Exploring leadership styles in the music industry

Bachelor Thesis

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Abstract

This is a study which is looking to explore how and why the leadership styles within the music industry differs from the various sectors of the industry. Seeing how this is a topic which has not been studied very much in the past it is an interesting way of understanding how leadership is conducted within an industry which is changing at such a rapid pace due to technological changes (Tschmuck, 2014). The music industry was divided into three different sectors: Recording and Production, Event Organization, and Orchestras. Semi-structured interviews were conducted with one representative within each sector and each respondent of the interview held a leadership position at a company which operates within the given sector.

The theoretical framework of leadership that was used for this study is the six leadership styles of Daniel Goleman (2000). This was used as the main source of knowledge for leadership theory, but other sources were used to compliment this framework. After analysing the empirical data that was gathered through the interviews it was linked to the theory of Goleman in order to identify what leadership styles and traits were present within each sector.

The conclusions that could be drawn from this multiple case study is that leadership styles differ from one sector to another due to differences in climate, contextual dependency and goals of each organisation.

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Chapter 1: Introduction

In this section the background of the thesis is presented as well as problem statement, purpose and delimitation.

1.1 Background

Talking about leadership and leadership styles will bring a blurriness that will have to be clarified, "Leadership is one of the most widely talked about subjects and at the same time one of the most elusive and puzzling" (Wren, 1995: 27). According to an article written by David Holdford (2003) leadership can be defined as "the process through which an individual attempt to intentionally influence another individual or group in order to accomplish a goal" (Holdford, 2003: 1). Holdfords definition of leadership claims that leadership is a process and therefore leadership style is, according to this definition, would be how a leader conducts this process. There are several different styles that a leader can use and each of them are effective in different situations (Goleman, 2000). Until recently there has not been many studies done on what type of leadership affects an organisation in the most positive way, however, a research study done by a consulting firm named Hay/McBer looked at a sample of nearly 4000 people in various leadership positions identified six different styles of leadership. Each of these styles was shown to have a positive or negative effect on the working environment depending on which style in which situation of an organisation. Using them well to each particular situation will bring a positive impact to its financial performance (Goleman, 2000).

Leadership is a very contextually dependent subject since there are so many various positions that leader may find themselves in, ranging from corporate settings to teaching in elementary school. An example of this could be that a certain style of leadership may be proven to be effective in a military setting but that same style does not translate well into teaching in a classroom. This is due to the fact that a leader needs to adapt to the setting of the task in front of them as well as the people that are being led by the leader. Goleman (2000) elaborates on the contextual dependency of leadership and explains

that it is also due to the "climate" of a workplace. Goleman refers to climate as six key factors which have an influence on the working environment. Furthermore, the interaction between the climate of a workplace and the leadership style that is employed in that workplace strengthens the argument of contextual dependency of leadership (Goleman, 2000).

Seeing how a specific style of leadership may not be applicable in any given situation it is important to bear in mind the contextual dependency of leadership. Since the research looking at leadership styles within the music industry are not relevant to our research or answering to our research question, it would be an interesting subject to explore because of how diverse the different sectors of the music industry are.

Music has been a constantly growing and changing industry since the 15th century, going from selling printed sheets of notes to the multi-billion-dollar industry that it has become in the 21st century (IFPI, 2018). With the rapid change within the industry, companies are required to be able to react and adapt quickly in order to maintain their position on the market. The constant development of the music industry over the 20th century and the emergence of major actors in the music industry has brought many questions regarding the style of leadership that is employed within this specific industry. One question that is raised is whether it is the style of leadership that is an influential factor and how the style of leadership from the different sectors of the music industry differ from one another.

The current state of the music industry is the result of the major actors on the market going through two different merger manias, a period of time where many mergers and acquisitions took place in the industry. The first merger mania took place between 1965 and 1975 where the larger companies merged with competitors and acquired other companies in order to gain market share. The second merger mania happened between 1985 and 2003 because of the creation of the compact disc (CD) which required new technology to play music, and mergers with electronic corporations such as Sony were common. This trend of mergers and acquisitions in the music industry has continued and thus a select few companies have emerged as the major players in the music industry (Tschmuck, 2014).

Talking about music industry nowadays is also something that differs from even ten years ago, with new markets brought by the Internet like music streaming on one side and piracy on the other side. The artists themselves must find different ways to be profitable now that the sales of Compact Discs have constantly decreased in the last decades. According to a report by BBC News the sales of CD's had decreased by 31,5% in 2015 compared to the same time period in 2014 while revenues from streaming services increased by 23% for the same time period ("CD sales drop by 31% in the US", 2015). The industry has reshaped in order to support itself, especially for the distribution of the music to the end customer and continuing to do so is essential to protect themselves from emerging threats such as digital piracy which is a major concern for the music industry and it has been forced to take steps to combat this new phenomenon (Sinha, Machado & Sellman, 2010).

Another side of the music industry is the real time production of music, from the orchestras producing themselves in theatres to the artists performing concerts, the way that these projects are led are points of comparison with the other companies of the industry. Within the reshaping of music industry these last years, the opera industry stands strong by proposing more than 425.000 performances in operas all around the world in 900 theatres identified, making around 25.000 performances each year. (Operabase, 2016)

Leadership in the music industry needs to be studied because there are only a few researches led on this topic, and none of them is written with the sector aspect we chose. The other researches made only treat one company or group of companies and do not explore a sectors point of view. The other interest is that this industry is kind of unique by its different actors who are shaping it.

We divided the music industry into three sectors or type of actors, first the recording sector which includes companies like Universal or BMI. Then the music events, concerts and festivals. Thirdly the orchestras, especially the conductors and their musicians. We assume that even though they all belong to the music industry and they are all more or less linked to each other, the leadership styles differ between these actors depending on their activities.

As there is not a lot of existing research on leadership styles in the music industry there is not much known about it. This study is looking at whether the style of leadership differs from the different sectors of the industry, something which has not been investigated before based on the existing research that we have found. Furthermore, this paper is trying to explore and investigate the different leadership styles of the music industry as well as understanding where and why they occur in the music industry.

1.2 Problem

There is not a lot of existing research done on the topic of leadership styles in the music industry, therefore a research paper that investigates these differences would be a needed addition to further the understanding of how different leadership styles operate in the music industry. Since the music industry is such a fast-paced industry which is heavily affected by technological advancement (Moreau, 2013) it would be important to understand how leadership is conducted within this type of environment. Having different actors with totally different roles all grouped in the same industry brings uniqueness to this industry; whether it is in the recording industry or at the head of orchestras, they are assimilated to different leadership styles even though these actors are not always directly linked to each other.

1.3 Purpose and research questions

The purpose of this research paper will be to explore leadership in the music industry and how the styles of leadership differ within each sector of music industry. By looking at the differences in leadership styles, the aim will be to find what is the difference of leadership style within each sector of the music industry and why these differences exist. Seeing how the music industry is so diverse we divided it into groups where each group has a distinct type of operation which differs from the other groups. These groups are referred to as sectors in this report.

 The research question that was formed for this report is the following:
RQ: How and why does the leadership styles differ from the various sectors of the industry?

While this question does not cover the full extent of leadership in the music industry it does provide a solid base of understanding the differences in leadership styles of the sectors within the music industry.

