har så en

butik herinde som består både af koncertoplevelser, som er den ene del af forretningen og så har vi så også en natklub som er den anden del i forretningen. Og et eller andet sted så giver det jo os en konkurrence fordel fordi hvis vi kan finde ud af at bygge de to ting sammen og dermed skabe en større oplevelse og altså skabe en oplevelse der hænger sammen. Så er det, udover det en konkurrence fordel, og det er også en mulighed hvorpå vi kan skille os ud fra vores konkurrenter. Fordi vi kan arbejde med jazz på en troværdig, på en sjov og på en måske også kommerciel måde. Så det har været fokus, eller det vi har forsøgt med og der kan man sige at natklubben som er en vigtig del her i huset, det generede virkelige dårlige tal. Så derfor har vi ansat en natklubchef og det som hans opgave har været det er så at forsøge at netop at kunne skabe den der overbygning fra koncert til natklub. Så både natklubchefen og koncertchefen skal jo i samspil og har skulle sætte sig ned og designe nogle oplevelser for vores gæster der hænger sammen. Eksempelvis giver det ikke mening, udfra et kommercielt synspunkt, at du ligger en lille snæver jazzkoncert en lørdag aften, hvor der kommer 2 og en lommetyv. Det kan ligeså godt ligge på en tirsdag udfra et kommercielt synspunkt. Og så om lørdagen kunne du f.eks. ligge koncerter hvor folk så kan blive og danse hele natten lang. Det skaber et bedre kommercielt salg og det skaber også et bedre produkt for de mennesker der får den her tur i oplevelses karrusellen.

Så man kan sige at det er det vi har forsøgt på den måde at differentiere vores hus herinde fra. Altså at gøre natklubben som en del af det her hus. Hvor før har det været meget skilt ad. Og det kan være at det ender med det igen men det er altså det vi har forsøg os med.

I: Så der er sådan en sammenhæng?

JF: Så der skulle være sådan en sammenhæng i det ikke?

I: okay godt.

JF: Så kan man også sige at tiderne har været til det, fordi der har været mad men feber og så videre, så man kan sige at det har været en der har ligget lidt til højrebenet ikke? Og det er ikke sikkert at det bliver sådan fremadrettet. Der kunne jeg sagtens forestille mig at man siger at man gør noget andet, at man, der er også nogle udfordringer ved det, hvis man tager udgangspunkt i at vi er en jazzklub, det er det som vi er her for. Og meget af det vi sidder og snakker om, det er manglende barindtægter, det er natklubgæster der skete det ene og det andet og det tredje og det fjerde med. Så man kan sige at vores fokus bliver meget meget hurtigt fjernet fra det vi rent faktisk er her for, altså at lae koncerter. Så handler det pludselig om at vi ikke generer så meget i barindtægter at der var nogle slåskampe udenfor eller en dørmand der sagde det ene eller det andet. Så lige pludselig så fjerner det ekstremt meget fokus også. Så det kunne godt være at man i virkeligheden ku det være meget sundt for jazzbutikken, altså den kerneydelse det produkt vi skaber der, at man i virkeligheden må slippe det. Det er en dobbeltside, for der er noget godt i det, men internt i organisationen er det også noget der dræber… tager virkelig meget fokus væk fra det.

I: Så der bliver for meget støj?

JF: For meget støj. Og det er i virkeligheden en rigtig interessant ting. Fordi det er jo den udfordring vi har herinde. At vi er nationalscenen for jazz. Vi har en kontakt med stat og kommune og får derfor nogle penge. Og den forretningsmodel der er lavet med stat og kommune er bygget op på at man kan sælge en antal vare i baren. Nu er det så sådan at at vi har en hverdag hvor vi ikke kan sælge de varer i baren. Så dvs at på trods af at vi har publikumsfremgang på 30% og det kører fantastisk for jazzklubben der leverer på alle de parametre vi har lavet for dem, så har vi faktisk en forretning der ikke kan køre rundt og dermed en dårlig case. Og det vi bliver… det som er vores indtægtsgrundlag, det er øl og barsalg så vi er her for at lave kultur, men vi skal generere vores indtægter ved at drikke folk fulde. Det kan svare lidt til at du sagde til militæret i Danmark at di skal finansiere deres militære drift med sandwich og sodavand som de kunne sælge i deres kantiner. Og det der er vores, eller ikke bare vores, men mange private spillesteders store udfordring. At det er baseret på denne aftale. Så prøver vi jo, og jeg har prøvet som direktør at, forretningsudvikle og lave nye initiativer og noget af det lykkes, noget af det lykkes ikke, men bunden i det er stadigvæk at det vi skal leve af det er at drikke folk fulde.

I: og det er på trods af at i får støtte?

JF: det er jo så der at vi siger: hvis vi ikke kan gøre det og så vi ikke skal lukke, så må vi gå ud og spørge, når der ikke bliver offentligt betalt, hvis de kun vil give de her penge, som ikke er nok, i forhold til at, altså som er baseret på at så tjener i også alt det her i baren, hvis vi ikke kan tjene det så får vi ikke mere fra det offentlige. Og så i stedet for at lukke går vi så ud til private virksomheder og fonde og siger: hvad kan i gøre? Kan i hjælpe os?. Det er der sgu mange fonde der vil, men et eller andet sted er det jo forkert, syntes jeg, at man fjerner ansvaret fra politisk hånd og ligger det ud til offentlige virksomheder, at de skal betale for at kulturinstitutioner i danmark. Sådan burde det ikke være.

I: Så selv den offentlige støtte forlanger at i sælger rigtig meget i baren?

JF: Den offentlige støtte, den kontakt vi har med kommune og stat, der får vi nogle penge for at lave koncerter, eller for at drive det her hus. Men de penge rækker ikke. Så hvis du, f.eks. siger at nu får vi penge fra kommune og stat og dem skal vi bruge til at betale husleje og til at betale lønninger, men størstedelen af den skal jo kan man sige gå til

musikere. Så tager de en ting de kan generere den anden vej rundt, det er musikere og det er salg og så videre. Så hænger det ikke sammen, derfor har vi været afhængige af at generere et barsalg. Og det har vi så også kunnet en periode. Men det barsalg som vi generer det er mindre end det var for et år siden, og vi får ikke flere støttepenge som det er nu. Det tror så i øvrigt at man… jeg har faktisk lige i sidste uge været til møde med kommune og stat omkring det kommende… når man er udpeget som national spillested så er man det i 4 år, og i 2012 kommer der en ny 4 års aftale. Og der tror jeg faktisk at det som jeg lagde op til i hvert fald det var at man skulle lave en konstruktion, hvor man piller barsalget helt ud af det. Man siger: Hvad kan i generere af indtægter? Og hvad har i af udgifter? Så musikrelateret færdig bum. Så alt hvad der er af barsalg og alt mulig andet det skal i glemme for der er ikke noget der tyder på at det kan redde skuden. Tværtimod så er det en nedadgående spiral. Og det tror jeg i virkeligheden vil være en meget mere ærlig proces, man kunne jo også her i huset være meget mere efter det, fordi vi var jo ikke afhængige af at gå efter noget ekstra omsætning. Hvor man så måske endnu mere bliver meget dyrere fordi så går man efter noget der ikke kan relateres. Men så har du ikke relateret det, men du har stadig omkostninger, så ved at have den anden model og få den til at balancere, så behøver du ikke heller ikke at have et stort hus herinde med så mange omkostninger og så mange ting der er puttet op omkring det. Du får skåret meget af det der væk. Gir det lidt mening?

I: Jo helt sikkert. Det kan være at vi skal bevæge os lidt over til vores primære fokus med kunderne.

JF: Det ku vi godt prøve.

I: Vi kunne egentlig godt tænke os at vide hvordan i ved hvem kunderne er? Altså hvor tæt er i på dem. Nu sagde du at der ikke var en typisk kernekunde. Jeg ved ikke om i har andre tiltag end den her kundeklub.

JF: Nej, ikke sådan decideret. Vores kernekunde, der er jo gudskelov kunder her i huset som kommer både til en arabisk koncert og til en anden koncert. De kan så tage imod et tilbud, som jo er det som vi kalder for et stamgæstekort. En medlemsklub, hvor man kan melde sig ind og betale nogle penge. Så får man nogle fordele, altså helt basic. Og det er jo noget vi har ønsket for at… selvfølgelig for at skabe en forretning, men endnu vigtigere for at få skabt en kultur, et miljø hvor man bliver trukket ind til det her hus og bliver en del af det og får skabt noget der. Indtil videre er vi 50 og jeg håber at inden alt for lang tid er gået, inden udgangen af det her år så har man en kritisk masse af folk som har valgt og føler at det er deres sted også, det er jo vigtigt. Så man kan sige at vi har en inder gruppe, eller en kernegruppe som er vores gæster, blandt andet vores stamgæster. Og ellers så kan man sige at så er det meget forskelligt hvad der kommer herinde til koncerterne, men fælles for folk der kommer herind det er jo det at folk der ser sig om efter oplevelser.

Natklubben er noget andet. Der er det kan man sige, der er det fælles for vores natklub i dag… eller ikke nødvendigvis i dag, men som den er her i øjeblikket så har vi gjort lidt for den lidt mere kreative klasse som kommer og gjort lidt reklame for musikere, skuespillere, det der segment som gæster natklubben. Og det var ikke kun stive drenge som nødvendigvis hang ud på Jazzhouse som man ser mange andre steder. Så det har været vores fokus også nu, det er klart at når vores jazzklub har været sådan en cash cow. Så har det været fristende engang imellem at bare køre over i den boldgade og forsøge og sige fuck nu skal vi bare virkelig sætte fokus på de dyre drenge og champagne og alt det der. Men der er 2 udfordringer ved det: det ene er jo at Jazzhouse har jo eksisteret siden '91 og det vil vi jo også gerne gøre om 5 eller 10 år, det tror jeg nemlig ville være et kort fix. Den anden ting ved det, som er det helt afgørende er at det er et dårligt match mellem vores kerneydelse, det ville gå ned i lavpraktik. Folk ville komme ind og have et bord, de vil have et bord fra kl 12 af, men hvad hvis koncerten ikke er færdig klokken 12, så skal man pludselig begynde at køre koncerterne som noget der er 2. rang. Fordi når klokken er 12 så skal alt stå klar, og det ville være en rigtigt dårlig spiral. Så derfor har vi gjort det på den anden måde: fokus herinde, det skal være på koncerterne, når en saxofonsolo på et eller anden tidspunkt så er færdig så kan vi åbne op dernede ik?

I: Så i kæmper virkelig med næb og klør for det, for at holde den der kerneydelse?

JF: Det kæmper vi rigtig meget for.

I: Det kan ikke bare være cash cow nede i kælderen og så bar oppe på 2?

JF: Nej det skal det ikke være. Fordi vore jazzklub skal også på en eller anden måde kunne hænge sammen. Så vi har den der… det der bindeled som kan binde det sammen. At det så ikke er sådan… altid, det er det ikke, der er noget mere teori og praktik der engang imellem spiller ind. Det er sgu tit sådan at folk der sidder dernede og nød det, så vender de hjem af. Og så kommer der et andet segment ind. Men det at vi kan køre det, sådan helt overordnet som vision, det er et godt statement at have.

I: Hvis nu vi tænker på de kernekunder som i har. F.eks. de 50 stamgæster som i nu har. Har i nogensinde, eller kunne i overveje at inkorporere dem, eller spørge dem om hvad de kunne se der ville være bedre på Jazzhouse?

