

## **a Positive Approach to Totality: Musical Image-Workers in Liverpool**

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### **Abstract**

This paper develops a novel interpretation of experience-based entrepreneurship and management from an encounter with the things that Edith Penrose (1959) said about the growth of firms. It presents epistemology invoked from that encounter with Penrose through which the paper suggests learning-oriented entrepreneurship studies and other scholars interested in experience-based learning might approach the 'subject'. That theory work will be talked through with the help of two stories about some friends of mine, aPAAtT, who are a band of musical entrepreneurs from Liverpool in North West England. The way aPAAtT are developing a musical single for release

and the development of aPAAtT's own record label, Post Music, will be used as phenomenal attractors that help think through the kind of experience-based learning processes that Penrose described. Some phenomenological made up terms will help make out the intent of the paper, phrases like 'images of being-in-business' which formalises Penrose's evocation of reality being an image in a person's mind and her associated epistemological concerns. Identifying a kind of 'pedagogical attentiveness' at (or as) the hearts of being-in-business and experience-based learning processes and the kind of image-work processes that aPAAtT express then leads to a questioning of the notion of independence associated with musical entrepreneurship and the assumed tension thought to exist in the lives of musical entrepreneurs between commercial interest and musical creativity. The paper suggests that aPAAtT expresses a novel way of thinking about the notion of 'independence' in musical entrepreneurship that challenges traditional images of musical entrepreneurship as either performed by isolated individuals and business entities or resulting from 'social authorship' and equilibrium inducing forces in markets and industries. aPAAtT's images express a kind of management that is everyday and experience based- they actively subtract from and make

questioning replies to the wider context of musical entrepreneurship, like a curiosity for the commerce of others and for the shared sociocultural milieu and a will to bring ideas and images into being. That description sits uncomfortably between notions of isolation and social authorship. Daydreaming, the paper then turns to invite other researchers to accept Penrose's invitation to research entrepreneurial learning as experience-based image-work and for researchers to imagine themselves what they can do with the epistemology and image-work the paper describes.

## Introduction

The history of musical entrepreneurship is muddied with notions of 'independence' and different tensions thought to exist in the lives of musical entrepreneurs that are understood very little. Fox Film Corporation was one of the first 'Independents' back in the 20<sup>th</sup> Century and from around the late 1970s there has been an 'Independent' movement in UK music and the wider Creative Industries explicitly labelled 'Independent'. It is uncertain what that was back then and what it became over time: was anything really

independent of anything else and if so how did it emerge, did it then evolve into something else, did it disappear, might it have eaten itself up because cultural traditions associated with music were unable to be reasonably harmonized in people's lives, what is the significance of popularization and commercialization of those notions and the subsequent 'everydayness' of those terms- what was and is 'Independence' in musical entrepreneurship? However people can experience it, that so-called 'Independent' movement seemingly contrasted against the more global 'mainstream' record business found on the capturing of sound in the phonograph and the subsequent potential to sell products to audiences. The aesthetic value developed by 'independent' musicians and 'independent' music can be seen to be directly related to the more mainstream industry (Stratton 1982) and, more often than not, the industrial procedures undertaken by the Independent movement back then and today seem strikingly similar to those formalized by the more mainstream characters. In some senses, then, the commerce of the Independent movement only makes sense when understood in relation to the wider industrial milieu of musical entrepreneurship. They don't seem to make much sense apart- independence is always relative to something, even if the

case is one of ignorance or negation. Still, though, the notion of independence remains tweaked very little, and its currency is so everyday that, today, people talk about an Independent Film industry and they talk about independent film makers, actors and actresses and others in the same way they talk about independent musical entrepreneurs, label owners and shop staff. The significance of this 'Independent' sector in the creative industries has also been recently worked on by Charles Leadbeater and Kate Oakley (1999). They suggest 'Independents' in the creative industries make a substantial contribution in the UK economy but remain an area of cultural and economic production that scholars and policy makers know very little about. Independent musical entrepreneurship is even less visible. If, though, 'independence' is what it is commonly thought to be (autonomous production), then there might not be any reason to consider what policies could support independent entrepreneurs: they are isolated from that stuff. So understanding 'independence' as it is commonly imagined and experienced, sometimes perhaps also as a feeling or an attitude to experience, seems to perplex an interest in it. Maybe the popularity of this notion of isolation and independent production in the creative industries today, in part, could be

explained in respect to romanticised notions of the artist as an isolated actor seemingly able to operate by talent alone (although it did emerge and potentially embody whatever Neo-Liberal and individualist ideology might be). It seems that it is valuable to audiences and producers alike if people are able to work in isolation, through their talent alone (of course, on the side of 'producers', it means retaining more remuneration). On the side of audiences, it seems to express something more mystical- a kind of essence of creativity needing to be released. People are drawn to this romance. Television today doesn't clear things up either. The talent show 'Britain's Got Talent', for instance, affirms this notion of independent talent being able to ascend to the heavens of media success solo. Musical entrepreneurs, actors, comedians and other 'performers' get up on stage for 2 minutes (if they're lucky) and perform their piece to the onlooking board of judges (with varying degrees of what people would call musical and commercial talent and ability). The role of Simon Cowell and the play of wider industrial and economic milieu can be ignored if the title of the show alone is considered, as if it is 'performer's' talent alone that got them there, or the direct contrast must be the case: that those foolish enough to be duped by Cowell and his cohorts are jigged