1.4 Delimitations

The research is limited to different type of actors in the music industry within various sectors and how they employ different styles of leadership. As it is a research with the purpose to explore the question, the results will be subjective, linked to the theories chosen and will depend of the interviewees. The overall goal is not to give an objective answer to the research question but rather starting an angle of research on this topic which has not been treated till now. The research is conducted in two different countries: Sweden and France, to give a more international aspect to the topic. Furthermore, these two countries where chosen since the researchers had contacts available in these countries. The aim is not to compare the results between the two countries but to make a more complete work based on both sides.

For a company to be chosen as a respondent for the interviews they were required to be operating in the music industry. Furthermore, the person who participated in the interview would have to currently or previously have held a leadership position within the company.

1.5 Method summary

The methodology that is be applied to this research is qualitative, the goal was to interview companies representing the different spectrums of the music industry's sectors. By gathering these different points of view along with the research already existing on the topic, we were able to lead an exploring study on our topic and to answer our main question.

Gathering articles for this research papers is done mostly with the two databases of the libraries available at Jönköping University and at Kedge Business School in France

as well as Google Scholar. We are triangulating all information with different sources to get proper data to lead our research.

The interviews that were conducted are semi-structured to get data about the personality and the way of the interviewees leadership style, by doing that it will be possible to link the personalities and traits to the different styles of leadership found.

Chapter 2: Frame of reference

In this chapter the existing theories, frameworks and literature used for this thesis is presented.

2.1 Existing literature on the topic

The existing research that has been done on this topic covers leadership within the music industry, however, the research is quite limited, and we were not able find any literature that looks into the styles of leadership that the different companies within the music industry employ. Therefore, articles that discuss different styles of leadership were analysed together with articles that discuss leadership within the music industry in order to identify the common points and differences of leadership style within the music industry.

2.2 Different types of Leadership Styles

Even though there are multiple sources which explain that there are different quantities of leadership styles, we decided to stick to a main source which is the six leadership styles identified by Daniel Goleman (2000) while also using some other sources about this topic if necessary for each case. The reason that the leadership styles of Goleman was chosen is that it covers several different leadership styles and their relationship to the climate of the workplace.

Goleman defines leadership through six different styles, two styles with a negative impact on climate and four styles which have a positive impact. In this case "climate" is not related to the environment but is rather a term that was first defined by psychologists George Litwin and Richard Stringer. Climate refers to six key factors which impact the working environment of an organisation, these are:

- Flexibility, which is how free employees feel to work and how limited they are by regulation.
- Responsibility, to which degree the employees have direct control and accountability of their work.
- Standards, the performance ambition of employees as well as feedback from employer.
- Rewards, the employees' perception of how they are compensated for their work, openness about compensation.
- Clarity, the transparency of the organisation. Values and mission are communicated and understood by all employees.
- Commitment, refers to how motivated the employees are do to their job for the organisation.

It was shown that each of the six leadership styles that was identified by Goleman has a measurable impact on the climate and that climate does have an impact on the financial result of an organisation (Goleman, 2000). Therefore, leaders who adopted a style which had a positive impact on climate had better financial results than a leader who adopted a style which affected the climate in a negative way.

The six different leadership styles of Goleman are presented in the following section of this chapter.

2.2.1 Leadership styles with negative impact on climate

The Coercive Style

Considered as the least effective of leadership styles in most situations, the coercive style is basically a reign of terror from the CEO (Goleman, 2000). Bullying and demeaning his followers while expressing how much he's not pleased for each little mistake which could be done. This style of leadership brings an incredibly low morale in the company and makes people feel disrespected. The coercive style discourages people which will make them hesitant to contribute new ideas to the company and causing them to have no sense of belonging to the company. With such an impact of the

company, the coercive style should never be applied, although in certain rare cases it can be useful (Goleman, 2000).

The Pacesetting Style

As previously mentioned the Coercive Style must be used carefully, and so does the Pacesetting Style. The CEO who is using this style will set up extremely high-performance standards and goals and will take himself as an example. He will always push people with lower performances to improve their results and if they do not get better, he would fire them. As for rewards the pacesetter will not give any feedback on how people are doing, and if one day he would leave then the followers would feel lost without "the expert" setting the rules. The pacesetting style is bad for the climate of the company, but in certain cases: when the employees are competent, that they are self-motivated and that they do not really need a precise lead, it can get work done on time or ahead of schedule (Goleman, 2000).

2.2.2 Leadership styles with positive impact on climate

The Authoritative Style

Considered by Daniel Goleman (2000) as the most effective leadership style out of the six he proposes; the authoritative style is all about infusing motivation to the team. An authoritative leader is making clear goals and objectives for the team, who is being visionary for the future of the company. Employees of such a leader will know why they are working and how is it important. Every work done must be linked to the vision he gave, even for the performance feedback, whether it is positive or negative the most important is that it follows the vision. The standards and rewards for success are clear to everyone, employees are free to experiment, innovate and take estimated risks. Thanks to its positive aspect and impact on the climate, the authoritative style can be used in nearly all situations (Goleman, 2000).

The Affiliative Style

The Affiliative leader aims to bring efficiency to the company, his main goal is to build loyalty from the employees by being involved in their work. To further build on this

loyalty, the affiliative leader needs to make his best to bring happiness and harmony among the employees (Goleman, 2000). Not only being loyal to their leader, the employees will appreciate their colleagues more. By this way the employees will share more ideas and inspiration together thus to be more creative and productive. Some flexibility is also emerging from this style, people will be free to work in a way that they deem to be most effective. An affiliative leader provides feedback to their followers, which leads to an ample positive reaction and will have a special potency towards the employees. Despite all these advantages, the affiliative style should not be used alone for a few reasons; starting with the fact that poor or mediocre performance could be assimilated as acceptable and tolerated and would remain uncorrected. By relying too much on this style, people could not perceive constructive advice to go on through complex challenges and the whole group would fail (Goleman, 2000).

The Democratic Style

The Democratic Leader is the one who is having interactions with the other members of the group before taking big decisions. It is used usually when even the leader is uncertain about the direction to take and needs ideas from other members of the organisation. It is a style which requires the employees to be competent or informed enough about the topic to give a relevant point of view (Goleman, 2000). On another point, even if the leader created a strong vision in his way of leading, this style may bring some fresh ideas for executing this vision. The democratic style is not advised in times of crisis.

The Coaching Style

The coaching style of leadership requires a significant time investment in order to become effective. The leader will coach his employees to help them to succeed the challenges they may face by identifying their unique strengths and weaknesses and to link them to their aspirations. Coaching leaders will be more likely to delegate to their people, by giving them challenging assignments which will take time to be done. People coached by this method will mainly have short-term failure, but it means a long-term learning. Over the six styles evoked by the coaching style is the least often used because of the high-pressure environment created by the economy. However, if well used, this

style will not take extra time or a little in comparison with the others and will impact positively the climate and the performances (Goleman, 2000).

2.2.3 Neutral Styles of Leadership

During our research on leadership styles, we chose to use the Goleman (2000) approach on leadership styles as a basis. However, we wanted to complete this basis with a more neutral point of view which looks at leadership styles that are not interfering with the climate. Even though the examples of our research could fit to the Goleman styles, we preferred trying to find styles which could fit even more to the profiles of leaders from the different sectors.

