Conceptualizing entrepreneurship in music:
A project-based view of entrepreneurship in high art music performance

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Abstract

The concept of entrepreneurship in research and society has been firmly rooted in the realm of economics and business. This narrow focus excludes a large number of entrepreneurial acts that occur outside of economic contexts. The discipline of high art music performance is rich with innovative acts that challenge the boundaries of conventional practices. However, these acts largely go unnoticed because of the strength of the bond between entrepreneurship and economics. In this research paper, a literature review will be used to examine how entrepreneurship can best be conceptualized in the discipline of high art music performance. It is argued here that a project-based view of entrepreneurship (Lindgren & Packendorff 2003) provides a valuable conceptualization to understand entrepreneurship in high art music performance. This conceptualization is then applied to three case studies of Canadian high art music performers. The case study uses the musicians’ narrative accounts to provide illustrations of the project-based nature of entrepreneurship in music performance. It is hoped that the findings from this investigation provides further support for a project-based view of entrepreneurship and a starting ground to develop more effective tools to support and develop entrepreneurship in music through education and policy development.

Key search phrases: Entrepreneurial Act, High Art Music Performance, Project-based Entrepreneurship, Musician, Co-actor, Networks

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1. Introduction...............................................................................................................1
  1.1 Introduction to the field of study.................................................................1
  1.2 Personal motivation......................................................................................2
  1.3 Problem area and research questions .......................................................3
  1.4 Aim................................................................................................................3
  1.5 Delimitations ...............................................................................................4
  1.6 Target audience ...........................................................................................5

2. Literature Review...............................................................................................5
  2.1 Music work ...................................................................................................5
  2.2 Theoretical perspectives of entrepreneurship ..............................................8
    2.2.1 Economic entrepreneurship......................................................................8
    2.2.2 Applying economic entrepreneurship to music work............................9
    2.2.3 Network entrepreneurship .....................................................................9
    2.2.4 Applying network entrepreneurship to music work ...............................10
    2.2.5 Social entrepreneurship .......................................................................11
    2.2.6 Applying social entrepreneurship to music work .................................11

3. Theoretical Framework......................................................................................12
  3.1 Project-based view of entrepreneurship ...................................................13
  3.2 Applying a project-based view of entrepreneurship to music work ..........14

4. Methodology ....................................................................................................15
  4.1 Research design .........................................................................................16
  4.2 Research approach ....................................................................................16
  4.3 Research strategy .......................................................................................17
  4.4 Data collection ..............................................................................................18
  4.5 Gaining access to information ...................................................................18
  4.6 Data collection process ...............................................................................18
  4.7 Data analysis ................................................................................................20

5. A project-based view of entrepreneurship in high art music performance ......21
  5.1 Breaking the mold: conceptions of entrepreneurship ..................................22
  5.2 Entrepreneurship in music ........................................................................23
  5.3 Musicians’ motivation for innovation ..........................................................24
  5.4 Interaction and collective action ..................................................................26
  5.5 Identity and roles .......................................................................................27
  5.6 Value of networks ......................................................................................27
  5.7 Temporary act ............................................................................................28
  5.8 The temporary organization process of three music projects .................28
    5.8.1 Gaining support and constructing networks in Quintessence Winds ....29
    5.8.2 Delegating resources, time and people in Quintessence Winds ..........29
5.8.3 Organizing and working to meet the goals of Quintessence Winds .................... 29
5.8.4 Presentation of Quintessence Winds projects .................................................. 29
5.8.5 Gaining support and constructing networks in Rubbing Stone Ensemble .......... 30
5.8.6 Delegating resources, time and people in Rubbing Stone Ensemble ............... 30
5.8.7 Organizing and working to meet the goals of Rubbing Stone Ensemble .......... 30
5.8.8 Presentation of Rubbing Stone Ensemble projects ........................................... 31
5.8.9 Gaining support and constructing networks in Land’s End Chamber Ensemble 31
5.8.10 Delegating resources, time and people in Land’s End Chamber Ensemble ....... 31
5.8.11 Organizing and working to meet the goals of Land’s End Chamber Ensemble 32
5.8.12 Presentation of Land’s End Chamber Ensemble projects ................................ 32

6. Conclusions and Discussion .................................................................................. 32
7. Recommendations for future research ................................................................. 34
8. References .......................................................................................................... 36
   8.1 Literature ........................................................................................................... 36
   8.2 Journals ............................................................................................................ 37
   8.3 Internet documents ............................................................................................. 37
   8.4 Personal communication .................................................................................... 38
9. Appendices ........................................................................................................... 39
   9.1 Appendix A: Interview Questions ................................................................. 39
   9.2 Appendix B: The Ladder of Analytical Abstraction ......................................... 40
Layout of the thesis project

This thesis project contains nine main sections. A brief synopsis of the sections is provided below.

Section One: This section provides the reader with an introduction to the field of study, presents the personal motivation behind the research, the problem area and research questions, the aim, the delimitations, and the target audience of the research project.

Section Two: This section uses a literature review to familiarize the reader with the discipline of music under study, and then discuss the contributions of three academic conceptualizations of entrepreneurship in relation to the discipline.

Section Three: This section presents the theoretical framework adopted in this thesis project and discusses its value in the discipline of music performance.

Section Four: This section describes the design, approach and strategy taken in the research. It also describes the approach taken to access, collect and analyze the research data.

Section Five: This section combines the empirical findings and analysis of the data for the research project. The empirical findings are presented in the context of the theoretical framework.

Section Six: This section offers a discussion of the research findings and concluding statements regarding the research questions and investigation.

Section Seven: This section recommends opportunities for future research developments in the field of study.

Section Eight: This section contains a list of the references from literary, journal, Internet, and personal communication sources used in this thesis project.

Section Nine: This section includes the interview questions used to guide the telephone interviews in the research data collection and a diagram of Carney’s Ladder of Analytical Abstraction used for the data analysis.
1. Introduction

Section One provides the reader with an introduction to the field of study, presents the personal motivation behind the research, problem area and research questions, aim of the thesis, delimitations, and target audience.

1.1 Introduction to the field of study

The fields of entrepreneurship and music have, for the most part, been viewed as polar developments. In the normative sense, entrepreneurship is most often linked to economics and moneymaking. On the other hand, musicians, with the exception of a few elitists, often conjure up the image of the ‘starving artist’. This thesis project aims to look beyond these stereotypes and argue that entrepreneurship is strongly intertwined with high art music activities, and should be re-conceptualized within this field to better represent the relationship.

The polarization between music and entrepreneurship creates a fundamental problem; it limits the comprehension of innovative developments in music activities. Without a strong understanding of how people conduct themselves in the field of music, musicians may have difficulty bringing their innovative ideas to audiences. Innovation, as within any field, is at the center of development of new ideas and approaches for musicians. Creating a greater awareness of how the concept of entrepreneurship can be conceptualized in music may help educators and policy-makers find new and more effective ways to encourage innovative entrepreneurial acts in music. This knowledge may also help to make individual musicians aware of their role in entrepreneurial acts and more likely to engage in or create opportunities to produce music in innovative new ways.

To examine the problem more fully, the production of music in the high arts has largely been associated with the creative musician who is oblivious to financial concerns, in pursuit of realizing their artistic dreams (Throsby 1994). From this perspective, music should be produced without the influence or burden of monetary concerns. This conception of high art musicians can be understood through the popularized persona of the starving artist, through which the idea of poverty is seen as dignified or inspiring (Baumol & Bowen 1965). This persona is one assumed by many musicians who wish to disassociate their activities from those coupled with business. These values are also reflected in the beliefs held by some people that only subsidized musical groups perform music of cultural value, and that commercial ensembles must limit their repertoire to popularized music to be financially sustainable (van der Ploeg 2006). Government programs have been created to financially support cultural activities where the economic market has failed to do so (Towse, cited in Blaug 2001). Therefore, these government subsidy programs make it possible to be culturally productive outside of the market context. These views show that the core values of cultural artistic creation in music are diametrically opposed to concepts with economic associations.
Entrepreneurship is a concept that has largely been defined within the realm of economics. The concept of entrepreneurship was developed and established in the field of economics to describe the idea of carrying out new combinations, otherwise referred to as innovations (Cantillon, cited in Swedberg 2000; Schumpeter 1983). Schumpeter’s (1983) treatment of entrepreneurship as a facet of economic development created strong bonds between the concepts, from which much of the academic consideration of entrepreneurship has evolved. Some of the dominant conceptions of entrepreneurship in academic research relate to profit-seeking, opportunistic, risk-taking behaviour that creates economic growth in business (Berglund & Johansson 2007). There has been a heavy emphasis on identifying individualistic traits and behaviours that can be associated with entrepreneurial individuals, often focused on the founders of new firms or individuals in top management positions of large business organizations (Berglund & Johansson 2007). As research is both a reflection of and an influence on popular images of entrepreneurs (Lindgren & Packendorff 2003), these theoretical ideas are reflected in popular media representations of business tycoons or ambitious new business start-ups. As long as the concept of entrepreneurship remains tightly linked to economics, many entrepreneurial acts in society will remain unnoticed.

1.2 Personal motivation

My interest in entrepreneurship in the context of music began near the completion of my bachelor degree in music composition. During the five years that I studied at the University of Calgary, I became acquainted with many of my classmates. I made an effort to follow their journeys after graduation. Some of these musicians continued on with further studies in music and on to professional opportunities in the field, and there were others who left the field to pursue careers or studies unrelated to music. As I was nearing the completion of my own degree, I contemplated what my next step would be. I struggled with this idea, as I felt I had been equipped with valuable music skills but had little idea of how they could be developed into a career.

I, like many of my classmates, pursued an education in music because of a sheer love for it, and a desire to build my life around the creation of music. However, I felt that my music education did little to provide me with the knowledge of how to turn my passion into a career. There was no training or discussion about entrepreneurship, and the term seemed to have a very negative connotation within the arts community. I felt there was a real lack of understanding in the community about the nature of creative careers in music, and how the business side of a music career could be combined with the passion for artistic creation. Since completing my undergraduate degree in 2002, my career goal has been to work with and support the career development of musicians.

In an effort to explore how a business education might expand my knowledge in this area, I embarked on an education program focused on international business and entrepreneurship at Mälardalen University. When I began the education program, my view of entrepreneurship was rooted in an economic context, but as I emerge from this opportunity I find myself with new insight into entrepreneurship. With a new perspective, I no longer associate entrepreneurship with business and economics, but can
see its value in explaining many other forms of development in society. My thesis project has been motivated by my desire to demonstrate how this perspective can be valuable to shed light on the nature of entrepreneurship and development in music. My efforts have been driven by the hope that this thesis project can support the adoption of a new perspective of entrepreneurship and contribute knowledge about the nature of entrepreneurship in high art music performance.