around in the mechanics of industry, being cajoled into chasing false dreams or thrown about by the economy's equilibrium inducing forces at a time when the traditional image of the music industry is collapsing or in a state of flux. If 'Britain's Got Talent' does work as a metaphor for one extreme case of what might have become of the notion of 'independence' in musical entrepreneurship, then those willing to perform on 'Britain's Got Talent' or those known as 'Independent' musical entrepreneurs might appear to stand precariously somewhere between total independence and isolation on the one side, as if their talent alone can save them and situatedness doesn't matter, and social authorship, determinism and equilibrium inducing forces on the other, as if imagination doesn't really matter. There is not much talk of any kind of movement within and between musical entrepreneurs and the wider context- between the isolated 'subject' and the situatedness that some suggest can determine entrepreneur's actions. The experience of musical entrepreneurship as an embedded and active 'subject', as a result of that, is probably fondled a lot less than it should. Another interesting observation to make is that the 'talent' of those on 'Britain's Got Talent' is contrasted against the commercial interests of Simon Cowell *et al* for whom the bottom line is

always 'Will it sell?', 'Will it make it to number one or number ten?'. The history of musical entrepreneurship, in a similar way, is potentially partitioned into camps expressing more interest in musical creativity and those expressing more interest in making money or taking other's. At times, it works to think of the music industry as divided, as others have (e.g. Stratton 1982; Hesmondalgh 1999), between the 'Independents' and the 'mainstream' record business. The Independent movement is potentially a product of that assumed tension in the history of musical entrepreneurship. It might have developed aesthetic value as people considered those involved against the wider record business, as they considered what musical products they could and could not obtain, and questioned the interests and values assumed to be expressed by the kind of musical products available and the kind of industrial and market-based procedures both sides performed. At the same time, musical entrepreneurs seized hold of interstices cast off by larger firms imagined novel opportunities. But, the old romanticist image of the isolated ('Independent') genius, living in poverty somewhere in France or Italy, without much care for what other artists are producing and not having much regard (or even knowledge of) acquired techniques and intellectual abilities, still

mystifies the emergence of the Independent movement and how 'independents' operate. Wendy Fonarow (2006), for instance, suggests that Indie culture and ritual became one of asceticism and well chosen consumption and production choices and performances. People involved in Indie music (as it all became an aesthetic, rather than just a way of thinking about work and jobs in the music industry) were not supposed to display wealth or express any kind of ego or interest outside of the music scene. Money- as long as people do not explicitly express a will to make it - then they 'pass' as legitimate musical entrepreneurs (of course, in Britain, Indie music has the reputation of being middle-class and of Indie enthusiasts being able to act that way). Similarly, in the experiences of musical entrepreneurs there is an assumed tension thought to exist between musical creativity and commercial interest. Musical entrepreneurs have to make money and still they have to generate aesthetic value. Like the independent movement, they too must operate in the midsts of industry and, whether they like it or not, what they get up to is relational to that wider milieu- known as part of a wider industrial and market reality. If that assumed tension thought to exist between commercial interest and musical creativity is then cascaded, the presupposed

tension thought to exist between musical people (entrepreneurs) and management forms (i.e. signing up to an established label and all that might incur) also fits. Management and entrepreneurship, like commerce and creativity, express terms that, in a way, feel far too abstracted from experience and formalized, as all words and acts are. Musical entrepreneurs have to make money and that means management, but not necessarily performing specialised 'roles' of management. It might just be being curious about ways of operating, having knowledge of oneself and others in the local and wider milieu for entrepreneurship and being willing to work on ways of bringing musical imagination into being. So it starts to become necessary to understand how it is musical entrepreneurs learn and how they develop aesthetic and other forms of value in what they do. A turn to the experience of musical entrepreneurship as socially situated might begin to understand where that value comes from, where ideas and images from come- and even what might have become of the notion of independence- which, if anything, is a feeling or an attitude to relational characteristics of experience that are always there, but changing. Embedding actors like that and being interested in experience based 'movement' and 'change', assumed tensions thought to

exist in musical entrepreneur's lives can be understood as experiential processes in which any tautness dissolves away. There is, then, a need to turn back to musical entrepreneurship in the hope of understanding, firstly, the kind of things that are significant in musical entrepreneur's experience, in what ways people operate in the thickness of that embedded experience, and, secondly, how their attitudes, feelings and memories of that experience might be expressed. Particular modes of operating can help express this theoretical way of thinking and can express processes of change, attentiveness to characteristics of experience, and imagination. Historically, it seems that the traditional notion of independence expresses some of the distaste for the wider music business that was shouted about by the earlier punks and post-punks. Today, with 'Britain's Got Talent' potentially selling stolen dreams to adolescents and the chance to ascend to stardom by independent talent alone and the unclear nature of what 'Independence' means in terms of different ways of operating and sociocultural values-people's feelings, memories and attitudes to relational characteristics of experience, how they operate amongst them, and the term 'independence' itself is likely to be very different and expressed in very different ways.