The Entrepreneurial Style

In Renko et Al (2015)'s article "Understanding and measuring entrepreneurial leadership style", the entrepreneurial style is described in three contexts and categories. Studies based on this style are focusing on each category with the first one being on leaders from high level corporate executives who exhibit entrepreneurial behaviours and attitudes (Covin and Slevin 2002; Gupta, MacMillan, and Surie 2004; Ireland, Hitt, and Sirmon 2003; McGrath and MacMillan 2000; Thornberry 2006). Secondly, the studies of the leaders who are making their new business growing and want to adopt leadership roles (Baum, Locke, and Kirkpatrick 1998; Ensley, Hmieleski, and Pearce 2006; Ensley, Pearce, and Hmieleski 2006; Gupta, MacMillan, and Surie 2004; Hmieleski and Ensley 2007; Jensen and Luthans 2006; Peterson et al. 2009; Soriano and Martínez 2007; Swiercz and Lydon 2002). Finally, the literature which focuses on distinctions or similarities between entrepreneurs and leaders. We won't treat the last part as it is not relevant to our research, however, the two others will be exampled in two different sectors of the music industry and will still both be considered as entrepreneurial leadership.

Overall what characterises the entrepreneurial leadership are the following elements: the vision, the focus on opportunity, the influence, the planning, the way to motivate others, the orientation towards achievement, the creativity (of all members of the company), the flexibility, the patience, the persistence, to be risk-taking, the high tolerance for

ambiguity, the tenacity, the self-confidence, the power-orientation, the proactiveness and the internal locus of control (Becherer, Mendenhall, and Eickhoff 2008; Cogliser and Brigham 2004; Fernald, Solomon, and Tarabishy 2005; Thornberry 2006). The entrepreneurial leadership is less climate oriented than the six styles explained by Daniel Goleman (2000).

2.3 Leadership styles in the Recording Sector

2.3.1 Frame and past of the Recording Sector

Past of the Recording Sector

According to Peterson and Berger (1971), there has been a rise of a new type of entrepreneurship within the recording sector of the popular music industry. It finally came out that their assumptions appeared to be correct in the decades which followed this research: this evolving industry which is the music industry shows that the entrepreneurial leadership is becoming the trend. The recording sector of the music industry has been heavily influenced by entrepreneurship during its development and as a result of this it has been shaped to what it currently is today (Peterson & Berger, 1971).

Entrepreneurial leadership is defined by Alvarez and Barney (2002) as a type of leadership that consists of actions towards establishment of a business at the individual level, actions towards following the innovations at the organizational level and actions towards benefiting from the opportunities that are distinguished at the market level.

The aspect of entrepreneurial leadership is found in the music industry, with the demand of variety in high art music performances which requires the musicians to continually innovate the way they bring people together to perform music and the way the music is interpreted. (Crooks, 2008)

Frame and challenges in the Recording Sector

The recording industry faced major problems in the last years after the digitalisation of music and other art content with the growth of the internet such as piracy. The researches of Helgesson and Mattsson (2005) brought us information about how the leading record companies are handling these new challenges. With at first a downfall observed in sales of 33% between the years 2001 and 2004 (IFPI, 2004), the companies had to make a choice in their strategy to work with or against downloading music on Internet.

2.4 Leadership Style in Music Event

The case study made by the Assistant Professor Smiljka Isaković (2011) analyze the leadership style of the people who organised the Belgrade Music Festival (BEMUS), she made a point on comparing the leadership style and efficiency depending on the gender of the leader. What we analysed from this study is that the traits requirement which have been dressed up for leading such festival would be linked to a democratic leadership. Even though this is only a single case of leadership styles in music festivals and it is not representative of every single case of leadership in music festivals, it provides an insight in how leadership is conducted within this sector.

Lewin (1950) defines the democratic leadership as a "behaviour that influences people in a manner consistent with and/or conductive to basic democratic principles and processes, such as self-determination, inclusiveness, equal participation, and deliberation."

The democratic leadership identifies three primary functions: distributing responsibility within the demos, empowering the membership, and aiding the demos in its deliberations (Gastil, 1994).

2.5 Leadership Style in Orchestras

The research of Boerner and Gebert (2012) brings a lot of information that is helpful for this study, especially for the Orchestra point of view. Their first assumption is that according to all existing empirical studies of leadership in orchestras, they found that "transformational, visionary, and charismatic leadership styles are efficient in this context" (Atik, 1994; Boerner, Krause and Gebert, 2004; Boerner and von Streit, 2005; Mintzberg, 1998; Boerner and Gebert, 2012).

Transformational leadership is concerned with emotions, values, ethics, and long-term goals. It also suggests that both the leader and the follower are transformed through the process (Hall, 2008).

Bass (1985) describes transformational leadership by proposing four components of transformational leadership. First, the idealised influence: the leader serves as an ideal role model for followers. Then the inspirational motivation: transformational leaders have the ability to inspire and motivate followers. The individualized consideration: transformational leaders demonstrate genuine concern for the needs and feelings of followers. And finally, the intellectual stimulation: the leader challenges followers to be innovative and creative.

These aspects can be found in the traits of an orchestra conductor, meaning that they would globally use transformational leadership to lead orchestra.

Chapter 3: Methodology

This part of the thesis presents the research design and methods of the paper. The means of gathering primary data is introduced as well as the trustworthiness and ethical implications.

3.1 Scientific Philosophy

A research philosophy is a term which refers to how new knowledge is developed as well as the nature of that knowledge. Furthermore, the research philosophy that is adopted by researchers while writing a thesis contains important assumptions of how they view the world (Saunders et al, 2009). There are two research philosophies which arguably can be viewed as the most influential ones, they are called positivism and interpretivism (Gray, 2013). Positivism argues that reality exists externally to the researcher and that the collection of data is obtained by observing this reality. Positivists undertake research by being as value-free as possible and seek explanations from what can be tested and confirmed (Saunders et al, 2009). Interpretivism argues contrary to positivism and claims that reality is not external, but rather it seeks to find subjective clarifications of reality seeing how situations can be ever-changing and very complex. Furthermore, interpretivists view the world as a social construct and attempt to understand it through investigation. Interpretivists seek to explore an individual's actions or the details of a social phenom instead of making generalisations about it (Saunders et al, 2009). The research philosophy adopted for this study is that of an interpretivist, as this study is looking to understand complex concepts which are specific to the case of the music industry. Furthermore, this study is dealing with people rather than objects.

3.2 Scientific approach

The three most common scientific approaches are the abductive, the deductive and the inductive approach. The deductive approach is when the researcher has an existing

theory and makes necessary deductions from that theory in order to test it while the inductive approach looks at the current data and develops theories which later will be connected to the existing literature on the subject (Saunders et. al, 2009). The abductive approach can be seen as a mix of the inductive and the deductive approach and is useful in a situation where the researcher is trying to find previously unknown ideas (Dubois & Gadde, 2002). The approach chosen for this thesis is the abductive approach. We could not choose the deductive approach because there would be a lack of clarity in the choice of theories to be tested via hypothesis, but also we could not use the inductive reasoning as "no amount of empirical data will necessarily enable theory-building". (Saunders, Lewis and Thornhill, 2012). Our research is also an empirical phenomenon which is not related in theories, in our case the application of leadership styles in the music sectors. We chose the abductive approach, because from our incomplete observations, the interviewees may be able to bring us the best conclusion. Our research process started with "surprising facts" in our occurrence the link between a main leadership style per music industry's sector and our research process is devoted to their explanation. (Bryman & Bell, 2015)

3.3 Qualitative Study

The most common forms of research method are quantitative and qualitative. An example of a quantitative research method could be a survey where data is gathered and later analysed. Quantitative research methods gather data that can be displayed in numerical form while qualitative research gathers data that may be expressed in text. An example of a qualitative research method could be an interview (Saunders, Lewis & Thornhill, 2009).