1.3 Problem area and research questions

Academic research plays an integral role in the development of conceptions of music and entrepreneurship, as well as the structures that are developed to support their growth. The concept of entrepreneurship is an evolving idea in society and the world of academia. Researchers are continually molding the concept to address phenomena being observed in contemporary society. It has been argued that many accepted theories of entrepreneurship neglect to consider forms of entrepreneurial innovation outside of enterprise start-ups (Lindgren & Packendorff 2003). This narrow focus means that the knowledge related to entrepreneurship is deprived of many valuable insights into entrepreneurial innovations (Lindgren & Packendorff 2003).

As long as theories of entrepreneurship remain heavily tied to economics, it will be at odds with the field of music. It is my belief, and the motivation for this research, that entrepreneurship should be considered in the context of music activities. The concept of entrepreneurship can be reconciled with music if a different understanding of entrepreneurship is applied. A challenge faced by policy-makers is the inability of quantitative tools, such as census surveys, to accurately represent the activities of cultural labourers (Menger 2001; Throsby 2001), therefore impeding the development of appropriate policies. I argue that a greater comprehension of entrepreneurship in music from a qualitative approach is a key component to addressing this problem. Accordingly, the research questions for this thesis project are:

- How can entrepreneurship be conceptualized within the discipline of high art music performance?
- How can this conceptualization be applied to three case studies of Canadian high art music performers?

1.4 Aim

To address these research questions, two different processes will be used. To answer the first research question, a literature review will be used to recommend an appropriate theoretical framework to conceptualize entrepreneurship in the discipline of high art music performance. Literature will be used to describe the nature of activities of high art music performers, and next, to present an overview of recognized theories of entrepreneurship in relation to those activities. The literature review will serve as a tool to show that some of the existing conceptualizations of entrepreneurship are not ideal for accounting for innovative developments in music performance activities. Following the literature review section, the first research question will be answered by the introduction
to the theoretical framework adopted in this research paper. To answer the second research question, the theoretical framework will be applied to the case studies of three Canadian high art music performers. I argue that conceptualizing entrepreneurship in music can contribute to knowledge of the activities of music performers in the high arts. This knowledge may be useful to aid further development of tools and policies to support innovation and entrepreneurship in the field of music. A new view of entrepreneurship may also help to resolve the tension between entrepreneurship and music in society and contribute to the self-concept of musicians and the perception of their role in creating and developing music.

1.5 Delimitations

This research project is designed to present a conceptualization of entrepreneurship in the context of high art music performance activities. Limiting the focus of the research project to one music discipline in the context of the high arts provides a clear picture of the music activities of a particular segment of the cultural labour force. This narrow scope minimizes complications from the conflicting institutional pulls that may influence the activities in other disciplines of music, and highlights musicians who work within a specific market context.

The literature review of entrepreneurship research is not designed to present an exhaustive view of entrepreneurship theories, but rather to provide representations of three themes present in entrepreneurship research. While I recognize there are multiple perspectives that represent these themes in academic research, I argue the three perspectives highlighted in this paper are sufficient to present the core ideas behind the theoretical areas, and therefore provide a basis from which to discuss the suitability of the concepts to the music work outlined within the paper. I believe this narrow scope provides a solid view of the nature of entrepreneurship and music in a specific context.

The literary data for this research paper is supplemented with an empirical investigation into three case studies of high art music performers based in Calgary, Alberta, Canada. The field of music performance encompasses a large variety of musical genres. The nature of the activities may vary to some degree in different genres, such as popular, classical and jazz, but musicians may also be well versed and participate in performances in a variety of different genres. It is my belief that many of the activities in music performance share a common core. However, for the purpose of this research, the empirical case studies are focused on three musicians whose activities would be regarded primarily within the genre of classical music. Focusing on musicians whose activities are recognized primarily as a part of the classical music community provides an opportunity for a micro-level study into the nature of activities of classical musicians, and the network relationships important to three musicians engaged within the same musical community. Therefore, I argue this narrow focus provides a significant opportunity to understand the nature of entrepreneurship in the context of a specific high art music community.
1.6 Target audience

This research project is designed to reach out to individuals or groups interested in the incarnations of entrepreneurship outside of traditional business contexts. It is hoped that this research project can offer support for the adoption of a more inclusive conception of entrepreneurship. This project is also geared towards groups responsible for educating musicians and those supporting music development. It is hoped that the findings from this project will contribute further insight into the nature of entrepreneurial innovation in music, and the activities and elements that facilitate development in music, so that more effective support structures and policies can be developed to encourage future entrepreneurial acts.

2. Literature Review

Section Two uses a literature review to serve two functions: to familiarize the reader with the activities of high art music performance work, and to discuss the value of three academic conceptualizations of entrepreneurship in relation to the discipline. The literature review will focus on conceptualizations of economic, network and social entrepreneurship.

A literature review will be conducted in two parts. In the first part of the literature review, the nature of the field of music and the activities undertaken by high art music performers will be described. The data presented in the first section will provide background information on music performance activities that will help the reader become familiar with the context of the discipline under study. The second part of the literature review will examine three different conceptualizations of entrepreneurship in relation to music, including economic, network, and social entrepreneurship. The purpose of the second part is to provide evidence of the shortcomings of the theoretical perspectives to accurately represent the activities of performing musicians in the high arts. Following the literature review, a theoretical perspective deemed appropriate to address this research will be presented in the theoretical framework section.

2.1 Music work

Music performers are part of a unique segment of the culture industry and of the economy as a whole. Music performance is defined as an intangible cultural service whose value cannot be calculated by traditional economic measures (Culture Statistics Program 2004). The value of a particular performance is embodied in qualitative characteristics, such as the performers involved, their reputations, and the particular music program performed (Throsby 1994). In high art music performance, such as classical music, the discriminating tastes of audiences make the quality aspects of the service of great importance (Throsby 1994). The market value for the consumption of the cultural service may be determined by the attendees’ perception of the qualitative benefits previously described, as well as the social status of participation in the event.
versus the costs of their leisure time (Throsby 1994). Some audience members may associate privilege or prestige with their participation as a witness to a particular performance (Throsby 1994). Cultural services, such as concerts, have an impact on two levels of society: providing personal enjoyment to individual attendees, and providing a cultural contribution to society as a whole (Culture Statistics Program 2004; Throsby 1994).

Differing from a cultural product, such as a musical recording, the production of a cultural service cannot be separated from the final product (Culture Statistics Program 2004). In other words, as a cultural service, a music concert constitutes both the production of, and the cultural service itself. In contrast, a music recording entails a production and a commercialization stage, where a performance is made and simultaneously recorded, and a second stage where it is transformed into a consumable product, such as a compact disk. The aim of the production of a music performance is to provide a cultural experience to the audience (Throsby 1994). The consumption of a music performance is a time-intensive investment for the consumers because it involves an investment of leisure time from the audience members (Throsby 1994). The production of a music performance involves elements that are essential to produce the performance as intended, such as the organizing the members and dedicating time to rehearsals (Throsby 1994). However, it is the resulting performance that is considered both the production and the cultural service. In music performance, there is little opportunity for technological improvements in the output of the service (Baumol & Bowen 1965). The output of one man-hour of a performer playing a particular piece cannot be increased through technological developments (Baumol & Bowen 1965). Due to the demand for certain quality aspects, substitution of performers with technological aids is an uncommon practice and therefore, the number of performers required for specific music performances remains quite stable (Baumol & Bowen 1965).

In the field of music there is an absence of clearly defined career paths (Mercadex International 2002). Stable employment through long-term contracts is found almost exclusively in large organizations, such as orchestras, conservatories, and opera houses, and turnover in those positions are a rare occurrence (Menger 1999). With the exception of positions within orchestras, the different types of job positions musicians can apply for to make use of performing skills is very limited. Short-term and sub-contractual relationships are the predominant form of employment in artistic labour markets (Menger 1999). Many musicians are simultaneously involved in various forms of contractual arrangements, such as long-term orchestra positions, freelancing performance work, and teaching in conservatories (Menger 1999). It is also not uncommon for musicians to be engaged in full-time positions outside of the arts (Thorsby 1996). The diversity of activities and contracts musicians engage in is reflected in high numbers of self-employed workers in the field (Menger 1999; Thorsby 1996).
The creative economy has been regarded as project-based economy, rooted in temporary business relationships (McRobbie, cited in Canadian Conference for the Arts 2007). The labour pool of musicians are recognized as highly skilled and highly educated workers who move from project to project, accumulating experience and training from their diverse activities (Merger 1999). On-the-job experience is an important tool musicians use to improve employability. The variety of activities musicians are faced with in project work provides a wide range of challenges, where skills are developed progressively through experiential learning (Menger 1999). The diversity of activities in various projects also provides exposure to other actors involved in the projects, through which trust, reputations, and relationships can be developed. Relationships built through social networks play an important role in the development of music performance opportunities. Musicians rely on the trust and patronage of peers in their networks to convey reliable information about the skills and talents of others in the hiring process (Menger 1999). Unlike demand for popular forms of entertainment, consumer demand for differentiation is very strong in the high arts (Throsby 1994). Therefore, when classical music performance projects are developed, they are often characterized by an organization of musicians brought together to deliver a one-time concert performance. In the organization of musicians for project-based work, traditional hiring processes would be inefficient; therefore, networks allow employers to draw from a large pool of musicians quickly to build cohesive teams for the projects (Menger 1999).

A multitude of elements contribute to the fragmented nature of the music performers’ efforts and their motives for pursuing such work. Musicians’ involvement in multiple jobs in and outside of the creative industries is seen as a way to diversify the risks of uncertain labour prospects, gain information about a wider environment, and gain experience working in different teams (Faulkner, cited in Menger 1999). A majority of culture workers are unable to support themselves primarily through their creative work, and have to devote substantial time to other work for financial sustenance (Robinson & Montgomery 2000). However, due to the importance of experiential learning, many young and inexperienced workers accept low financial rewards for culture work in exchange for the exposure and experience gained through work opportunities (Menger 1999). In some situations, where there is likely risk of a cultural innovation being underrated in the market, public policies provide financial stability that enable individuals to contribute to cultural development with their work (Menger 1999). One of the main reasons cited as motivation to pursue culture work despite relatively long hours and low pay, is the individual musician’s desire to produce art (Baumol & Bowen 1965; Throsby 1994). Psychic and social rewards, including personal growth and achievement are said to be important non-monetary rewards of culture work (Menger 1999; Robinson & Montgomery 2000). The non-routine aspects of culture work are also considered highly attractive because of the variety of work, personal autonomy to be self-actualized, an idiosyncratic lifestyle, sense of community, and the social recognition that comes with success (Menger 1999). The uncertainty of success and monetary rewards are weighed against the opportunities to learn, grow, share, and achieve at something that brings great personal value and satisfaction.
2.2 Theoretical perspectives of entrepreneurship

Entrepreneurship is a concept that continues to transform in academic literature to explain new phenomena observed in different contexts. The primary incarnation of entrepreneurship in academic literature has been within the field of economics. Some other forms of entrepreneurship have also emerged in academic literature. This section will use a literature review to discuss the contributions of three academic conceptualizations of entrepreneurship, and to examine the ability of these theories to explain entrepreneurship activities in high art music performance. The economic entrepreneurship perspective of Schumpeter (1983), network entrepreneurship perspective of Burt (2000), and social entrepreneurship perspective of Austin, Stevenson and Wei-Skillern (2006) will be used to represent three fields of inquiry into entrepreneurship found in academic literature.

