MUSICIANS AS ENTREPRENEURS: BRICOLAGE, RESOURCE (IN-) DEPENDENCE, AND THE CREATIVE DESTRUCTION OF THE RECORDING INDUSTRY (INTERACTIVE PAPER)

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INTERACTIVE PAPER

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Principal Topic

Entrepreneurship is examined in the context of the entertainment industry using resource dependence theory and integrating the concepts of bricolage and creative destruction. The entertainment industry is a particularly relevant context in which to examine resource construction through entrepreneurial bricolage, resulting power shifts, and creative destruction of an industry, as it is an environment shaped by power-based relationships of resource dependence that strongly favored record labels. Labels have traditionally been a recording artist’s only means for production and distribution of their recorded music, and their primary resource for marketing and connecting with customers. Many recording artists are engaging in resource construction through entrepreneurial bricolage (Baker & Nelson, 2005). As new technologies emerge, recording artists have new resources with which they can create and distribute their product, advertise, and connect with customers. By doing so, artists gain more control over their product and performance.

Method

Data is collected from interviews, observations and archival data using Eisenhardt’s (1989) recommendations. To minimize potential biases, the guidelines of Miles and Huberman (1994) were followed including identifying the purpose of the study and describing processes for collecting and analyzing data. Interviews are supplemented with secondary data. Patterns are identified and themes coded for analysis and tracking.

Results and Implications

Many artists are finding creative means for using technology and other resources. As this trend continues, the need for resources gained by contracting with record labels declines, leading to creative destruction of the recording industry. By using “means at hand,” entrepreneurial artists are currently taking market share and creating new competition. As entrepreneurs increasingly succeed, they “destroy” the structure of the oligopolistic market (Schumpeter, 1942). The creative destruction of the recording industry is a pertinent topic that illustrates problems other industries may encounter. Industries in which rapidly changing technology creates new opportunities for entrepreneurs are likely facing challenges similar to those affecting the recording industry. By studying the process of creative destruction while it occurs, we develop new insights into the process of bricolage and resource dependence and how the activities of entrepreneurs change the structure of the market.

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