This paper now forwards an epistemological position through which it disrupts the traditional notion of musical entrepreneurship as expressing actors and business entities that are isolated from their local social context. It tries to develop some understanding of the kind of phenomena that musical entrepreneurs might depend upon, in experience, for imagining novel ways of making a living. Considering the kind of phenomena that make up those images, it then suggests that appreciating musical entrepreneurship to involve a kind of 'pedagogical attentiveness' to different characteristics of experience may help in understanding in a more general sense what musical entrepreneurs depend upon in experience-based learning processes. The paper suggests that temporal and relational experience are the most explicit of those characteristics of experience expressed through musical entrepreneurship, as a kind of (socially situated) experience-based management and entrepreneurial imagination. Based on a specific epistemology that formalizes the the significance of temporal and relational experience, the paper moves on to describe and interpret two 'image work' processes in the descriptions of aPAT: 'image re-presentation' and 'image-

management'. It suggests that entrepreneurship often expresses a process of transforming commonplace phenomena in terms of people's own person experience and that image re-presentation such as that requires images to be brought into being through people re-presenting common ways of operating. Two images of what aPAAt, a Positive Approach to Totality, get up to, who are a band of musical entrepreneurs from Liverpool in North West England, help express that theory through metaphor, as their real life experience chimes against the ideas and images forwarded in this paper.

### Edith Penrose, Images-of-being-in-business and Learning

To test the validity of the traditional notion of independence and begin constructing epistemology by which to appreciate musical entrepreneurship as being enacted by socially embedded actors, the paper now turns to briefly describe a phenomenologically inspired encounter with the ideas of Edith Penrose (1959/1995). Back in 1959, Penrose claimed that entrepreneurs' actions are determined by the mental image they have of their own

experience of being-in-business (1995: 5, 42). She thought these images to represent the particular experience of the person or group of people in the world of business. Each person or group of people has a different image-made up of a different history of being related to others and sharing common phenomena in particular ways – and that history enables people to understand things (i.e. resources, services, cultural signifiers) they encounter in unique ways. The expression of that image of being-in-business is the unique 'services' a person or group of people is able to produce from a common set of resources. Images become productive opportunities because they are socially embedded, arresting images. These images people develop over time and through which they make sense of the wider world of business can be termed 'images of being-in-business'.

Images of being-in-business are constituted by phenomena that are significant in entrepreneurs' experience. Entrepreneurs coordinate different phenomena commonly encountered and understand them in terms of their own experience of being-in-business. At the broadest level in the context of musical entrepreneurship, the things that constitute images of being-in-

business can be things like, local, industrial and market-based relations- such as stereotyped genres of music and different ways of releasing or distributing it. Or they could be more personal- such as the different resources, services and experiences people develop over time. The point is that images are constituted by commonplace phenomena that are comprehended by the entrepreneur in terms of their own experience of being-in-business over time, in terms of their own characteristics- and these properties emerge through the encounter. This way of thinking about images and the way in which people experience commonplace phenomena in unique ways can be pulled back and tied to something more sturdy, an epistemological position. JC Spender (1996a; 1996b; 1998) is one scholar that worked around this neck of the woods in Organizational Learning oriented work and he suggested that theorists might move away from positivist oriented analyses often assuming static and isolate entities- those assuming that knowledge can exist 'out there', as objects or 'assets', without the experience and situatedness of people really mattering. Spender (1996b) went on to affirm that all knowledge is 'knowledge in use' and that no such entitative kinds of knowledge exist: knowledge is a 'process' rather than a 'thing'. That chimes with what Penrose

suggested about 'knowledge' never being a case of isolate 'assets' with static qualities and that 'reality' is really an experience-based mental image (1995:42). For Penrose, it would then only be in images, as people encounter commonplace phenomena in terms of their own experience- images of things based on their own history - that properties emerge and knowledge is developed.

That is pretty much how Penrose (1959) described 'learning processes' developed through the kind of 'internal processes' she claimed spur growth. She describes a kind of swaying movement enduring between the things that constitute people's personal memories, resources and services and the things that constitute the world of business they encounter. Difference or 'disequilibrium' is imagined between the material perception of the different phenomena people encounter and their comprehension of them in terms of their own experience- it works as a metaphor for being-in-business. So people consider things like resources, services and experience they have already been developing over time in relation to things like local industrial and market based relations, as images: there are not any entitative sites of

knowledge or any real materiality: instead a kind of swaying movement between experience and materiality. Resources, services and opportunities, are comprehended relationally and in terms of people's temporal experience, like a 'pedagogical attentiveness' to the uncertainty and possibility of perceptions of oneself as being-in-business.

This re-description of learning is based around knowing one's being-in-business as a historical image and then being able to imagine a new image of being-in-business. The creation of opportunities and wealth strategies depends on this certain kind of 'pedagogical attentiveness': allowing oneself to be drawn and to consider oneself within the local social context. That attentiveness also involves a will to imagine- the product of these learning processes being the creation of novel images as people recognise potential, virtual, difference between the material existence of things they encounter in business and their experience-based comprehension of them. Attentiveness is, in this way, is both managing and entrepreneuring- ' image work' that endures in experience.