JF: Ja absolut og vi har faktisk også gjort det her for et par måneder siden. Der lavede vi en lille rundspørge og spurgte dem om forskellige ting og det skal vi helt klart gøre igen. Nu kommer snart et nyt kalenderår for stamgæsterne som starter i januar og løber året ud, så når vi så skal evaluere og lave et nyt stamgæstekort, så skal vi helt klart have fat i de her forhåbentlig 100 stamgæster som er her på det tidspunkt og spørge dem om hvad de

syntes har været godt og hvordan de kan se udviklingspotentiale. Jeg kan f.eks. forestille mig at man udviklede en Jazzhouse whisky, der kun var for stamgæster, så når de kom ind så fik de… altså at man gjorde nogle ting så der er noget kærlighed i det også. Det kunne også være at man kunne arrangere at når der pludselig er så mange mennesker så arrangere koncerter der kun er for dem. Der er mange ting man kan gøre for at få det produkt til. Det tror jeg virkelig.

I: Det giver jo også jer en indsigt i viden.

JF: Ja det vil det lige præcis gøre. Det er meget meget vigtigt at vide om sådan en kultur institution som vores at…

-Vi bliver kort afbrudt af et bud-

JF: … et kulturhus som vores er ekstremt meget drevet af den kultur man skaber i huset. Nu tænker jeg ikke på kultur produktet, altså den organisatoriske kultur den menneskelige kultur som man kan skabe. Men… og den kan du bryde ned meget hurtigt og det tager lang tid at bygge op. Og vi har måtte bryde den gamle kultur ned for den var baseret på nogle værdier om ting der ikke matchede, som gav nogle udfordringer til vores drift som ikke rigtig matchede den proces vi var i gang med at opdatere huset herinde. Men det er vigtigt når man erstatter en gammel kultur at man så også får bygget en ny, og der tror jeg stamgæsterne er et meget meget vigtigt element i det. Tilsvarende skal vi jo også med vores natklub bygge et natklub stamgæste system. Altså et natklubskort, som også man til natklubben har nogle mennesker tæt på, det er vigtigt.

I: Fik i så også indtryk af at de her 50 så også var villige til at…

JF: ja det var vi faktisk overraskede over da vi spurgte dem. Der var nogle der ikke svarede, men der var rigtig rigtig mange af dem der svarede og mange af dem svarede ikke bare ja eller nej, men kom med ideer og kommentarer omkring hvordan de godt kunne tænke sig at det blev endnu bedre. Det er guld værd.

I Det er jo det vi er meget interesserede i. Både hvor vidt jer som firma er interesseret i at inkorporere kunderne og om kunderne overhovedet er interesseret i det.

JF: Ja men der tror jeg at man skal huske at det her er jo ikke… det her er jo også noget som folk vælger til af kærlighed. Så har man en kærlighed til musikken og mange af dem har også en kærlighed til det her sted. Og mange af dem har også en holdning og en mening til hvad der er godt og hvad der er skidt, så hvis jeg spørger, jeg kan love dig at der er sateme mange af dem der gerne selv, både hvad de syntes der er godt men også hvis de syntes at nu er der noget de syntes der er noget møg eller hvordan man gør tingene bedre. Der er mange af dem der ser det her som en hobby for dem og derfor så… og det er jo et kæmpe asset, og det skal vi selvfølgelig bruge. Så når det her kommer rigtig op og rulle, så tror jeg at det et rigtig godt værktøj for os.

I: Så tror jeg næsten at vi er ved at nå bunden af vores liste.

Johannes Dybkjær Andersson (Sony)

B: Benjamin. T: Troels. J: Johannes Dybkjær Andersson:

B: Vil du starte med at fortælle lidt om dig selv og din rolle i SONY Music?

J: Yes. Jeg er dels marketing manager og repræsenterer det internationale marked for Columbia Epic. Dvs, alt fra Bruce Springsteen til AC/DC og Shakira til små svenske og norske projekter. Ehm, og det er halvdelen af vores internationale repertoire. Og i DK sørger jeg for at alle handlingsplaner bliver eksekveret, og er på den led, bindeleddet mellem vores internationale varelager og det danske marked… alt går på en eller anden måde igennem mig. Uanset om det er strategi, musikvideo release, album forløb , så sidder jeg og holder øje med, øh, hele det katalog.

B. Okay

J: Og dels er jeg en del af vores A&R team, dvs. jeg er populært sagt en talentspejder, eh, og koldt sagt produkt udvikler. Det bruger vi så ikke så meget i vores verden, fordi vi arbejder med mennesker, eller rigtige kunstnere og ikke bare en vare. Men basically er en A&R en talentspejder og produktudvikler.

Så jeg har sådan et puslespil mellem internationale allerede færdige produkter som jeg markedsfører og så med i processen hvor jeg skaber noget helt andet. Ja.

B: Fedt. Og når i har sådan en ny udgivelse, hvor i markedsfører et nyt produkt eller noget lignende, hvordan får i ideer til det? Har i en proces i går igennem eller er det noget andet?

J: øhm, eftersom vi udgiver alt fra tysk minimal tekno til Poul Potts, så er processerne meget forskellige. Men vi har et prioritetssystem, vi har en global prioriteringsliste, vi har en intern prioriteringsliste, vi har nogle kategorier vi inddeler udgivelser i og udfra prioritering, så har vi nogle strukturer. Øh, det vi har fokus på lige nu i projekt kick off eller forberedelse, det er arbejde i inside og DNA, vi tager udgangspunkt i en segmentering af vores marked, udfra vores perspektiv som musikselskab. Og laver via hvad skal man sige, forbruger analyser og forbruger interviews,

undersøgelser en inside om hvad er det for en målgruppe vi har og så laver vi tilsvarende en dna på kunstneren, eller udgivelsen. Og bruger det i sådan et match arbejde, både i forhold til hvor er vores produkt? Hvad er opfattelsen af den? Hvad er forventningerne? Og hvor langt kan vi nå med det? Men også hvor er målgruppen? Hvilke forskellige målgrupper er der? Hvordan er forbrugsmønstrene hos de målgrupper? Og hvordan kobler vi så målgrupper og kunstner? Vi laver i det arbejde et, en basis for de, hvor typisk matcher forskellige målgrupper med forskellige baser og forskellige, hvad skal man sige, marketingskanaler.

Eksempletvis har vi tre identificerede målgrupper på Beyoncé, som alle sammen har forskellige forbrugsmønstre og kan nås på forskellige kanaler. Nogle er, hvad skal man sige, køber ind på Beyoncé som en fest, og bliver typisk nået igennem radioen, online, itunes, musikvideoer, hvor der er en helt andet målgruppe på Beyoncé som er en ældre kvindelig målgruppe som køber ind på som den emotionelle drøm man kan have som kvinde, styrken. Og som køber ind på hendes store popballader og som album, men også syntes hun er sej og stærk, fordi hun laver nogle hardcore hits og har nogle meninger, men er et stilikon og er et emotionelt forbillede. De køber ind på en anden måde, de køber ind senere i forløbet, de køber stadig fysiske produkter og så videre. Så det går vi ned i så meget som muligt når vi har tid, vi er også i gang med at udarbejde et nyt marketingsplan templet, som tager udgangspunkt i dna og inside, frem for i marketings aktiviteter, sådan traditionelt set, hvad bruger du på CD'er? hvad bruger du på print? Hvad bruger du på online? Som tager udgangspunkt i, hvem er din målgruppe? Hvordan opfatter de musik? Og så derefter, der skal vi bruge penge på hvilke medier.

T: Så det lyder som om at i har ret godt styr på hvem jeres kunder er.

J: Det begynder, det begynder at ligne noget. Altså vores dna og segmenteringsarbejde startede forrige år og er globalt. Og den dybdegående segmentering af det danske marked er ikke foretaget endnu. Indtil videre arbejder jeg med inside materiale som er internationalt, men hvor jeg så typisk har noget fra Belgien, noget fra Tyskland, noget fra Canada, noget fra Sydamerika, så jeg har minimeret risikoen for at ramme ved siden af.

B: Okay, når i sådan identificerer kundegrupper eller segmenter, hvad gør i så helt praktisk, går i sådan, researcher i? eller har i ideer om det? Eller går i ud sådan og snakker med folk? Eller hvordan?

J: Vi har et team som sidder i London, som arbejder med det europæiske marked, og de laver research interviews, brugerundersøgelser. Ja.

T: Så det lyder som om i sådan nærmest, måske ikke tæt kontakt, men i ved ikke bare hvem de er, men i er også i kontakt med dem direkte?

J: Jeg er ikke direkte, desværre. Men vi har det her inhouse kontakt til kundegruppen.

T: Okay

J: Så bruger vi selvfølgelig, udover det, en masse basic know-how, bruger interne, hvad hedder det, brainstorm midler. Vi tager, trækker inside fra historik, slagshistorik, fra de forskellige parametre vi kan måle på. Digitalt salg, fysisk salg, radioairplay, hvor meget sælger koncerterne og så videre og så videre. Og dem sælger vi til især radio får vi rigtig meget fra, fordi de fleste kommercielle radioer de laver brugerundersøgelser på alle deres playlistede tracks. Og det feedback bruger vi i vores arbejde, så kan vi identificere målgrupper.

T: Men det er ikke sådan at , udover det der team, er i direkte kontakt med kunder?

J: Nej. Desværre ikke.

T: Nej det er nemlig det, det lyder som om at det kunne du godt tænke dig.

J: Ja. Det tror jeg ville være relevant på den ene side, omvendt koste meget på indtjenings muligheder. Fordi min virkelighed er en konstant flow af indhold, mere end et brand. Jeg brander løbende 10 -20 minebrands om ugen. Hvor andre marketingsvirksomheder, lad os sige Carlsberg lancerer en nyt produkt: Copenhagen. Så har de et produkt de går hardcore på i en periode over halvandet år. Min virkelighed er anderledes, fordi jeg har 20 af dem om ugen, som har et relativt lille publikum, men massen bliver stor. Så har jeg et helt andet flow af revenue streams, hvor det dels er et fysisk produkt solgt over disken. Bum. Men der er også streaming indtægter, der er download indtægter, både single og album salg. Der er gramex indtægter, der er, hvad hedder det, copyright indtægter i andre kanter. Og så har vi mere og mere et cut af forskellige andre revenue streams. Så mit marketing mix afspejler også at vi har et, et mange små forskellige setup. Og vi brander, og det syntes jeg skal diskuteres voldsomt, men vi brander ikke SONY Music, fokuseret, lidt traditionelt har vi altid stået i baggrunden fordi det er vores kunstnere der er repræsenterede og som, det er AC/DC frem for SONY Music, men i 2011 hvor b2c bliver vigtigere og vigtigere og nøglehullet bliver mindre og mindre, hvis du skal gå via marketings eller promotion kanaler, og vi har muligheden for at kommunikere direkte. Så ville jeg, så ville jeg argumentere for at vi brander virksomheden stærkere. Så vi er en troværdig afsender.

Sverige, Sony i Sverige er førende i virksomhedsbranding via streaming kanaler. Dvs at helt lavpraktisk har SONY Music den mest, den playliste på Spotify (Svensk online afspilningsprogram. Red.) med flest abonnenter. Og det betyder enormt meget, fodi så er SONY Music blevet et troværdigt brand, som man stoler på når man skal opdage ny musik. I streaming handler det ikke om slutsalg, der handler det om masse, det handler om at have så meget som

muligt af dit repertoire aktivt. Det er mikroøkonomi i stor skala. Ja. Haha. Gir det mening?