2.2.1 Economic entrepreneurship

The root of much of the academic research on entrepreneurship rests in the economic theories of Joseph Schumpeter. Schumpeter (1983) describes entrepreneurship as a process of innovation that entails the “carrying out of new combinations” of productive means (p. 66). Schumpeter (1983) describes five circumstances where entrepreneurs carry out innovations in economic systems: the introduction of a new good; introduction of a new method of production; opening of a new market; conquest of a new source of production input; and a new organization of an industry. Carrying out a new combination involves employing existing resources in a way that breaks from current routines (Schumpeter 1983). The resources required for the new combinations do not usually come from unused resources, such as unemployed workers, but instead often come from resources that were previously employed for other productive means (Schumpeter 1983). From Schumpeter’s (1983) perspective, entrepreneurship is the act of bringing the new innovation to the market to initiate economic change.

The entrepreneurial identity is a temporary one, as a person is only entrepreneurial while they are carrying out the new combination (Schumpeter 1983). Once the change has given way to routine, or the business has been established, the entrepreneurial character is lost (Schumpeter 1983). An entrepreneur is a driven individual who is eager to exert effort to design a new combination and bring it to reality alongside their daily routine work (Schumpeter 1983). Individuals who take on the entrepreneurial function are people with distinct characteristics, who are able to move beyond routine, and face risk and unknown challenges, relying only on their intuition (Schumpeter 1983). New innovations are often met with social resistance, as they require a change in routines that many are not comfortable with (Schumpeter 1983). The entrepreneur is someone driven to persist despite resistance, or might even be motivated by the challenge it presents to win people over (Schumpeter 1983). Entrepreneurs are leaders that possess eagerness and vigor that are not found in individuals who are likely to seize the most ready opportunities (Schumpeter 1983).
2.2.2 Applying economic entrepreneurship to music work

Schumpeter’s focus on entrepreneurship as the engine for economic development conflicts with the non-economic motives, such as cultural development, associated with music performance. To apply Schumpeter’s concept of entrepreneurship to the music activities outlined in this paper, the concept has to be abstracted from the economic context it has evolved from. Due to the fact that music performance is considered a cultural service to which the production and the service itself are inseparable, the music performer who performs the service is thus an inseparable element. Therefore, we must consider music performers as human resources that function as sources of inputs for production of a music performance. Because teamwork is an important component of the production of a music performance, it can be assumed that the particular organization of the human resources can be associated with a particular service production. With this view, relations can be drawn in music performance work to two of the circumstances of new combinations outlined by Schumpeter (1983): the introduction of a new good, and the conquest of a new source of production input. The introduction to a new good, or a new performance in other words, may present music and performers that the audience is not yet familiar. This may also be considered a new quality of performance they are unfamiliar with. The conquest of a new source of input could then be regarded as bringing new performers in to perform the music. Applying Schumpeter’s perspective in this way would recognize those as two circumstances where innovation occurs in music work.

Schumpeter’s individualistic approach to the entrepreneur identity poses challenges to relating it to the networked nature of the music industry. Schumpeter (1983) envisions the entrepreneur as an individual acting solely on their own initiative to create change and break boundaries despite resistance from society. Musicians have been described to rely heavily upon network relationships to develop opportunities to perform. Despite whether or not a particular individual is involved in several new combinations, and therefore considered more ‘entrepreneurial’, the teamwork nature of the music community illustrates a heavy reliance on collaboration that Schumpeter does not recognize as important in his depiction of the entrepreneur. In spite of the correlations drawn here, Schumpeter’s conception of entrepreneurship and the entrepreneur are tied heavily to economic motives and development, and do not draw attention to the fundamental role networks play in the organization and entrepreneurial developments in music performance work.

2.2.3 Network entrepreneurship

Network relationships have been examined as a means to understand the forces facilitating entrepreneurial activity. Burt (2000) describes entrepreneurship through a lens that focuses on the social structure that connects individuals in a competitive arena. Burt (2000) states that the trust and exchange relationships between members of a network create entrepreneurial opportunities to develop competitive advantages. Entrepreneurship is the act of bridging the gap between disparate members of an industry to create opportunities to obtain resources and information (Burt 2000). Successful
entrepreneurs are those that are able to strategically exploit the ‘structural holes’ in the network to gain advantageous information and resources (Burt 2000). Their propensity to act entrepreneurial is dependent on the likelihood of the behaviour to create higher rates of return on investment and in itself may be the motivation to undertake entrepreneurial activities (Burt 2000).

In Burt’s (2000) conception, the social structure creates entrepreneurial opportunities to some members of a network and not to others, dependent on the position within the network. The social capital, otherwise described as the relationships they have to other players in the market, is the most significant factor determining their success (Burt 2000). Through relationships, members receive information that holds benefits of access, timing and referrals (Burt 2000). Efficient network links allows members to act on good information where timing is critical, and gain access to other cooperating parties through trusted sources (Burt 2000). The size and density of the network is critical to the efficiency and effectiveness of the network (Burt 2000). A sparse network provides the greatest opportunities to link members of a network who are not previously acquainted and produce a greater diversity of incoming information (Burt 2000). Dense networks are much more inefficient as they require more effort to maintain the close relationships and often produce the same information through redundant links (Burt 2000). If the network links span industries, it may create greater opportunities to innovatively use network links as ports to other network clusters, to create unique entrepreneurial opportunities (Burt 2000).

2.2.4 Applying network entrepreneurship to music work

In a networked industry such as the music industry, the individual members’ network relationships constitute a very important dimension of their professional success. Trust is created through the experience members have working together or through referrals from other trusted sources. The temporary projects that constitute many of the professional opportunities undertaken by performing musicians requires musicians to constantly access their networks to reach individuals that are necessary for the various temporary projects. From Burt’s perspective, entrepreneurship in music would entail the negotiation of elements or resources in the musicians’ network to produce a particular project. In this sense, the position in a network and the ability to use the network relationships to gain access to other essential resources required for the projects is an indication of the entrepreneurial abilities of particular musicians. The ability to develop many sparse relationships increases the opportunities to be called upon to participate in various projects. Relationships across industries may link disparate network members in different fields and create opportunities to get involved in multidisciplinary projects.

While Burt’s theory of network entrepreneurs shines light on the way in which musicians can use networks to access information and performance opportunities in a project-based industry, it does not clearly reflect the motivations of their involvement in networks. Participation in network relationships in music is largely defined by a communal sense of collaboration. While these links may provide strategic benefits, such as rapid links to reputable workers, the relationships are not built on the premise of gaining strategic
opportunities to negotiate between disparate members for personal gain. New network links are most often developed based on referrals from other trusted members, rather than through opportunistic behaviour. The acceptance of low wages that is common in the music industry is indicative of the fact that many entrepreneurial musicians take advantage of opportunities created through their networks regardless of the likelihood of high rates of financial return. As well, the heavy focus on linear development of competitive advantages in the network perspective does not explain the variety of projects performing musicians are typically involved in or the multiplicity of jobs typically held in music and non-music related work.

2.2.5 Social entrepreneurship

Recent studies have begun to focus on entrepreneurship that is embedded in social causes. Austin, Stevenson and Wei-Skillern (2006) describe social entrepreneurship as entrepreneurial activities that are designed to create social value and meet a need not met by the commercial market. The organizational form of social entrepreneurial activities varies, depending on the most effective way to mobilize resources, but the overall activity is inherently marked by an innovative social value creating activity (Austin et al 2006). The organization of social entrepreneurship is not confined to non-profit organizations, but can span into business and government sectors as well (Austin et al 2006). Commercial entrepreneurship may also provide social benefits to society through the innovative products and services provided, but the overall differentiating factor is the motives of private financial gain, versus social impact (Austin et al 2006).

The impact of social entrepreneurship may be embedded in long-term social change (Austin et al 2006). This creates challenges to measuring the success of the entrepreneurial activities due to the non-quantifiable changes of the social impact created (Austin et al 2006). Access to the resources necessary for engaging in social entrepreneurship often depends strongly on the network of contacts (Austin et al 2006). These contacts are crucial to provide access to financial and human resources. The mobilization of resources behind a social cause is often more problematic in social entrepreneurship because social entrepreneurs are often not able to offer fair market rates for participation, and have to rely on non-financial incentives to encourage participation (Austin et al 2006). Social entrepreneurs may have to rely on individual financial contributions, as well as grants and government payments to financially sustain their operations (Austin et al 2006). Social entrepreneurs are often tied to a specific product or market because their resources and network contacts are tied to a specific cause (Austin et al 2006).

2.2.6 Applying social entrepreneurship to music work

In line with social entrepreneurship, music has been described as a cultural service that provides social or economic benefits to society (Culture Statistics Program 2004; Throsby 1994). The production of music in concerts contributes to the cultural identity of society by offering a cultural experience that is qualitatively valued by the members of the audience. As with social entrepreneurship, the cultural experience of music
performances has a non-quantifiable impact on individuals and society alike. Performing musicians are also highly dependent on social networks to gain access to human and financial resources necessary to carry out the production of music. High art music performers are often dependent on non-financial incentives to encourage participation in music projects. The willingness to sacrifice scale of wages to participate in musical productions indicates that many musicians place greater value on the production of the project, than on personal financial gain from their activities. As with the work of the social entrepreneur, high art musicians may have to rely upon public finances to sustain the project where the market fails to meet the need.

Despite the fact that the result of musical activity may ultimately provide long-term social benefits, music performers do not generally focus their activities upon meeting a specific long-term social need. This differs from the strong relationship social entrepreneurs often have to maintain with a particular agenda. The variety of activities musicians engage in for various project work does not compromise their reputation, but rather improves employability through exposure to diverse situations, people and development of assorted skills. Musicians’ activities are often broken up into discontinuous goal oriented projects where they continually rally new groups of resources together to carry out particular performances. As well, the financial resources individual musicians obtain from public grants are aimed at meeting the needs for an individual project, rather than contributing financial sustenance to an organization built around long-term social objectives. Regardless of the social value of music performance and the non-financial motives of many musicians, the social entrepreneurship perspective does not provide an effective lens to understand the motives of musicians to undertake project work and the diversity of work experiences they engage in.