This thesis is using a qualitative method in order to gather data. Semi-structured interviews were conducted in order to collect the necessary information from the respondents of the interviews. Semi-structured interviews are useful when trying to gather information surrounding specific themes but the questions or the order of the questions may vary from interview to interview (Saunders et.al, 2009). Furthermore, a qualitative research method was chosen because it allows more adaption while

interacting with the person that is being interviewed who was deemed favourable for the semi-structured interviews (Mack et.al, 205).

3.3.1 Interviews

In order to answer the research questions of this thesis, semi-structured interviews were conducted. Since the questions that were used are quite open-ended, a semi-structured interview was selected as the ideal choice of research method for this study. When questions are open-minded or complex, a semi-structured interview are one of the most appropriate methods of collecting data (Saunders et.al, 2009).

Respondents

The respondents that have been chosen for these interviews are actors from different sectors of the music industry. The criteria for the interviewees was that they would be in a position of leadership within the music industry, so that they may provide insight to the research questions. Furthermore, the respondents come from companies and organisations of various sizes and sectors so that the research may cover several aspects of the industry. The respondents were contacted through email as well as phone calls in order to determine if they are interested in participating in the study. If the researchers and the interviewee came to an agreement about participation in the study an interview was scheduled and conducted. Every interview was done over the phone or Skype for this thesis.

Data Collection

The primary data for this thesis was collected using semi-structured interviews. These types of interview allow a more flexible interview rather than a structured type while it still has some guidance to keep the interview on the subject (Bryman & Bell, 2015). The interviews were conducted with representatives of a company within the music industry and one company from each sector was selected. The respondents who agreed to participate in the interview all held a leadership position within the company.

The interviews were recorded using audio-recording in order to be able to return to the information gathered through the interviews later on in the research process. The

questions that are used in these interviews are following the interview guide which was constructed for this thesis, this interview guide can be found in Appendix A. The questions were open-ended and broad in nature in order to collect plenty of data for analysis. The interview guide serves as a guide and there may be deviations from it during the interviews in order to get another point of view from the respondents.

Articles were also gathered from databases such as Primo and Google scholar. The libraries of Jönköping University and Kedge Business School were also used to find literature related to the topic. Key words that were used when searching online sources includes: "leadership", "music industry" and "leadership styles".

Data Analysis

According to Yin (2003) data analysis consists of the "examining, categorizing, tabulating, testing or otherwise recombining both quantitative and qualitative evidence to address the initial propositions of a study" (p.109). There are several different types of analysing the data of a study and for this thesis, multiple case study analysis will be used. Case studies deal with either multiple of single cases and may contain analysis of these cases on more than one level (Yin, 1984).

Multiple case study analysis was chosen due to the fact that this thesis is looking at several different companies that operate within the music industry. Furthermore, a multiple case study is argued to give more compelling evidence rather than a single case study which may be more useful when looking more into a single special case (Yin, 2003).

Trustworthiness

During the process of analysing the data that has been gathered through qualitative research the researchers may face problems that compromise the trustworthiness of the findings (De Casterle et al, 2012). In order to increase the trustworthiness of the research findings, it should be presented in a way which allows the person reading the text to look for alternative interpretations of the findings (Graneheim & Lundman, 2004: 110).

Since the interviews that were conducted for this thesis will only be done with one individual per company the answers may not be representative of the company's or the sector of the industry's view. However, the interviews will be treated the same way with the semi-structured interview guide used, and how the data is treated downstream. This will bring consistency to our qualitative research.

According to Polit & Beck (2014), trustworthiness refers to the degree of confidence in data, interpretation and methods used in a way that the quality of study is not being altered. There has been a need during the research to use the data gathered by both the interviewers as close as possible as what the interviewees answered. This is why every interview is transcripted first in the language used during the interview and then transcripted by the interviewers who are fluent in English. In this way, the interviewee can give precise answers in his mother language and can give more important data for this research.

Trustworthiness also requires us to talk about the managerial implications. Even though our interviews will be a source of information, we will not reuse entire thoughts of an interviewee without interpreting it and analysing it carefully. Every assertion will be checked and compared to the interviewees' project and experience. Managerial implications refer to the "translation" of research findings, but also to the "managerial relevance" of research in general (Ivens, Pardo, 2016; Gulati, 2007).

Ethical Consideration

The interviews were conducted within the boundaries of the law, the company/organisation will be respected, and no confidential information will be made public. If the person being interviewed does not wish to answer a specific question this request was respected. The researcher were present to answer any questions that the interviewee may have had and will also explain what the information will be used for. The interviews were recorded using audio recording and only the researchers will have access to this file. After the thesis has been finished, the audio recordings will be deleted. Since one of the respondents asked that his name was kept anonymous, this request was respected. However, the other respondents did not mind to have their name included in this study.

Chapter 4: Data presentation

This section of the paper presents the empirical data that has been collected through the semi-structured interviews. Each respondent is presented case by case and a reflection of the findings is included.

4.1 Introduction

The information in this chapter was gathered through interviews with people working in the various sectors of the music industry. The respondents of the interviews are introduced in the following chapter and an overview is shown in Table 1 below.

Table 1

Number of the interview	Sector in the music industry	Name of the company	Name chosen	Position in the company	Date of interview	Set-up of the interview (Phone call, Face to face, Video call)	Language of the support
1	Recording/ Producing		William Larsson	CEO	26/04/2018	Phone Call	Swedish
2	Event Organisation	Un Violon sur le Sable	Philippe Tranchet	CEO	25/04/2018	Phone Call	French
3	Orchestra Conducting	Nantes Philharmonic Orchestra	Frederic Oster	Conductor	05/11/2018	Phone Call	French

4.2 Interview with music recording and production manager

This interview was conducted with William Larsson who is the CEO and founder of a small music management business. The company manages three different bands and has

been in business since early 2017. Larsson has previously worked in sales and got encouraged to go into the music management business after he was approached by a band that wanted him to help them arrange live performances by being the mediator between the artists and the venues where they wanted to play.

4.2.1 Views on the current state of leadership styles within the music industry

Larsson's view on the current state of leadership styles within the music industry is that there seems to be a clash between the younger generation of music managers and the older generation. He claims that in his experience the younger people in the industry are more brash and do not always carry themselves in the most respectful way, something that he finds is a less effective way of managing their clients and usually leads to poor relationships between artists and their managers. In contrast to this he mentions how he looks up to the older generation of music managers as they are very respectful to people they do business with and he believes that this style of leadership is better in the long-term.

Larsson views the larger recording companies as the leaders of the industry and believes that in order to get into business with these companies one needs to adapt to their way of doing business. He mentions once again how he believes that the younger generation of music managers has an approach that might work on the smaller scene but that it may not be applicable

When comparing his own style of leadership to his competitors he says that he is trying to adopt the older generation of music managers style rather than the younger one. As he has been in business for just over a year he is aware that he belongs to this younger generation but that he does not relate to their way of doing business. Larsson says that in his limited time in music management he has identified what style of leader he would like to be and that his style of leadership is constantly developing as he is learning more.