B: Helt sikkert.

T. Ja da. Vi snakkede jo lidt om, eller noget af det som er det overordnede tema for vores opgave, som Benjamin sagde var om hvad man kan få ud af at arbejde sammen med sine kunder, altså direkte. Vi kunne egentlig godt tænke os at vide om du eller i, som firma, har gjort jer nogle tanker derhen af? Om i ville kunne få noget ud af det? Om kunder ville have noget at bidrage med overhovedet? Om i tror de overhovedet ville overhovedet ville gide det? Den slags spørgsmål.

J: Helt sikkert. Man skal lige tage højde for at vi som virksomhed har en ret broget kundeskare. Vi har traditionelt arbejdet med business to business og er gået fra business to business til business to consumer mere og mere, og er i virkeligheden i sådan en overgangsfase, hvor vi vedligeholder et stærkt samarbejde med vores kunder som i traditionelle pladebutikker, som for 10 år siden var vores eneste kunde. Dem fastholder vi et samarbejde med og indgår meget meget tætte samarbejder med. Og det vil vi fortsat gøre, men samtidig så har, så er itunes blevet en kunde, tdcplay og wimp er blevet en kunde. Men også den enkelte fru. Hansen. Som køber direkte fra os. De er også blevet kunder, så vi er sådan… man kan ikke sige at vi har én kundegruppe. Og så, og så kan man sige at vi bliver, modsat virksomheder der håndterer, i gåseøjne, "døde produkter" bliver vi et mere sekundært led i forhold til kunstneren, som er den primære afsender, som kommunikerer direkte med en kunde. Hvor vi faciliterer den kontakt. Men er ikke afsender på det.

Til spørgsmålet om vi kan agere mere med kunderne: ja og det er et hovedfokus for virksomheden fra nu af og frem. Typisk vil det være via Mads Langers profil, eller tilstedeværelse i et online univers, hvor der skabes en interaktion. For ham i virkeligheden også direkte til en kunde som er direkte salg som er fanengagement, men som også er research værktøjer. Altså… det enkelte eksempel er: Mads Langer spørger: "hvad syntes i min nye single skal være? Skal det være den eller den?" Han får feedback. Vi får måske endda i det forløb adgang til email adresser, som vi ka bruge senere og direkte kommunikere med vores kunder osv osv… og den ping pong er…

T: Det agerer i simpelthen på?

J: Det er vores eksistensberettigelse. Det er fra vi har været en branche der har været båret af at der findes et mellemled som forhandler, som er vores eksistensberettigelse, så er det den enkelte fan og vores mulighed for at engagere potentielle købere. Dét er vores eksistens berettigelse.

T: Og har selve kunstneren, i det her tilfælde Mads Langer, noget at skulle have sagt.

J: Ja, selvfølgelig.

J: Det er, vi har ligeså mange forskellige kunstnere som der er kunstnere, men hvis man skal være så generel så gør vi ikke noget udenom kunstnere som de ikke får at vide. Men i nogle sammenhænge, altså arbejder vi med X-faktor, så er vi typisk mere engagerede i hvad der sker g hvad der bliver kommunikeret end hvis vi arbejder med Mads Langer som er…

T: Det er individuelt.

J: Mere individuelt, som er en kunstner i egen kraft, eller hvad du vil.

T: Det kan være at du måske kunne være lidt et talerør, hvis det er som du siger, er alle kunstnere selvfølgelig individuelle, men jeg kunne egentlig godt tænke mig og vide: hvad de egentlig siger til… om de ikke har noget imod at deres kunst går på kompromis og om de har nogle af den slags indvendinger. Fordi i som firma skal allerede jonglere kunst og jura afdelingen og marketing afdelingen. Jeg tænker at der allerede er en masse spændinger der, men hvis man så hiver kunden ind over som også skal have noget at have sagt. Så er det at vi sidder og tænker lidt over om det ikke bliver et stort misk mask af forskellige meninger der stritter i alle mulige retninger?

J: Ja ja, der er absolut risiko for at du skal navigere mellem mange forskellige meninger, men jeg vil sige det er jo et langt stykke henad vejen os selv, sammen med kunstneren, der beslutter hvilke spørgsmål vi lægger ud til folk i opinionen. Og mit indtryk er, især den nye generation af kunstnere, for dem er det det mest naturlige i verden at være i tæt dialog med lytteren. Jeg tror at vi som selskab vil være langsommere i den retning end kunstneren selv er… omvendt er det… nej jeg er ikke som sådan bekymret for den forvirring der kan opstå. Det skal bare håndteres vist ligesom, altså, vi har konstateret at vores marked er et mix af ustyrligt mange revenue streams og vores kommunikation er segmenteret ned til pissemyre niveau. Der er ikke noget, massekommunikation findes ikke mere, vi har ikke ét budskab vi kan sælge til en kundegruppe længere.

Det er mikromanagement det hele, og det er kunstnere mere og mere med på. I forhold til at ramme specifikt så arbejder vi både med kunstner til specifikke målgrupper, men vi arbejder også internationalt med kunstnere til forskellige markeder. Og en ny ting vi arbejder med er… at jeg kan, ikke direkte men indirekte, kommunikere med de danske fans af Michael Jacksons Facebook side, herfra. Så der har vi en direkte kommunikation, men som er segmenteret og i erkendelse af at ikke alt er relevant for alle, det her er måske kun relevant for danske fans af Michael Jackson at lave en flashmob på Kongens Nytorv, bam, så skærer vi den ud til dem.

T: Ja selvfølgelig.

J: Men jeg ved ikke om jeg har besvaret noget af spørgsmålet.

B: Det har du da.

J: Hvad var spørgsmålet igen? Det var det lange der om kunstnerne?

T: Det var det lange om det stritter i forskellige retninger når man skal balancere penge, og kunst og så kommer der en kunde og blander sig.

J: Jo det gør det, men det gir også flere muligheder, jeg tror de fleste kunstnere syntes at det er ærgerligt at du har en lad os sige, en cd. Og det er alt hvad du har. Og det er det der skal mases ned i hovedet på alle potentielle købere. Flere og flere kunstnere for nu mulighed for at lave forskellige udtryk til forskellige mennekser. Du kan lave den store vinyl box til hardcore fans, men du kan også lave… hvad hedder det… crowdfunding udgivelsen med et eksklusivt track til de mest aktive firstmovere… du kan lave den kombinerede koncert billet og live optagelsen til dem der gerne vil det. Og du har et mere dynamisk virke som kunstner. Det betyder ikke at vi går væk fra albummet som format, men det betyder at du er der meget meget mere, og mit indtryk er at der er mange kunstnere som syntes at det er skønt. Og i det hele taget er det værdiskabende at din tour dagbog eller din interaktive musikvideo er en udtryksform. Det gir nogle flere muligheder. Det er forvirrende og det kræver at man, hvad skal man sige, er meget tjekket omkring det og det kræver at vi har… det kræver at, ligesom meget som at vi skal have et tættere forhold til publikum og kunstneren skal have et tættere forhold til publikum, så skal vi have et tættere forhold til kunstnerne. Og i virkeligheden arbejde med case-by-case samarbejder, som bliver macthet det behov vi har og de målsætninger vi har… mere end et standard kontraktsamarbejde.

T: Ja det lyder virkelig som en krævende opgave, hvis det bliver fuldstændig individualiseret.

J: og det gør det mere og mere.

T: Det er man vel nødt til.

J: Det er vi nødt til ja. Det vi så som virksomhed bliver nødt til det er at være absolut bedst til at manøvrere t i hvad virker og hvornår. Og så lave internationalle setups for eksempeltvis facebook engagement kampagner, bang, så skal vi finde den bedste måde at gøre det på og tilbyde alle vores kunstnere det så de kan bruge det individuelt, men vi har den bedste løsning. Og så er vores hovedopgave, og i alle interaktioner med fans, pege XXX eller direkte salg. Så vi aldrig mister det potentiale der er i en kundekontakt og det er svært, men det er eksistensberettigelse. For os har det mindre og mindre værdi med eksponering i sig selv. En musikvideo der bliver vist 30 millioner gange er ikke nødvendigvis værdiskabende, Parentes bemærket: det er det i den lande hvor youtube afregner til pladeselskaberne og det skal de også gøre, I DK overtræder de loven, men det gør de ikke endnu. Men en musikvideo der skaber engagement, der skaber engagement, får e-mail adresser får "likes" bliver delt eller leder til direkte salg. Det skaber værdi.

Ja, og det er vores hovedopgave.

T: okay, du skal også lige huske at holde øje med tiden så vi ikke overskrider den.

J: Ja.

T: Bare… noget jeg egentlig godt kunne tænke mig at høre noget om er, før du snakkede om Mads Langer og hvad kunderne havde i det. At de havde den her indflydelse på hvad hans næste single sku være,

J: Det ku de have, det var et eksempel.

T: Ja, men jeg tænkte at du måske havde flere eksempler, på hvad…

J: Vi har et eksempel i dag.

T: Altså hvor det ikke bare er…

J: Vi har et rigtig aktuelt eksempel i dag, hvor den nye Michael Jackson musikvideo blev i marts lagt ud til fans… her er muligheden for: her er muligheden for at spille en af de 5 roller der skal være i musikvideoen, der er musikere, der er dansere, der er publikum, der er… jeg ved ikke hvad. 5 forskellige roller. Det er så en kampagne periode sendt videoer ind som fylder de roller, og resultatet bliver sendt ud i dag… om… 2½ time. Det er en video med deltagene fans fra 103 lande som en videoinstruktør har sammensat til en Michael Jackson video. Så fra at være epokegørende på skabelsen at musikvideoen da Michael Jackson levede, så har man videreført det og prøvet at være epokegørende på fanegagement og nye måder at lave musikvideoer på. Og der er… det er så meget mere værdifuldt for os, end traditionelt at sende en video ud… få eksponering, håbe at folk bliver fans og håbe at de går ud i butikken, når den bliver åben, i en af de få byer hvor der stadig er en tilbage og køber et produkt. Det her er… historie. Der er selvfølgelig meget af det traditionelle tilbage… men vi er i en proces. Men helt klart blikket er rettet mod eksempler som Michael Jacksons video, og den burde i tjekke op på, den kunne i tage som case. Den bliver lagt op på hans Facebook side i aften kl. seks.

T: Det vil vi helt sikkert gøre. Der kører også den der youtube film, som hedder Life in a Day. Så det er et virkelig godt eksempel.

J: Og mere, mere, mere, mere af det, altså vi gør også sådan her at vi… at vi i vores nye internationale b2c setup laver mulighed for bestilling af produkter der ikke er afgjort, men ved nok bestillinger så laver vi vinyl. Men kun

hvis der er nok bestillinger. Der er også eksempler på at, det er desværre ikke SONY, men eksempler på at du sætter et produkt ud til forbestilling hvor alle der bestiller får deres navn med på creditlisten… eller sådan nogle ting. Og der er en helt klar strømning imod customized produkter. Vi laver selv customized cover art. Sådan nogle der (han peger på et maleri af ordene "AC/DC" på væggen), som du kan gå ind og lave customized.