3. Theoretical Framework

Section Three contains the theoretical framework that is adopted in this thesis project. In this section, the answer to how entrepreneurship can be conceptualized in the discipline of high art music performance is addressed. The conclusion of this section argues why a project-based view of entrepreneurship is the appropriate framework to adopt.

Despite the fact that many of the recognized theories of entrepreneurship may be useful to observe some phenomena relevant to music performance activities, these theories are not able to provide comprehensive insight into phenomena recognized here as the critical elements of music performance work in the high arts. Schumpeter’s (1983) conception of economic entrepreneurship is too strongly linked to economic development, and does not account for the importance of networks in music work. Burt’s (2000) network entrepreneur is focused too strongly on linear development and opportunistic behaviour for personal financial gain, and does not reflect the motives of musicians. Austin, Stevenson and Wei-Skillern’s (2006) social entrepreneur is heavily linked to drawing resources from economic functions for long-term social development, and does not account for the short-term, project-based nature of music work. Therefore, while the
established theories of entrepreneurship forwarded by Schumpeter, Burt, and Austin, Stevenson and Wei-Skillern offer important contributions to the field of entrepreneurship, they do not provide appropriate lenses to conceptualize entrepreneurship in music. In order to do this, I argue that one of the critical steps is to abstract the concept of entrepreneurship from its economic associations. I believe there is a theoretical lens that serves this purpose well. The project-based view of entrepreneurship, forwarded by Lindgren and Packendorff (2003), offers a perspective that focuses on the act of entrepreneurship.

3.1 Project-based view of entrepreneurship

Lindgren and Packendorff (2003) describe entrepreneurship as an act, characterized by a creative step outside the boundaries of conventional practices in a particular social context. Within the social context, the individual or group responsible for carrying out the novel act are entrepreneurs (Lindgren & Packendorff 2003). The social context is a critical element in forming the uniqueness and creativity of the entrepreneurial act, as the originality or usefulness may not transfer to different environmental contexts (Lindgren & Packendorff 2003). Due to the integral role the social context plays in the novelty of the act, the act cannot be understood solely through individual actor characteristics, but rather through the social construction of identities of individuals interacting with their environment and each other (Lindgren & Packendorff 2003).

Entrepreneurial acts are temporary by nature because the creation and exploration that bring new practices or products to the environment give way to standardization and routine once it is adopted (Lindgren & Packendorff 2003). Lindgren and Packendorff (2003) relate the temporary nature of entrepreneurial acts to project work, which entails organizing and delegating resources to a project under time restrictions. As with project work, after the entrepreneurial act has been brought to an audience, the resources are then directed back to the regular function or are directed towards a new activity (Lindgren & Packendorff 2003). Understanding entrepreneurial acts as temporary projects also means that the links between the entrepreneur and the act may be temporary (Lindgren & Packendorff 2003). It is not necessary for the entrepreneur maintain a long-term relationship with the entrepreneurial act because once it has been completed or adopted, the work to maintain the innovation becomes routine, and the entrepreneur is able to invest their energy elsewhere (Lindgren & Packendorff 2003). From this perspective, it can be understood that individuals may have varying roles in numerous and different entrepreneurial acts throughout their lifetime (Lindgren & Packendorff 2003).

Entrepreneurial acts are social constructions based on collective experiences, relationships and identities (Lindgren & Packendorff 2003). The innovative idea that creates the momentum for an entrepreneurial act is the result of individuals interacting with one another (Lindgren & Packendorff 2003). Beyond idea generation, an entrepreneurial act is also dependent on co-actors to bring it to fruition, and an audience to receive or be impacted by it (Lindgren & Packendorff 2003). The nature of the entrepreneurial act may demand different roles and receive diverse influence from various actors, as well as demanding that different sets of actors in a network are
mobilized (Lindgren & Packendorff 2003). The transformation of innovative ideas into reality is achieved through the collaboration of loosely coupled co-actors towards a common goal (Lindgren & Packendorff 2003). The co-actors’ perception of identity is continually constructed and reconstructed based on a subjective view of their social interaction in entrepreneurial acts (Lindgren & Packendorff 2003).

Viewing entrepreneurial acts as temporary projects created through collaboration in actor networks, these acts may take on the form of temporary organizing processes (Lindgren & Packendorff 2003). Lindgren and Packendorff (2003) reference Lundin and Söderholm’s perspective on temporary organizing processes to illustrate the process of carrying out project-based entrepreneurship. Projects progress through four stages, including: action-based entrepreneurship; fragmentation for commitment building; planned isolation; and institutionalized termination (Lundin & Söderholm, cited in Lindgren & Packendorff 2003). Action-based entrepreneurship describes the stage where individuals try to procure support for their ideas and construct a social network that will allow them to realize their idea (Lundin & Söderholm, cited in Lindgren & Packendorff 2003). The fragmentation for commitment building stage occurs when delegation of resources, time and people are determined and diverted from daily affairs towards the realization of the project (Lundin & Söderholm, cited in Lindgren & Packendorff 2003). Planned isolation describes the stage when the project team organizes itself and works within the guidelines determined in the previous stage. Finally, institutionalized termination marks the end of the process, where the project is presented, the actor network ceases and the actors return to their previous engagements or embark on new projects in new network organizations (Lundin & Söderholm, cited in Lindgren & Packendorff 2003). A visual representation of the temporary organizing process outlined above has been developed in Figure One.

Figure One: Temporary organizing process

![Diagram of temporary organizing process]

3.2 Applying a project-based view of entrepreneurship to music work

Lindgren and Packendorff’s (2003) project-based view of entrepreneurship provides a theoretical lens that captures the essence of music work this research project aims to understand. As described by McRobbie (cited in Canadian Conference for the Arts 2007), the creative economy, to which music performance is a part of, is based on temporary relationships in a project-based economy. The semi-permanent work-groups, temporary jobs, freelancing and multiplicity of jobs that is common in the industry provide evidence of the project-based work many musicians regularly engage in. High consumer demand for differentiation and diversity in high art music requires continual innovation of the ensembles and music performed. In order to create the diversity of original music or approaches to music typical in the high arts, high art music performers
have to take creative steps outside traditional approaches, and contribute new musical insight in their performances. Lindgren and Packendorff (2003) recognize concerts as an example of entrepreneurial acts, suggesting that concerts can present new ideas or new approaches that may be used in the future. In this way, entrepreneurship plays a critical role in cultural development in the high arts.

The presentation of a concert can be described as project-work because it requires organizing musicians and delegating time and energy to meet the necessary requirements to present a concert by a specified date. At the completion of the concert, like in project-work, the results of the work have been presented to an audience and the network ceases to have importance for the project. The musicians are then able to dedicate their efforts back to previous activities or to the development of new projects. Each individual concert produced is a unique project in itself, drawing upon different musicians to fill the specific needs for performers specified by the music and the social need of cohesive work group members. The entrepreneurial act in a music project is the result of new organizations of individuals who collaborate and produce a cultural service that offers a new idea or new approach to the music. The large number of temporary jobs or multiple jobs musicians are involved in may also indicate that musicians have varying roles in numerous entrepreneurial acts throughout their lifetime.

The social construction of identity can be inferred to play a large role in the organization of musicians for project-work. The personal and social value of participation in the entrepreneurial act of music performance may outweigh the actors’ value of monetary compensation. This is described by Menger (1999) and Robinson and Montgomery (2000) as the psychic and social rewards of culture work. The willingness of musicians to be involved in various temporary projects can also be described in relation to the positive outlook on the benefits of the variety of work, the personal autonomy, and the sense of camaraderie that marks the music community. Their role and influence in the development of a particular performance may be dependent on their position and the perception of their identity by others within the social network. The trust and reputation built up in networks may be key determining factors in the development of cohesive project teams. Collective experiences, relationships and identities may therefore play a very important role in a discipline that is based so strongly on collaboration in temporary projects.

4. Methodology

Section Four describes the design, approach and strategy applied to the research. It also describes the approach taken to access, collect and analyze the research data.

In the first part of this thesis project, I reviewed the nature of music work and surveyed some recognized theories of entrepreneurship from which an appropriate conceptualization of entrepreneurship could be recommended for the discipline of high art music performance. Entrepreneurship theories of Schumpeter (1983), Burt (2000),
and Austin, Stevenson and Wei-Skillern (2006) have been discussed in relation to music work and it has been determined that their value to explain music work is limited. I have argued in this paper that Lindgren and Packendorff’s (2003) project-based view of entrepreneurship provides an exemplary perspective through which the activities of high art music performers can be clearly understood, and thus addresses the first research question defined in this thesis project. The theoretical conceptualization stresses the temporary nature of entrepreneurial acts and states they are carried out by impermanent organizations of individuals mobilized through social networks. This theory also stresses the importance of identity construction, collective experiences and relationships in the development and carrying out of entrepreneurial acts. The remaining sections of this thesis project will address the second research question, by applying the project-based view of entrepreneurship to the case study of three Canadian music performers.

4.1 Research design

The design of research is dependent on its classification as being exploratory, descriptive or explanatory (Yin 2003). Exploratory research aims to clarify ambiguous problems and offer a better understanding of a problem (Zikmund 2000). Descriptive research aims to provide a descriptive account of a phenomenon or population (Zikmund 2000). Explanatory research aims to illustrate cause and effect relationships between different variables (Zikmund 2000). To address the specific research problem in this paper, I believe the explanatory approach is the most appropriate method. Descriptive and exploratory research approaches are inappropriate for the context of this research project because the aim of my case study is to show that the operational links between musicians and their activities provide a context to validate the project-based view of entrepreneurship.

4.2 Research approach

The research approach includes a basic description of the theoretical and methodological focus of the research. Zikmund (2000) states that the theoretical approach can be categorized at the meta-level as either inductive or deductive, and the methodological approach as quantitative or qualitative.

Zikmund (2000) describes inductive research as, “the logical process of establishing a general proposition on the basis of observation of particular facts” (p. 43). In contrast, deductive research is based on generating conclusions from facts or premises (Zikmund 2000). As the theoretical framework chosen here, Lindgren and Packendorff’s (2003) project-based view of entrepreneurship encourages the study of various organizations of entrepreneurial acts to better understand the overall act of entrepreneurial creation and the role of social construction in the formation of these acts. This corresponds strongly with the depiction of inductive research because the theoretical framework is designed to examine specific elements that contribute to an overall understanding of the act of entrepreneurship, rather than a strict construction of conclusions. In this particular study, the focus is on individual actors and their role in the production of music performance. The individual accounts of events and participation in their production will be analyzed...
through the framework to build up an understanding of how these elements come together to create the entrepreneurial acts.