When asked what he believes is the most important characteristic of a leader within the music industry he says that a positive and open-minded attitude is what he believes is the most important ones. Furthermore, he recognizes the need for a leader to be able to

adapt to changes in this industry since the music industry is constantly changing at such a rapid pace. He mentions the ability to adapt as important since if you are too rooted in your ways you might miss opportunities that may never come again. Larsson continues on talking about the most positive and negative aspects of his own style of leadership where he mentions that his biggest weakness would be authority, as he believes that sometimes he should take a more authoritative approach to situations in order to gain more respect for the artists that he manages. However, he does say that he believes that he possesses a positive and open-minded attitude and that the ability to adapt to rapid changes is something he is working on. He continues on talking about how he believes being organized is also very important and that his biggest strength as a leader is his organizational skills.

While discussing the differences of leadership style between the various sectors of the music industry Larsson says the following:

"There are people who have a very authoritative way of leadership and I would say this is the most dominant one in my experience"

He elaborates and explains that he feels that most of the more established companies in the industry are using a very authoritative style of leadership and he explains that it is the style that he views as the most common in the music industry.

4.2.2 The future of leadership within the music industry

When the discussion turned to the future of leadership styles in the industry Larsson talked about how the differences between the younger generation and the older generation of music managers might be due to the difference in experience. He explains that he feels like forming good relationships with other actors on the market is an important aspect and that certain styles of leadership are not very effective at doing so, therefore he mentions how he believes that people working in the music industry will likely realise this with more experience and shift their style of leadership towards that. His views on the current and future state of leadership within the music industry can be summarized in the following quote:

"A lot of the younger people in a similar situation to myself are carrying themselves in a very disrespectful and straight up rude way. They are not willing to learn and keep doing what they are doing, and I believe that it is not the best way to do since they most certainly are burning bridges with this way of managing their artists."

Furthermore, he continues to talk about how he views the future of the industry by explaining that he believes that the older generation of the music industry will lead by example. He means that this would force the younger generation of music managers to "fall in line" and adapt their style to be more sustainable.

4.3 Interview with event organiser

The second interview was conducted with Philippe Tranchet, the director and responsible of *Un Violon sur le Sable* (A Violin on the Sand) which is an event based in Royan, France, of three orchestra concerts including an orchestra and guests with various styles of music going from famous pieces of classical repertoire to movie soundtracks, rock music, world music or French variety. This event takes place every July on Royan's beach and welcomes more than 50,000 people each of three evenings for a total of 150,000 spectators for each edition. (T. Hillériteau, 2012)

In 1980 when he was still just a Beatles' fan, Philippe Tranchet launched a local radio called "Royan Fréquence", he had the chance to have Jean-Jacques Goldman as a patron for it. This is how Philippe met his violinist and became his friend, and then launched with him the first edition of *Un Violon sur le Sable* in 1987. It started from a joke where he asked him to come and play the violin on the beach of Royan, then the year after they were four, then twelve and so on.

4.3.1 Why this unique event became that successful? How is it linked to his way of leading his company?

Since the beginning of this event, it had a lot of evolutions, for example the number of members in the company is now 80, the guests are more and more well-known and famous, sometimes the program is getting tougher, etc. And this event is evolving this way thanks to its uniqueness and atypicality infused by Mr. Tranchet himself. The

particularities of the event are its characteristics, for example those are concerts on the sand while a violin should normally stay far from sand, water, salt, etc. Then it is a free concert with paid tickets, but the free places are "better" but require people to come way earlier; while the public is dressed as he wants, the musicians are in suits. All these contrasts make this event unique, at the image of Mr. Tranchet, he is even saying that:

"If this event wasn't called *Un violon sur le Sable,* I would have called it *L'Oxymore des Plages* (The Oxymoron of the Beaches). Les Violons sur le Sable is also a lot of contrast in the way the people of the audience are dressed compared to the musicians. Logic would have done that I would have said to the musician to come with floral shirts, but I refused and I think it's better that way, because the audience might not have respected the musicians, whereas in costume it imposed respect."

The way this event is set up follows Mr. Tranchet's point of view, he defines himself as someone atypical because he has not followed the regular ways to make his events. He is not considering himself as an entrepreneur but more as a craftsman of the music events, he is keeping a core team of people all year long to make the organization.

"I consider myself a craftsman, we always remain the same core team and this after each year. I might even say that I don't really consider myself an entrepreneur because otherwise I would have sold the Violins sur le Sable. My ambition has never been to make money, all I've ever done is to make enough money to do these events, money is not an end."

When it is about making the event itself, he is helping people installing, etc. He appreciates delegating to his trusted managers but nearly always keeps a decision for everything. He is however always the only responsible of the programming of the concerts, who is going to play each music, dancers if there are, and the staging. This also means that his image is a lot linked to the event, making him responsible for cancellation of a concert, if something wrong happened, etc.

4.3.2 Opinions about the music industry and general thoughts about leading an event company

As said below, Mr. Tranchet already owned a radio but he was operating nearly the same way he is now doing with music events, his ambition is to lead his project but not necessarily to make money out of it, the principal sources of his revenue go in the event to improve it. He is not really taking inspiration from other events director, he prefers making his own way with his style. The thing he pointed out is that the French Culture Ministry is not really supporting this event as they never came in 30 years whilst it is a major event in the region and while he is going every year to smaller events close to it.

For him an important point as a leader is to still keep himself involved in the direct organisation, it is important for him to help setting up the scene, helping the pyrotechnics team, etc. The greatest quality for a leader like him is to handle stress well as there are a lot of unknown aspects for each concert like the weather.

About technology it is something happening in the event organisation, but it is in his case a lot dependent about the cost of it, they would like to put LED screens next to the scene instead of projection on canvas filled with air, or to change the sheet music of the musicians to digital in order to automatize the changes on it.

About the positive and negative traits that he has got as a leader, he considers himself as good at putting himself in the place of the public, by having as he says, "the intelligence of those who don't know", as he is not knowledgeable that much about classical music he always forces himself to have this curiosity effort which is essential as a responsible of music event and someone in charge of the programming of the concerts.

"I would also say that I think I have the intelligence of those who don't know, I know very little about classical music, so it forces me to constantly have an effort of curiosity, which in music is essential or else we would always listen to the same thing. And for example, every concert evening, there is a piece in the program that I don't like, because it's very possible that a part of the audience will appreciate it."

The bad point he gave is that he is not looking for profit or performance as would be a "usual company leader", for example he would refuse to lead an event for he would not see himself as part of the public because the passion is too important to him.

Finally, he recognized that there are some differences within the different sectors of the music industry, and he even added that there are differences between the different styles of music and he took the example of classical music which he finds being aside from the other music styles. He brought examples of companies overshadowing others concerning the media covering on events, especially on French television.

4.4 Interview with orchestra conductor

This interview has been done with Frederic Oster, the conductor of the Nantes Philharmonic Orchestra, in Nantes for 30 years now. This orchestra is well known in France and even has got recognition in Europe. They are well referenced mostly thanks in the musical domain of wind orchestras. Frederic has also been conductor of other orchestras in La Rochelle, Chateaubriand and occasional formations.
He started orchestrating before, starting with writing classes, he had to make orchestrations for classical pieces and finally ended up conducting them.

"I didn't have any technique, how to organize the rehearsals, how it sounds, etc. So, I didn't know what to do. [...] it wasn't what I had chosen, a little by a force of things, I was doing well so I did that!"