T: Individuelle kunder?

J: Ja, så går du ind og finder det cover du gerne vil have lavet og den størrelse du gerne vil have lavet det i og så bliver det lavet og sendt til kunden.

T: Men de vælger blandt nogle forudbestemte parametre?

J : Det gør de, men mulighederne bliver større og større for at gå ned i mikro niveau.

T: Ja jeg ved ikke om det er nogen der ville have interesse i at lave deres helt eget cover til en andens musik.

J: Det ved man aldrig. Det skal prøves af, så jeg tror at det kommer meget mere sammensatte setlister. Nu kan jeg ikke lige huske hvem der har lanceret det koncept, men der er en kunstner der er gået ud med, en… en udgivelse af et album som har en bruttoliste af, jeg tror det er 19 sange, men den må maks. have 10, hver fan der laver en trackliste på 10 sange ud af bruttolisten og oploader den på siden, får 1 doller hver gang en person køber den version. Dvs du har både fået fanegagement, men også fået virale ambassadører på dit produkt. Som er kommerciel distributør… så incitamentet for at dele med sine venner: "hey, den her version er den optimale, køb den" bliver udover cred værdien og "jeg er på Facebook, derfor lever jeg", det bliver en forretningsmodel.

T: Men kunne man ikke tænke at den kunstner, som har lavet det, ville mene at de solgte en eller anden del af deres sjæl.

J: Jo, det kunne man sagtens mene. Og derfor er det, alle de her cases er individuelle og det er lidt ned til kunstneren at… hvor meget man vil lege med, men jeg vil så omvendt sige at er mere der taler for at kunstnerne konstruktivt og positivt leger med, end at de er modstandere af udviklingen.

T: Ja det lyder virkelig som et spændende case.

J: Og selvom du… hvis du går meget… hvis du som kunstner er XXX med dit album, så findes der masser af andre muligheder for at engagere sine fans. Så kan det være artworket der er justerbart, eller det kan være… produkt formaterne man lege med, det kan være musikvideoen, det kan være alle mulige ting man kan bruge for at engagere sine fans.

T: ja, det er lige præcis sådan noget vi er interesserede i.

J: Så i vores, hvad skal man sige… overordnet set mere fokus på b2c, mere fokus på at engagere fans og 100% fokus på altid og guide folk de rigtige steder hen i alle kontakt flade situationer.

T: Det var måske et meget godt final word der.

J: Yes,

T: Jeg ved ikke om der er mere.

J: Jeg ved det heller ikke, men det sidste nye band vi lancerer er et finsk band der hedder Helsinki Poetry, der laver vi download ep'en gratis, så har vi forindskrevet i kommentar feltet på Facebook: "Jeg har lige downloaded, du kan gøre det samme" og så spreder den sig stille og roligt viralt. Og det er første skridt, næste skridt så skal vi opsamle data, næste skridt igen så skal vi bruge data til at skabe salg. Der er også nogle rent markedsførings lovmæssige forhold i hvornår må du markedsføre hvad. Og en rigtig interessant ting i forhold til loven og direkte kontakt med kunden, der er at så snart du er i købet i en typisk forudbestilling på et produkt, så må afsenderen markedsføre alt der relaterer til det køb i hele det forløb, selvom kunden ikke har signet sig op på en newsmail. Så vi kan gå ind og sælge, så derfor arbejder branchen lige nu med og lave forudbestilling så lang som overhovedet muligt. Så 1: i første øjeblik en kunde er motiveret til at fortsætte købet skal det gøres (han knipser) så vi ikke mister det igen. Vi kan ikke vente til at butikken åbner igen om mandagen. Eller til at man får lokket en ind på itunes, det skal være sådan der (han knipser igen) købet er bestilt, når det er bestilt arbejder vi typisk med en instant gradification, du får download med det samme, så man får noget for at gøre det nu. Så i forløbet fra bestillingen til den bliver sendt ud på releashe dagen, der har vi et marketings vindue med direkte kontakt, hvor vi kan lave eksempletvis opgrade your order, på forskellige måder. "Kære kunde du har bestilt et standardprodukt, du kan får deluxeproduktet" Det bliver oplevet som en services mere end som et markedsføringstrick, fordi de er i et køb, de ville blive sure hvis de fik standardproduktet velvidende om at de for 40 kr. mere kunne have fået deluxe produktet som de hellere ville ha, som de så ikke fik at vide. Og for os er det pisse interessant fordi vi kan maksimere på det salg. "du kan få koncert billetten med, du kan få den her eksklusive ep med, du kan få et eller andet for at signe op.

T: Det er spændende hvor langt man kan gå…

J: Ja, ja.

T: … før folk føler at det er påtrængende.

J: Men det er absolut den vej det går, der er meget vi ikke har… som ikke er eksekveret endnu, men det er målsætningerne for i år. Så b2c står og blinker.

B: Ja
J: Fik i noget i ku bruge?
T: Det gjorde vi i hvert fald.
J: Det var godt.

Esben Hansen
I:Interwievers. EH: Esben Hansen

I: Den er startet. Kan du så ikke starte med at forklare lidt om hvem du er og hvilke bands du spiller i og hvor de bands er rent karrieremæssigt?
EH: Jo. Jeg hedder Esben Lundegaard Kjær Hansen aka Esse. Jeg spiller eller synger, skriger og råber i Hatesphere og i et band der hedder Numbnuts. Så har jeg spillet i As We Fight og verdens bedste band nogensinde: Stomped (han griner).
Og som det stå lige nu er Hatesphere vel et top 3 af metal bands i danmark, hvis man ikke lige regner Volbeat med. Numbnuts, vi er vel et øvelokale med fryns, fordi vi har lige udgivet en plade, men øvelokaleband, det tror jeg er mest (han griner), det passer bedst på det.
Hatesphere er sådan… Det er hvad man vil kalde semi-proffesionelt til tider, når man ikke lige tager 2 tours til USA, det koster, det koster… Men ellers så, ja, så er jeg der halvdelen af tiden.
I: Ja, kan du ikke forklare lidt om den kreative proces som du går igennem, når i skal lave noget nyt. F.eks. som at skrive tekster og skrive musikken og lave, nu kan jeg se du har en Hatesphere t-shirt på, så artworken og alt det der, hvem der laver det?
EH: Jo, musikken den står vi selv for. I Hatesphere der er det primært Peter Lyse Hansen, Pepe, der står for riffskrivning, det kommer meget fra guitaren af og så går det over til noget trommeværk på... Hvad så?
I: Der er ikke nok ledig hukommelse på optageren.
EH: (griner)
I Vi starter igen.

EH: Der er et kæmpe korps af mennesker omkring os, til sådan en udgivelse her, der er både pladeselskab, der er booking bereau, der er management, og hvis vi kan få hul igennem så er der jo også sådan noget som publishing og der er promotion af forskellig art ik? Man kan jo hyre alt muligt ind til alt muligt som har eksperter på alle mulige områder. Og det gør vi stor brug af, fordi vi netop vil lukrere på deres netværk kan man sige.
I: Men selve musikken og teksten, det lader i ikke nogen pille ved?
EH: Det lader vi ikke rigtigt nogen pille ved. Selvfølgelig er der en producer, i det her tilfælde Tue Madsen der er inde… Men vi har så stor tillid til at det vi producerer det er godt nok.
I: Kunne det tænkes at i kunne finde på at lade nogen få en finger med i spillet, i selve kernen altså musikken og teksterne? Altså ikke kun jeres pladeselskab, men jeres fans eller?
EH: Jo altså, vi… rent faktisk så på Facebook, som vi bruger rigtig meget, skrev jeg, bare for sjovt for at se om folk kunne få noget sjovt ud af det, at folk de ku… hvis de havde nogle fede linier så vil jeg kigge på det og så kunne det være at vi kunne lave et eller andet sammen. Men problemet i sådan en, med sådan noget er ophavsret og hvad har vi… så der kom godt nok en del der havde alle mulige sjove og alvorlige bud på hvad noget sangtekst… men hvis jeg gik hen og brugte det ku det godt være at jeg kom i klemme fordi det rent faktisk ikke er sådan… men vi kunne godt tænke os det.
I: Men det er rent juridisk? Det er ikke fordi at i ikke vil gå på kompromis med jeres egen kunst eller musik?
EH: Nej ikke hvis det er godt nok kan man sige. Ikke hvis det der stykke tekst, eller det tekst man kunne samle fra alle de her brud her… kunne give mening, så kunne det være ikke være noget problem overhovedet. For mig altså. Jeg tror musikken, der snakkede vi også om at man kunne lave sådan en konkurrence om, eller at sende riffs, guitar riffs til os, og så ku man lave sangen. Men det… den dur ikke så godt for os.
I: Hvordan kan det være?
EH: Det… Ja… altså Pepe er meget glad for at skrive de her numre her. Og hvis man kommer med nogle ting til et enkelt nummer, han har sin helt egen måde at skrive numre på. Så for ham, nu er det lige ham som er bossen på det her punkt, for ham der er det, det bliver det for forvirret tror jeg. Det bliver for fragmenteret, det er ikke tænkt i den samme bane tror jeg.
I: okay, så det er et spørgsmål om forvirring? Det er ikke fordi at det er som en lille baby han ikke vil have at nogen skal røre ved?
EH: Nej fordi så ville han jo også have sagt til mig at de der riffs jeg kom med ikke var gode nok. Så nej.
I: Så det… ja okay men du er også indenfor bandet kan man sige.

EH: Det kan godt være at jeg har en privilegeret plads, men jeg tror ikke, nej musikken den vil vi helst stå for. For at sige det kort. Musikken den står vi selv for, men teksterne vil vi godt lade folk røre ved.

I: og hvis vi glemmer musik og lyrik og et øjeblik som jo er jeres meget kunstneriske udtryk. Og tænker mere på artwork, promotion, markedsføring af jeres ting. Er det noget i kunne tænke at det ville være meget smart at bruge nogle kunder til idé generering?

EH: Helt sikkert. Vi tænker hele tiden i hvordan kan vi mobilisere Hatesphere Streetteam, og få dem til at arbejde for os, og med os, vi giver selvfølgelig noget tilbage i form af merch. Så helt sikkert, vi vil rigtig gerne have at der kommer sådan en community følelse omkring bandet. Vi bruger også Facebook hver andet døgn ik? Vi svarer hele tiden på de ting de stiller spørgsmål om osv, osv, osv. Det er meget vigtigt for os at det er sådan en direkte kommunikation mellem os og fans, og at de kan komme med input. Vi beder også folk om at dele vores ting, sådan rent promotionmæssigt vil vi rigtig gerne have mulighed for det.

I: Okay, hvis vi lige skal springe over til noget andet lidt mere flyvsk: Hvad tror du egentlig værdien i jeres produkt er?

EH: I… hvad tænker du på?

I: I jeres…

EH: I kroner og ører?

I: Nej altså for folk? For andre der hører det?

EH: Det… Hatesphere betyder rigtigt meget for rigtigt mange har jeg fundet ud af. Der er virkelig mange der er… jeg skal sende et billede afsted til en gut hvis kone har skrevet en mail til os fra USA og han er kæmpe Hatesphere fan og om vi ikke godt vil sende ham et billede fordi han lige er undergået operation. Så altså, jeg tror hos nogle, og det er jo langt fra alle sammen, der er, har det kæmpe værdi altså… og hos andre der er det bare god musik. Vi kommer til Montreal for et eksempel og der er en der ejer alle vores plader, det er sådan: ”wow, hvad sker der?” Det syntes jeg er ret vild og det må betyde på et eller andet punkt at vi betyder noget for dem.