These disequilibrium oriented learning processes surface two broad constituent parts of people's images of being-in-business. These are people's relationality and people's temporality. People express attentiveness, most explicitly, to temporal and relational characteristics of experience. They express those two aspects of pedagogical attentiveness as the resources, services and experience that people develop over time enable them to comprehend different relations they experience in the business environment. Memory allows people to imagine things differently- to imagine novel 'services'. 'History matters' (Penrose 1959:xiii) because it is the history of being-in-business that enables people to develop and re-present images of experience. Understood in those terms, history and memory reshape and redescribe matter: it is people's temporal experience that enables them to comprehend and then imagine the numerous relations they encounter differently.

That swaying movement between history, memory and the materiality of present experience suggested by Penrose operates as epistemology, epistemology of entrepreneurial action. Like epistemology has already been

surfaced by JC Spender (1996b; 1998) in his attempt to develop an 'inherently dynamic' knowledge-based approach to firm growth based around pluralistic epistemology. As with Penrose, Spender also suggests that knowledge and different material forms only really exist when they enter experience, as they are used by people in terms of their own experience and situatedness. Spender (1996b, 1998), though, was more interested in a triadic representation of learning processes, suggesting that a movement (which he called a dialectic) endures between organizational, collective, and personal memory modes of knowledge. He was interested in historical phenomena and the play of memory in things, but he does not put that concern into such terms as temporal and relational experience per se. If the play between the two really does need tying back to something a little more sturdy, this notion of a kind of 'movement' enduring between experience and materiality can be tacked onto process philosopher Henri Bergson (2002). One of the things that really fascinated Bergson was people's experience of time and, in his ontology of duration (2002), Bergson suggests that the past overflows into the moment, like a gradually expanding rubber balloon, and continually enables perception and imagination. For him, "there is no

perception which is not full of memories (2002:27)” and reality, based on that, is experienced in terms of 'movement' and 'change'. That too affirms that the perceptions, divisions and other intellectual procedures performed by positivists often stymie a real appreciation of experience if given too free a reign and allowed to dominate human inquiry. Bergson suggested that there is no real division or separation in experience and that the human predilection for cutting, calculating, separating and manufacturing objects, are really expressions of a practical mind straining to operate functionally. He suggests that formal constructs and strategies that help in practical manoeuvres are often overly concentrated upon and allowed to stymie an experience of flow, undivided change and movement not separated by anything other than people's attention (2002). In a similar sense, Penrose's concentration on the significance of history expresses a like fascination with temporal experience and material presence, for, as images have been described here, they entail a certain kind of uncertainty and possibility, manifest as people encounter materiality with their own experience. Without forgetting, it too must be noted that Penrose 'cultivated her own garden' (Penrose 1959:10), often in stark contrast to other theorists active during her era who favoured equilibrium,

invasive and abstractive oriented analyses and were dislocated from the “flesh and blood” (Penrose 1959:12) of the firm. She too knew entrepreneurial experience to be undivided and, instead, to be a world of plurality often too mystical for equilibrium oriented analyses predicated on productivist and functionalist concerns to deal with reasonably.

### Image Work

Epistemology developed from Penrose calls up two 'image-work' processes that are of interest. The first is the move from the commonplace images and appearances people see in the world to how they are really experienced. People, initially, know these common forms through sharing the world with others, in time. How people then make sense of them in their own unique ways can be thought of as a process of re-presentation. Bergson said something very similar. He suggested that, as people encounter materiality (i.e. relations and phenomena of different kinds), they re-present that material presence in terms of their own temporal experience, in terms of their own duration. The second process concerns how the re-presented image will be managed into being in a social, business context. This is a process of image-

management. Both processes express the epistemological interest: they evoke some images-of-being-in-business, express temporal and relational characteristics of experience as a kind of pedagogical attentiveness, and display image-work processes.

To outline the 'image work' processes the paper is interested in, Michel de Certeau's (1984) ideas of 'strategies' and 'tactics' chime with the interest in temporal and relational experience and the interest in acts of re-presentation. 'Strategies' help in understanding this image-work because for Certeau the term 'strategy' represents the material appearance of things: commonplace and easily recognisable by people and not having any connection to people's real experience. Experienced as inherited resources or 'equipment', strategies are established ways of operating people encounter as already instated in the business world. They represent a specific kind of historical and commonplace knowledge of ways of operating. So, in places like Liverpool, musical entrepreneurs might share images of popular music much in the same way they share time and space (the city) with ways of operating already embodied in the spatial fabric.

'Tactics', on the other hand, for Certeau are the lived out reality of things. Tactics are how strategies are actually experienced. They are re-presented images of strategies. More significant in light of Penrose, though, tactics are also the manifestations of people's temporal experience. So, as they encounter things like strategies, places and other phenomena, people re-present them tactically in terms of their own experience of being-in-business. Like Penrose, at this juncture Certeau *et al* (1998:137) felt a 'pedagogical relation' exists in experience between common forms people inherit or encounter and their lived out reality in people's lives through which these change processes develop. For both Penrose and Certeau, temporal experience enables people to imagine and to act- they share that epistemological concern.