The methodological approach that is appropriate for the research is dependent on the type of data collected. Zikmund (2000) states that research data can be qualitative or quantitative in nature. The aim of qualitative research is to uncover information about processes, rather than outcomes or products, and it often uses descriptive accounts of people’s experiences and structures in the world to accomplish this (Miles & Huberman 1994; Zikmund 2000). Quantitative research is generally aimed at evaluating and explaining data that can be calculated and measured through statistical methods to provide quantifiable representations of information (Zikmund 2000). The answer to the research problem cannot be met through quantitative methods, but instead relies solely on qualitative data to provide the impressions, views, perceptions and personal accounts to explain how entrepreneurship occurs in the context of music.

4.3 Research strategy

The research strategy reflects the specific way in which the research will be conducted in the research approach. The choice of research strategy is dependent on the type of research question, the control researchers are able to extend on behavioural events, and the focus on either current or historical events in the research (Yin 2003). Yin (2003) describes five research strategies: experiment, survey, archival analysis, history, and case study. Each approach is designed to effectively capture data in a different context. These strategies are determined based on the aim of the research to uncover answers to questions of ‘who’, ‘what’, ‘where’, ‘how’, ‘why’, ‘how many’, and ‘how much’, and the nature of control or account of time, as indicated above (Yin 2003).

Both the research question and the theoretical framework that form the basis for this research project focus largely on the question of ‘how’. As Yin (2003) notes, ‘how’ questions concentrate on operational links that are understood over time, rather than merely through the frequency or incidence of occurrence. Upon reflection of Yin’s five approaches and the research purpose of the paper, it is clear that the case study provides the most effective strategy to address the research problem at hand. As a strategy, the case study is used to contribute “knowledge of individual, group, organizational, social, political, and related phenomena” (Yin 2003, p 1). The case study allows for investigation into real-life events where the focus is on contemporary phenomena, including organizational processes (Yin 2003). This strategy corresponds closely to Lindgren and Packendorff’s (2003) framework, which identifies entrepreneurship as an act of temporary organization and seeks to explain how the organizations form. With this case study strategy, it will be possible to address the second research question by analyzing the data through the lens of the theoretical framework.
4.4 Data collection

Case studies have been defined as a broad set of tools to collect various types of data (Yin 2003). Yin (2003) cites six main sources of information that can be used in the case study strategy: documents, archives of records, interviews, direct observation, participant observation, and physical artifacts. Due to the nature of this research, I have chosen interviews because I believe it provides the most valuable account of activities undertaken in music and the social construction of identities and networks within the field. The characteristics of these elements cannot be effectively understood without the personal perspective of interviewees. These are elements critical to the theoretical framework applied in this research project that could not effectively be obtained with the other data collection tools.

4.5 Gaining access to information

To provide information valuable to address my research problem, I consulted three performing musicians who are actively working in Calgary, Alberta, Canada. Ms. Karmen Ingram, Dr. Jeremy Brown, and Ms. Beth Root Sandvoss were all contacted via email, and asked to participate in a one-hour long telephone interview to discuss how they have developed their respective careers and opportunities to perform. All three musicians are individuals I have had contact with in the past. Glaser and Strauss (1967) argue that research participants should be selected for their knowledge and experiences. Accordingly, the interview respondents have been selected based on my understanding of their experiences participating in the music community and of the value I perceive in the information and knowledge they can provide. Ms. Karmen Ingram was approached by email in March 2008, and Dr. Jeremy Brown and Beth Root Sandvoss were contacted in the middle of April 2008. All respondents replied promptly to confirm their interest in the interview process.

4.6 Data collection process

When I first contacted the interview respondents by email, I made sure to communicate the purpose of the research and the nature of the information that would be requested. I indicated my intentions to conduct open-ended discussions about the participants’ career experiences and development. Yin (2003) notes that most case study interviews are conducted in an open-ended manner as a means to collect information about facts as well as the opinions of the interview participants. He states that case study interviews should be conducted as guided conversations, rather than structured questions (Yin 2003). Accordingly, the interviews were guided by semi-structured questions, aimed to elicit open-ended narrative accounts from the participants. These questions have been attached as Appendix A to this paper.

This method of collecting data is greatly supported by the theoretical framework for this paper because both the factual acts of entrepreneurship and the social construction of identity of the individuals participating in these acts are of critical importance. Lindgren and Packendorff (2003) describe those two elements as vital to understanding the project-
based nature of entrepreneurship. Yin (2003) also argues for the value of direct observations provided by face-to-face interviews. While face-to-face interviews would undoubtedly be preferable due to the added non-verbal information it provides, location and time constraints on this research project made telephone interviews the most feasible and effective option.

The interviews were conducted on separate dates: the first interview was scheduled with Ms. Karmen Ingram on April 27, 2008; the second interview was conducted with Dr. Jeremy Brown on May 6, 2008; the third interview took place with Ms. Beth Root Sandvoss on May 9, 2008. Spreading the interviews out over a number of days allowed me to begin early data analysis while the data collection process was still ongoing. Miles and Huberman (1994) recommend early data analysis as a strategy to improve the quality of data collected by creating a reciprocal link between thinking about existing data and generating strategies for the collection of new data. This strategy allowed me to develop my approach to the interviews throughout the process to ensure critical information was collected and to be responsive to new information created by the process.

Each interview session began with a brief overview of the research topic and my personal interest in the subject area. I then described the purpose of the interview and the nature of the information I was looking to gather from the interview. Next, I requested permission to record the interview on a digital recorder. Following these formal matters, the interview participants were invited to share stories of their activities and participation in the production of music.

The musicians’ narrative accounts provide individual perceptions about their interaction and organization in music performance activities. Narrative provides a useful tool to look into the way individuals understand and communicate the passage of time and the events that unfold (Abbott 2002). Narrative also reflects the way in which individuals “make sense of the world and experience” (Egan 1998, p 2). This thinking is in line with Lindgren and Packendorff’s (2003) argument that narrative provides insight into the social construction of entrepreneurial identity based on past acts and relationships with others, as well as how entrepreneurial acts are constructed. They suggest that narratives provide a window into the forces that motivate individuals, the problems encountered, as well as the construction of identities in entrepreneurial acts (Lindgren & Packendorff 2003).

The interview participants responded favourably to the idea of providing a narrative account of their activities in music. Each respondent began by openly sharing stories of events and relationships that have molded his or her career. Following the stories, the interview participants were asked some probe questions and further open-ended questions to follow-up on their stories and reveal more information about the narrative provided. These questions were designed to clarify details about the activities, other actors in the stories, as well as gather opinions and perceptions about the roles of these elements. All three of the interviews were roughly one hour and ten minutes long.
At the conclusion of each interview, each respondent consented to having his or her name published in this thesis project. The interview respondents were also notified of the opportunity to review the empirical data before submission, to ensure accurate representation of the information provided.

4.7 Data analysis

Yin (2003) describes data analysis as a critical element of case studies, where data is examined, categorized, tabulated, or recombined. Yin (2003) argues that the first step to analyzing a case study begins with an analytic strategy. He outlines three general analytic strategies including: relying on theoretical propositions; thinking about rival explanations; and developing a case description (Yin 2003). Relying on theoretical propositions describes a strategy where the theoretical orientation guides the case study analysis, often with ‘how’ and ‘why’ questions to understand causal relations (Yin 2003). Thinking about rival explanations is a useful strategy when the purpose is to define and test rival explanations for observed outcomes (Yin 2003). Developing a case description is a strategy often used when the purpose of the case study is descriptive, and involves developing a descriptive framework for organizing the case study (Yin 2003). For the purpose of this paper, the theoretical framework and research question effectively guide the case study analysis with the aim to understand causal relations between the individuals and acts in the case study to the theoretical framework, and therefore, relying on theoretical propositions is the strategy adopted here.

The approach to analysis adopted for this research is reflected in Carney’s (cited in Miles & Huberman 2004) Ladder of Analytical Abstraction. This process describes a progression through analysis that begins with trying out coding categories on text, proceeds to identifying the themes and trends throughout the text, and next, testing out hypotheses and findings (Carney, cited in Miles & Huberman 2004). Trying out coding categories involves assigning labels or meaning to words, phrases, and sentences, as a means to organize the data (Miles & Huberman 2004). After codes have been assigned to portions of the data, themes and trends can be identified to look for relationships in the data (Carney, cited in Miles & Huberman 2004). The testing out hypotheses and findings stage marks the point where the deep structure can be outlined, and the data can be integrated into an explanatory framework (Carney, cited in Miles & Huberman 2004). A diagram of Carney’s Ladder of Analytical Abstraction has been attached to this paper as Appendix B.

Before the analysis process could begin, my first task was to transcribe the recorded interview data. Once this process was complete, I began the first step in the Ladder of Analytical Abstraction (Carney, cited in Miles & Huberman 2004) and began the process of coding. In the process of coding, I looked for key narratives that involved motivations, actors, acts, roles, relationships, and processes. Once the coding was complete, the next step was to organize the data and look for overall themes and trends.
The process of grouping the codes into sets, themes or constructs is called pattern-coding (Miles & Huberman 2004). Pattern-codes usually fall into four groupings: “themes, causes/explanations, relationships among people, and more theoretical constructs” (Miles & Huberman 2004, p 70). By organizing the codes into these groupings, themes and patterns could be extracted. The category of ‘themes’ was used to look at the processes undertaken by the musicians. ‘Causes and explanations’ was useful to look at how the motivations, roles and actors influenced the processes. The ‘relationships among people’ category identified how the musicians were organized in relationships to carry out the processes. The ‘theoretical constructs’ group was used to identify the acts of entrepreneurship that resulted from the combination of elements.

The third step in the process involved testing out hypotheses to find the deeper structure of the data, and refine the focus to data relevant for analysis through the theoretical framework. In this step I identified the focal constructs of themes that provide valuable information for analysis through the project-based view of entrepreneurship. These constructs involved identifying specific entrepreneurial acts, individual identity in the creation of acts, the relationships of actors, and the motivations to carry out the entrepreneurial acts.

Guided by the nature of theoretical framework and the case study data, I believe the most valuable way to carry out the analysis is intertwined with the case study narrative. To effectively analyze the narrative data, it is critical that the stories are understood from the context of the theoretical framework.

5. A project-based view of entrepreneurship in high art music performance

Section Five combines the empirical findings and analysis of the data for the research project and presents it from the context of the theoretical framework. This section addresses the second research question by applying the conceptualization of project-based entrepreneurship to the case study of three Canadian high art music performers.