I: nu kom jeg lige i tanke om, tror du at det er noget særligt indenfor metal genren, at der er sådan at man måske bruger musikken til at føre sammen med… sådan lidt ”os mod de andre”?

EH: Ja, det har det vel nok været, altså grænsen er nok mere flydende nu. Man snakker jo om metal miljøer rundt omkring. Man snakker om københavner metal og Århus metal mafia. Så det er helt sikkert, så der er også grobund in denfor metallen nu, men det er noget man stilner sammen om og noget man har tilfælles, helt sikkert.

I: Og tror du at der er en værdi i andet end det rent musikalske? Altså indenfor Hatesphere eller As We Fight som du spillede med. Har fansene nogle gange en tilhørsgruppe hvor de ligger deres identitet i, jere musik eller det at være fan af Hatesphere?

EH: Tja, ikke så meget som det gør hos for et eksempel Iron Maiden fans, men det har jeg måske lidt svært ved… jeg tror det ikke så meget, jeg tror ikke at folk sådan afspejler sig i os og identificerer sig med os. Så store er vi vist ikke, jeg tror at der skal lidt mere til, Man skal være Iron Maiden, Mötorhead, sådan nogle. Så jeg tror at det har meget med musikken at gøre.

I: jeg tænkte om du ved hvem der hører jeres musik? Hvem er den typiske fan? Aldersgruppe…

EH: Aldersgruppen den ligger efterhånden lidt aldrende, eller ikke aldrende men den alder som var tilbage hvor vi startede… vi har rigtig mange fans på de der 30-35 år. Men det er ligesom om at der er kommet en ny bølge. Det er ligesom om at der har været lidt dødvande i nogle år. Og nu kommer der en bølge af de der kids, altså de der 15-25 arrr 15-22, der begynder at høre musikken. Men jeg tror rent faktisk at Hatesphere ligger meget omkring de 25 eller 35.

I: Hvorfor tror du det kan være at der er kommet en ny bølge?

EH: Det ved jeg ikke, jeg ku forestille mig… der har været rigtig meget generisk pop de seneste år og jeg tror at folk har brug for at, jeg vil ikke sige at det er Tokyo Hotel der har gjort det, men altså man har brug for at være lidt ekstrem.

I: Så der spiller metallen alligevel ind som noget lidt mere end bare musikken? Men det er et oprør ligefrem?

EH: Ja, det vil jeg tro. For satan hvor har jeg hørt meget oprørsk musik. Så jeg tror…

I: Jeg tænker også på den nye bølge af fans du…

EH: Ja helt sikkert noget oprør. De gider jo ikke… altså man hører et band som Tokyo Hotel som klæder sig ud som emo-kids og hvad har vi. Og så langsomt så trapper det op og man vil høre hårdere og hårdere musik, sådan tror jeg lidt at det starter. Og så ja… altså cowboy vestene er jo på vej tilbage, så der er er et eller andet oprør som skal ud.

I: Ja så signalerer man også et eller andet, hvis cowboy vesten er et eller andet metal emblem, så signalerer man hvor man hører til hvis man går rundt med den.

EH: Helt sikkert. Altså er du sindssyg der er efterhånden rigtig mange der ligner de der old school trashere fra slut 70'er, 80'erne.

I: Sådan nogel der ligner nogle der har spillet i Megadeth.

EH: Lige præcis! De ligner alle sammen nogle der har været til koncert dengang. Så et eller andet er der på vej. Jeg kunne se det da vi spillede med Hatesphere tilbage i September sidste år (2010) hvor der har været alt for meget dødvande i metalmusikken i mange år, lige op til, eller halvåret op til hvor der ikke rigtg var nogen til koncerterne, så lige pludselig så, hvis vi træder op på scenen der og vi havde slet ikke forventet at der ville være nogen og så står der bare en helt spandfuld af sådan nogle 16-20 årige og vi tænker: " hold da kæft, hvad fanden foregår der her?". det var der det gik op for mig at der er et eller andet i gære et eller andet på vej.

I: og det vil i gerne være en del af? Og i er måske også selv en del af det der der hører det der?

EH: Lige præcis, vi vil rigtgt gerne have at de her kan lide os. Det er selvfølgelig, jo flere fans man har… Vi bliver jo aldrig 16-20 år igen, så man kan jo ikke (han griner).

I: Nej desværre.

EH: Fik i svar på det i skal bruge?

I: Ja helt sikkert.

(På dette tidspunkt afbryder vi interviewet da vi tror det er færdigt, men vi snakker videre om andre ting og kommer hurtigt ind på et relevant emne igen og derfor starter vi optageren endnu engang. Vi kommer ind midt i samtalen)

I: Så det er måske mere af nød at man uddelegerer sådan noget som artwork?

EH: Nej ikke nød, men det er jo fordi man gerne vil have at udtrykket er rigtigt, at det hele hænger sammen. Jeg kan ikke lave sådan et splat cover. Det kan Mirza fra Mnemic (dansk metal band) og det har han fandme fået lov til den her gang og det ser pisse godt ud, totalt Slayer (amerikansk metal band), pisse fedt. Og det…

I: Man skulle jo netop tro at hvis det skulle være i tråd med musikken at det skulle være jer selv der lavede det?

EH: nej, men altså vi kan godt se hvad der passer til os og hvad vi gerne vil have, og får vi så nogle til det er er lidt bedre til at lave artwork eller noget promotion, sætte plakater op, så lad da dem gøre det. Og som jeg sagde så sætter vi lige et blåstempel på.

Man laver jo heller aldrig sin egen musikvideo mere. Det er der aldrig nogle bands der gør mere.

I: Nej men man har vel konceptet?

EH: Ikke engang. Jeg tror at 90% af alle videoer, der er kommet udfra… måske er der kommer med en lille idé og så er den blevet til…

I1: Men det kommer vel oppefra pladeselskabet`?

I2: Eller også fra ham der laver videoen vel? Så kommer han med ideen.

EH: Altså for vores vedkommende der, altså vi har en video… vi laver formentlig 3 videoer fra den her nye plade her. Og 2 af de her videoer er det udelukkende videoproducer eller instruktør eller director der, det er hans idé. Hvor vi er kommet med små bitte inputs.

Så har vi en tredje video hvor vi syntes kunne være mega sjov at lave, den har vi spurgt en om han gad at lave. Så jo det kan komme forskellige steder fra. Et pladeselskab har ikke… i vores tilfælde har de ikke meget at skulle have sagt.

I: Men hvis nu det juridiske var på plads, kunne i så finde på at bruge som en eller andet fan har sagt: "Hey det her er så en ide til en musikvideo".

EH: Ja ja, altså hvis vi syntes den er fed. Helt sikkert, så hopper vi på. Ingen tvivl. Der er jo fans der også sender designs til t-shirts… det…

I: Har i brugt nogle af dem?

EH: Vi har ikke brugt i den her omgang, men jeg mener at vi har tidligere. Så længe at det er fee så…

I: Så er det lige meget hvor det kommer fra?

EH: Fuldstændigt. Bare det passer med vores forestilling om os selv.

I: Så det er ligesom instruktørerne der sidder på toppen?

EH: Ja vi er nogle dirigenter, lige præcis (han griner). Men der er rigtig mange bands, ved jeg, som er fuldstændigt ligeglade som siger: "i kører bare".

I: og tror du måske at det er en fordel at fans føler at de har rigtig meget indflydelse på bandet?

EH: ja, jo, ja, Jo folk kan rigtig godt lide at være med i det, vi har et par tyskere der står for streetteamet, de kan rigtig godt lide at stå for noget at arrangere noget for os, helt sikkert. Så det lader vi dem gøre det, helt sikkert. Så længe at de også husker i hvilket regi, det er jo ikke bare ens person, en fan, den her fan der går ud og handler på vores vegne. Vi siger lige til dem at husk at når du bruger vores navn så huske lige at tænke dig om eller et eller andet.

I: Ja, så det handler om man vil godt give noget kontrol fra sig?

EH: Bestemt. Uden at miste kontrollen selvfølgelig.

I: Men man kan godt løsne tøjlerne?

EH: Bestemt.

Mirza Radonjica

I:Interviewere. M: Mirza Radonjica.

I: Allright. Nå men hvis du vil starte med at fortælle hvem du er og hvad du laver?

MR: Jamen jeg hedder Mirza og jeg er forsanger i det band der hedder Siamese Fighting Fish (SFF). Vi har eksisteret i 3 års tid. Og vi udgav en plade i januar og har sidenhen været på en tour og har spillet en masse og skal til Berlin her den 8/9 og spille blandt andet. Og så selvfølgelig, ved siden af det der arbejder jeg på et pladeselskab, der hedder Target Records, som er en af DK's største uafhængige selskaber.

I: Fedt. Udover det album i havde lavet i Januar, hvor meget har i så udgivet?

MR: Vi har lavet 2 ep'er før det. En ep der hed "For You" og en ep der bare hed SFF. Den ene er indspillet i Silence Sweet Balance som er … Rasmussen, som blandt andet har produceret Metallica og den anden det er Christian Bonde, Hvor vi tog en lidt mere undergrunds producer og lavede det som vi lidt ville have det.

I: okay. Måske du kan forklare lidt om hvem det er der hører det musik i laver? Hvis man overhovedet kan sætte finger på det.

MR: Det tror jeg godt at man kan. Det er meget nemt syntes jeg et eller andet sted, på nær udover… altså, det er nemt at sætte finger på noget hvis det har kant. Og det syntes jeg at vores musik har, men det er meget unge mennesker, altså fra 15 til 24 der bliver hardcore lyttere som ikke bare er vores venner og syntes det er fedt at vi laver musik. Så er det fra 15 til 24, det ved jeg fordi vi har været på nogle efterskoler og vi har været sådan lidt… så de mennesker er dedikerede. Så det er ungt. Det henvender sig til unge og.. ja, det tror jeg.

I: okay, kan du forklare lidt om den kreative proces der går bagved de sange i laver, altså når vi snakker musikken, teksterne, artwork, alt det og hvem der er involveret i det?

MR: Ja helt klart. Vi har… vi gør det sådan tit at vi møder op i øveren så kan det være at jeg har et riff i hovedet og så starter vi med at jeg nynner det til en guitarist, som så spiller det og så bygger man rundt om det og så når det stykke ligesom swinger, så tager man skridtet derfra, hvad så nu?

Det er meget sådan at sangene bliver bygget og vi er meget opmærksomme på, ikke at gå hen og gentage os selv for meget i selve kompositionen. Sådan så vi ikke falder i den her ABC. Og det er også meget rart fordi folk skal have noget at forholde sig til nogle gange men vi kan godt lide at eksperimentere og hele ideen med bandet er at vi vil gerne prøve at udlede en ramme for hvad man kan og hvad man ikke kan gøre med rockmusikken. Fordi det er den musik der har stået stille længst tid. De sidste 50 år er der ikke sket noget, syntes jeg selv. Så hvad hedder det, det er sådan det sker.

Artworket det bliver lavet af Morten som jo helt tilfældigt er grafiker, der er rigtig mange musikere der også beskæftiger sig med andre områder som så bare giver lidt flere penge.

I: Og han er med i bandet?