### **a Positive Approach to Totality**

The paper now turns to aPAAtT to help make sense of the processes of image-re-presentation and image-management in terms of temporal and

relational characteristics of images of being-in-business: in terms of an attentiveness to experience. “So what is aPAAt?” aPAAt is a non-entitative band of musical entrepreneurs from Liverpool in the North West of England. It sometimes operates as a band, sometimes as a larger 40-piece ensemble called The aPAAt Orchestra. Usually, though, it is made up of 5 people- Steve (General Midi), Josie (Dorothy Wave), Ben (Field Marshall Stack), Jon (Master Fader) and Andy (The Count In). Steve and Ben have been working together together as aPAAt since 1998, when they left the other bands they were in to do the things they weren't able to. Since then, the line-up has changed, but the current members have known each other for about 6 years.

What aPAAt get up probably makes more sense when considered against what aPAAt means- the words that Ben and Steve scribbled on the first C90 cassette they released back in 1998: a Positive Approach to Totality. It means aPAAt produce a range of musical products that are in themselves often peculiar and against the grain of normal musical entrepreneurship. They regularly release musical singles (through their own or another label, or for free download), have released 2 albums and are working on their 3rd,

develop video projects, manufacture and release merchandise, work with people and organisations from all over the UK, and perform widely. They have just played in Lille as part of a European tour and will be going back in October 2010 to help in a workshop for young musical entrepreneurs. They have been album of the week on top British radio stations and have worked with the BBC in Liverpool and are a favourite band of some local musicians. They also have a strong web-presence and they develop their own web-based mediums to communicate between friends involved in similar things and audiences. Much of this is undertaken 'independently'- without direct support from larger established organisations – but, in other ways, occurs 'dependently'- as aPAT reproduce and re-present common images of musical entrepreneurship and bring novel ones into being that express their attentiveness to their (and our) experience of musical entrepreneurship.

aPAT's songs contain snippets from conversations, textured recordings taken from different places and recorded through different mediums, samples from classical composers and reproductions of pop song beat patterns. Their music can range from death metal to jazzy riffs (in the same song), to a

poppy reproduction of Prince or an exact 'replica' of a trance track from 1994. They say they want to “archive” their experience musically and through practice and they want to engage with the forms and practices of others, those of history and of the wider context of the music business, through doing it themselves. Like us, they call these modes of practice “learning” or “archiving” and that notion of what it is like to learn characterises their ethos of musical production as much as their name does. Hence, aPAAtT can't simply be categorized as doing this or that- they are involved with all different types of projects and they feel that part of the art and value of what they do is learning and being “comfortable with being uncomfortable”.

a Positive Approach to Totality also means that aPAAtT have an interest in imitating, juxtaposing and questioning common forms of musical entrepreneurship and popular music. Much of their work involves taking a mode of musical entrepreneurship or a form of popular music and re-enacting the images they perceive to be associated with it, in terms of their own experience. They claim this mode of practice is far from 'experimental'- they reproduce commonplace things at times and always undertake sensible

management to bring things into being (and that term 'experimental' seems to really only express the dominance of positivistic epistemology even in fields of non-scientific production). As aPAAt then re-present, juxtapose and imitate common forms of popular music and musical entrepreneurship, they implicitly reference a tradition in independent musical production that endures from the likes of CRASS, This Heat and Pere Ubu from the 70s and 80s and the likes of Bill Drummond and the K-Foundation from the 90s. Operating in relation to others like this, aPAAt's work involves different forms of everyday knowledge and image-work: expressed as an attentiveness to their own and to other's experience of being-in-business, as novel forms of entrepreneurship and management based in everyday experience.

### The Ruse Track

An example of this questioning mode of operation in which aPAAt re-present and imitate common forms is the development of a musical single that aPAAt call the 'ruse track'. It is a re-presentation of some common forms of popular music in Britain and an imitation of some common strategies of musical entrepreneurship people associate with the specific form of popular

music. aPAAtT have developed a collection of tracks that purposively imitate and play with common images of popular music and musical entrepreneurship. The muse of this particular act of re-presentation is popular British indie band, Snow Patrol, whose emerging popularity was legitimized in the media in respect to a common narrative of independent production then being associated with the increasing numbers of musical entrepreneurs utilising web-based information communication mediums. The single aPAAtT have produced and the video being made express how aPAAtT perceive and feel about that particular kind of music. aPAAtT imitate the image they perceive in order to open lines of questioning as to why they and others do what they do.

As a re-presentation of a common form of popular music, the ruse track imitates the usual structure and sound that people expect in order to pass as a legitimate musical product. Chord harmonies aPAAtT associate with that music are imitated. The actual sound of the track is crisp and well-produced- the feel of 'over-production' by a mainstream record label. The normal 3 and a half minute duration is there, a beginning, a chorus line and an end, and the

usual make-up of instruments too. Everything that they think the particular image (or 'ideal type') of popular music contains and which they think the market expects. Reproducing all they think matters camouflages the ruse for the surroundings aPAAtT perceive. That also means it is not actually the members of aPAAtT who play the public role of the band. For the image to really work, aPAAtT want a lead singer with high cheekbones for public appearances. He might wear bracelets, will probably have messy hair and will definitely be good looking.