This section will address the second research question by using the case study data to illustrate how the project-based view of entrepreneurship can be applied to three case studies of Canadian high art music performers. The case descriptions of three Canadian high art music performers will illustrate how successful musicians’ innovative developments in the field of music can be explained by the project-based view of entrepreneurship. The three musicians described in this section, Ms. Karmen Ingram, Dr. Jeremy Brown, and Ms. Beth Root Sandvoss, are people who define their core career as performing musicians.
5.1 Breaking the mold: conceptions of entrepreneurship

In the introduction of this thesis project, I argued that the classical view of entrepreneurship, where entrepreneurship is rooted in economic objectives, limits its application in the field of music. Despite developments that have been made to address entrepreneurial phenomena in social and network contexts, the conceptualizations still leave many entrepreneurial acts unnoticed. In my interviews with three high art performing musicians I found that the concept of entrepreneurship still remains heavily associated with traditional economic ideas. In discussion with classical bassoonist, Ms. Karmen Ingram, she described the presence of entrepreneurship in her work, but connected it to marketing the service (Ingram 2008). She states:

... you’ve got a concept that you’re coming up with and you’ve got to market it to people (Ingram 2008).

Dr. Jeremy Brown, saxophonist, conductor, and Head of the Music Department at the University of Calgary remarked that entrepreneurship plays an extremely important role in music (Brown 2008). Dr. Brown (2008) related the concept to skills and actions that musicians must enact to be successful, especially for musicians working outside of the context of institutions. He connected entrepreneurship to taking a proactive approach to developing career opportunities by being:

...innovative, industrious, imaginative, creative, available, friendly, willing to take on any kind of task, ability to work with others...(Brown 2008).

Ms. Beth Root Sandvoss, a classical cellist, stated her belief that most people in the profession are entrepreneurs because of the great need to be self-actualized workers (Sandvoss 2008). She stated a common example of this type of entrepreneurship is musicians who:

...create a group and create interest in hopes that it takes off (Sandvoss 2008).

While it is not my intention to deny that entrepreneurship may exist under those circumstances, it is my conviction that there are other acts of entrepreneurship that have largely gone unnoticed due to traditional conceptions. What these descriptions show is that even though these musicians operate in a unique field and conduct their professional lives in a non-traditional business manner, their view of entrepreneurship is highly ingrained in the traditional business context, and therefore, the musicians project their music work into the field of business when they talk about entrepreneurship. Their descriptions focus largely on self-employed workers taking a creative idea and developing it into a market success. The breadth and depth of these musicians’ entrepreneurial activities grows exponentially when the project-based view of entrepreneurship is applied to them. Their stories draw attention to the fact that advances in the field of music thrive on the elements of project-based entrepreneurship, and that there are a variety of monetary and non-monetary values that drive entrepreneurship.
5.2 Entrepreneurship in music

Entrepreneurship is the central force in the cultural development of high art music. Lindgren and Packendorff (2003) argue that entrepreneurship is an act, characterized by a creative step outside the boundaries of conventional practices in a particular social context. It is with this perspective that the role and nature of entrepreneurship in high art music becomes clear. The demand for new approaches to music from consumers of high art music make it necessary for continual innovation within the discipline. Lindgren and Packendorff (2003) relate this demand to an institutionalized expectation for new and provocative cultural projects. The new approaches may take the form of new musical compositions or simply new interpretations of already familiar compositions, but continual variety is routine in the discipline of music performance. Due to the collaborative, group-work nature of music performance, the actual ensemble of individual performers may bring about new interpretations and constitute a new approach to the music in performance. Even in ensembles with stable membership and regular concert series performances, variety is at the core of performance output. As a performing member of the Land’s End Chamber Ensemble, Ms. Sandvoss (2008) describes how it is part of their mandate, as a new music ensemble, to continuously perform new concert programs. She explains that the only way they are able to repeat performances of music is to perform on a concert tour to other cities, where they can bring the music to new audiences (Sandvoss 2008). She states:

*Then we have a chance to repeat programs, but we’re still presenting new music because those people haven’t heard it yet* (Sandvoss 2008).

The demand for variety in high art music performances requires the musicians to continually innovate the way they bring people together to perform music and the way the music is interpreted. The development of a unique cultural service, such as a concert performance, requires musicians to step outside the boundaries of routine to present original and culturally valuable music to the audience. The originality of the performance is dependent on the particular social context. This hinges on the cultural developments and activities of others in the music community. For example, Ms. Ingram (2008) describes the Calgary market for concert bands and wind ensembles as saturated, stating that it is important to:

*...find a little niche where you can be a little different and attract different people.*

In this way, Ms. Ingram is describing the significance of the social context to the success and the novelty of innovation in music performance activities. She is also bringing to light the importance of innovative developments and originality to success in the discipline of music performance.

The degree of the novelty of the entrepreneurial act in society may also be evident in the acceptance of the innovative approach. Because the innovation of the act involves challenging routine and introducing new approaches to an audience (Lindgren & Packendorff 2003), the degree of ‘newness’ and the challenge it poses to the audience...
may be evident in the scale of adoption of the innovation. The provocative nature of high art music activities may mean that some cultural innovations in music are more widely accepted than others depending on their originality in the particular social context. Dr. Brown (2008) states that it’s not uncommon for musical efforts to meet resistance. Offering an example, he notes:

*The avant-garde, or the cutting edge of musical effort, sometimes are largely unappreciated by the greater public* (Brown 2008).

Dr. Brown (2008) states that despite initial resistance, the effort to produce works that push the boundaries play an important role in creating an artistic identity for individual artists, which is a reflection of the culture and society they are a part of. It is clear from his statements that breaking routine and pushing the boundaries through innovative approaches in entrepreneurial acts is critical to development in music performance.

### 5.3 Musicians’ motivation for innovation

While the innovative nature is a critical issue for the consumption of high art music performance, it is also a motivating factor for the participation of performers in music activities. While all three of the musicians interviewed identified a passion for playing their instruments, making music, and performing for audiences, as a fundamental motivation for being music performers, they describe a more implicit love for exploring and trying out new approaches throughout their stories.

Despite working a full-time job in Information Technology, Ms. Karmen Ingram (2008) considers herself a career musician. In addition to her traditional workweek, Ms. Ingram (2008) participates in evening music rehearsals, teaches private bassoon lessons and performs with a number of different music ensembles. When describing the reasons for participating in a myriad of music activities, Ms. Ingram (2008) expresses that she finds great satisfaction in having a variety of places and music to play. She also describes the market as presenting many more opportunities to participate in music activities than she is willing to take on. Choosing which opportunities to invest her time and energy in is an important matter. When deciding which projects to delegate her time to, Ms. Ingram (2008) states that she focuses on things that she enjoys.

Ms. Ingram’s enthusiasm for a new ensemble she is participating in makes it clear what kind of enjoyment motivates her choices. Quintessence Winds is a five-member chamber ensemble that focuses on performing new music (Ingram 2008). As a member of the ensemble, Ms. Ingram describes her participation in an education outreach concert, the premier of a newly commissioned piece and the development of an upcoming concert series as significant and worthwhile investments of her time (Ingram 2008). She describes herself as being drawn to this ensemble because of its commitment to interesting and unique projects, and to reaching new audiences (Ingram 2008). She states:
It is just about having people that are committed to want to do something a little different (Ingram 2008).

It is clear from her stories that the ability to contribute to new and innovative music projects is a major factor motivating Ms. Ingram’s involvement in the discipline of music performance.

Dr. Jeremy Brown (2008) has developed a full-time career in academia. He currently serves as the Head of the Music Department at the University of Calgary (Brown 2008). In addition to his administrative duties, he also conducts, teaches, composes, and plays flute and saxophone (Brown 2008). He describes the various disciplines he partakes in as informing one another and contributing to his overall skills, but that his creative activities of conducting and playing saxophone are central to his identity as a professional (Brown 2008).

Dr. Brown describes his activities as a performing musician as providing personal satisfaction on a number of different levels (Brown 2008). While he acknowledges many personal, social, and public rewards that draw his attention to artistic activities, his stories describe an overwhelming enthusiasm for contributing to innovative musical ideas. Expressing his aspirations, he states:

*I’m trying to actually push my artistic boundaries...doing stuff that’s fresh and innovative at the same time. It moves me forward in a positive career way* (Brown 2008).

Continually contributing to artistic innovation is clearly a central component and driving force in Dr. Brown’s career.

Ms. Beth Root Sandvoss (2008) maintains a busy schedule performing in chamber ensembles and teaching cello students. She describes one of the most fundamental motivations that compels her to engage in music performance is the personal satisfaction of developing her skills and the unobtainable goal of perfection that is inherent in the discipline (Sandvoss 2008). She states she’s motivated by the:

*...endeavour to learn to play the cello as best possible, and become the best musician possible* (Sandvoss 2008).

While she admits that playing music she has previously performed still plays an important role in her activities and growth as a musician, she describes a real passion for her involvement in presenting music never heard before by audiences (Sandvoss 2008). She describes the thrill of collaboration with living composers and her role as an interpreter of new music as a critical part of her identity as a musician (Sandvoss 2008). It is through the continual diversity and challenges provided by the innovative approaches in new music that she is able to feed into her pursuit for growth and her lust for exploration.
Variety, change and challenges are central elements motivating the musicians interviewed to participate in high art music performance. It is this willingness to take creative steps beyond routine that creates innovative cultural developments in music through entrepreneurial acts.

5.4 Interaction and collective action

To understand how entrepreneurial acts are developed in music, it is essential to recognize that they do not occur in isolation. Lindgren and Packendorff (2003) argue that interaction between individuals is equally important to fuel the initial momentum behind the innovative idea as well as to fulfill the goals of the entrepreneurial act. They argue that entrepreneurial acts are social constructions dependent on various co-actors’ collaboration towards a common goal (Lindgren & Packendorff 2003). All three musicians interviewed described their activities in music performance in terms of interaction with other musicians. Dr. Brown (2008) describes that being interactive with others in the community is critical for the development of creative opportunities. As an example, Dr. Brown (2008) explains that the development of the Verismo ensemble was the result of collaboration between himself and Mr. Pat Belliveau. Because Dr. Brown and Mr. Belliveau actively perform in the community, they were able to develop networks and experience in the community that gave them the knowledge of other performers they could bring together to complement their performance project goals.

In addition to the initial creation of opportunities, the musicians also identified individual input as important for the development of the projects. Ms. Sandvoss (2008) explains how her work in chamber ensembles requires her to work very closely with other players, and that the actions of individual players have a huge impact on the ensemble as a whole. Ms. Ingram (2008) echoes this assertion, describing how each individual performance opportunity is different depending on who is contributing to the performance.