MR: Han er med i bandet, han er bassisten i bandet og han laver hvad hedder det alt det visuelle som vi står for, det er vi ret trygge ved. Så det er ham der laver det… og hvad var der mere?

I: Teksterne?

MR: Dem skriver jeg bare. Tit og ofte der giver de ikke så meget mening, tit og ofte er det bare noget der lyder fedt, det behøver ikke nødvendigvis at være noget der skal have den store mening, den store dybe tallerken. Det sker kun 1-2 gange på en plade (han griner) det skal bare lyde fedt.

I: Så det foregår altså alt sammen internt i bandet? Der kommer ikke noget input udefra? Hvilket jo er lidt…

MR: jo det gør der faktisk. Vi har lavet en Facebook gruppe som er privat. Og hvor vi har bedt folk om… der er ikke sket så meget på den endnu, fordi vi har været lidt nervøse for at ligge ting ud fra vores øver, men vi har lavet en gruppe hvor der er ca 40 mennesker som vi ved er der hardcore fans. Hvis man kan kalde dem fans på det her stadie, men så ligger vi en øvelokale optagelse ud. De hører så de her ting og så er det egentlig meningen at de skal kommentere på det. Det kan man bland andet på Soundcloud, hvis man ligger det på Soundcloud. Man kan faktisk sige at det her stykke, de her 10 sekunder de fungerer pisse fedt, eller de her 10 sekunder de fungerer pisse dårligt. Det var i hvert fald vores tanke, simpelthen for at inddrage folk i og gå helt under huden på bandet. Jeg vil ikke sige det har medbestemmelse men det er da klart at det gør da indtryk på en at der er 6 mennesker der siger: "Det her stykke det fungerer bare overhovedet ikke" og især hvis det er mennesker vi kender, musikere… så kan det godt være at vi vil genoverveje hvad er det som folk ikke kan lide ved det her stykke. For at skabe en ny proces. Der er ikke så mange der gør det sådan.

I: Nej, og det er ikke noget som kører sådan rigtigt endnu? For jeg kan huske at jeg har selv været med i den og der skete ikke noget.

MR: nej præcis og det var fordi vi startede det og så fik vi 2 nye medlemmer og så gik hele den der proces helt i

glemmebogen tror jeg. Men det er helt klart noget vi skal have op igen nu hvor vi skal til at lave plade 2. Fordi det er sgu meget vigtigt for os at vi hører hvad folk siger. Fordi man kan godt… det der er det værste ved et band er at man kan lukke sig inde, i sin egen ideer.

I: Det er vi meget enige i.

MR: så det er jo meget det det går ud på, det er ikke… det er at passe på med at sige” det er fedt det har vi gjort før, det her gør vi” altså så man ikke begynder at gentage det her mønster, fordi så tror jeg at man begynder at dø som band og begynder at blive kedelige. Vi ser det rigtig mange, rigtig mange steder i både Danmark og internationalt.

I: Og det er så… det er alt det kreative i laver i bandet, lige fra… eller er det kun musikken?

MR. Alt det kreative, alt med kreativitet, alle festerne vi laver, alle ideerne, alle de tiltag der bliver lavet på Facebook. Vi har et selskab bagved som laver promotion, som kan stå for de meget traditionelle og de meget formelle ting og lave pressemeddeleser og lave anmeldelserne… altså få dem ud til anmelderne og skrive: ”hey har i anmeldt det her?”. De her lidt irriterende ting faktisk, det er meget fedt, det laver de, men alle de her lidt mere kreative ting, hvordan fanden for vi opmærksomhed omkring os på en anden måde end vi plejer. Det er os selv der står for det.

I: okay, og har i overvejet fordele og ulemper ved at involvere fans eller andre musikere eller whatever?

MR: Ja selvfølgelig, altså ulempen ved at involvere de fans som f. eks. er med i sådan en gruppe, det er jo at musikken lige pludselig ikke bliver ens eget. Man bliver meget påvirket og finder måske aldrig ud af noget, fordi så kan folk… det er jo totalt smagssag, fordi du har 40 mennesker til at bedømme noget som helst, jamen så er det klart, du kan godt ende med at det tager dig et halvt år at lave 1 sang. Så det kan sænke processen rigtig meget. Det er en ulempe. Men jeg tror så også at den fordel der er i det, som jeg ser som større fordi vi er jo ikke idioter… altså vi kan godt selv tage en beslutning og det stoler jeg altså på. Men fordelen ved det er at de folk der er der, de føler virkelig at de har haft en finger med i spillet og jo mere du involverer folk jo mere er de villige til at sprede budskabet om dig selv, plus købe pladen, plus gøre sådan og sådan. Det er det i hvert fald som vi har oplevet. Så det er bare en konsekvens vi har taget, så må det være sådan.

I: okay, og der er grænser for hvor langt i…

MR: Selvfølgelig er der det, fordi på et tidspunkt… og det er også det vi ikke glemmer, det er at det skal også generere nogle penge det her, vi skal tjene nogle penge, vi gider jo ikke at spille gratis mere f.eks. Altså så det skal være sådan noget med at… jamen vi bliver nødt til at spytte noget ud, vi bliver nødt til at holde nogle deadlines, og tage nogle valg og sige: ”nu den her sang færdig. Nix pille”.

I: Nu snakkede du meget om rockmusik før, Tror du den her måde at arbejde sammen med ens fans på er specifikt begrænset lige til det? Til den genre?

MR: Jeg tror den er… jeg ved sgu ikke… Jeg syntes bare at jeg kan mærke at den er meget specifik, ikke specifikt.. men gennemgående hos bands der spille niche musik. Dvs. hvor det er vigtigt at du virkelig arbejder for din målgruppe og jeg tror sgu ikke at Burhan G går rundt og laver… brugerdefinerede ting, fordi det er givet på forhånd at han får så meget hype og airplay, ved at lave det musik han laver fordi han har valgt at lave det musik han laver. Vi har valgt det musik vi laver, nok af en grund og det er også derfor at vi gør de her ting. Så jeg tror at det er meget niche præget at gøre de her bruger ting og involvere fansene, det er sgu ikke så meget det man ser i store medier… man kan så sige at Radiohead gør det, nogle gange rimelig fedt ikke? Men det er også Radiohead ik?

I: Ja de har nået et stadie hvor de nærmest kan gøre hvad de vil.

MR: Præcis (han griner) det må man sige.

I: Okay, det her det kan godt være at det bliver et spørgsmål der bliver svært at sætte ord på, men vi kunne godt tænke os at vide hvad du tænker om værdien i det som er jeres output? Ud over bare det at sætte det på.. Altså om folk bruger det til et eller andet andet? Nu laver i også merchandise ved jeg, så folk siger: ”hey jeg hører Siamese Fighting Fish, jeg er rimelig cool”.

MR: Jamen det er vi meget meget bevidste om. Fordi jeg tror ikke længere på at et band bare er et band, det handler om at være et brand. Fordi især i dag, sådan de kører rimeligt hårdt på lige nu med erhverv og musik. Vi har faktisk allerede nu snakket om at vi skal lave et portfolio som band, men masser af billeder og tekst og noget definition af hvad du får ved Siamese Fighting Fish, så vi er et band der laver musik, vi laver fester, vi laver happenings, men vi laver også de her sjove Facebook ting, vi involverer på mange måder. Og vi er meget bevidste om vores udseende og vores optræden. Ikke at den ikke er autentisk og kommer fra hjertet, for det syntes jeg virkelig at den gør, men vi er bevidste om at det er noget vi kan bruge til noget. Så selvfølgelig går vi ud over konceptet, bandet. Altså det er ikke som det var for 20 år siden.

Og der tænker vi meget ud… og det er også det vi har tænkt os at gå ud til december allerede, til opbygningen af plade 2 og sige: ” vi har det her band vi har været sammen i 3 år og vi er i gang med plade nummer 2, vil i være med til og… ligesom støtte op omkring det her og… hvad hedder det… et eller andet sted at give et stempel om at det her er cool?”. Lad os sige at det er Carlings, lad os sige det er en tattoo shop. Ting der kan forbindes med vores musik.

I: Og har i gjort jer nogle tanker om hvorvidt i går på kompromis med et eller andet kunstnerisk ved at blive et band og et brand, i stedet for bare et band?

MR: nej ikke rigtigt. For jeg syntes ikke at de to ting kan adskilles når man laver det musik vi gør. Jeg syntes at når man hører sådan noget musik, så er det fordi man vil signalere noget ud til verden. Når man hører en niche genre så er det jo netop fordi at man vil noget andet, man vil gerne søge noget… man er mere nysgerrig i det. Og når det nu alligevel er sådan at det er de mennesker man har som målgruppe. Fordi hvis vi arbejder med folk, 15 – 24 der er i gang med at finde sig selv, anyways, så er det sgu okay at være helt klar i mæglet og sige: "vi er det her brand mere end vi er det her band. Vi står for de her ting, og er det noget du kan identificere dig med? så fint, hvis ikke så…".

I: I vil gerne være en del af den der… identitetsskabelse?

MR: Meget gerne. Altså jeg har intet imod emo kulturen for et eksempel.

I: cool, jamen vi har faktisk allerede kværnet papiret igennem. Er der noget vi har sprunget over? Jeg tror det var det.

MR: Cool.

Johannes Nidam

I: Interviewers. J: Johannes Nidam.

I: Jeg syntes at vi skal starte lidt blødt ud med at vi lige skal fortælle hvem du er og lidt om din musikkarriere.

JN: Jamen jeg er Johannes Nidam, jeg er musiker, sangskriver, sager og har været involveret i flere forskellige projekter. Jeg har selv startet et band op der hed Campsite, hvor vi turnerede nord Europa rundt, udgav en plade, fik ugens uundgåelige på P3. Alt det der ikke? Og fik udgivet plade i Danmark, Tyskland og Norge og andre. Den slags. Så har jeg været involveret som musiker for Rebekka Maria (Dansk sangerinde) sangerinden, hvor vi også turnerede rundt i hele Nordeuropa og der har vi udgivet 2 pladeudgivelser, som også har fået et par hits i radioen og vi har spillet Roskilde festival.

Og så har jeg været involveret, og jeg er også i gang med at bygge et nyt rockband op som ikke er udkommet endnu, og så har jeg været involveret som DJ i det københavnske natteliv på Rust og Vega og… og vi har også dj'et rundt omkring i udlandet London, Stockholm, Bruxelles, det har været sådan et sidegesjæft.

I: fedt, hvis nu vi tænker på din musikkarriere for Campsite og Rebekka Maria, hvem ville du så sige: hvem hører den jeres type musik? Hvem er den typiske lytter?

JN: Uha, det er klart der var en rigtig typisk lytter, der ville være den lidt følsomme gymnasieelev (han griner). Det var mange sådan 3g'er og også folk lidt ældre, op i 20'erne. Det er sådan den typiske.

I: kan du ikke forklare lidt om den kreative proces som du gennemgår når du, måske hvis vi skal fokusere på det hvor du selv har været frontfigur eller sangskriver, du går igennem når du skriver en ny sang? Både tekster og musikmæssigt? Og måske hvis der er noget artwork?