4.4.1 How being a conductor requires leadership?

To describe the job of conductor, he painted it as someone who allows people to play together. To work well, both the orchestra and the conductor need to be willing to work together. It is an educational role as the conductor chooses a piece and needs to defend it in front of the orchestra, he needs to be supported by the musicians in order to lead them. It is a role of persuasion; the musicians are demanding and have high expectations of the conductor. He learned a lot from the conductor he played with as a professional musician.

"If the leader says that a piece is not necessarily interesting but that they still need to play, [...] it would have a bad impact"

The interview was then about the other conductors he knew and what was their way of leading. Some conductors are very authoritarian, imposing their point of view and not building a dialogue with the musicians. The vocabulary used to discuss among themselves prove this point by calling him "chef" or "boss" (*chef, patron, boss* in French) meaning that he imposes his authority. Musicians in general appreciate this but also like to keep autonomy. Such a conductor makes him show his vision and goal to everyone, he will let people playing but the reaction he will have during that shows whether it is what he required or not.

Another type of conductor, usually younger will be more explaining, pedagogic with the orchestra. The musicians listen to his careful explanations beforehand, and then apply it. However, if he does not follow himself his explanation with his gestures, the musicians could be disinterested.

As a third type of conductor, Frederic mentioned the leaders who will not say a lot and just play, just correcting the mistakes in margin, he is doing laissez-faire.

"He (the conductor) will be a little invested but in general it is not effective, in this case he is called the "coachman", he "brings back to the stable" but no more.

Being charismatic as a conductor is also a huge advantage in general, it will make the orchestra being more enthusiastic to follow him and to invest themselves in the play. Of course, it requires to be also a really good conductor, he took the example of Leonard Berstein and Gustavo Dudamel who are considered by Frederic as "doing everything well" in orchestration. They are charismatic, friendly, they have presence and can also be demanding about things to improve. They always keep the passion of music played and are "warm chefs".

Frederic finished on this part saying that there are many criteria for being a good or a bad conductor, and also many ways of leading the orchestra. But in the end the most important is trust in the conductor from the musicians.

4.4.2 Differences and common points between leading an orchestra and a company

What brought the conversation to this point is that Frederic is director of the conservatory of Nantes for four years now. He stays the same leader for both the orchestras and this conservatory: being direct to people, discussing with them in case of problem and taking point of view of the people he is talking with. The difference with the orchestra is that he cannot hear the point of view of every musician.

"Even if in the management of the conservatory, with my superiors or employees, there is always a discussion to get the point of view, it is much less feasible with the musician and the conductor. For example, a musician cannot say "I don't like the tempo" he has to adapt himself."

He then finished by pointing the major difference between leading an orchestra and the conservatory:

"I would say that in difference [with orchestras, when I'm leading the conversatory] I would rather propose than impose".

The interview then continued with the balance of power between the conductor and the soloist when there is one. Frederic said that it depended with how experienced is the soloist. While a lower level soloist will focus on his part, a great soloist trusts the orchestra, he makes his part, enjoys it and expect the orchestra to follow him. The conductor in this case is an intermediary between the soloist and the orchestra, even though the musicians could follow directly the soloist, that is why the conductor is here for security only.

"The soloist is the most difficult to manage for the conductor, in this case this last serves as a "slice of ham" between the soloist and the orchestra. He will only be an intermediary."

By making a metaphor on other companies, he defined that the soloist could be the shareholder of the orchestra.

Finally Frederic said that the most important trait of a conductor is certainty. His role is in part to reassure the musicians, that everything goes well even when a problem occurs.

"If the musician feels a fault, an uncertainty in the conductor, it has very big consequences. Musicians need stability."

4.4.3 Evolution of conducting

Technology indirectly brought changes in the way of leading orchestra thanks to the improvement of machining in the 20th century. This improved the capacities of musicians and the overall quality of sound made by brass, woods and percussions. By improving that, the conductor has new tasks in being more accurate and precise when playing.

"If everyone plays well, the work becomes much more meticulous, you have to be able to have something to say to further improve the level of the work played"

Frederic then talked about the way he evolved as a conductor, saying that his way of leading is still the same than at the beginning but his acts to bring this leadership differs than before, he is now less direct to achieve something.

The interview finished on evoking with technology and entrepreneurship, how some conductors were trying to increase awareness of people. He then finished by assuming that there were differences between the different leadership styles in the music industry even though there were common knowledge about specificities related to this environment.

4.5 Reflection

The interviews that were conducted for this thesis were semi-structured to allow for a more fluent conversation. We encouraged the interviewees to take the larger role in the interview and express their thoughts about the subject. The interviews were conducted in French and Swedish and were later translated to English. Since not all information

can be translated directly it may be seen as the researchers' interpretation but all empirical findings that were translated have been approved by the interviewees.

Even though the respondents were not familiar, to our knowledge, with the theoretical framework of leadership styles that we have used for this thesis, there were similarities in the way they described themselves that can be linked to specific leadership styles within this framework.

While some of our questions may have focused more on the music industry in general rather than leadership styles within the industry we do believe that through the elaborate replies from our respondents we got the information we needed. There were questions that may not have needed to be included but since we encouraged our respondents to answer our questions by explaining their thoughts and reflections there were a lot of information gathered that we found useful for this thesis.

Chapter 5: Analysis

In this chapter of the thesis the data that was gathered through the semi-structured interviews is analysed. Each case is looked at separately at first and then a cross case analysis is done.

As a multiple case study has been conducted to explore the differences between the sectors of music industry, the analysis will be first done by looking at each sector separately and then compared to highlight potential common points and differences between them. The aim is to find the leadership styles linked to each sector to make an overview of this exploration.

5.1 Analysis of findings by sector

5.1.1 Analysis of the recording and production sector

By looking at the data collected from the interview with Mr. Larsson, who is working as a manager within the music recording and production sector, there are certain leadership traits that are highlighted. The emphasis on maintaining long-term relationships with other actors in the industry is frequently brought up as well as the need to be open-minded and willing to adapt. These characteristics can be linked to the leadership theory of Goleman's (2000) affiliative style. This style of leadership aims to build trust between leader and follower by developing strong relationships through inspiration and freedom to openly contribute to the end goal of a team or organisation (Goleman, 2000). This style is more effective when there is a climate with a lot of flexibility, commitment and responsibility in the workplace. Seeing how Mr. Larsson explains that he is often required to direct the people working for him in order to complete a task, one may draw the conclusion that the climate of the recording sector does not support an affiliative style and thus other leadership styles must be prioritized.

Furthermore, a leader in the recording sector of the industry does have traits that can be linked to other styles of leadership. Traits such as being open-minded and willing to adapt can be found in other styles than the affiliative one and one example of that is the democratic style. The democratic style connects well with a leader who does not shy away from asking his followers' point of view on a situation (Goleman, 2000). This style is present in the case of Mr. Larsson, seeing how he communicates well with the people working for him in order to solve certain situations.

The entrepreneurial style of leadership has been experiencing a growing trend in the recording sector of the music industry over the years (Peterson & Berger, 1971) and elements of this neutral leadership style is reflected in the data collection of this thesis. An entrepreneurial leader seizes opportunities and aspires to grow into a leadership role as well as developing their business (Alvarez & Barney, 2002). The characteristics of an entrepreneurial leader is directly applicable to the case of our respondent Mr. Larsson who has only operated within the music sector for just over a year. Furthermore, Mr. Larsson mentions the importance of being able to adapt to situations in order to not miss opportunities in the market as well as his ambitions of growing as a leader, which are characteristics that can be linked to that of an entrepreneurial leader.