The song is also about the lead singer. The lyrics spout the commonplace story of the young aspiring musician who is still in music college and struggling with everyday life. He produces the track for a college music tech. project and, somehow, manages to get it picked up by BBC Radio One and get the single released. The rub really comes with the image of the music video that will accompany the release of the single. aPAAtT imagine recreating this hyperbolic image of the lead singer atop a snow-peaked mountain, helicopter circling above and filming as he proclaims his passion and desire for making music for the world.

To re-present the strategy of releasing singles, aPAAtT have to operate tactically. This means they have to negotiate other strategies in terms of the resources, services and experience they have developed over time. So, to record the single, aPAAtT used all their own equipment- instruments and studio equipment they have developed over the years. Today, Steve has a desk full of new and expensive post-production facilities at his disposal that he uses readily. It was also recorded at a venue they already had access to so there was no need to hire a recording studio. And the video is being made by a friend who they have worked with in the past and who they like working with, which saves money and means they can trust him. Between the tactics, aPAAtT negotiate issues of restricted resources and services in light of the strategy they are re-presenting.

The release of the single also includes some imaginative tactics. Although Steve and Ben think they can thread the singles release on the end of a pop genealogy of big business bands, they have to imagine how they could lever the resources, services and experience they already have. That's if the track

is likely to get played on BBC Radio One, which is Britain's largest radio station, and if they are to bypass the bar room deals expected to be made between pluggers. Getting played on Radio One is a must: it is a mode of operating aPAAtT and the market is likely to associate with the image of popular music being re-presented. To then get round the concentration of influence around well-established institutions and record labels, aPAAtT turn to friends they already know. Somebody Jon knows well now works at BBC Radio One and they expect he might be a “back door” into the institution. They suspect he might feel guilty for working at BBC Radio One and so might help them. So they contact him. But they restrict the information he has access to in order to avoid any chance of him being a “shitbag” about it.

The lyrics also play a part in helping the track to pass as a legitimate musical product. The whole image they are re-presenting is based around the story (or legend) of the aspirational musician, trapped in an ordinary life. The lyrics go that the teenage lead singer wants to escape college and become the popular musician that he feels he is. This is his first attempted release. The story helps because it reduces the background imagery people need to see

and hear and that means that aPAiT can more easily operate as the puppeteers jiggling the false band.

aPAiT make sure the other modes of musical entrepreneurship associated with the particular form of popular music are imitated too. “There will be all the usual shit” that people expect, Steve says. At the moment, Myspace, Facebook and other web-based mediums that create a background story and imitate the normative image are being put in place. Doing so helps the image pass as a legitimate musical product and opens more possibilities.

### The Post Music Record Label

Another project aPAiT have been working on is the development of their own record label, Post Music. This entity is organised amongst friends with similar interests and capabilities. A strategy itself, the label also, tactically, performs some of the strategies most record labels operate by: recording different musical products, organising pressing and distribution contracts, the release of musical products and development of other merchandise, the development of web-based manifestations of the label, the

organisation of live performances and so on. Post Music performs and represents most of the strategies larger traditional labels do in an aPAAtT way- in terms of their small size, reduced resources and services, the gesture they want to make, and the fact that they are based in a particular locality and have developed modes of operation.

The development of the Post Music record label is a similar story of image-representation and image-management to the ruse track. It too follows a general strategy-to-tactic itinerary. It is common knowledge throughout music making communities that record labels release musical products and provide different services to musicians. The history of music making is also based around a concentration of influence around record labels in terms of what kinds of music get released and what bands get supported. Being-in-business, aPAAtT are well aware of this historical background to being in the music business.

To establish their own label means aPAAtT have “more room”. They have to rely less on established organisations, even those they have previously

worked successfully with, and, instead, learn themselves. Doing things like that is part of the value of the whole aPAiT project- they take the totality on in a positive way. The label was established between them and a close friend, Jake, who they have known for a long time. They can share resources and services. Post Music releases aPAiT's products and the products of bands and musicians that they already know and like working with. All musical products associated with the label originate from the Liverpool environs and there is a strong community spirit. It operates like a kind of home, network or community centre for them and friends they like to work with.

Like the ruse track, Post Music also re-presented other modes of practice associated with record labels. They host a website, [postmusicclub.co.uk](http://postmusicclub.co.uk), which connects all the various fronts associated with all the bands. It enables communication both between those involved and audiences (on matters associated and not necessarily associated with Post Music) in an online forum. Musical products are available for priced and free downloads regularly too, and live performances are announced to audiences and uploaded for people to watch. The site also offers support to other musicians and technical information advice and there are even invitations to come and work for aPAiT

on an intern basis or to volunteer in 'street teams'. Like the background imagery for the Ruse Track- all the usual stuff people expect and that is proven to work is there and aPAAtT play with as much as they can.

The way that aPAAtT firstly re-present the, historical, image of the strategy to develop a record label expresses a set of tactics- i.e. how they use it, what they use it for, the gesture they make with it and how they develop novel images into being. They re-present the strategy they perceive in terms of their own experience of being-in-business over time and how they feel about that type of musical entrepreneurship. More directly than that, though, the record label is only possible on the back of a promo-video aPAAtT are concurrently producing. The promo-video contains those bands who work with the label performing at a local derelict cinema that aPAAtT had access to. It was filmed quickly amongst friends in a lo-fi, low-budget style. The importance of the promo-video is that it establishes the label as a productive entity. aPAAtT will send it down to Southern Record Distribution which is a large independent record distributor in Britain. As a tactical combination, the promo-video markets different musical products to distribution companies and, once the

video is officially released through Post Music, aPAAtT will receive remuneration. The promo-video is also part of a wider itinerary aPAAtT have put in place so that, between the projects that they are currently involved with, they combine sources of finance and can develop the Post Music label.