JN: jo. Det starter typisk med at jeg sidder hjemme i min lejlighed og finder på en melodi, og det går ret hurtigt. Hvis det går godt kommer der en melodi på 5 minutter og så har jeg en melodi og så efter et stykke tid så skriver jeg sådan en tekst til det og det plejer at tage længere tid. Og så i Campsite så kom jeg gerne med et udkast, eller jeg kom med det jeg havde som melodi og så arrangerede vi det som band i fællesskab hvordan sangen skulle være og diskuterede frem og tilbage i timevis for at få den helt rigtig. Ja og artwork har jeg ikke rigtig været så meget involveret i, det har mere været folk der er tilknyttet pladeselskabet der stod for den del af det og lige i starten af Campsites karriere der lavede jeg lidt. Men det er ikke min force (han griner)

I: er det så primært dig selv og så dem du spiller i band med der er involveret i den proces?

JN: Ja helt klart.

I: Tror du at du kunne finde på at involvere andre i den proces? Som kunne få lidt indflydelse på selve musikken og sangskrivningen også? Eller artworket?

JN: ja altså selve sangskrivningen… det har jeg aldrig prøvet, men altså jeg kunne godt forestille mig det. Der er jeg ikke så, altså jeg kunne godt forestille mig at jeg var lidt mere følsom omkring det da jeg var i starten af 20'erne. Men nu så kan jeg sagtens se værdien i at andre folk kommer ind og gør det bedre, hvis det er folk jeg har faglig respekt for. Og rent arrangementsmæssigt så har jeg også været vant til at der har været producere ind over når vi har indspillet en plade med Campsite, der var producere som siger: " hey i kan lige gøre det bedre sådan og sådan", og det… der tog vi input ind og det syntes jeg egentlig forløb ret smertefrit.

I: Det er primært andre indenfor industrien? Altså fra musikken miljøet eller pladeselskabet som kommer med noget oppefra?

JN: Ja.

I: Kunne du forestille dig at der kom noget nedefra? For et eksempel, ikke lige kunder, men fans?

JN: ja altså..

I: og det kan være alt fra musik til promotion og markedsføring.

JN: Altså jeg har ikke rigtig prøvet det på den måde, men altså nu er jeg i gang med et nyt band og der har vi sådan lidt for et eksempel med at finde på et bandnavn, så afprøver vi hele tiden blandt venner som ikke har noget at gøre med musik, om det lyder… ku det lyde fedt? Og der har vi nogle gange troet at vi havde et bandnavn og så har vi testet det på folk som ikke har noget med musik at gøre og så har de helt klart afvist det og så har vi rettet det efter. Og jeg har også, altså jeg kunne godt forestille mig med sociale medier at det kunne være sjovt at involvere fans og brugere af ens musik til… altså komme med udkast. Hvordan virker det her? Eller har i en ide til musikvideo eller whatever. Eller upload jeres billeder.

I: og har du gjort dig nogle tanker om det er at gå på kompromis med sine kunstneriske ideer?

JN : ja altså det syntes jeg ikke det er. Det er min konklusion. Jeg har ikke tænkt meget over det, men det synes jeg overhovedet ikke at det er. Jeg ser kunst som en del af en kulturel og historisk proces, altså at kunst ikke er et eller andet der kom, eller faldt ned fra himlen til et originalt kunstner individ, det tror jeg simpelthen ikke på. Alle læner sig op af nogle andre. Og man kan lige så godt læne sig op af brugeres inputs som af store inspirations kilder i store bands eller sådan noget.

I: Yes, men der er en eller anden… har du en grænse på hvor lang sådan en indflydelse kan gå?

JN: ja altså det må være, nu er det så noget lidt ukonkret, men det er at man selv kan stå inde for det med sin smag og præference. Altså så er det et spørgsmål om personlig integritet, altså det her det er mit produkt. Velvidende at man er influeret og påvirket af alt muligt. Men altså man skal bare selv kunne stå indenfor det.

I: ja. Nu taler du jo lidt, altså du taler jo som en repræsentant for indie-genren, som du meget har været en del af.

JN: ja.

I: Tror du den måde at arbejde på, som vi lige har fortalt dig om, sådan med at tage folk med i processen er den måske kun nyttig i indie-genren eller kunne den også bruges i andre genrer?

JN: Var det det med at inddrage?

I: Ja.

JN: ja, altså i princippet så tror jeg ikke at der er en genremæssig begrænsning. Jeg tror meget at det kommer an på hvor jordnært et forhold man vil have til dem der bruger ens musik. Altså om, altså jeg tror at det er svært i praksis for en stor popstjerne at gøre den slags. Hvor det så er nemmere hvor man er sådan et lille alternativt band, hvor man en tæt berøringsflade med…

I: Noget andet vi godt kunne tænke os at snakke lidt om er, hvad du tror værdien i din produkt er? Altså for dem som bruger det? Udover måske bare at høre en sang osv.

JN: Ja…

I: jeg vil selvfølgelig gerne undgå at ligge nogle ord i munden på dig, men om man bruger det som en katalysator for et eller andet eller et tilhørsforhold til andre mennesker eller om man bruger det til at skille sig ud i kraft af sin musiksmag?

JN: ja, jo men det tror jeg, altså automatisk at man hver gang man hører et band og vælger et band så gir man det et bestemt smagsmæssigt tilhørsforhold, altså man har… det tror jeg simpelthen ikke at man kan undgå fordi også bare musik er så grundlæggende… jeg læste engang at musik er et af de første emner der popper op når folk, når nye mennesker skulle snakke sammen, jeg kan ikke huske hvor det stod, men det er et åndsvagt hyppigt emne, altså hvor folk ligesom nærmer sig hinanden med hvad de kan lide at høre. Og det tror jeg helt vildt meget at hvis man så lige finder ud af: wow de kan også lide det her lille smalle indie band, jamen så er tilhørsforhold der.

Ja og jeg tror også at, og jeg håber at det musik som jeg laver er noget som folk kan se sig selv i, at det bliver et soundtrack til ligesom, dem og hvad de går og laver og at de kan identificere sig med teksterne og musikken.

I: Hvis vi går tilbage til det vi snakkede om før med at involvere sine lyttere. Kunne du så se nogle ulemper ved at gøre det?

JN: ja altså hvis der er rigtig mange, kan det måske tage unødig tid. Altså det kan godt måske være spild af tid at høre en masse, men det kommer også an på… altså hvis man retter sig for meget efter det, hvis man hele tiden skal, altså hvis det kammer over i: okay nu har vi 10 der syntes at den sang er den gode og der er 30 der syntes den her… altså så bliver det… Det tror jeg ikke er brugbart overhovedet, men jeg tror at det er brugbart at tage de ting til dig som virker fornuftige, eller på en eller anden måde overrasker positivt.

Og jeg ved ikke, men jeg tror bare at man ved hvad det er når man sidder der som kunster.

I: vi tænker også på at det handler måske ikke om…

JN: se så meget andet negativt ved det, altså det gir, det gør at dem der lytter til det, altså hvis de kan få et større ejerskabs forhold til bandet, hvis de får lov til lige at sige: "hey, det her er jo skide godt".

I: Så du mener at det skaber et større loyalitetsbånd?

JN Ja det syntes jeg, nu kom jeg lige til at tænke på en eventuel ulempe: nu ved jeg ikke om nogle så kunne blive skuffede hvis man lægger op til: hey bland jer! Men så finder ud af at det er noget lort det de mener alle sammen og så ignorer dem. Så kan det godt være at de bliver ligesom: "uhh hvorfor spillede i ikke den sang? Det var jo det jeg ønskede". Det er bare lige en eventuel ulempe…

I: så tror jeg vi har været det hele igennem

JN: Skide godt.

E-mail interviews with lead users

What do you use music for (back ground noise, psychological purposes, to belong etc.)

Daniel: When running, as motivation. When working, especially when I review music and need to listen to the album as I write about it. When in bed at night, either to help me sleep or to relax me. When travelling. Mostly just to sit/lay down and listen to, either on my own or with friends.

Petteri: I use music for a number of different reasons. Sometimes, it will be as background noise when I'm doing something else, but predominantly it is for listening purposes. For instance, whenever I bike / take public transport to anywhere, I'll always have my headphones plugged into my iPod while listening to music. I suppose I don't use it for anything specific; I just really love listening to music.

Tim: Well, to be honest I must admit that I hardly sit and just listen tomusic exclusively, but I still wouldn't say I use it as background noise. I listen to music while browsing the web, while showering, while doing housework, going to the gym or taking the train. I prefer to have music on while I'm doing something that doesn't require too much attention, so that I can pick up on what's going on in what I'm listening to. I think the primary 'use' of music, for me as well as for anyone, is for moments of catharsis though. Moments were a song suddenly seizes all of your attention, makes you forget yourself and sing or dance or sort of connect with it in some way. Secondarily I think it can be 'used' for social purposes, as being interested in music can help you connect

culturally with others who share the same interest, and hence continuing to listen to new things helps you as a person have something to share with others in a social environment.

I've tried the whole 'putting a song on to get pumped/helped ones mood' or whatever, but mostly I feel like the mind/emotions aren't so easily tricked. It can help to 'rock out' if you're really frustrated I think,

and maybe also if you're feeling the blues, listening to music that's relevant to your situation can help make your problems feel sort of validated and hence lighter to bear. Mostly though, I feel like music connects with ones psychological state rather unpredictably, and it's rather elusive trying to affect yourself just by putting on a song

Søren: Jeg bruger musik til mange forskellige ting. Bruger det kun i baggrunden, når jeg læser, snakker eller spiser (mest moderne klassisk musik, eller noget afdæmpet, hyggeligt). Ville dog aldrig kalde det støj - det synes jeg er misvisende i forhold til min opfattelse af musik. Jeg bruger det som stemingsskabende element og bestemt slags musik til bestemte sammenhænge; fest, opløftende, træning, melankolsk, refleksion, fordybelse, slappe af, køre bil/være på farten, morgenmusik, sene nattetimer, m.m. Jeg bruger musik til forstærke eller fremkalde forskellige følelser, tanker og steminger.

Jeg forholder mig meget aktivt til musik, hvorfor det for det meste er i forgrunden, noget jeg vurderer/ og/eller nyder og lægge mærke til detaljer i. Jeg kan lide at udfordre min forståelse af, hvad musik er, udvide min musikalske horisont om man vil. Jeg søger meget på nettet efter ny musik på tværs af adskillige genrer - det er som at gå på opdagelse efter små skjulte skatte. Endvidere bruger jeg meget musik i sociale sammenhænge, som samtaleemne.

Do you interact with your favourite bands (on/ off line) If so, how?

Daniel: Not really. If I go to a show I rarely try to meet the band, probably because I'm shy. I do talk with some guys from bands/labels on Facebook, though; but it's not something I actively try to do. /

Petteri: I interact constantly with the bands I like through Rockfreaks.net. It's mostly for professional and magazine-related queries. For regular contact, I very, very rarely write to bands or talk to them offline, as I'm really not that interested in the people behind the sound, just the music itself. It would have to be a really, really great band if I was really interested in talking to them, and even so, it'll only be a brief Facebook comment on their wall, or a shout on Last.FM or something.

Tim: Well, not so much my favourite bands, other than clicking onto their facebook and begging them to play a show near me or something. I do try to get in touch with smaller and more promising bands though, especially if they're local. I think it's because I feel like a lot of good bands have folded after only releasing a little bit of good material, and so when I hear someone doing something good, I want to give them every bit of attention and support that I can, partly for the very selfish reason that it increases the chance of me being able to enjoy more of their music and shows. I like to do this both by sharing my thoughts on new material online, but also by maybe throwing a band a positive comment after their set at a show. Mostly though, I feel like band's should be allowed their time off when they're done playing, and I mostly refrain from stalking them unless they themselves come out with the clear intention of mingling with their audience.