Another style of leadership that is evidently present within the recording sectors is the authoritative style. According to Goleman (2000) the authoritative style is employed by a leader who is very clear on direction of the task at hand for their followers and expects everyone to complete their work with the vision of the team/organisation. While discussing the various actors in the recording sector of the music industry it was clear that the authoritative style was present among larger companies. Furthermore, the respondent of the interview with the recording sector mentioned what traits he aspired to possess as a leader such as being more decisive and directing towards the people working for him. These traits are very common among authoritative leaders and can be found throughout the recording sector of the music industry according to the data that has been collected for this study. While followers of an authoritative leader are free to experiment and work as they want it must be in line with the vision that has been instilled by the leader, these conditions also favour the situation of a band which is led by a single leader.

5.1.2 Analysis of the event sector

Based on the interview with Mr. Tranchet, it is shown that after analysing this interview different leadership styles were fitting to a leader in this sector. Following the work of Goleman (2000), the leader in the music event sector will find an advantage in his project by using the affiliative style. Emphasized by the example of the interview with Philippe Tranchet, loyalty is built between the leader and the employees. As there are spikes of requirement when the company is approaching goals, which in this sector are represented by the events themselves, there is a need of confidence between both sides of the leader and the employee. As every event is unique, the creativity and innovation of the employees to solve an eventual problem is welcomed. Every work and act made has for goal the event incoming, making this goal also a reward for the team working on it as the success of the event depends on of how it has been prepared, both during the organization upstream and during the setup of it just before and during the event.

Following the research, the entrepreneurial style may be extremely useful for the event leader, not for building a good climate but to drive the team to the goal. Especially during the preparation upstream of the event, where the employees need to be creative, to bring new ideas, they are orientated towards the achievement of the event, must be taking risk and being patient and proactive. The leader also needs to plan everything before the event, find some opportunities, and be self-confident. All those points matching to the entrepreneurial leadership described in the framework. This would apply in the frame of a business growing and wanting to adopt leadership roles, such a process will occur for every event by going back to basics in order to prepare another event.

Another part of the theoretical framework described a music event led with democratic style (Isaković, 2011), when comparing the aspects of the entrepreneurial style of leadership and the democratic style of Goleman (2000), there are common points such as the common objectives, participation and creativity from the employees, and the orientation towards achievement. This means that the democratic and the entrepreneurial styles are linked on some points, confirming the findings of both the interview and the theoretical framework.

In the case of the interview done with Philippe Tranchet, both of these leadership styles appear in the way of preparing the event and how is the relationship between him and his employees. However, with his point of view on other event companies he called more "usual", the democratic style can appear by taking in account the point of views of the responsible of each pole plus the artists themselves who may have their vision and their requirements about their performance on stage.

5.1.3 Analysis of the orchestra sector

During the interview with Mr. Archer, and compared to the theoretical framework, different styles of leadership appeared within the types of conductor. However, he painted a style that the most inspiring and successful conductors had in his opinion.

The interviewee depicted firstly a mostly authoritarian conductor, not taking in consideration the point of view of the musicians, having a clear objective and being really demanding on how musicians were following his lead. Compared to the work of Goleman (2000), the style which mostly correspond to this type of leader is the pacesetting style: high performance standards, pushing people to performance, no reward on the feedback and used in a case where the employees are competent, self-motivated and do not require a precise lead on their action. This explains that in this particular case with this style used, that impact on climate can get sometimes bad, even though the final result is good.

Frederic then talked about a second type of conductor, more pedagogic and explaining how he wants things to be done. The authoritative style from Goleman (2000) is mainly corresponding to it, the conductor infuses motivation to the team and make clear goals and objective about how he wants the piece to be played. His vision is agreed by everyone and the whole orchestra knows the standards and rewards for success, success happening if the concert goes well and that there is no major problem occurring. The climate in that case is mostly positive but requires the leader to not fail at conducting the orchestra.

Finally, the style that the interviewee depicted applies for the most successful and famous conductors he knows. By being charismatic, friendly, warm, having presence, and being themselves nearly flawless in their way of conducting thanks to their passion for the music played. This style corresponds to the transformational style, it brings a really good climate and motivates the musicians to play at their best, it requires a really good leader and union between every member of the orchestra. Transformational leadership is following Hall's work (2008) concerned with emotions, values and long-term goals; it suggests that both the leader and the follower are getting transformed through the process. This is an additional precise style which totally fits to this type of conductor. If it is described with Goleman's work (2000), it is an addition of certain parts of authoritative, affiliative and coaching style. It takes some characteristics from the three of these styles. The climate results to be really good and the results are convincing, however, this style requires the leader to show excellence and knowledge towards his followers.

5.2 Analysis of findings crossed between sectors

After looking at each sector individually in order to explore the various leadership styles that are present it became clear that there is not only one leadership style per sector but rather several. Each of these different leadership styles are applied differently depending on the situation of the company or the individual.

5.2.1 Contextual dependency

Daniel Goleman (2000) explains that contextual dependency is an important factor when discussing leadership since there are so many various situations in our society that a leader may find themselves in. After the interviews were conducted for this thesis this became even more apparent as the respondents confirmed it through their replies. Even though no questions were asked in direct relation to contextual dependency, the respondents answers to the other interview questions brought them to talk about it.

5.2.2 Common styles of leadership

As a common point between the three sectors we explored, following the work of Goleman (2000), the affiliative style was recurring within each sector. The reason why this style is commonly used is because it is a good "all-weather" approach which improves team communication (Goleman, 2000:9). Due to these reasons, trace elements of the affiliative leadership style are commonly found in the three sectors which have been explored for this study. One characteristic of this style is that it improves productivity and creativity amongst the employees who share their ideas together. As we focused our research on the music industry which is an art industry, creativity is likely to be important in the companies being part of it. Furthermore, seeing how the relationship between climate and leadership a key factor is as to why a specific leadership style may be used efficiently, the affiliative style can be found in each of these sectors because they are a part of the same industry. Certain factors of the climate can be found throughout the music industry, creativity being the main one and therefore the affiliative style is more likely to be found in this industry.

As according to Goleman, the affiliative style is not always effective when used by itself but requires that other leadership styles are used in combination in order to overcome the problems that may arise with the affiliative style. This is further strengthened by our data collection since every single sector that was explored contained more than one leadership style.

The authoritative leadership style could be found within the recording and production sector as well as among the conductors within the orchestra sector. The empirical data indicated that the authoritative style was present among larger companies of the recording sector. One reason that this may be is that larger companies require people with more experience, hence they will be older people. This was also speculated by the respondent of the interview with the recording and production sector. The reason that older people may employ the authoritative style is that is a more classical approach and that it drives up every aspect of the climate which makes it the most effective style of leadership according to Goleman (2000). While this may be the reason for leaders in the recording and production sector the conductors of the orchestra sector is likely applying the authoritative style for other reasons. The authoritative style focuses on instilling the

vision of an organisation to the employees and in the case of a conductor this becomes an important aspect to consider since they are the leader of an entire band.