## Discussion

Both of those stories about aPAAtT express a strategy-to-tactic plot which helps make sense of these processes of image-re-presentation and image-management that endure from Penrose. For Penrose, entrepreneurship and management are based in experience. They are one and the same: entrepreneurship is imagination-based and management is knowledge and hands-based. The first story is explicitly an example of these processes of image-re-presentation and image-management. The ruse track literally imitates a common form of popular music and does try to re-present the commonplace images of musical entrepreneurship. That's the aesthetic value. And aPAAtT did then make a series of decisions as to how they might tactically undertake bringing that image into being, in a business sense. The

buying audience then might experience a kind of juxtaposing of images, as commonplace images they know already clash against the faces of aPAAtT. An image might coalesce in audience member's minds of some top musician, played out in terms of aPAAtT's own experience and the gesture they want to make. It might question them- perhaps asking who and what this band is and why they are playing about with images of top musicians already commonly known. One of the questions might be something like "Why are they doing this at all? Is it not common practice in pop music to have one person write the songs and another person or group of people perform the songs and play the public role of the artist?"

In a different, perhaps less questioning way, the development of the Post Music record label re-produces some of the common ways of operating that aPAAtT and their friends perceive. They operate those tactically in accordance to the resources and services they have and how they like to work. The commonplace strategies lead to an overflow of image re-presenting tactics: aPAAtT were attentive to that history shared amongst people, their own personal temporal experience, and to current environmental conditions as

they perceived them. And then the label is also part of a tactical combination, an 'itinerary' (Certeau 1984), that manages the re-presented image into being. Far from experimental, the way aPAAt bring the re-presented images into being is not random nor fatalistic, but appears to be 'purposive' (Holt and Chia 2009): to intervene into the drabness they perceive in the images they question, juxtapose, and re-present (or misrepresent). The ruse track engages with historical and shared images and does so because aPAAt have some kind of problem with Snow Patrol and they think the audience might appreciate that too. It lifts away some of the mysticism wafting around industrial and market-based procedures in musical entrepreneurship—specifically, that there are practices which betray some of the ideas audiences might hold regarding how music should be produced, practices which overstep some wider ethics of musical production. In much the same way, how and with whom aPAAt develop the record label gestures to us: it expresses some kind of desire, some possibility and some potential distaste or dissatisfaction for other images of musical entrepreneurship. The mechanics of how the ruse track and the record label both then emerged as productive opportunities and were made to work in a novel business context-

in the swing between the common form and the experience-based representation - then expresses how Penrose described image-work and her suggested epistemological position.

aPAAt only have that knowledge and are able to bring things into being successfully through being-in-business over time and experiencing the things that other people do. Management, here, is that pedagogical attentiveness to temporal-relational experience: an attentiveness toward a shared history and stock of commonplace phenomena, which then allowed aPAAt to imagine how things could be different- how they can initiate a series of questions as to why they do what they do, and how they might make things operate in a novel business context. Expressive of a pedagogical attentiveness to temporal-relational experience in a double sense, aPAAt then imagine bringing the two strategies into being, tactically, in terms of their own experience of being-in-business over time. Personal memories and personal stocks of resources and services in the locality are brought to bear on the common, historical images-the two strategies. Because aPAAt already know people and know how to do things, as beings attentive to their duration, their own experience of time, they

can envision the ruse track and the label as images and manage them into being. So even though they operate in a world of strategies and even though they have reduced resources, aPAAt are able to develop the imagined label and re-present the strategy through a clever combination and play on history. They dive into their shared experience with us: what Bergson (2002) would call being 'intuitive'- as if aPAAt are attentive to their shared experience with us and the possibility of reaching back and developing something novel, at the same time familiar and strange, and fabricate a way to disrupt or develop tradition in some novel way. Without having that historical background of being-in-business aPAAt would neither be able to re-present the commonplace images, and nor would they be able to manage them into being, in terms of their own temporal-relational experience. They depend on that embedded experience in order to imagine and to operate. Because they do, the re-presentation is more potent, valid and meaningful as a (wealth generating) gesture that questions modes of musical entrepreneurship.