Søren: Jeg modtager en del mails fra bands/artister/pladeselskaber, der gerne vil have mig til at lytte til deres musik med at henblik på at jeg skriver et indlæg om dem og lægger deres musik til streaming/download på min blog. Jeg modtager også en del tracks via Soundcloud, hvor jeg har en dropbox. Her følger jeg adskillige bands/musikere/pladeselskaber og en del følger mig. Det samme gælder på Twitter.

Nogle (men ikke alle) skriver jeg tilbage til. Hvis jeg vælger at skrive om et band/artist, orienterer jeg ofte bandet og dets fans om det via deres Facebook væg og/eller last.fm profilvæg. Det kan også være jeg privat (mail/facebook) spørger om lov til at gøre et bestemt nummer tilgængeligt på min blog.

Would you be interested in collaborating with music artists (ie. by doing marketing and promotion, creating artwork, lyrics and music with/for them etc.). Perhaps you already do so?

Daniel: Definitely. I've done a little of this for/with The Felix Culpa just after they signed to No Sleep Records. I shared my review of their album on their Facebook page, and then their vocalist messaged me, asking if I'd be interested in helping them write a short bit about the album for the label's website. I did, and they actually ended up using some of it! I guess, because I contribute to an online 'zine, that I'm constantly helping bands and artists by promoting their work by posting news and reviews, if only a little. I don't know if I'd do the whole 'street team' thing, unless it was an artist I really believed in and liked.

Petteri: Not really, at least not in the sense that the questions is thinking about collaboration. We do marketing and promotion for bands through Rockfreaks.net, but I wouldn't be interested in artwork, lyrics, music etc with the bands.

Tim: Tough question. Yes and no. Personally, I like to sing, and think I do so at least moderately well, and hence I would probably keel over and die of sheer joy, if a band ever asked me to sing some lines on their record, or join them on stage for a song or something. However, I tend to respect bands more who do as much as they can on their own. It's weird because thinking about it, I don't mind bands adding extra instruments in the studio, or getting help from producers or external songwriters, as long as the material is the best it can be. Still, if a band for instance has violin parts on their record, it earns extra points from me if someone in the band actually plays that violin part. Also because in the end I think a band is better than their best live performance, and bands that can't perform everything live is naturally handicapped in this perspective. I think it comes down to music being part art part craftsmanship, and while I'm mostly interested in the art, that doesn't mean I don't also value craftsmanship. So from that point of

view, I don't think a band should have too many people help them out, at least not with things that can't be reproduced in a live setting. Especially lyrics is something I think should be kept as much as possible 'in house', because I think it can make or break a live performance if a band can connect emotionally with the audience - and how's that possible if the emotions portrayed by a song's lyrics don't originally come from the band?

No rule without an exception though. Just came to think of 30 Seconds To Mars' "This Is War" album, for which they travelled around and recorded mass-vocals to be used on the record. This worked excellently, because it sounded great on record, and when the band plays live, they can likely get the audience to reproduce the same vocal parts, and effectively they give the crowd a quite solid feeling of 'sharing' the show and the music with the band.

As for promotion, I think all is fair. If you can get your fans involved in helping you get your music out, then that is awesome. I think you need to do so in a classy way though, understanding that you can't expect the fans to just help you out, and that promoting your music is ultimately your own responsibility. Even here it seems to me there best be a little bit of a balance.

Søren: Ja, det gør det allerede på en del områder. Primært i forhold til promotion/omtale på min blog, hvor musikinteresserede kan opdage og holde sig opdateret på, hvad jeg synes man bør tjekke ud, af især ny musik, men også ind i mellem ældre overset musik, jeg synes fortjener at nå ud til flere. Det er vigtigt for mig at bloggen er personlig, dvs. jeg skriver kun (og markedsføre dermed) om musik jeg brænder for Jeg arbejder sammen med både musikere, pladeselskaber, managere, festivals (f.eks. konkurrencer). Hjælper også til tider med at finde musik der passer til reklamefilm eller bestemte scener i film (steming, timing, rytme, osv.). Det kan være en meget effektiv (og økonomisk lukrativ) måde for bands/artister at nå ud til et stort publikum på.

Do you think that you posses relevant knowledge/skills to contribute?

Daniel: No. I don't play any instrument and I'm not particularly artsy, so I couldn't contribute to the actual music side of things,// but I'd give the whole promotion/getting the word out a go.

Petteri: Nope.

Tim: Could I sing a line here or there? Sure. Could I come up with some reasonably clever lyrics if asked? Probably, yes. Couldn't play any instruments though, or draw any sort of artwork worth looking at. Given my position I could probably offer some advice/help when it comes to promotion and possibly decisions about artistic direction and/or general band management. On one hand I'd respect a band that would ask me about any of this. On the other, I'd probably respect them more if they figured things out on their own and blew my mind by doing something smarter/better than what I could've done. Maybe that's the question really - If, as a fan, you get too involved in the creation of the thing you're a fan of, do you risk being less amazed by the end product?

Søren: Både og. Jeg har et vist kendskab til, hvordan forskellige dele af brancen kommunikere og interagere med musikbloggere. Jeg har også taget et valgfag i music management på musikvidenskab og dermed skrabet lidt i overfladen, men derudover har jeg ingen egentlig uddannelse indenfor branchen. Det er lysten der driver værket - kærligheden til musikken(selvom det lyder ret hippie-agtigt). Jeg skriver ud fra ren entusiasme og begejstring. Jeg manger ganske givet et indblik/erfaring i, hvordan resten af branchens parter intereagere og virker selvstændigt. Men det interesserer mig, og jeg vil gerne lære mere og indgå i flere typer af samarbejder, hvis det er muligt.

Would such a collaboration (by you or any other fans) result in a changed attitude from you towards the artist? (for better/worse)

Daniel: Without a doubt. If it turns out the band I worked with/tried to help were ungrateful arseholes, I definitely wouldn't help them again, and I'd probably stop listening to their music completely. If I have first-hand experience of a band being cunts - and by that I mean actual cunts and shitty people, not just like if they were in a really bad mood or something - it would kill all desire I have to listen to their music in the future, irregardless of how talented they may be. If it was a postive experience, it'd definitely make me appreciate them even more, and maybe cause me to like their music more. In that case, I'd help the band again without a doubt.

Petteri: Seeing bands collaborate in this way with their fans certainly makes me think of the artists a little more highly, as long as it is a one-time scenario, and not a regular once-a-month thing. The former will feel like it's fresh and makes the band look like they are interested in their fans, but the latter would make it look like a tacky marketing ploy.

Tim: Tough to answer this any more than I have. Like I wrote earlier, I admire that 30 Seconds To Mars got their fans involved in their album and live shows, but only because it made the albums and shows better, not so much because the improvement was achieved by having fans involved. I don't think it would've made a difference to me if for instance they'd have autenthic cannon fire on their album, which was reproduced live by rolling a cannon on stage and firing it. Imagining that this would sound good, I guess I would find that just as awesome as any effect achieved by getting fans involved. I can't help thinking about how Max Bemis (of Say Anything) has periodically offered to write personalized songs for fans. I've never heard any of the songs, and I'm not going to presume that they've all been bad, but in the pit of my stomach, I feel like Bemis is sort of cheapening his talent with this activity. I guess I think that if you're good at music, the optimal thing for you to do is to use that talent to go out and connect emotionally with an audience. The flipside of that is that plenty of bands have members that hardly contribute much to the songwriting, and I'm perfectly okay with that. I think it's admirable for a skilled session musician to help an artist achieve some sort of personal vision he might have. When it all comes down however, I guess I just respect the artist at least a little bit more.

Søren: Hvis jeg indgik i et samarbejde, ville det være fordi jeg kunne lide musikken, og derfor ville det højst sandsynligt resultere i, at jeg blev endnu mere engageret i at hjælpe med promovere bandets/artistens musik. Personlig kontakt og samarbejde med musikeren, tror jeg for det meste vil påvirke mit forhold til musikeren positivt, med mindre vedkommende var ubehøvlet, arrogant eller lignende.

Follow-up questions

Mister et band helt sin kunstneriske integritet ved at samarbejde med fans?

Tim: Det nemme svar er nej, det tror jeg ikke er en nødvendig konsekvens. Jeg tror balancegangen opstår i at man som kunstner, i løbet af en idéel karriere, skal skabe en serie af produkter, som (hvis du spørg mig) helst skal vise en eller anden form for udvikling, men samtidig skal være stærkt identificerbare som lige netop den ene kunstners værk. Det vigtige er, selvom et band f.eks. ændrer sig fra album til album, at de bibeholder en form for identitet som lytterne kan genkende. Når det er sagt tror jeg, at jeg synes det er helt fint et række ud til fans såvel som professionelle, for at få hjælp til at realisere de visioner man nu må ha' for det produkt man er igang med. Der er ikke noget essentielt i vejen med at få fans til at synge kor, en producer til at programmere en violin sample, eller en hyret instruktør til at lave en musikvideo. Jeg tror bare man skal være opmærksom på, hver gang man får hjælp

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udefra, at man bibeholder det forhold at det er én selv der er 'forældre' til kunsten, og ens hjælpere er kun 'jordemoder'. Ellers bliver den dynamik plumret, som siger at kunsteren er ham der står på scenen og producerer noget, som alle vi andre står nede på gulvet og betragter. Man kan så filosofere over om det forhold skal være helligt, men uanset hvad man synes, så virker det som en ret indgroet del af måden vi nyder musik på.

Daniel: I don't think a band would lose artistic integrity by co-operating with fans. I think it's a question of, if you were involved with creating something, at what, if any, point do you stop being a fan and start being a part of the band? Everybody would have a different answer for that.

Hvad mener du med: As for promotion, I think all is fair. If you can get your fans involved in helping you get your music out, then that is awesome. I think you need to do so in a classy way though".

Tim: Jeg tror mere jeg synes at det vigtige er at det virker interessant og medrivende snarere end 'for meget' og 'irriterende'. Vil et band f.eks. gerne have flere likes på facebook kan de spørge sine nuværende fans om at poste om bandet. Måden de gør det på vil dog have stor betydning for hvordan deres fans reagere på forespørgslen. Bare sproget i den update de sender ud, som f.eks. "YO PEEPS, PLEASE SHARE OUR BAND WITH YOUR FRIENDS", vil få nogen til at tænke "helt sikkert" og andre til at tænke "æv hvor er de nederen". Det er måske egentlig ikke ulig andre tilfælde hvor man vil spørge nogen om hjælp, man skal bare tænke over at måden man spørg er med til at afgøre hvem der har lyst til at hjælpe. Det samme tror jeg gælder hvis man vil aktivere sine 'fans', det er bare sværere fordi man sikkert henvender sig til mange forskellige mennesker. Pointen er at hvis man bare spammer facebook konstant med updates hvor man trygler ens fans om at dele ens side, så risikerer man nok at tabe flere fans end man vinder. Derfor tror jeg det er vigtigt at man, når man vil aktivere sine fans, får gjort det på en måde som de fans synes er fed - ud fra hvad de nu har af forventninger til en - og ikke på en måde som vil gøre at de, målgruppen, faktisk synes dårligere om en end de gjorde før.