Another style of leadership that was found across two of the sectors was the entrepreneurial style. This style of leadership is likely found within the recording and production as well as the event sector according to both the respondents of our interviews and our findings in the theoretical framework. The respondents were both founders of their businesses and both of them had traits of an entrepreneurial leader. The theoretical framework also brought that both recording, and event sectors' leaders are using the entrepreneurial leadership style, whether directly following the research of Peterson and Berger (1971) about recording sector, or indirectly with the democratic style in music events following Isaković's paper (2011). As previously mentioned in this chapter there is a correlation of the traits displayed by Goleman's democratic leadership style and the entrepreneurial style of Renko (2015).

5.2.3 Climate and leadership

The main source that was used for this study, which is Goleman's leadership styles, also brought us to look at the climate of each sector. Following the concept of contextual dependency, the climate also differs from the efficiency brought or the overall impact on the employees. A negative climate does not necessarily mean a bad leadership, it all depends on the situation. For two of the three sectors, the styles used are mainly bringing positive climate to the companies, while the pacesetting style which is used by part of the conductors is seen as bringing bad climate.

The authoritative style for example, found in two of our sector's styles, brings a positive climate to the employees or musicians for the orchestra's case. The vision exposed by the leader creates motivation within the employees and the negative or positive feedback disappears to have just results following the vision and the objectives or not. In the recording and producing sector, this style brings creativity and productiveness to the artists who should not think about being good or not but just must follow their styles and give their best, thanks to the good climate installed by this style. In the orchestras sector, using the authoritative style requires the musicians to follow the vision

implemented by the conductor, and the conductor to be flawless to keep his certainty and the trust from the musicians towards their common objectives.

Chapter 6: Conclusion

The last chapter of the thesis presents the conclusions that could be drawn from the analysis as well as some final thoughts of how this research could be furthered in the future.

The goal of this study was to explore the leadership styles within the music industry. In order to do so, the music industry was divided into different sectors. The music industry was chosen since it is such a constantly changing industry with very diverse parts, and therefore it was of interest to the authors. To understand and explore the various types of leadership styles within the music industry we conducted several interviews with different people from separate companies who operate within the various sectors of the industry. We believe that the empirical data that has been collected provides an overview of the current state of leadership styles within the music industry.

The research question that was stated for this study was "how and why the leadership styles differs from the various sectors of the music industry". After collecting and analysing the empirical data this question can be answered by breaking it down into two parts. Leadership styles between the different sectors of the music industry are different in the sense that they are employed in very different situations. Seeing how the sectors of the music industry deal with very different operations such as production, recording, events and much more there will be differences in the styles of leadership throughout the industry. While there are some similarities between the sectors, which can be expected as they are operating within the same industry, there is also some clear differences. When looking at the evidence it is most likely that these differences are present due to the climate of each individual sector as well as the contextual dependency of the job that each particular leader has.

The reasons why the leadership styles differ from one sector of the music industry to the other are first that each sector has different goals to aim for. For example, the way to lead a team in charge of setting up an album on time in the recording industry differs from organizing a music event or preparing an orchestra for concerts. As the deadline

and the objectives will be different, the spikes of work will not be at the same moment of the project and will require different climates of work. The coaching style for example, which requires time to be put in place will rarely fit to these three sectors as for all of them, there is a major deadline to respect and that most of the time it does not allow a leader to integrate this style towards his team. The contextual dependency also brings differences in the three sectors, and even within them. In the recording industry, the way of leading the team will be impacted by which artist they will be working with. The event's organization will differ depending of the setup where it must be, with the artists performing and with more uncertain settings such as the weather if the event is outside. And for the orchestra, the way of conducting differs with the experience of the musicians or with the pieces played.

The conclusions that could be drawn from this study are first that leadership takes an important place in the different sectors of the music industry. Then that different sectors contains different leadership styles because of the climate as well as the contextual dependencies. Furthermore, the reason that the leadership styles are different from one sector to another, even though they operate within the same industry, is that there are different requirements for each sector because each sector has a different goal.

6.1 Limitations and suggestions for future studies

During this research we discovered many topics and ways to further the studies on this subject. We decided not to treat them in this current paper to not spread ourselves and to stay focus on the main question. However, the following angles of reflection might be interesting to treat downstream in further researches.

We made the choice to use as a main source the leadership styles of Goleman (2000) and to further his research with other styles described by other authors. These six leadership styles from Goleman could be defined as primary leadership styles, meaning that every way of leading can be linked to one or more of these styles. The other leadership styles could be secondary leadership styles which are linked to a few primary

styles to give a more accurate way of leading a team. For example, the transformational style that we quickly defined would be a secondary leadership style taking aspects from three primary styles of leadership: authoritative, affiliative and coaching styles. Taking in consideration primary and secondary styles would bring more accuracy to the analysis of the different sectors, by having more precise profiles linked to proper traits. Then these primary and secondary styles of leadership would also give more information about how the climate would be impacted by each leadership style. For example, the entrepreneurship style which has been considered in this paper as neutral for the climate would, thanks to these further research, having a climate aspect, both positive and negative depending on which primary styles are linked to it. This would also bring nuances to the climates depending on which styles are used in which sectors.

There can also be further research on other sectors of the music industry. For example, a research can be led on the licensing sector, including online streaming music providers such as Spotify or Apple Music, as well as offline licensing providers of music such as local and national radios. This research would still remain in the music industry and would bring other profiles of leader, with differences and common points from the leadership styles used in this sector.

One part of our research which can also be furthered is the contextual dependency, our findings brought us to this theory and we believe that it has more importance in this industry than we think. Whether it is linked to the style of music, or the size and background of the companies, it surely has to do with contextual dependency. An entire research question could be made out of it.

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Appendix

Interview Guide

The interviews for this thesis will be conducted both in person and over the phone. The amount of interviews that will be conducted has not been determined yet but the goal is between 4 and 6, at least one from each of the sectors of the industry. The goal is to keep the interviews at a maximum of 30 minutes and they will be recorded by audio-recording. The interviews will be conducted in three different languages: French, Swedish and English. The researchers are fluent in these languages and translations of the interviews will be done.

The interviews will be done within the boundaries of the law, the company will be respected and no confidential information will be made public. If the person being interviewed does not wish to answer a specific question this will be respected. The researchers will explain thoroughly what the information will be used for.

Introduction questions:
1. What is your position at the company?
2. How long have you held this position?
3. Have you worked in similar situations previously in your professional life?

Music industry questions:
1. To your knowledge, does your competitors conduct leadership in a different way than you do?
2. Did you work in another sector of the music industry? If yes, how the leadership in your current situation differs than before?
3. Is there anything you would like to adapt from your competitors into your own leadership style? If yes, what would that be?
4. What would you do differently if you operated in another sector of the music industry? (Explain what is meant by sectors!)
5. In what sector would you place the company that you work for in the industry?

6. The situation in the music industry already pretty changed in the last decades. Do you think that there are still a lot of changes coming?

Leadership questions:

1. What do you think of the current state of leadership in the music industry?
2. Who do you think are the leaders of your sector? And of the music industry in general?
3. What do you think is the most important characteristic/trait of a leader within the music industry?
4. How do you (as a company) manage the evolution of technology? With regards to digitalisation such as streaming etc.
5. What are the positive and negative aspects of your style of leadership?
6. Is leadership conducted differently on all levels of the organisation? What are the differences or similarities between a middle-level manager and the CEO?
7. In what direction do you see the leadership in the music industry going?
8. Do you recognize that there are differences in leadership style between the different sectors of the industry? If yes, what are the differences?