What is also clear from all of the participants’ stories is that music performance is not only dependent on the contributions of other musicians, but is also dependent on an audience. Dr. Brown (2008) states:

*Artistic efforts don’t exist in a vacuum. There’s an audience that they’re for.*

New innovations in music performance are developed as co-actors interact and collectively work towards the common goal of a performance opportunity. The common goal is both motivated by a desire to creatively innovate and connect with an audience (Brown 2008; Sandvoss 2008). These assertions support the collective nature of entrepreneurial acts in music performance, describing clearly that the both the audience and contributing actors play an important role in shaping the innovation of the entrepreneurial act.
5.5 Identity and roles

As well as receiving diverse influence from the various co-actors involved, the particular nature of the entrepreneurial act may stipulate different roles for the co-actors (Lindgren & Packendorff 2003). In this way, the perception of identity influences the roles various co-actors play in the development of the entrepreneurial act. Because experience and reputation play a large role in the employability of high art music performers (Menger 1999), the function co-actors play in an entrepreneurial act in music is going to be largely dependent on the identity perceived by their co-actors.

Dr. Brown (2008) explained how the development of the Rubbing Stone Ensemble was the result of collaboration between himself and a colleague, Dr. David Eagle. He described that they were able to contribute in different ways due to the various skills and network connections they had (Brown 2008). He stated that their partnership was critical to create access to, and bring together all of the components necessary to carry out the project (Brown 2008).

Ms. Ingram highlights the significance of identity when discussing the importance of team cohesiveness to achieve specific music performance goals. She states:

...there’s people who are interested but sometimes they are not always the people that you want to have in your group (Ingram 2008).

All three musicians described the people, skills and personality as critical considerations when bringing together teams for particular projects. Their ability to identify which individuals can fill the various roles is dependent on their past experience and the information they receive through the personal networks they have developed with other actors in the field.

5.6 Value of networks

In order to mobilize the necessary resources to carry out entrepreneurial acts, actors often rely on network relationships (Lindgren & Packendorff 2003). Musicians are said to rely heavily on network relationships to convey reliable information about the abilities of other musicians in the community (Menger 1999). Ms. Ingram discusses how she has used her network to connect others to reputable performers when she was unable to participate in a performance opportunity. She states:

If...I was booked already and I got called for another gig, then I’d just say “Well, call my friend so and so” and it was just this rotating thing that everyone sort of helps each other out. There’s a real sense of community (Ingram 2008).

By relying upon networks, musicians are able to mobilize the co-actors necessary to develop cohesive teams with the skills and resources necessary to carry out the entrepreneurial act. The value of networks to connect individuals to the co-actors necessary to carry out the act is clear in Dr. Brown’s story of the development of the
Rubbing Stone Ensemble. His relationship with Dr. Eagle, and their respective network relationships have allowed them to mobilize the resources necessary to bring their innovative ensemble and new music to audiences (Brown 2008).

5.7 Temporary act

Of critical importance to understanding the nature of entrepreneurship in music is recognizing that the entrepreneurial act is temporary in nature. The creation and exploration that results in a new approach can no longer be considered innovative once it has been adopted and becomes routine (Lindgren & Packendorff 2003). Lindgren and Packendorff (2003) adopt the conceptualization of project-work to illustrate how the organization of resources to meet a specific goal of carrying out a new innovation is inherently a temporary entrepreneurial act. This conceptualization relates directly to the nature of music performance work. As McRobbie (cited in Canadian Conference for the Arts 2007) argues, the creative economy is a project-based economy based on temporary relationships. I have also argued in this paper that the presentation of a concert is an example of project-work that involves organizing musicians, and dedicating time and energy to meet the requirements to present the concert by a specific date. As with projects, once the concert has been presented to the audience, the musicians are no longer tied to the specific project and can then dedicate energy to other projects. The entrepreneurial act culminates in the presentation of the project to the audience and subsequent use of the project would be regarded as standardization.

Dr. Brown (2008) echoes this sentiment, remarking that the Verismo ensemble is a project-based ensemble that comes together to work collectively on particular projects, and then disperses to commit to other activities until another project is developed. The project-based nature of the work is also inherent in Ms. Sandvoss’ (2008) work with the Land’s End Chamber Ensemble, where the annual concert series is designed with the goal to continually bring new music to audiences. Ms. Ingram (2008) describes the upcoming season of Quintessence Winds as a series of four unique concert programs. All three ensembles are characterized by temporary organization of individuals to produce a performance that involves new and unique approaches to the music, and therefore the performances can be considered entrepreneurial acts.

5.8 The temporary organization process of three music projects

Quintessence Winds, Rubbing Stone Ensemble, and Land’s End Chamber Ensemble

To better understand the process of carrying out an entrepreneurial act in the discipline of music performance, examples of the processes undertaken by the three Canadian musicians highlighted here will be described in the context of Lundin and Söderholm’s (cited in Lindgren & Packendorff 2003) temporary organizing process stages model. Due to the collective nature of music performance activities and that these collective actions usually take place in the context of a music ensemble, the stories of Ms. Karmen Ingram, Dr. Jeremy Brown, and Ms. Beth Root Sandvoss will be told within the context of music ensemble projects they have been involved in.
5.8.1 Gaining support and constructing networks in Quintessence Winds
Action-based entrepreneurship

Shortly before Christmas in 2007, Ms. Ingram (2008) was invited to join a unique chamber ensemble called Quintessence Winds. Her invitation came from three musicians she had encountered in the past (Ingram 2008). She and another performer were invited to join the group to fill two spots critical to the ensemble that were left vacant by former members (Ingram 2008). Ms. Ingram (2008) describes being really drawn to the concept of the ensemble, the inter-disciplinary approach to music, the unique ideas and the members’ commitment to bringing new audiences together. After rallying all of the necessary members around the core concept of the ensemble, the group developed two performance opportunities. One opportunity was an education out-reach performance at an elementary school, and the other was the premier of a newly commissioned piece at a birthday party (Ingram 2008).

5.8.2 Delegating resources, time and people in Quintessence Winds
Fragmentation for commitment building

In order to carry out the two performance opportunities the ensemble had aspiring to embark on, the musicians had to take on responsibilities. Ms. Ingram (2008) describes a number of activities, including establishing the connections at the performance venues and determining the amount of rehearsal time necessary to achieve the performance standard set out as a goal by the performance date. During this time, Mr. Christiaan Venter, one of the performing members of the ensemble, also had to allocate individual time to compose the piece commissioned for the birthday party performance (Ingram 2008).

5.8.3 Organizing and working to meet the goals of Quintessence Winds
Planned isolation

Ms. Ingram (2008) describes how the ensemble dedicated time over a few months to rehearse as a group. This allowed the members to develop the teamwork dynamics as an ensemble and to prepare the music for the concert performances. She describes developing the cohesiveness of the group as very important to meeting the goals of the performances (Ingram 2008). In addition to rehearsals as an ensemble, the individual members are each responsible for contributing an individual musical part, and therefore, engaged in a certain amount of solo rehearsal time determined by the individual members (Ingram 2008).

5.8.4 Presentation of Quintessence Winds projects
Institutionalized termination

The end goal of the Quintessence Winds’ projects culminated in two separate concert performances in one day. During the day, the performers volunteered their time and skills to perform the program they had designed as an education out-reach project (Ingram 2008). That program was designed to bring new music, education and
awareness to a new audience (Ingram 2008). Ms. Ingram (2008) describes the opportunity to take new music into a new context and use it as an educational tool as particularly gratifying. The second performance, the premier of a new composition by Mr. Venter, took place in the evening at a birthday party. The performance was a paid performance of the new work that was commissioned as a birthday present (Ingram 2008). Ms. Ingram (2008) describes this as an extremely unique performance experience. Following the performances, the goals of the projects had been met, and they began working together to start devising and planning future performance projects.

5.8.5 Gaining support and constructing networks in Rubbing Stone Ensemble
Action-based entrepreneurship

Dr. Brown enthusiastically describes a new ensemble he has worked to develop, called the Rubbing Stone Ensemble. He explains how the idea for the ensemble emerged over a number of years, through discussions with one of his colleagues at the University of Calgary, Dr. David Eagle (Brown 2008). He states that the idea came about as a result of an opening they recognized in the market, the talent pool of the musicians in the city, and a desire to bring the “artistic energy” together as an expression of the culture of the city (Brown 2008). In order to realize the opportunity to create such an ensemble, Dr. Brown and Dr. Eagle used their individual contacts within the city to bring composers, performers, venues and community organizations together to facilitate and help develop their vision (Brown 2008).

5.8.6 Delegating resources, time and people in Rubbing Stone Ensemble
Fragmentation for commitment building

With two performance opportunities planned for next year, Dr. Brown and Dr. Eagle have directed their energies to lay the groundwork to reach the performance objectives. The central focus of the performances is the premier of newly commissioned musical works for the ensemble (Brown 2008). In order to do this, Dr. Eagle has taken on the responsibility to reach musicians to compose the works, as well as work with New Works Calgary, an organization with a concert series dedicated to new music, to establish the performance venue (Brown 2008). Dr. Brown (2008) has also used his connection at the University of Calgary to establish support for the activities of the ensemble. Because the performance opportunities the ensemble has developed revolve around the performance of newly composed pieces, the delegation of time towards rehearsals will be made at a later date, when the pieces are presented to the ensemble.

5.8.7 Organizing and working to meet the goals of Rubbing Stone Ensemble
Planned isolation

Dr. Brown (2008) describes how Dr. Eagle has energetically spearheaded the commissioning of new works. As a composer himself, Dr. Eagle has used his network of colleagues to reach four composers to write new works specifically for the performance projects (Brown 2008). Because the ensemble has been constructed around the idea of flexible performer membership, Dr. Brown and Dr. Eagle have taken an active role in
recruiting and building the performance ideas with other collaborating performers (Brown 2008). Again, because the performance dates are hinging on the performance of new works, organization as an ensemble to meet the specific performance goals will not take place until the compositions are received and the performance date draws nearer.

5.8.8 Presentation of Rubbing Stone Ensemble projects

Institutionalized termination

The culmination of the efforts of Dr. Brown and Dr. Eagle will be seen in the two concert dates set for next year. These efforts also involve collaboration with the composers who have contributed their music, the performers who have interpreted it, and the groups who stand behind the ensemble with financial and promotional support. While the performances have not happened yet, Dr. Brown (2008) is already brainstorming on future ideas for subsequent performance opportunities. Because the ensemble membership is flexible, he describes a desire to bring in various performers to meet the needs for other unique performance opportunities (Brown 2008).