### In-dependence or Independence

Interpreting these experience-based processes questions the notion of independence and the assumed tension thought to exist in musical entrepreneurs' lives between commercial interest and musical creativity. The history of musical entrepreneurship involves this tradition (e.g. Stratton 1982; Strachan 2001; Holbrook 2005) which assumes the lives of musical entrepreneurs to be torn between commercial interest and musical creativity. The tradition either assumes musical entrepreneurs to be adverse to working with larger established organisations or assumes them to be unwilling to make economic decisions at all. Punk music metaphors an extreme expression of this assumed tension in people's lives and their unwillingness to accept the role of large organisations or commercial activities generally. The assumption is predicated on the notion that people have no interest in the commerce of others, no background commercial knowledge or that they feel uncomfortable having to make money through music. There exists, however, a tradition of bands and musicians who establish commercially operating entities and who purposefully question and take on modes of musical entrepreneurship. The notion of independence in music business is also associated with this assumed tension in experience. Although David

Hesmondalgh (1999) suggests the UK Independent distribution movement which arose after Punk music was a response to the perceived difference of interests between smaller groups and organisations and larger, better established entities often termed 'the majors'- that Independence for them meant a will to make money, the emergence of this 'independent' movement in relation to larger established organisations, and the other forms of cultural and commercial knowledge and modes of action that translate imagination into a business context are little fondled. As Stratton (1982) noted early on, the movement arose and was perceived to be culturally valuable only through people being attentive and interested (pedagogically) in the commercial activities performed historically by close industrial relations. That means sometimes making the kind of contracts that Richard Caves (2000) talks about- between friends and within groups in order to bring things into being. In aPAT's experience described here, that was just friendships and ongoing work with like minded people in the local area and wider, not really anything that formal as to be correctly termed a contract or a business partnership. It's just friends and a curiosity, and goes back to that idea of a Positive Approach to Totality.

In both image-texts here, aPAAt have those lines of dependence- aPAAt's entrepreneurial imagination depends on the 'constrained flexibility' (Foss 1998) that exists in their experience of being musical entrepreneurs in the city of Liverpool. Autonomous or independent creation of productive opportunities, as Penrose suggested, are confused misnomers for them: it is not that aPAAt's work falls in contrast to the perceived mass of musical entrepreneurs with presumably more commercial interest. Rather, like the emergence of the independent movement, aPAAt too manage different forms of knowledge, cultural and economic, developing from being-in-business, temporally and relationally, as they imagine and bring questioning and productive modes of musical entrepreneurship into being. Their management is an attentiveness to commonplace images of popular music and modes of operating, a will to consider their own unique experience in relation to current environmental conditions, and a will to bring novel images into being. They might not be commercially minded, but aPAAt do express a curiosity for the commerce of others and the will to bring things into being. aPAAt depend on and express the significance of temporal experience for knowing and imagining images-

that is what the aesthetic value of the ruse track is all about: they purposefully engage us with arresting images and make a point of their attentiveness to temporal and relational characteristics of experience through their 'archiving' project. Images arrest audiences because value is social, as Penrose (1959) described it to be. These forms of image-work would be impossible and invisible if entrepreneurship and management were not experience-based, expressive of a kind of pedagogical attentiveness to those characteristics of experience. Without being understood to develop through epistemology the paper suggests characterises Penrose's conceptualization of the production of productive opportunities, modes of practising like that expressed by aPAT and larger musical movements such as the Independent scene of the 1980s might, paradoxically, appear to to emerge without being 'learnt' (i.e. imagined) in direct relation to the historical make up of relations in music business. Epistemology evoked from this paper challenges polemic views which either suggest entrepreneurship to occur in isolation or occur due to equilibrium inducing forces in the market. 'a Positive Approach to Totality' is a good metaphor for this epistemological position and the impact that has on the traditional representation of musical entrepreneurship because it expresses

the band's feelings and attitude to experience (local and more general industrial and market-based relations) and the way in which a movement endures in experience between people like musical entrepreneurs and the local (or more 'total') social context. 'a Positive Approach to Totality' also works as a pretty neat metaphor for thinking about images-of-being-in-business: again, it suggests a kind of movement between the 'members' and wider society and the idea that totality- whatever it might be in the industrial or market-based milieu – might be engaged with by aPAAtT and part of their experience.

## Conclusion

The pedagogical attentiveness implicated in Penrose's suggested ontological position on the creation of wealth strategies and opportunities as 'image-work'- specifically the attention image-work necessitates in regard to temporal-relational characteristics of experience - expresses entrepreneurship and management as modes of the same experience-based process, or different intensities of the same phenomena. Images, as they

operate here, appear part then/part now, part them/part us, part commonality/part unique experience, part uncertain/part practical, part creative/part commercial, part entrepreneurship/part management.

Interpreted to be expressed through this kind of image-work that depends on temporal-relational embeddedness, aPAAtT's pedagogical attentiveness appears to reconcile such abstractive notions. These different poles and dualities dissolve away in experience as people become attentive to their personal experience, imagine, and act. This paper now finishes by asking others take accept Penrose's invitation to research entrepreneurship and management as experience-based. The image-work in this paper expresses a different kind of entrepreneurial experience, away from the neatness or clunkiness of the usual resource-to-productive opportunities-seized narrative embodied in institutional norms and it stands somewhere between isolated actors and social authorship or equilibrium inducing forces. It uses made up terms and expresses a processual interpretation of entrepreneurship in which 'history matters' because it enables imagination, not because it determines and enables prediction as some might have wanted, and the normative entrepreneurial narrative mode is only part of that image-work.

Phenomenological made up terms like images of being-in-business, and image-work, interpreted as processual ontology and based around a different kind of productivist interest like this, imagine new modes of learning, 'vision' or experience oriented research- an encounter and memory for more images of what the 'subject' is...

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