5.8.9 Gaining support and constructing networks in Land’s End Chamber Ensemble

Action-based entrepreneurship

Ms. Sandvoss (2008) describes the development the season finale concert program for the Land’s End Chamber Ensemble, entitled China Gates, as the result of a collaborative effort. She explains that the first step in developing a particular program involves a collaborative brainstorming session amongst the members, to determine the repertoire to be performed (Sandvoss 2008). This decision involves deciding on a musical theme, determining any guest performers, determining access to music to fit the theme, as well as the time and cost restraints imposed by a particular project idea (Sandvoss 2008). For this particular program, they determined that they wanted to perform a piece by a local composer and also bring in a guest performer, both of which would complement and contribute to the theme of the project (Sandvoss 2008).

5.8.10 Delegating resources, time and people in Land’s End Chamber Ensemble

Fragmentation for commitment building

In order to make the performance a reality, Ms. Sandvoss describes many tasks that need to be taken care of. As a group, the musicians decide who is responsible for contacting the composer and guest performer to get information about availability and to secure their interest in the project (Sandvoss 2008). It is also determined who is in charge of obtaining the music scores to perform; who will book the performance venue; who will book the rehearsal space; who will drum up publicity; who will be in charge of getting the concert posters, and who will make the programs for the concert (Sandvoss 2008). As a group they determine the number of rehearsals necessary to prepare for the performance and set out a schedule (Sandvoss 2008). Ms. Sandvoss (2008) describes that the delegation of responsibilities of the individual members is determined on a performance-to-performance basis, depending on the other commitments of the
individual performers. As Ms. Sandvoss (2008) explains, all of these responsibilities are unpaid tasks that come out of the individual members’ personal time.

5.8.11 Organizing and working to meet the goals of Land’s End Chamber Ensemble

Planned isolation

Ms. Sandvoss (2008) says that many of these activities are planned over a year in advance and are carried out at various points throughout the year. Tasks such as contacting the guest performers and obtaining music scores happen quite early in the process, while getting together for group rehearsals, printing promotional posters and contacting media happen as the concert date gets closer. Ms. Sandvoss (2008) states that Mr. John Lowry, another member of the Land’s End Chamber Ensemble, often takes on a coordinating role to ensure that reminders are sent out for the various tasks.

5.8.12 Presentation of Land’s End Chamber Ensemble projects

Institutionalized termination

All of the hard work leading up to the performance of the China Gates concert culminated in the season finale of their concert series. The concert was presented to an audience of loyal followers of the ensemble, as well as a busload of young music students from the neighbouring province (Sandvoss 2008). The performance involved various combinations of the musicians for the different compositions, the largest involving five players (Sandvoss 2008). After the performance was completed, the ensemble turns its focus to developing and planning to meet the goals of the next season with all new exciting repertoire (Sandvoss 2008).

6. Conclusions and Discussion

Section Six offers a discussion of the research findings and concluding statements regarding the research questions and investigation.

A new conception of entrepreneurship is critical to understanding how entrepreneurship occurs outside the context of business. It has been argued in this paper that the economic ties in entrepreneurship research greatly limit our understanding of the essence of entrepreneurship and the scope of entrepreneurial acts from which to gain an understanding of the phenomenon. Lindgren and Packendorff (2003) echo this sentiment, arguing that the empirical base for entrepreneurship should be broadened to include all entrepreneurial acts in society. I have also argued that there is a need to develop a greater understanding of the nature of entrepreneurship in the discipline of music performance. Because consumer demand for production of high art music is based on differentiation and variety (Thorsby 1994), entrepreneurial acts are at the core of development in high art music performance. Therefore, I believe it is essential to understand how entrepreneurship occurs in the discipline of high art music performance.
In order to reconcile the concept of entrepreneurship with music, I propose the project-based view of entrepreneurship (Lindgren & Packendorff 2003) should be adopted.

The project-based view of entrepreneurship (Lindgren & Packendorff 2003) provides an effective lens to conceptualize entrepreneurship in the discipline of high art music performance. This lens conceptualizes entrepreneurship as an act that involves a creative step outside the boundaries of conventional practices in a particular social context (Lindgren & Packendorff 2003). The entrepreneurial act is created as individuals interact, and therefore dependent on collective experiences, relationships, and the identities of co-actors (Lindgren & Packendorff 2003). Through this lens it is possible to explain how high art music performers organize and interact to develop and carry out innovative concert performances. It can be understood how musicians use networks to organize and mobilize trusted and reputable members together for particular performance projects. It is also clear how the novelty of a new approach is tied to a performance presentation in a particular social context. For all of these reasons, the project-based view of entrepreneurship is an effective conceptualization of entrepreneurship in the context of high art music performance.

Through the case study of three Canadian high art music performers, the value of the conceptualization of entrepreneurship to explain the activities in high art music performance is clear. Their stories bring to life: the nature of entrepreneurial acts in the context of high art music; the roles of actors to contribute to and carry out the entrepreneurial acts; and the process of organizing an entrepreneurial act in high art music. The musicians’ stories describe how music projects that introduce new ideas and approaches have been conceived of and developed through collaborative efforts. Their stories show how the musicians have played various roles in bringing the projects to fruition, ranging from bringing other essential members to the project, to securing performance venues. Their stories also highlight how individual contribution has a large impact on the development and the outcome of their entrepreneurial acts. To access the resources deemed necessary to carry out the projects, the musicians relied upon their networks to provide reliable and valuable information. This allowed them to develop cohesive teams of musicians to effectively carry out the entrepreneurial acts, which is something cited as very important by all of the musicians. All of the musicians described their performance activities in the context of projects, where they were continually aiming to push themselves creatively and contribute to new and unique music performances. Lindgren and Packendorff’s (2003) project-based view of entrepreneurship provides insight into the temporary organization of high art music performers aimed to produce new and innovative cultural services to audiences.

It is my belief that the project-based view of entrepreneurship (Lindgren & Packendorff 2003) can provide valuable insight into many forms of entrepreneurship. This paper has focused primarily on the genre of classical music performance, but I believe the project-based view of entrepreneurship could also provide valuable insight into entrepreneurial acts in the discipline of music composition, as well as other genres of music, such as jazz, rock and popular music. As a field characterized by creativity and constantly breaking
the mold, music provides a discipline rich with entrepreneurial developments that would contribute great breadth to the empirical base of entrepreneurship research.

Understanding how the act of entrepreneurship occurs in the field of music provides a starting-ground for future efforts to encourage and develop entrepreneurial communities of musicians. I believe the conceptualization proposed here should be used as a basis to develop policies designed to encourage entrepreneurial acts in music. For effective development of policies and public subsidy programs, it is essential that resources be directed to the individuals and activities that are contributing to and carrying out the entrepreneurial acts, rather than to market sources that are merely responsible for replicating or adopting the innovative product or service. Entrepreneurial acts in the arts are essential for cultural development, and therefore it is essential that appropriate structures are implemented to support and stimulate their development.

A greater understanding of the act of entrepreneurship in music could also be used as a basis for development in music education programs. It is essential for education programs to cultivate awareness of the collaborative effort and roles of individual musicians in creating and executing entrepreneurial acts. The great need for the adoption of a new perspective was clarified in talking with the interview participants, who all identified a rather traditional view of entrepreneurship that excluded many of the innovative activities they engage in. I believe education programs can play an important role in instilling musicians with the knowledge and self-concept that will allow them to successfully bring their innovative ambitions to reality in entrepreneurial acts.

Fundamentally, I argue that the concept of entrepreneurship needs to be abstracted from its economic associations so that the essence of entrepreneurship can clearly be understood. Abstracting the concept from economics does not mean that it will no longer have value in a business context, but instead it may lead to a more critical look and understanding of the contributions of entrepreneurship to business development. It will also allow many more incarnations of entrepreneurial acts in society to come to light. I believe the project-based view of entrepreneurship (Lindgren & Packendorff 2003) provides this abstraction and greatly needed insight, and should form the basis of further empirical studies into entrepreneurship.

7. Recommendations for future research

Section Seven recommends opportunities for future research and developments in the field of study. These recommendations include support for future empirical investigations into project-based entrepreneurship.

It is my belief that further empirical investigations should be conducted from the lens of the project-based view of entrepreneurship (Lindgren & Packendorff 2003). These studies should use this lens to focus on entrepreneurial acts in and outside of economic contexts. I believe further empirical investigations into entrepreneurial acts in other
genres of music, as well as other forms of creative arts should be conducted to test the reliability of the perspective to explain entrepreneurial acts in those contexts. The value and reliability of the project-based view of entrepreneurship should also be further tested in other streams of entrepreneurship research, such as social entrepreneurship, network entrepreneurship, and ecopreneurship. Within the economic context, I believe this lens should also be thoroughly examined as an alternative means to recognize how businesses develop and carry out entrepreneurial acts, and to recognize how various co-actors contribute to the entrepreneurial developments. I believe the concept of entrepreneurship is largely misunderstood in society, and a greater understanding is important for the development of tools to support innovative developments in society. I believe the project-based view of entrepreneurship (Lindgren & Packendorff 2003) provides a window into entrepreneurship that warrants further investigation.
8. References

Section Eight contains the references from literary, journal, Internet, and personal communication sources used in this thesis project.

8.1 Literature


8.2 Journals


8.3 Internet documents


8.4 Personal communication


Ingram, K 2008, [Telephone interview] (Personal communication, April 27, 2008).

Sandvoss, BR 2008, [Telephone interview] (Personal communication, May 9, 2008).
9. Appendices

Section Nine includes the interview questions used to guide the telephone interviews in the research data collection and Carney’s Ladder of Analytical Abstraction.

9.1 Appendix A: Interview Questions

1. My primary interest is in your story as a music performer. Can you describe to me your career and how you got started working music?
   Probe questions:
   • Why did you choose a career in music?
   • What are the benefits of working in music?
   • What are the challenges?

2. Can you describe a project or performance that you have been involved in?
   Probe questions:
   • How did it get started?
   • How did it develop?
   • Who was involved in this project?
   • What was the culmination of the project?
   • Did it result in any other opportunities or experiences?
   • What was the original goal of this project?

3. Can you describe how you have turned an interest in music into a career?
   Probe questions:
   • What have been the most important events?
   • Has anyone or any particular experience helped you to establish your career?
   • Do you think there are any particular traits or strategies that are important for a professional musician?
   • What type of advice would you offer someone who was looking to establish themselves in the performance world?

4. Do you have any stories that you believe exemplify or are (extremely) typical to describe (or explain) the experiences of a professional musician?
   Probe questions:
   • Large group/institution/ensemble?
   • Short-term or long-term projects?

5. Do you perceive your or another musician’s involvement in the development of opportunities for music performance as entrepreneurial? If so, in what way?
9.2 Appendix B: The Ladder of Analytical Abstraction
(Carney 1990, as cited in Miles and Huberman 2004, pg. 92)